

RECORDS • RADIO • TV • MOVIES • CLUB ACTS

BRITISH

Music
Weekly

10
CENTS

TEEN-AGE FAIR '67 - C.N.E.

Toronto's "Big Fair", the Canadian National Exhibition will, this year, become more involved in the youth market than ever before in their history. Teen-age Fair has come to eastern Canada by way of Vancouver where it has proven successful for the past two years. The giant American/Canadian extravaganza has been a part of the American country and state fairs since 1961 and has supplied their promoters with a giant sized chunk of America's favourite and most lucrative habit - THE TEENAGE MARKET.



Toronto's first Teen-Age Fair will spotlight some of the best Canadian and American talent available, including The Sunshine, of Toronto's famous Village spot, The Strawberry Patch (upper left) and to their left Bobby Hebb. (lower left) Red Leaf recording artists the Magic Cycle who are currently making a bid for the charts with their release "It Was You" and to their left Harpers Bizarre, Warner Bros artists who have just released another chart climber "Anything Goes".

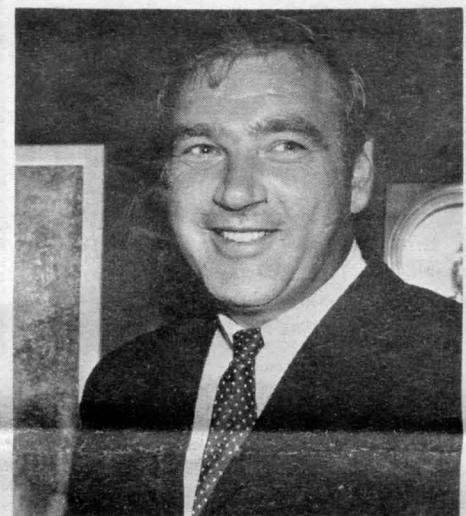
Volume 7, No. 26

Week Ending August 26th, 1967

COLUMBIA RE-ORGANIZES

Toronto: Mr. Jack Robertson, General Manager of Sales and Marketing for Columbia Records (Canada) Ltd., announces that the firm is presently undergoing a re-organization that will effect Head Office and the Toronto branch.

Mr. John Williams, former branch manager of the Montreal operation has been appointed Director of Merchandising and will be officed at the Don Mills head office. Mr.



JOHN WILLIAMS

Williams will be involved in directing methods of merchandising product through the stores. He will be working very closely with Mr.



JACK ROBERTSON

Robertson on market research and will supply the facts and figures on the plus and minus situations and will contribute new ideas in an effort to boost any minus situations, should they appear.

There will be no change in the Montreal operation save the appointment of Jacque Gagne to the post of branch manager vacated by Williams.

Harry Dunnett, well known for his knowledge of the Columbia classical lines, will now specialize in that line alone. He will be responsible for the selling and merchandizing of all Columbia classical product and all pre-recorded tape product throughout Ontario. Because of his vast knowledge of Columbia's classical lines, Mr. Dunnett will be a great asset in presenting the new classical releases and catalogue items to the dealers, who have, in some cases, had to suffer the agonizing sales pitch of a salesman who had so many lines to cover that the gravy product (pop) was the most important to him, which left the classical loving dealer somewhat out in the cold.

Charlie Camilleri will now concen-
COLUMBIA continued on page 4

VIVE LES STAMPEDEERS - LIBRE



The Stampedeers with Expo supervisor Gary Stevens, who took the boys on a tour of La Ronde.

Montreal: Never before in the history of this bi bi town has an English Canadian group been afforded the press coverage and the goodwill that Calgary's visiting Stampedeers received during their recent stay at Expo's "Garden of Stars" Theatre. Le Journal, La Presse and the Montreal Star all gave picture story coverage to the six western Canadian Ambassadors.

While most groups complained about their Expo stay, the Stampedeers were sorry to leave. Prior to their showtime, they "barkered" outside the theatre, signing autographs and handing out promotion gimmicks that had been carefully arranged by their manager Mel Shaw. Their outside the theatre activities resulted in an increase in the attendance inside.

Their presence in the midway area (La Ronde) created problems as eager fans crowded around for autographs. Expo officials had to cordon off certain rides so that the boys could enjoy some of their spare time.

WE GET LETTERS.....

The Toronto Telegram's "Showcase" article "Pop Power" which was reproduced in the August 12th, 1967 issue of RPM has created a bit of controversy. There have been many telephone calls, a few letters and the following four page telegram - Editor

"An open letter to the Toronto Telegram. Saturday Showcases feature on Pop Power typifies what I believe to be one of the major missing links in the failure of deserving Canadian talent to receive not only international, but even 'At Home' acceptance. Writer Cobb who by his own byline admits he felt it unnecessary to do his own research has in his usual light headed style used his pen not as a barometer but as a sword in the back of those Canadians who would dream that impossible dream. His facts, again as usual, are partially true and out of context. Mr. Cobb's desire to aid and inform the hypothetical Mack Truck and The Exhaust Fumes might be better served by balancing the scale with some of the positive aspects of this exciting adventure in the constant and evergrowing attempt of Canadians to make their mark in the world, or is Mr. Cobb trying as those of his like are wont to do: convince the eager

Mr. Truck and his fumes that it is fruitless to try, pointless to dream, foolish to fight. After all you embryo creators that odds are against all of your kind and to that add Canadianism, Well why bother to try! Let us examine the other side; in so far as my own charges, the Mandala are concerned:

1. Sixty thousand dollars debt cited in Mr. Cobb's extensive study does not exist but rather is a non-returnable investment made in the Mandala talents as any investor would sink funds into a business situation he believed in. Is it not a sad reflection that on one hand we are so ready to condemn U.S. investment in Canada and yet when Canadian money is invested or Canadians invest in themselves they are considered to be in 'debt'. How bases you Canadians for 'Questing the coins from your own country'. Better there be no country, no coin, no creation. 2. Might it not have better served the cause of creating a true picture to have indicated the equity that sixty thousand dollars represent to the Mandala. The rolling stock, the equipment etc. with as much as seventy per cent collateral value (My banker seems to think it is a reasonable investment, Mr. Cobb). What of the good will, the reputation gained, the ever-increasing earnings capacity of the group, now between 750 and 1000 a night in the

U.S. and 1000 to 2000 in Canada (as good an average as the Jefferson Airplane, Mr. Cobb). A surprisingly high gross this year for any new business.

Where in those amusing and caustic pages were the gains mentioned i.e. The Mandala's first U.S. release played widely by U.S. radio stations, picked by two U.S. trades, on the charts of at least two major U.S. radio markets - New York and Los Angeles.

Where was the report of those numerous stories and picture spreads in those holy of holies, the U.S. fan magazines? Why did Mr. Cobb not report the multiple U.S. newspapers have announced to the world the Canadian invasion, the New York Post for one. The L.A. Times unequivocally stated that as an example the Mandala were 'one of the best rehearsed and performing groups in the world'. The Paupers received what was perhaps the best trade reviews of the year.

Where was the 'Fight on David in your battle to surpass the star'd and striped Goliath'?

Where was the 'Mark one for our side' with that 25 grand advance the Mandala received from, MCA Decca, A U.S. company, for their unique talents. You'll note Mr. Cobb, I said unique. We got it here they

ain't got it there.

What a shame, in this Canada century our press cannot join the world's press in welcoming, encouraging and nourishing and yea even promoting if the need be the emerging giant instead of continuing the dwarfing process they so dearly love. Demoralization through fatalism, pessimism and that all too familiar 'it's hardly worth the effort when you consider your chances' sung to the tune of O Canada.

Would it not be enlightening if just for once we were to examine those most intriguing of all, Canadian domesticated animals, those image shakers, those knockers, those guiding lights clutching their forever flickering candles, who have made us a country of critics not creators. The feature writers who have alas, forgotten that although mightier, a pen is still a pen and not to be confused with a sword!"

Martin.

(Ed: Mr. Martin is a master with prose as reported on occasion in RPM and as evidenced in the above telegram - in spite of the CP, He needs no answer. His last paragraph sums up the situation very well and perhaps Mr. Martin would be interested in the old German Proverb, "Even the lion has to defend himself against flies".)

What's A Radio Station For?

(The listener's point of view)

PART TWO of a series

Many people in the music industry have complained about the lack of consideration radio stations give to domestic product. Being as there is always two sides to a story, RPM has asked one of Toronto's top radio personalities, TOM FULTON, to supply our readers with an inside on some of the problems faced by radio stations and their on-air staff.

by TOM FULTON

Radio audiences demand two ingredients in local programming. Entertainment and information. The type and style vary from market to market, but the basics remain the same.

Examining the information part of programming we run head on into a favourable criticism of radio news: it's repetitious. Naturally the frequency of newscasts, and the importance of certain key stories makes it difficult to avoid repetition.

In fact, considering the half-hourly audience change, it makes good sense to repeat "lead" items and follow them up from hour to hour as long as the story remains "hot".

Keeping in mind the preceding, monotony can still be avoided. Except for a few major news periods, newscasts should be short, well-paced, and interspersed with precise actualities.

Listener interest could be maintained if items of particular local interest were included on every newscast, especially on the weekend. A fifteen second list near the end of a newscast of "things to do in town" would be a natural on the weekend.

Listeners are fickle. If a newscast drags they won't hesitate to turn the dial to the "opposition", who, in all likelihood is



programming music during your news times, and they may forget to turn back.

A sharp news commentator is important too. Not only does he inform by spotlighting sections of the days news, but he entertains in his presentation of those events.

Adequate sports coverage should not be overlooked. Sports fans are hungry for information. More calls concerning sports are received in the newsroom than any other kind. Perhaps the newsroom has been mis-named, How does "sportsroom" sound?

WHAT ABOUT ENTERTAINMENT?

There are different types, of course, Many metro market stations are finding success with "talk" shows. There is always a segment of the population that wants to be insulted, and listen to other people be insulted. In fact, these people are among the most faithful listeners you could ever hope to grab.

A variation in smaller markets is the "open line" show where a listener phones in with his or her problems, and the audience at large tries to solve them. This can be successful right down to the "trading post" and "how-do-you-remove-a-stain" category. These shows can be deadly dull, however, so watch it.

The most common form of radio en-

tertainment is music. The most common form of music is modern, and that usually takes the form of "middle-of-the-road".

There's been quite a change in the last few years. In the "old days" you would never hear a "pop" tune played on an "adult" station. The "hit-parade" was restricted to "top 40" radio, or featured apart from the rest of the programming. That's no longer the case. Now it's often difficult to tell the "middle-of-the-road" from the "rock" stations. The successful integration of all forms of popular music makes for a successful radio station. (Naturally in some of the larger markets there is room for certain forms of "specialized" programming.)

In small markets music integration is especially important. Although you don't have to vary your musical ingredients from market to market it is important to mix the amounts properly. In some areas 10% C&W, 30% hit parade, and 60% general pop would be appropriate. Other areas might require more or less C&W, hit-parade, R&B, classical, rock,

easy-listening, ethnic, general pop, old standards etc.

The manner in which the music is presented is important too. Even the most popular record needs a proper setting, and that, of course, is provided by the D.J.

A Disc Jockey should be as natural as possible. A small town D.J. more so than those in a large area. I say that because in a smaller market a D.J. is called on to do many different announcing chores, and it would sound ridiculous to the listener for some guy to yell and scream his way through a "pop" show and then cut in his lower octaves, switch to a slower gear, and commence a classical hour.

In brief, listeners want short, precise (and it goes without saying, accurate,) news. In the entertainment category they want, (for the most part), popular music, (and that means more than just rock.)

Very generally, that's what listeners want from radio. Do you agree?

- 30 -



A Passing Fancy



"I Believe In Sunshine"

f/s

"SHE PHONED"

C4 - 2767

COLUMBIA RECORDS



Red Leaf makes it EXCITING 'I GOT W IT TOOK JUST A LITTLE BIT LONGER TO BREAK THIS RECORD

WHAT'S A NICE KID LIKE YOU DOING IN A BUSINESS LIKE THIS??

BY STAN KLEES
(Guest Columnist)

This is the ninth installment in a series in RPM designed for the young artist on his way. The writer of this series is noted record consultant and A&R producer Stan Klees. Each week Mr. Klees will cover various aspects of the record business aimed at advising the potential recording stars of tomorrow. No one in Canada could be more informed as to the problems that lay ahead for the young artist and musician. Stan Klees is the Canadian music industry. This column has become one of the most popular features in RPM. Mr. Klees talks to groups and his competitor producers and gives them the advantage of his years of experience in Canadian and American studios. He is among the pioneers of the Canadian music industry. RPM is proud to be able to bring you this column. If you have any questions about the music industry (as a business - no fan questions, please), write to Stan Klees, Guest Columnist, RPM 1560 Bayview Avenue, Toronto 17.

PART NINE
of a series

The Name Of The Game.....Is Fame.

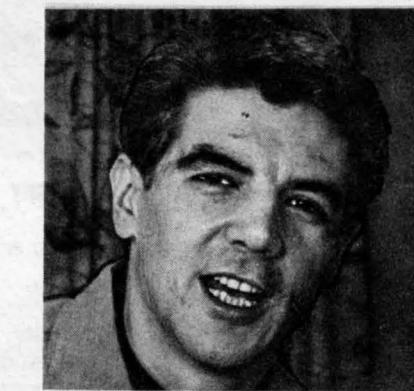
If a Canadian group was to cut one of the BEST records in the world tomorrow, chances are it would get very little airplay, and would probably be heard by only a small percentage of radio station music directors.

If you were handed a pile of 45 singles (about 15) and asked which ones you would like to hear with only 15 minutes to play them, what would influence your choice? Probably the names of the groups, and you would probably show your first sign of faith in favour of the groups that had "established names". There you are. That is 80% influence that a NEW name is bucking. The name of the game is.....fame and the image of your previous success. Chances are you smoke a cigarette you know and have grown accustomed to. You would hesitate in asking for a new untried toothpaste. What would draw you to a new unproven product?

Radio stations play "proven hits" and if you are a new artist with a new single, you haven't got a proven hit. There is no profit for a station in being a "hitmaker". Very few

stations want to play unproven records, but they must start somewhere and what can you do to make your record "playable"?

Let's depart from records to try to provide the answer to a form of promotion or advertising that can make a new product appealing to a suspicious buying public. Let's talk about a new toothpaste. Brand XY has just been perfected and illustriously packaged to appeal to the eye (packaging is like the label on a record). An advertising agency is hired by the brand new XY Toothpaste Company to bring their new product to the attention of the public. Sample copies are sent to dentists (like promo copies of a record to radio stations) in the hope that the dentist will find the toothpaste appealing and recommend it to his patients. Propaganda is pumped out to drug stores, who will sell the product, in order to get them to order this new toothpaste. The drug store would be much like record stores. Space is bought in national magazines and a \$45,000.00 advertising budget is provided to make XY a "buy word" with the public. The



agency men and copywriters sit down to find out exactly why this toothpaste is BETTER than any of the others on the market. Their claims are made known to druggists and dentists and used extensively in their advertising.

If the packaging, merchandising, promotion, advertising and product superiority claims can fascinate the public, and the druggist says to his customers, "Here's a new and better toothpaste", the toothpaste company has a "hit". It took \$35,000.00 to refine the new product, \$10,000.00 to package it and \$150,000.00 to promote, publicize and advertise XY. For 10 or 15 years, XY will be selling this product, so their investment will be returned many times. Their \$250,000.00 investment will pay off (if they have a hit). Their toothpaste is a "name" brand. Everyone asks for it. All they needed was a new revolutionary product and \$250,000.00.

Their motive was profit (and why not?) They will now hire people to make their toothpaste, people to develop other products that

they can sell, and all the way down the line they will make money.

RPM Music Weekly

IS PUBLISHED WEEKLY BY
RPM MUSIC PUBLICATIONS LTD.
1560 Bayview Avenue
Suite 107, Toronto 17,
Ontario, Canada
Telephone: (416) 489-2166

Established: February 24th., 1964
Authorized as second class mail by the Post Office Department, Ottawa and for payment of postage in cash.

Subscription prices:
Canada and U.S.A. - \$ 5.00 per year
\$10.00 first class
Other countries - \$15.00 per year
\$30.00 by air

Advertising rates on request.
PRINTED IN CANADA

they can sell, and all the way down the line they will make money.

Since they took a chance in investing \$250,000.00, they should be rewarded with the profit they will make. That's called free enterprise.

If more people looked at the record business as a business, and records as a product, maybe we would find more investors, and product that offers a little more than an imitation while still remaining in the "pop" arena. Possibly companies would invest in promotion, ballyhoo and advertising to build an entity that would bring back their investment many fold.

Until Canada's record industry can make a breakthrough, we will have to continue to produce budget sessions for a small population and ask a small number of radio stations for airplay. The record will usually be released by a small record company with poor financing. Someday one of these productions will breakthrough regardless of these handicaps and a mammoth company will emerge. Other companies will follow suit once the obstacles are overcome and someone breaks through.

It is hoped that when it happens, the production and composition will be Canadian. THAT WOULD REALLY BE SOMETHING.

Some of the top international groups will drop in for surprise visits. The Famous Players Action Theatre will supply free movies. Custom Car Displays will spotlight many of the "weirdies" of the "do it yourself, car cut-ups". You can also meet your favourite radio personality at the Fair as well. CKFH personalities will be manning a booth smack dab in the middle of things, so the "Big Kahuna", Big "G", Don O'Neil, Norm Blakely and Don Daynard can catch you coming or going.

Prizes and prizes and more prizes. How about winning the shirt from Davey Jones' back (an RCA Victor contribution), or \$150 worth of albums as supplied by Columbia? There's a couple of return tickets for two to Los Angeles, compliments of Air Canada and CFTO-TV is giving away an Electrohome colour TV set and the Telegram is giving a whole band away, just for one night, which should make Mom very happy, the one night bit, that is, and this should also make the Musicians Union ecstatic. Imagine a group of musicians performing in someone's living room and being paid for it. Their motto is "Live music is best". No records, but a band in every room in the house.

Anyway, there you have it, and on Sept. 4th., after an estimated 250,000 teenagers pass through the turnstiles, Teen-Age Fair will have had it for this year and will probably begin preparing for "Teen-Age Fair '68".

TWO CHARTBURNERS

FROM A&M

'OUT AND ABOUT'

TOMMY BOYCE

and

BOBBY HART

(A&M 858)

'LONELY DRIFTER'

LONELY DRIFTER
(THE ORIGINAL
SWINGIN' MEDALLIONS)

(A&M 854)



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Red Leaf makes it
DANGEROUS
HAT I WA
BUT IT'S ON ITS WAY & DISC JOCKEYS ARE BEING RESERVICED SO THAT

We PICK...

FISHERWOMAN
The Collectors-New Syndrome-20-G

IT'S GOT TO BE MELLOW
Leon Haywood-Decca-32164-J

CATCH THE LOVE PARADE
Staccatos-Capitol-5979-F

MAGIC PEOPLE
Paupers-Verve Forecast-5062-G

TOP LPs

1	2	9	ALL YOU NEED IS LOVE	Beatles-Capitol-5964-F
2	1	4	PLEASANT VALLEY SUNDAY	The Monkees-Rca Victor-66-1007-N
● 3	9	19	BABY I LOVE YOU	Aretha Franklin-Atlantic-2427-M
4	4	6	A GIRL LIKE YOU	Young Rascals-Atlantic-2424-M
● 5	11	18	TO LOVE SOMEBODY	Bee Gees-Atco-6503-M
6	3	2	LIGHT MY FIRE	Doors-Elektra-45615-C
7	7	16	MAMMY	Happenings-B.T.Puppy-530-J
● 8	15	30	THANK THE LORD FOR THE....	Neil Diamond-Bang-547-C
● 9	26	44	COLD SWEAT	James Brown-King-6110-L
10	8	11	MORE LOVE	Smokey Robinson-Tamla-54152-L
11	5	1	A WHITER SHADE OF PALE	Procol Harum-Deram-7507-K
12	13	25	LET THE GOOD TIMES ROLL	Bunny Sigler-Parkway-153-M
13	14	14	EVERY LITTLE BIT HURTS	Spencer Davis Group-Stone-708-G
14	6	5	I WAS MADE TO LOVE HER	Stevie Wonder-Tamla-54151-L
● 15	30	46	COME BACK WHEN YOU GROW UP	Bobby Vee-Liberty-55964-K
16	17	21	THE BOAT THAT I ROW	Lulu-Epic-10187-H
● 17	27	48	DARLING BE HOME SOON	Bobby Darin-Atlantic-2420-M
● 18	38	62	SAN FRANCISCAN NIGHTS	Eric Burdon-MGM-13769-M
● 19	32	54	FAKIN' IT	Simon & Garfunkel-Columbia-44232-H
● 20	36	75	YOU'RE MY EVERYTHING	Temptations-Gordy-7063-L
21	10	3	WHITE RABBIT	Jefferson Airplane-Rca Victor-9248-N
● 22	49	69	HEROES AND VILLAINS	Beach Boys-Capitol-1001-F
23	25	41	PAPER SUN	Traffic-Island-CB 1302-G
● 24	34	37	(I Wanna) TESTIFY	Parliaments-Revilot-207-G
25	28	31	OUT AND ABOUT	Boyce & Hart-A&M-858-M
● 26	40	61	APPLES PEACHES PUMPKIN PIE	Jay/Techniques-Smash-2086-M
● 27	54	99	REFLECTIONS	Diana Ross/Supremes-Motown-1111-L
● 28	45	66	THE WORLD WE KNEW	Frank Sinatra-Reprise-0610-J
● 29	48	58	THE WINDOWS OF THE WORLD	Dionne Warwick-Scepter-12196-M
● 30	43	57	BROWN EYED GIRL	Van Morrison-Bang-545-C
31	37	45	WASHED ASHORE	Platters-Columbia-MU4-1251-H
32	33	35	DON'T LET THE RAIN FALL....	Critters-Kapp-838-L
● 33	68	90	ODE TO BILLIE JOE	Bobbie Gentry-Capitol-5950-F
34	35	47	CRY SOFTLY LONELY ONE	Roy Orbison-MGM-13764-M

CANADA'S ONLY OFFICIAL 100 SINGLE SURVEY

This week
1 week ago
2 weeks ago

Compiled from Record Company,
Record Store and Disc Jockey reports.



DISTRIBUTOR CODES

- ◆ - BOTH SIDES
- ★ - MONSTER
- - BIG MOVER

Allied	-C
Arc	-D
C.M.S.	-E
Capitol	-F
Caravan	-G
Columbia	-H
Compo	-J
London	-K
Phonodisc	-L
Quality	-M
Rca Victor	-N
Sparton	-O

67 75 --- IT'S THE LITTLE THINGS
Sonny & Cher-Atco-6507-M

● 68 --- ANYTHING GOES
Harpers Bizarre-WB-7063-J

● 69 91 --- THE LETTER
Box Tops-Mala-565-M

● 70 88 100 SUNNY GOODGE STREET
Tom Northcott-New Syndrome-18-G

● 71 97 --- LITTLE OLD WINE DRINKER ME
Robert Mitchum-Monument-1006-K

72 72 77 RUNNIN' 'ROUND IN CIRCLES
Five D-Sir John A-1-N

● 73 83 93 I NEVER HAD A LOVE LIKE THAT
Sceptres-Rca Victor-57-3436-N

● 74 93 --- ZIP CODE
Five Americans-Abnak-123-J

75 84 --- TURN ON YOUR LOVE LIGHT
Oscar Toney Jr-Bell-681-M

● 76 86 --- SIXTEEN TONS
Tom Jones-Parrot-40016-K

● 77 --- LOVE BUG LEAVE MY HEART ALONE
Martha/Vandellas-Gordy-7062-L

● 78 100 --- YELLOW FOREST
Jay/Americans-USA-50196-J

● 79 --- I FEEL GOOD, I FEEL BAD
Lewis/Clarke Expedition-Colgems-1006

80 87 --- LAURA, WHAT'S HE GOT....
Frankie Laine-Sparton

● 81 --- GIMME LITTLE SIGN
Brenton Wood-Double Shot-116-J

82 82 82 LONESOME ROAD
Wonder Who-Philips-40471-K

83 92 --- GET THE MESSAGE
Brian Hyland-Philips-40472-K

84 85 95 GOOD DAY SUNSHINE
Claudine Longet-A&M-864-M

● 85 98 --- MR. JOHN
Kensington-Market-Stone-714-G

● 86 --- THE SWEETEST THING....HEAVEN
Chris Bartley-Barry-3478-M

87 95 --- COME GO WITH ME
Eternals-Quality-1884-M

● 88 --- TURN THE WORLD AROUND
Eddy Arnold-Rca Victor-47-9265-N

● 89 --- AGNES ENGLISH
John Fred-Paula-273-L

90 --- IT COULD BE WE'RE IN LOVE
Cryin' Shames-Columbia-44191-H

91 --- YOU'VE GOT TO PAY THE PRICE
Al Kent-London-127-K

92 --- BRING IT DOWN FRONT
Jon/Lee Group-Sparton-1617-O

93 --- LAST MINUTE MIRACLE
Shirelles-Scepter-12198-M

94 --- KNOCK ON WOOD
Otis & Carla-Stax-228-M

95 --- IDIG ROCK & ROLL MUSIC
PP&M-WB-7067-J

96 --- YESTERDAY'S TODAY
Fifth-London-17355-K

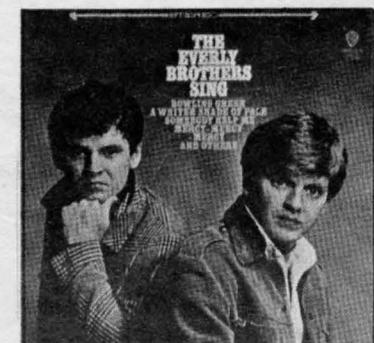
97 --- LITTLE BIT HURT
Julian Covay-Stone-710-G

98 --- SUGAR MAN
Keith-Mercury-72715-K

99 --- MUSEUM
Herman's Hermits-MGM-13787-M

100 --- TAKE A LOOK
Aretha Franklin-Columbia-44270-H

THIS WEEK'S PICK LPs



With Percy's appearance at the C.N.E. this entry will be one of the big sellers for Columbia. Percy has included "The 59th Street Bridge Song", "Release Me", "Windy", "Happy Together", and "Somethin' Stupid". COLUMBIA - 2704/9504

Peaches & Herb haven't left the charts since their first single and album releases. This one with their current hit "For Your Love" is a natural for the album charts. The cut "Everybody Loves A Lover" could be a strong item for the pop charts if released as a single.

DATE - TEM/S 3005

The big single of the year for Phil and Don Everly was "Bowling Green" which should make this album a big one as well. The boys also do a beautiful job on "A Whiter Shade Of Pale", "Mercy Mercy Mercy" and "Somebody Help Me".

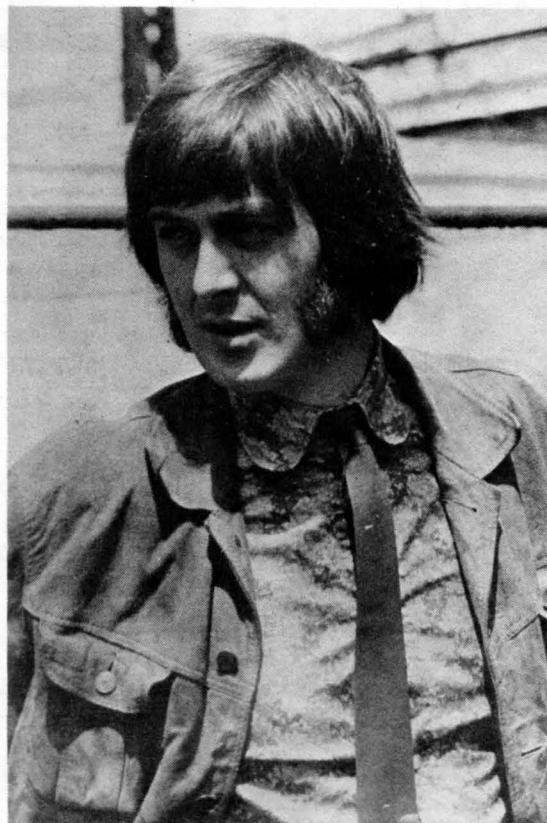
WARNER BROS - 1708 M/S

Pick up RPM Music Weekly
at your favourite record store

COUNTRY CHART

1	1	I GOT WHAT I WANTED	Rainvilles - Red Leaf
2	4	TAKE THE BAD WITH THE GOOD	Lynn Jones - Capitol
3	6	MR. JUKEBOX	Dianne Leigh - Capitol
4	7	LOVE'S GONNA COME BACK	Gary Buck - Capitol
5	2	CUP OF DISGRACE	Tommy Hunter - Columbia
6	5	IT'S JUST ABOUT OVER	Johnny Clark - JC
7	9	HUMAN NATURE	Orval Prophet - Caledon
8	10	TRANSPORT BLUES	Ralph Carlson - Melbourne
9	8	WHY DID YOU HURT ME	Merv Smith - Melbourne
10	3	THE ALCAN RUN	Bud Roberts - Apex

THIS WEEK IN PICTURES



A WEEKLY REVIEW OF THE CANADIAN ENTERTAINMENT SCENE IN PHOTOS

LEFT

Spencer Davis who will be appearing in Toronto Aug 31 will be covering most of North America on this, his first tour - The Crowd (formerly 3's A Crowd) will be appearing at Toronto's C.N.E. before making an extensive tour of the U.S. College circuit - Tommy Ambrose, Fontana recording artist and Canada's top television personality is currently happening with a double sided hit "They Don't Give Medals" and "Casino Royale".

MIDDLE

New York's MGC-4594 have just released their first single for Smash, "Going Home" and it looks good for the charts - The Stampeders, fresh from their triumphant appearance at Expo's "Garden Of Stars" are seen go-carting at Expo's La Ronde. They've been booked for a string of one-niters through Quebec, headlining a French package show - The Cryan Shames look like they have a winner with their Columbia outing of "It Could Be We're In Love".

RIGHT

Herb Alpert and his Tijuana Brass will be playing to a sold out house when they appear at Toronto's Maple Leaf Gardens Aug 23 - New York's Glories, besides having the best promotion gal in the business, Harriet Wasser, are getting set for the charts with their just released Date single "Give Me Freedom" which was produced by Bob Yorey - Vancouver's R&B king, Allan Lee has recently cut a session with his Klan at the Aragon Studios.

WESTERN UNION

by FRANK BANYAI

"Bring It Down Front", Jon & Lee Group's ABC outing (Sparton in Canada) is another Canadian hit that hasn't been distributed on the West Coast of the United States, even though it was originally released by an American company.

Decca Records has expanded its roster of pop talents. They just signed The Mandala, as well as The Cake, a trio of sweet girls with fine voices and The Sundowners, who just released their first, "Always You".

Promotion in Motion man, Irvin Zucker is pushing Brenton Woods' "Gimme Little Sign" on Double Shot. It looks as if it will have the same success as "Oogum Boogum".



Mercury released Spanky and Our Gang's "Making Every Minute Count" though I feel the flip "If You Could Only Be Me" has a much better chance.

The Troggs, Mindbenders, New Vaudeville Band, Manfred Mann, Silkie, Dave Dee, Dozy, Beaky, Mick, Tich are all on one album entitled "England's Greatest Hits". NGC-4594 (that's the group's name, not the record number) released "Going Home", on Smash Records.

The Five Americans are back on the public service track. The United States Postmaster just might buy their "Zip Code" for a commercial. Abnack Records, of Texas, is developing its talents and have come out with such fine artists as The Five Americans,



Decca's western division A&R director Gil Rodin is pictured above with newly signed Sundowners (L to R) Bobby Dick, Donnie DeMuri, Ed Brick, Eddie Placiti and Kim Capli. They are getting set for a forty city national tour with The Monkees which will give a boost to their single "Always You".

Jon and Robin and The In Crowd.

"On The Other Side" by The Seekers is a happy handclapping song following up "Georgy Girl" on Capitol/A&M Records released the first 45 rpm stereo record. "A Day In The Life" is well done by Wes Montgomery. "Mind Excursion" by the Trade Winds has been re-released by Kama Sutra. The company claims that the original release date was a year ahead of its time. "Get Together" is the latest from The Youngbloods on RCA Victor.

The McCoys have a sleeper on their hands in "Say Those Magic Words" on the Bang label. MGM artist Sam The Sham will be starting his first flick soon. Bob Dylan re-inked with Columbia Records. Diana Ross of The Supremes has really taken over. The label reads Diana Ross and The Supremes.

The trend today is for record producers to add hours of dubbing and over-dubbing for each recording production thus resulting in fuller, richer sounds. Listen closely to "Heroes And Villains".

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COUNTDOWN

5

Each week, RPM Music Weekly publishes the RPM 100 in a chart form which is sent out to record stores from Vancouver to Halifax. This FREE service to record stores not only stimulates sales of singles, but is an accurate guide to record numbers and distributors for the record dealers. The chart is made possible by advertising placed by record companies. There is no other known media of national advertising at these low ad rates that will give a record company the dealer and circulation that the RPM 100 chart affords.

With so many independent labels distributed by various outlets, this chart makes it possible for dealers to order obscure new releases instantly. Dealers can carefully follow the action of a single up the chart from 100 to the top ten. The record buyer sees an accurate picture of single movement often long before local programming. Radio stations readily admit the importance of RPM charts.

Many record companies have reported to RPM that the RPM 100 distributor codes show up on record orders indicating that the chart is used for record ordering.

RPM's motive for publishing this chart is NOT profit. We would like to provide the industry with a much needed weekly rating and catalogue of singles available.

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Chart # 58 Week Ending August 26th, 1967

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