

RPM

MUSIC TELEVISION RADIO
FILM RECORDS THEATRE
Weekly

20
cents

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Week of December 9th. 1968

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GIVING
"CHRISTMAS IS
MY LOVE"

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CKFH ON WINNING STREAK

Toronto: With the recent burst of promotions, CKFH has apparently forged ahead in the youth and young sophisticates market and are now considered top competition for this market.

Barry Nesbitt, station manager, advises of the recent success of the Globetrotter/'FH jock game that attracted more than 10,000 basketball fans to the Maple Leaf Gardens. This was one of the rare occasions when the Globetrotters lost a game. The visitors were playing the game while riding kid's tricycles, which were later turned over to charitable organizations for their Christmas

giving, courtesy of CKFH. Another promotion, currently happening, is the "Make A DJ Pay" in which twice an hour listeners are invited to vote for the personality they would like most to take them on a Christmas Shopping Spree. Winner is chauffeured around town in a Rolls Royce and given \$500.00 to blow on gifts etc.

With Grey Cup being the biggest attraction in Toronto for the year, CKFH took advantage of the ready made hysteria and hosted a Grey Cup a-go-go in Nathan Phillips Square (Nov 27). Emceeing the successful outing was morning man Don Don Daynard and Tom Fulton who holds down the highly rated late

afternoon show. The same crew caused a traffic jam the morning of the Grey Cup by setting up a curb-side kitchen outside the Union Station. With the assistance of Shopsy Foods, A&W Drive-Ins, Mother Parker Coffee, Gaslight Restaurant and others. Daynard and Fulton, Miss Grey Cup contestants and Miss Grey Cup along with two bunny girls from the Gaslight, created a perfect image for the sports and youth oriented station.

Nesbitt promises many other listener-grabbing promotions for his station, which now boasts more national sponsors than in their history of 18 years.

U.S. AGENCY LOOKS AT CDN TALENT

Toronto: Through arrangements made by Variety Artists Productions' John Pozer and Pam Fernie, Marilyn Lipsius jetted into Toronto for an all day auditioning of top folk, folk-rock and rock groups, as well as solos and duos suitable for the college coffee house circuit of the Sennett-Weintraub Agency of New York City.

Fred Weintraub, who heads up the agency, and is also manager of New

York's Bitter End, has found past associations with Canadian talent to his liking because of their obvious popularity with college audiences.

Talent getting the once over by Miss Lipsius included: Toronto's Magic Cycle, St. Catharine's Kidds, the Sirocco Singers from Montreal, Major Hooples Boarding House from Kitchener, Ginni Grant, Cal Winzey and many others.

VERA JOHNSON SIGNS WITH FREDANA

NYC: Morton D. Wax & Associates announces that Canadian vocalist-songwriter Vera Johnson has been signed to exclusive contracts by Fred Weintraub's Fredana Management and Fredana Publishing respectively. Mrs. Johnson, the 48 year old Vancouver mother of three, has already penned songs for the Serendipity Singers and Denver Boise & Johnson, the former Mitchel Trio.

Mrs. Johnson was discovered by David Wilkes, manager of Weintraub's Fredana's Pubbery, at Toronto's recent Mariposa Folk Festival.

Fredana has set Mrs. Johnson on a tour of 30 one niters throughout England and Scotland which includes concerts at Oxford and Dundee Universities. An LP is planned, to be cut live at her Oxford concert.

HOOVER RELEASES ON WB

Vancouver: The Trials Of Jayson Hoover, a west coast Canadian group, have bowed their initial single release "King Size" and "Baby I Love You" on the Warner Bros-Seven Arts New Syndrome label (5006).

The group, headed by Jayson Hoover, is comprised of Randy Busby on drums; Jim Harmata, lead guitar; Steve Cartmell, organ; and Bob Kidd, bass. In the short span of their being together (less than a year) The Trials Of Jayson Hoover have become known as a "Super Group" with the very strong rhythm and blue market of

Vancouver. It should be noted that prior to their group organization, as individuals they were perhaps the leading forces in establishing Vancouver as the Soul capitol of Canada. They were former members of the Epics and Shantells.

Besides playing most of the major R&B spots on the west coast of Canada, the Trials of Jayson Hoover have also made a sizeable impression in several top soul spots in U.S. centres including Seattle, Spokane and Portland. On tap for the group is a tour of Canada and the U.S.

COMPO'S CLEM BULL PASSES AWAY

Toronto: Clem Bull, well known and highly respected in the record industry for many years, passed away after a brief illness at the age of 59 Sunday Dec. 1st.

Mr. Bull was office manager of Apex Records (The Compo Co.) for the past eleven years. Previous to this position he had seen service with RCA Victor, Sparton and Columbia. He has been actively engaged in the record business since 1945.

It had recently been reported that Mr. Bull had suffered a heart attack but he had rallied sufficiently to return to work. His passing has come as a great shock to the industry.

Services were held Tuesday Dec. 3rd. Mr. Bull is survived by his wife Nan, daughter Susan and son Ron.

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NEW YORK CITY

RICHARD ROBINSON

Artists have begun to realize that they have more social importance and impact on other than musical levels if they care to pursue it.. Posh, upper class audiences and charity organizations have begun to realize the value of a pop artist in gathering dollars. The combination of the two should lead to a great



POP wire

Pop artists are becoming very aware of their cultural importance. During the recent U.S. elections, for instance, a great many of them campaigned for those seeking election. More recently, artists such as Tim Hardin have given their time to charity benefits. The Four Seasons hosted a Thanksgiving dinner and performance for New York area orphans last week. These and other free performances underline a major change in both audience and artist attitude over the last few months.

many more artists becoming involved in the social and cultural problems of the day.

Nearly 18,000 fans shelled out more than \$140,000 for James Brown's Madison Square Garden concert Friday. The four-hour-plus show also featured Count Basie and his orchestra, the Ramsey Lewis Trio, Hank Ballard, and comic Clay Tyrson.

After a few days' rest at his New York home, Brown opens his December schedule with concerts all over the south as well as a date at the Apollo theatre..

Nudity on several recent album covers, while shocking to some viewers, comes as no surprise to anyone familiar with the freedom movement among young people today.

"There are things far more obscene that the sight of a naked human body. People should be more concerned about the obscenities of murder and war," says Joe Butler, leader of The Lovin' Spoonful now that John Sebastian has left.

The current Spoonful album "Revelation: Revolution '69", features an album cover photograph of Butler, a young lady, and a lion running across a field in full flesh

colour.

Bob Dylan came out of his Woodstock hiding place long enough to catch singer-composer Jerry Jeff Walker at a New York club last week. With Dylan were Paul Butterfield and Joni Mitchell. Joni did a half hour guest set.

The Doors, who are making less and less frequent public appearances these days, have decided to play at least one major date in New York in January at the new Madison Square Garden. In addition to the group's three million selling albums and four gold singles, they are listed in the new social register "Who's Who In America". Their current album, "Waiting For The Sun", was certified as a gold record before it was released, by the way..

Slim Harpo is in New York performing for an all white audience for what is probably the first time in his career.. Harpo, who wrote and recorded such great r&b numbers as "King Bee" and "Rainin' In My Heart", is getting good reviews for his fine blues voice and harp style. In addition to his drummer, Slim is being backed up by another blues great Lightenin' Slim on guitar..

RADIO

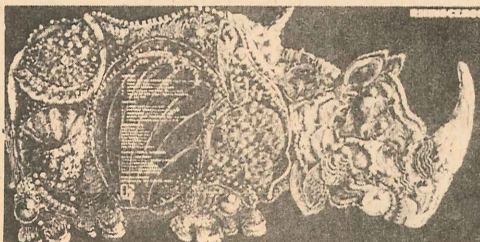
From a Desboro radio listener comes news that CKNX Wingham is the preferred listening post to many of Windsor's pop listeners. Greg Stewart is regarded with a great deal of respect. Besides breaking many of the top foreign hits, Stewart has broken several Canadian records. Our writer notes that a radio station in Windsor, who boasts that they are wholly and

completely CANADIAN, were unable to find one Canadian item for their 8:40 AM news of November 23rd.

Ron Waddell of CKDM Dauphin, Manitoba set a new continuous broadcast from a remote location record. His time was 80 hours and 25 minutes. Paul Revere of the Lakehead still holds the station record of 101 hours.. Waddell was ordered off the air and out of the

Dauphin department store window, by Dr. Michael Potoski. During his air time, Waddell received many telephone calls from some of Canada's top recording artist including Debbie Lori Kay, Tommy Hunter and Bobby Curtola.

Some of the station moves include Bob Farrow from CKSL in London to CKPC Brantford. Warren Torch moves from CFBC St. John to CHSJ Saint John.



RHINOCEROS

Until they took the name Rhinoceros, they were referred to as "supergroup", a working name inspired by the virtuosity, musicianship, and creative energy of the seven young men who make up this brilliant new band. And at ELEKTRA, where a massive promotion and publicity campaign has been planned to mark the release of the extraordinarily powerful first Rhinoceros album, it was found - to everyone's delight - that the campaign initiative had been pre-empted by an ecstatic public response to Rhinoceros as a performing group. Which is to say, the word is out, and the word, not surprisingly, is "supergroup". Album to verify.



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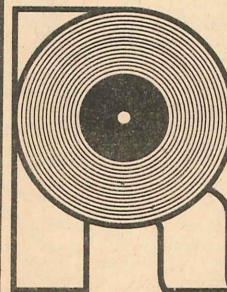
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WHO'S WHO IN MUSIC AT MIAMI'S POP FESTIVAL

NYC: Elaborate preparations are now being made to make sure the 1968 Miami Pop Festival being held at Gulfstream Park in Hallandale, Florida, doesn't meet with the same results as the song fest of last year.

According to New York's Goldstein Organization, the Festival will commence Saturday Dec. 28 and continue through Monday Dec. 30. Headlining the opening date will be Jose Feliciano, Country Joe & The Fish, Buffy Ste. Marie, Chuck Berry, Infinite McCoys, John Mayall's Bluesbreakers, Booker T & MGs, Dino Valente, Fleetwood Mac and the Blues Image.

On Sunday 29 the line-up will include Steppenwolf, Jr. Walker & The All Stars, Butterfield Blues Band, Flatt & Scruggs, Marvin Gaye, Joni Mitchell, Boxtops, Ritchie Havens, James Cotton Blues Band, and H.P. Lovecraft.

The last day (30) will see a return of Feliciano with Canned Heat, Turtles, Iron Butterfly, Ian & Sylvia, Grassroots, Charles Lloyd Quartet, Sweet Inspirations and the Grateful Dead.

Two main stages will be utilized for the 20,000 capacity audience park. The Festival will also include a variety of unusual displays including the 1968 invitational walking Catfish Derby, and the world's first electronic skydivers. A program of international music will also be presented.

JANUARY IS
CANADIAN TALENT MONTH

RPM Weekly



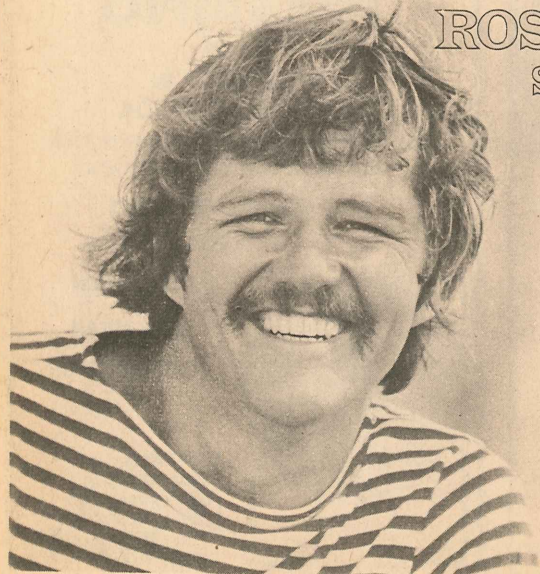
- 1 1 BITTER GREEN
Gordon Lightfoot-United Artists-50547-J
- 2 2 YOU GOT ME
Mandala-Atlantic-2567-M
- 3 3 HAPPY FEELING
Happy Feeling-Barry-3499-M
- 4 6 BEYOND THE CLOUDS
Poppy Family-London-17364-K
- 5 4 POSTER MAN
Carnival Connection-Capitol-2244-F
- 6 8 I DON'T LIVE TODAY
Purple Haze-Apex-77090-J
- 7 5 BE A WOMAN
Stampede-MGM-13970-M
- 8 --- RAINBOW RIDE
Andy Kim-Steed-711-M
- 9 --- TICKET TO RIDE
Pierre Lalonde-Prestige-4724-K
- 10 --- YOU'VE GOT THAT LOVIN' LOOK
Mythical Meadow-RCA-57-1008-N



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With A Little Help From My Friends	44
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The Yard Went On Forever	35
Yesterday's Rain	60
You Got Me	55

the thorn in MRS ROSE'S side



Polydor

BIFF ROSE

the
thorn
in
MRS.
ROSE'S
side
BIFF
ROSE
from



THE RPM 100

Allied - C
Arc - D
CM5 - E
Capitol - F
Caravan - G
Columbia - H
Compo - J
London - K
Phonodisc - L
Quality - M
RCA Victor - N
Spartan - O
WB/7 Arts - P
Polydor - Q

● - Monster

● - Both Sides

CANADA'S ONLY NATIONAL 100 SINGLE SURVEY

- | | | | | | | | | | | | | | | |
|----|----|----|---------------------------------|---|----|----|-----|------------------------------------|--|-----|-----|-----|--|---|
| 1 | 1 | 2 | LOVE CHILD | Diana Ross & Supremes-Motown-2285-L | 34 | 36 | 42 | FIRE | 5X5-Paula-302-L | 68 | 69 | 75 | PEOPLE | Tymes-Columbia-44630-H |
| 2 | 2 | 1 | ABRAHAM, MARTIN & JOHN | Dion-Laurie-3464-M | 35 | 35 | 41 | THE YARD WENT ON FOREVER | Richard Harris-Dunhill-4170-N | 69 | 74 | ... | THE GIRL MOST LIKELY | Jeannie C. Riley-Plantation-7-M |
| 3 | 3 | 9 | STORMY | Classics IV-Imperial-66328-K | 36 | 37 | 38 | ALWAYS TOGETHER | Dells-Cadet-5621-L | 70 | 80 | ... | IF I CAN DREAM | Elvis Presley-RCA-9670-N |
| 4 | 6 | 18 | WICHITA LINEMAN | Glen Campbell-Capitol-2302-F | 37 | 38 | 44 | SHAKE | Shadows of Knight-Team-520-M | 71 | 77 | 84 | COME ON REACT | Fireballs-Atco-6514-M |
| 5 | 5 | 6 | CHEWY CHEWY | Ohio Express-Buddah-70-M | 38 | 39 | 47 | GOODYBYE MY LOVE | James Brown-King-6198-L | 72 | 82 | ... | THIS IS MY COUNTRY | Impressions-Curtom-1934-M |
| 6 | 9 | 23 | BOTH SIDES NOW | Judy Collins-Elektra-45639-C | 39 | 41 | 52 | SUNDAY SUN | Neil Diamond-UNI-55024-J | 73 | ... | ... | I'M GONNA MAKE YOU LOVE ME | Diana Ross & Supremes & Temptations-Motown-1137-L |
| 7 | 7 | 7 | WHO'S MAKING LOVE | Johnnie Taylor-Stax-0009-M | 40 | 43 | 57 | SON OF A PREACHER MAN | Dusty Springfield-Philips-2580-K | 74 | 78 | ... | NIGHTMARE | Arthur Brown-Polydor-541022-Q |
| 8 | 8 | 8 | LITTLE ARROWS | Leapy Lee-Decca-32380-J | 41 | 45 | 56 | DO YOU WANNA DANCE | Mamas & Papas-Dunhill-4171-N | 75 | 79 | ... | BLUEBIRDS OVER THE MOUNTAIN | Beach Boys-Capitol-2360-F |
| 9 | 11 | 24 | FOR ONCE IN MY LIFE | Stevie Wonder-Tamla-54174-L | 42 | 47 | 53 | CYCLES | Frank Sinatra-Reprise-0764-P | 76 | 81 | 94 | STAND BY YOUR MAN | Tammy Wynette-Epic-10398-H |
| 10 | 10 | 14 | I LOVE HOW YOU LOVE ME | Bobby Vinton-Epic-10397-H | 43 | 46 | 51 | ONLY ONE MAN | The Marbles-Polydor-541014-Q | 77 | 94 | ... | VANCE | Roger Miller-Smash-2197-K |
| 11 | 4 | 3 | MAGIC CARPET RIDE | Steppenwolf-RCA-4160-N | 44 | 48 | 50 | WITH A LITTLE HELP FROM MY FRIENDS | Joe Cocker-A&M-991-M | 78 | 90 | 100 | DON'T CRY MY LOVE | Impressions-ABC-11135-Q |
| 12 | 14 | 16 | PROMISES PROMISES | Dionne Warwick-Scepter-12231-J | 45 | 50 | 67 | CAN'T TURN YOU LOOSE | Chambers Bros-Columbia-44679-H | 79 | 83 | ... | NOBODY | 3 Dog Night-RCA-4168-N |
| 13 | 22 | 27 | SHAME SHAME | Magic Lanterns-Polydor-541018-Q | 46 | 53 | 61 | BALLAD OF TWO BROTHERS | Autry Inman-Epic-10389-H | 80 | ... | ... | SEASON OF THE WITCH Pt. 1 | Vanilla Fudge-Atco-6632-M |
| 14 | 23 | 45 | SEE-SAW | Aretha Franklin-Atlantic-2574-M | 47 | 51 | 59 | PUT YOUR HEAD ON MY SHOULDER | Lettermen-Capitol-2324-F | 81 | 86 | 87 | CHITTY CHITTY BANG BANG | Paul Mauriat-Philips-50474-K |
| 15 | 16 | 17 | LES BICYCLETES DE BELSIZE | Engelbert Humperdinck-Parrot-40032-K | 48 | 62 | ... | A RAY OF HOPE | Rascals-Atlantic-2584-M | 82 | 88 | ... | I PUT A SPELL ON YOU | Creedence Clearwater Revival-Fantasy-617-X (Musimart) |
| 16 | 20 | 21 | DO SOMETHING TO ME | Tommy James & The Shondells-Roulette-7024-C | 49 | 49 | 54 | NOT ENOUGH INDIANS | Dean Martin-Reprise-0780-P | 83 | 84 | 85 | BEYOND THE CLOUDS | Poppy Family-London-17364-K |
| 17 | 21 | 31 | TOO WEAK TO FIGHT | Clarence Carter-Atlantic-2569-M | 50 | 57 | 73 | AMERICAN BOYS | Petula Clark-Warner Bros/7 Arts-7244-P | 84 | 92 | 97 | ROCKIN' IN THE SAME OLD BOAT | Bobby Bland-Duke-440-K |
| 18 | 12 | 12 | QUICK JOEY SMALL (Run Joey Run) | Kasnetz Katz Singing Orchestra-Circus-Buddah-64-M | 51 | 58 | 77 | HOOKEO ON A FEELING | B.J. Thomas-Scepter-12230-J | 85 | 91 | ... | THEY DON'T MAKE LOVE LIKE THEY USED TO | Eddy Arnold-RCA-9667-N |
| 19 | 25 | 49 | TILL | Vogues-Reprise-0788-P | 52 | 44 | 45 | BITTER GREEN | Gordon Lightfoot-UA-50447-J | 86 | 87 | 88 | I DON'T LIVE TODAY | Purple Haze-Apex-77090-J |
| 20 | 13 | 4 | WHITE ROOM | Cream-Polydor-541016-Q | 53 | 65 | ... | BELLA LINDA | Grass Roots-RCA-4162-N | 87 | 95 | ... | GOODTIME GIRL | Nancy Sinatra-Reprise-0789-P |
| 21 | 28 | 39 | CLOUD NINE | Temptations-Gordy-7081-L | 54 | 55 | 58 | BABY LET'S WAIT | Royal Guardsmen-Laurie-3461-M | 88 | 96 | ... | RAINBOW RIDE | Andy Kim-Steed-711-M |
| 22 | 32 | 40 | SCARBOROUGH FAIR | Sergio Mendes & Brazil '66-A&M-986-M | 55 | 54 | 55 | YOU GOT ME | Mandala-Atlantic-2567-M | 89 | ... | ... | THE WORST THAT COULD HAPPEN | Brooklyn Bridge-Buddah-75-M |
| 23 | 31 | 36 | CINNAMON | Derek-Bang-588-C | 56 | 56 | 68 | LOVE MACHINE | O'Kaysions-ABC-11154-Q | 90 | 98 | ... | SEA SHELL | Strawberry Alarm Clock-UNI-55093-J |
| 24 | 30 | 34 | KENTUCKY WOMAN | Deep Purple-Polydor-541020-Q | 57 | 59 | 71 | WHITE HOUSES | Eric Burdon & Animals-MGM-14013-M | 91 | ... | ... | EVERYDAY PEOPLE | Sly & The Family Stone-Epic-10407-H |
| 25 | 15 | 10 | HEY JUDE | Beatles-Apple-2276-F | 58 | 61 | 76 | SLOW DRAG | Intruders-Gamble-221-J | 92 | ... | ... | DANCE AT ST. FRANCIS | Baracuda-RCA-9660-N |
| 26 | 19 | 19 | THE STRAIGHT LIFE | Bobby Goldsboro-United Artists-50461-J | 59 | 73 | ... | GOING UP THE COUNTRY | Canned Heat-Liberty-56077-J | 93 | ... | ... | ISN'T IT LOVELY TOGETHER | O.C. Smith-Columbia-44705-H |
| 27 | 18 | 5 | HOLD ME TIGHT | Johnny Nash-RCA-207-N | 60 | 60 | 72 | YESTERDAY'S RAIN | Spanky & Ous Gang-Mercury-72871-K | 94 | 99 | ... | BILLY YOU'RE MY FRIEND | Gene Pitney-Columbia-1331-H |
| 28 | 34 | 48 | RIGHT RELATIONS | Johnny Rivers-Imperial-66335-K | 61 | 64 | 74 | HAPPY FEELING | Happy Feeling-Barry-4399-M | 95 | ... | ... | CALIFORNIA DREAMIN' | Bobby Womack-Minit-32055-K |
| 29 | 17 | 11 | BANG-SHANG-A-LANG | Archies-Calendar-1006-N | 62 | 76 | ... | PAPA'S GOT A BRAND NEW BAG | Otis Redding-Atco-6636-M | 96 | ... | ... | I'VE GOTTA BE ME | Sammy Davis Jr.-Reprise-0779-P |
| 30 | 24 | 25 | BRING IT ON HOME TO ME | Eddie Floyd-Stax-0012-M | 63 | 71 | 79 | LO MUCHO QUE TE QUIERO | Rene Rene-White Whale-287-M | 97 | ... | ... | READY OR NOT HERE I COME | Delfonics-Bell-154-M |
| 31 | 40 | 62 | I HEARD IT THRU THE GRAPEVINE | Marvin Gaye-Tamla-54176-L | 64 | 72 | ... | CROSTOWN TRAFFIC | Jimi Hendrix-Reprise-0792-P | 98 | 100 | ... | GOODNIGHT MY LOVE | Duprees-Heritage-805-M |
| 32 | 26 | 26 | GOODY GOODY GUMDROPS | 1910 Fruitgum Co-Buddah-71-M | 65 | 66 | 93 | JUST AIN'T NO LOVE | Barbara Acklin-Brunswick-55388-J | 99 | ... | ... | KEEP ON DANCING | Alvin Cash-Toddlin Town-111-M |
| 33 | 33 | 33 | PICKIN' WILD MOUNTAIN BERRIES | Peggy Scott & Jo Jo Benson-Reo-9017-M | 66 | 68 | 78 | A MAN & A HALF | Wilson Pickett-Atlantic-2575-M | 100 | ... | ... | I WALK ALONE | Matty Robins-Columbia-44633-H |
| | | | | | 67 | 75 | 95 | SOULFUL STRUT | Young Holt Unlimited-Brunswick-55391-J | | | | | |

ELVIRA CAPREESE

(Ed: PLEASE NOTE CAREFULLY)

Unfortunately it is necessary to withdraw this column from RPM. For many years now, Elvira Capreese has been an interesting and informative column. It is regrettable that approximately a year and a half ago, a well organized SMEAR CAMPAIGN was launched to use the secret identity of Elvira as a tool to degrade and harass a very innocent individual in the music industry.

It has only recently come to my attention that the campaign was well executed and many important people were gullible enough to take these irresponsible accusations to heart. The result has been disastrous to a very talented but unfortunate Canadian producer. It has reached a point where the column cannot be continued if it is damaging to one individual.

I wish it now to be known that I Walt Grealis, Editor and Publisher of RPM was completely responsible for the origination and continuance of the Elvira Capreese column. The reason for the hidden identity of EC was that it was my feeling that the subjects dealt with in

this column should be distinctively separated from the other editorial portion of RPM.

The items used in this column were a composite of the many rumours that filtered into me at RPM. As rumours, they were not worthy of use in the regular sections of RPM. Many people contributed to Elvira's column. Promotion men, publishers, record execs, artists, printers (and occasionally the man that sweeps the office).

Elvira has done a great deal to assist the industry. She has brought to the attention of the trade, many shortcomings and was a great crusader for Canadian talent. She said many things that as editor I could not have said. She was often funny, egotistical, emotional, corny, vicious, constructive, malicious, gay, lighthearted, ridiculous and strangely resembled certain types in this business.

She was very respected and revered by many. She was also hated and feared by others.

Every attempt to drop the column was met by a flood of mail. There is no doubt in my mind that this final decision will meet with

the same response.

The name came from the phrase "A violent caprice". It is unfortunate that the column has gone. It would be unfair to continue under the circumstances, and ending this column will free one individual who has attained many accomplishments and really doesn't need to live in the shadow of something that he did not originate and is not responsible for.

As of this edition, we will not be printing Elvira's column and we will not be mentioning her name again. If her name appears in any copy that is to be used in RPM, it will be deleted.

No longer will this column be used as a tool..... and no longer will anyone attempt to ridicule and slander anyone suspected of being its' author.

It is probably too late to undo the harm that Elvira's mis-identity has done. We will all miss her.

I think it can be a glowing last tribute to Elvira to end her column with one of her favourite expressions.)

"I hope you're VERY HAPPY!"

"CHRISTMAS NIGHT IN BETH-LEHEM" RELEASED BY DUNHILL ON ABC

Beverly Hills, Calif: Jim Mahoney & Associates reports the unique album release by Dunhill of the first Christmas album recorded in Bethlehem.

The release came about after

ten months of negotiations between Dunhill's Jay Lasker and the Franciscan Custody of the Holy Land and the Franciscan Fathers of the Bethlehem Convent. This unusual album reveals the colourful and dramatic ceremony of midnight Christmas Mass as recorded live at St. Catherine's Church in Bethlehem. This Mass was attended by worshippers from all over the world who annually make the pilgrimage to the holy shrine.

The album will be augmented by a special 24 page booklet on the Christmas Mass as prepared and edited by Father M.J. Stiassny, N.D.S. with illustrations by the noted photographer Norbert, C.T.S. in cooperation with the Israel Ministry of Tourism. This represents the first recording project developed jointly by Israel and the U.S. since the Arab/Israeli conflict.

ABC Records will distribute.



- Q. What is a "purchase of master?"
A. Something a slave would do after he has made a lot of money.

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Record Production &
Music Industry Consultant

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ADDRISI BROS BOW WB DISC

Beverly Hills, Calif: The song-writing/brother team of Don and Dick Addrissi are set to bow their first disc for Warner Bros-Seven Arts. They've been under contract with WB for the past five years and have penned material for the Association and the 5th Dimension.

Their initial discing for the label is "Good News" and "Time To Love"

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SXS 3738



CHRISTMAS IS MY LOVE

CHRISTMAS IS MY LOVE



CHRISTMAS IS MY LOVE

CHRISTMAS IS MY LOVE

PROJECT IN TOGETHERNESS



Toronto: At a time when most Canadian organizations have their hand out to the government, the recording industry has again proven that it can get along very nicely without an assist with the tax payers money. The accomplishments of a few devoted people in the recording industry in putting together an album entitled "Christmas Is My Love" only points up what is becoming more and more evident. The Canadian record industry has the production, technical, writing and organizational ability to compete with any country in the world. National recognition of Canadian productions is the only handout the industry would appreciate. "Christmas Is My Love" couldn't be a better vehicle for this type of recognition.

This album project began back in August when a recording organization

known as The Academy of Pop Evolution, comprised of Terry Vollum, Keith Box, Graeme Box and John deNottbeck, were kicking around a way in which they, as writers and producers, could create a saleable product to bring attention to the Canadian recording industry. Being as Christmas was not too far off and that Christmas and children go well together, it was decided to concentrate their efforts in putting out a Christmas album, with suitable musical backing and a choral backing of children.

Getting together a group of well trained children's voices wasn't too difficult a job being as Rosemary Vollum, sister of professional sound engineer Terry, was teaching at St. Rose of Lima school in Scarborough and was quite aware of the quality of the school choir under the direction of

Mr. Bob Slingerland. Sidemen for the project were also easy to contact. Six of Canada's best: Jack Zaza, Russ Fearon, Terry Bush, Peter Appleyard, Guido Basso, and Brad Campbell agreed to go along with the album.

In view of the fact that no one who was approached were too interested in monetary return it was decided to produce this album for the express purpose of assisting the Canadian Save The Children Fund. This was where the real sales pitch by the Academy of Pop Evolution came into play. Doug Sanderson, president of Hallmark Studios, Toronto, was approached and he offered the use of his studio facilities for the recording session; Harold Town, well known Canadian artist offered to do a line drawing for the album cover; Ted Ottley, noted Toronto music

consultant, offered to write original material for the album, and to take part in choir rehearsals as well as an offer to help with musical arrangements for the session, Cockfield-Brown of Canada Ltd. under the guidance of Os Shenk, art director, contributed additional artwork, layout, and back-cover design; John deNottbeck, musician and songwriter, offered to collaborate with Ottley in the arrangements as well as the chore of co-writing four original songs; Dr. Keith Box (Toronto Dentist), put his lyric magic together and came up with the title song; his son Graeme, late of The Last Words, lent a hand at co-writing five originals, and Terry Vollum, gave his services for recording, sound mixing and final editing. The big stumbling block was the Musicians Union. They insisted

that their members be paid scale and that the union receive its regular fee for their pension fund. The sidemen, knowing that all other talent had been donated, apparently turned their fee back into the project.

Bob Stone, president of Robert Stone of Canada Ltd., offered his label and distribution facilities for the project.

With all the ground work in order, the next step was the laying down of the sound and voices. Many hours of rehearsals by the 120 voice choir and the final waxing produced one of the finest Christmas albums on the market today. The album contains six originals, by Keith and Graeme Box, Ted Ottley, and John deNottbeck as well as six standards. These compositions are stimulating and exciting through the talents of musicians not

usually heard on records but who supply the life to television and radio commercials. The voices, although untrained, are sincere and alive with youthful vigour.

"Christmas Is My Love" was indeed a well put together and worthy project. It is a collection of Canadian talent and ingenuity that will no doubt become a perennial example of what can be done.

All Canadian composers' royalties received in the sale of the album "Christmas Is My Love" is to be directed to The Canadian Save The Children Fund. Although too late for foreign participation, project members have been advised that an advance order for 45,000 albums has been placed by the world office of the Save The Children Fund, for distribution next year.

CHRISTMAS IS MY LOVE

The St. Rose of Lima School Choir under the direction of Mr. Bob Slingerland



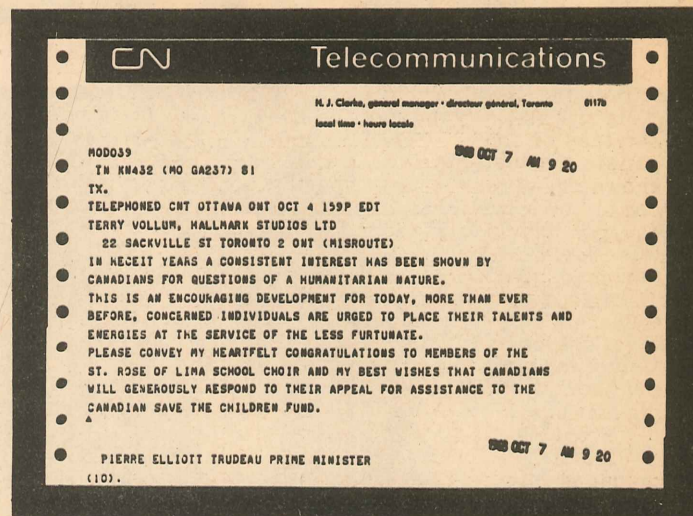
SXS 3738

SIDE 1

- | | | | |
|------------------------------|--------|--------------------|---------------------|
| A Tune in Christmas Time | (2:43) | Box and deNottbeck | (Chinguacousey BMI) |
| Candy World | (2:00) | Box and deNottbeck | (Chinguacousey BMI) |
| Christmas Is My Love | (3:45) | Box and Box | (Chinguacousey BMI) |
| Who Believes in Miracles | (1:57) | Ted Ottley | (CAPAC) |
| 10 Days Till Christmas | (3:10) | Box and deNottbeck | (Chinguacousey BMI) |
| A Dream, A Wish and A Prayer | (2:25) | Box and deNottbeck | (Chinguacousey BMI) |

SIDE 2

- | | | | |
|---|--------|-------------------|---------------------------|
| Winter Wonderland | (2:49) | Smith and Bernard | (ASCAP) |
| Sleep Holy Babe | (1:55) | | |
| The Story of Christmas | (4:22) | | |
| <i>(Oh Come All Ye Faithful, Oh Little Town of Bethlehem, The First Noël, Silent Night, We Three Kings)</i> | | | |
| Silent Night | (2:56) | | (Chinguacousey BMI) |
| Birthday of a King | (1:40) | | (Ethel Smith Music Corp.) |
| Today | (2:54) | Randy Sparks | (ASCAP) |



CREDITS

Album coordination and organization by "The Academy of Pop Evolution" (Terry Vollum, John deNottbeck, Keith Box, Graeme Box). Our thanks to the musicians who gave of their time and talents: Jack Zaza (flute, piccolo, clarinet, harmonica and oboe); Peter Appleyard (percussion); Guido Basso (trumpet, flugel horn); Ted Ottley (all keyboard instruments); Terry Bush (guitar); Brad Campbell (bass); John deNottbeck and Russ Fearon (drums). Special thanks to Maureen Vollum (The Story of Christmas); Mr. Doug Sanderson (Hallmark Studios); Cockfield, Brown & Company Limited, Ben McPeck Ltd. and Max Ferguson (Santa Claus).

Musical arrangements by Ted Ottley and John deNottbeck. Recording engineer, Terry Vollum. Recorded at Hallmark Studios, Toronto, Canada.

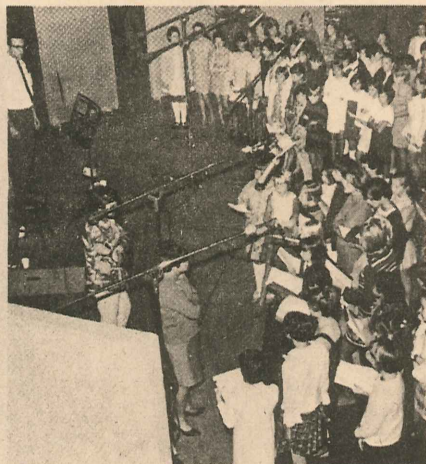
Produced by Terry Vollum and John deNottbeck.

Cover design: Harold Town.

Printing and Jacket Fabrication: Modern Album of Canada Ltd.

Typography: Howarth & Smith Monotype Limited.

Photography: Mirror photos by Photography Unlimited.



All Canadian composers' royalties received in the sale of this album will be directed to The Canadian Save the Children Fund

The Canadian Save the Children Fund (CANSAVE) is a voluntary organization devoted to the welfare of needy children of the world, regardless of race, creed or nationality, directly through the provision of food, clothing, medical supplies, education funds, self-help and community development projects and other assistance. CANSAVE helps create conditions which help children, through improvement in child welfare

services, training programs and demonstration projects, etc. An important feature is the "Sponsor A Child and Rehabilitate a Family" plan which brings a Canadian family close to an "adopted" child. Cooperates with local, national and international child welfare organizations and works towards implementing the United Nations Children's Charter. Member of the International Union for Child Welfare.

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THE PIG & WHISTLE

Toronto: Probably the best gauge of the popularity of a television show is to take the show on the road. CTV's "Pig & Whistle", through the good services of John Pozer of Variety Artists Productions Ltd., a well known consultant firm, has just completed a western tour that left no doubt in anyone's mind that the show was indeed a national habit for thousands of Canadians each week. This finding comes at a time when CTV needs news of acceptance of at least one of their shows. Latest ratings have apparently not been too kind to a few of CTV's productions.

Probably the success of the "Pig & Whistle" is the audience it is produced for. Being as Canada has a sizeable percentage of English, Scottish and Irish immigrants it's only natural that a television network show presented with an old country "Music Hall" format would be successful, and on a weekly basis. Much credit, of course, has to go to the witty, happy and excellent talent making up the show. Host John Hewer, a natural through his carnival, minstrel, vaudeville and pantomime associations in England, which is so obvious in his ability to keep the show moving from one phase of musical happiness to another. An English Pub just ain't English unless it has a barmaid, and CTV's "Pig & Whistle" has one of the best. Kay Turner, born in England, but now very much Canadian, has still retained the necessities for coming up with the rousers of World War II. Hugh Hogan,

a Scotsman with enough of a burr to stir even un-Scottish blood. Queen Of The Pearlies, Anita Scott, capable of instant Yorkshire, Lancashire and Brooklyn accents, perhaps has more success with her cockney accent. Anita was born in London and notes "My birthplace is Camden Town, so you couldn't call me a cockney." Roland and The Dancers, a North American conception of pubbery happiness, create enough heel and toe action with their reels and jigs that they really aren't too foreign to the show. Keeping the show together, musically, is the Carlton Show Band, who, besides attaining national television star status, have also chalked up excellent sales with their Arc and RCA Victor albums. The group is comprised of Mike Feeney, Seamus Grew, Christy McLaughlin, Fred White, Bob Lewis, John Patterson, Sean McManus, and group leader Chris O'Toole.

Producer/director of the show John Johnson was amazed at the constant flow of cards, letters and telephone calls that came into CFTO-TV each week from thousands of happy viewers who assured Johnson that he had captured the right format for a successful and long running series. Because of this viewer response it was decided to "whistle-stop" the show across the nation. John Pozer, of Variety Artists Productions was consulted and asked to set up a tour that would take the television production of "Pig & Whistle" complete to major centres across Canada. Pozer researched and came up with a six-

city Western Canada tour that saw the "Pig & Whistle" crew playing to capacity audiences of over 40,000 and as Pozer points out these audiences contained upwards of 10% teenagers. From Victoria eastward to Winnipeg this Canadian "Music Hall" production reached the very grass roots of Canada and came up a winner and one of the finest tributes to John Johnson a Canadian television producer could ever receive.

John Pozer is currently lining up an Atlantic Provinces tour for the group and from the many letters and cards being received at local television stations carrying the show as well as at CTV headquarters, the "Pig & Whistle" group is assured of success here as well.

Television stations carrying the "Pig & Whistle" show are as follows:
CFCF-TV Montreal CFCB-TV North Bay
CJOH-TV Ottawa CKBI-TV Prince Albert
CFTO-TV Toronto CHSJ-TV Saint John
CJAY-TV Winnipeg CJCB-TV Sydney
CHAN-TV Vancouver CHBC-TV Kelowna
CFCN-TV Calgary CFCR-TV Kamloops
CHRE-TV Regina CFOG-TV Saskatoon
CFRN-TV Edmonton CHOV-TV Pembroke
CJCH-TV Halifax CFCL-TV Timmins
CKCO-TV Kitchener CKOS-TV Yorkton

Producer/director Johnson also works visiting talent into his half hour television offering. Some of these have been Vera Lynn, Hattie Jacques, David Whitfield and many others. Coming up for the December 16th edition is Allan Bruce, a Montrealese, who has just released his album "My World Of Song" on the Warner Bros-7 Arts label.

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b/w

"WHAT A WONDERFUL WORLD"

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How often have I said "Any damned fool can make money. The problem is to collect it". This is very true. One of the great difficulties of any business that extends credit is the collection of money. In the record and music business this is especially true.

STAN KLEES, noted Canadian record producer and music industry consultant writes this column each week exclusively for RPM Weekly. Any questions or comments regarding this column should be directed to Mr. Klees c/o RPM.



How many businesses have been great successes on paper, but have fallen short at the bank. How many businesses today are actually keeping money longer and often financing their entire organizations on credit. It is an unfortunate but necessary evil in the economic structure that we have adopted to do business.

This brings me to the subject of "head money" for masters.

An independent producer takes cash out of his business to produce a number of sides by a new artist. His investment for four sides is around \$2000. His sides are completed and he is ready to lease them to a record company. He has found a record company, or a number of record companies who are interested. The question now is HOW INTERESTED.

Are the sides so good that the record company is willing to say, "We wish we had done these ourselves" and indicating that the cost of the production is reasonable..

If this is their feeling, then because of the independence risk in producing these sides he should be entitled to a royalty. A suitable royalty might be 6, 7, 8 or 10 percent of 90% of the retail price (as defined in most leasing contracts.)

Technically the record company in accepting the masters as something they approve of, should return the investment (upon receiving the proper receipts indicating the production costs have not been hyped) and replenishing the independent producers' working capital for his next production.

This is a very fair and healthy situation for all concerned, because the record company has indicated that they are \$2000. and X% of 90 interested in the masters. They have got their "feet wet".

Since most leasing contracts call for more product, the advance of the production costs allow the producer to create further product.

When we say an advance of the production costs, we are talking about money that will be held against the royalties. Therefore the product must earn back the advance before any further royalties are paid.

Should a producer accept any less than his production costs as an advance plus the fair royalty? If he does, he should bear in mind that he is accepting EXACTLY WHAT HIS MASTER IS WORTH. It is nice to know that it isn't valued at NIL. It is nice to know that the record company has shown faith in your production and are willing to share your investment.

None of the negotiations I have discussed are unique. They are an accepted manner of doing business. They are actually a very good way

of doing business.

Advances are being paid and they should be paid. It is the only ethical way that producers can continue to produce. It has become as essential a procedure as the 60 or 90 day first refusal of world rights outside Canada. Frozen masters have given many record companies a very poor image. Fortunately we have licked that problem.

It's all in the name of common sense and ethical negotiations..

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COUNTRY

There's a great deal of excitement at the Sparton camp over their recent country releases. Leading the pack is Brenda Byers' "Auctioneer" (1696). Larry Page has high hopes for the release of Leon Ashley's new lid "While Your Lover Sleeps" (1697) which should be released within the next few days. Big surprises at Sparton is the response two Canadian productions are receiving across Canada. Billy Charne's "No Lonelier Than You" (1693) and "Destroy Me" by Chef Adams (1692) are now showing strong in many of the provinces.

Brian Nordlund, who hosts "Country Salute" Saturdays from 10:30 AM over CKNX-TV Wingham is in dire need of video films on country artists. Those record companies who would like to take advantage of coverage over this very important Canadian/U.S. border television outlet should direct their films to Brian Nordlund, CKNX-TV, Wingham, Ontario.

Watch for Allied Records to hit the market with several well put together productions by Jack Boswell. Release dates and artists at a later

date.

Rosalie Allen the first U.S. radio personality and the first to air Hank Williams, Jim Reeves and Jimmy Dean, was recently in Toronto for an engagement at the Edison which turned into a held over affair. This was Rosalie's first trip to Canada. Miss Allen is known as Queen of the Yodellers. She was backed by the Chaparrals her first week at the Edison and for the two days she was held over, Myrna Lorrie's group supplied the backing. It's been reported that Miss Allen will soon be releasing on the Stop label, recently bowed by Pete Drake.

Beverley May Barker, a new discovery by Gord Hill, has packed them in steadily during her two week engagement at the Wellington Hotel in Barrie, Ont. She'll be moving into the Plaza Inn, Cobourg, Ontario the latter part of December. Tweety Smith (country comedian) is Beverley's bass player and Johnny Green, formerly with Roy Penney, looks after the drums.

Mona Vary will be in the Toronto and Upper Canada area the first part of next year.

MONA VARY ENJOYING HIGH LISTENER INDEX

Toronto: Polydor country recording artist Mona Vary has made strong strides up the country charts with her deck of "Back In Town To Stay" which was produced by Rodeo's George Taylor and Dougall Trineer.

The release has also sparked interest in the single by foreign interests particularly from the European market. The disc has also been released in French and is now creating high sales through its exposure on both French country and pop stations.

The Ontario market has also shown much interest in Miss Vary's initial release for Polydor. Lori Bruner, fresh from a European trip expressed much confidence for the success of the record throughout the Canadian country market.

It should be noted that over 60% of Canadian radio stations program country records. Many of the stations, not publishing charts, do submit playlists of country action and it has been noted at RPM that "Back In Town To Stay" is enjoying a high listener index. In view of this exposure Miss Vary has been exceptionally successful on one nighters, tours etc. Ben Kaye Associates, personal management firm for Miss Vary, report the months of January, February and March as being almost completely booked. Miss Vary will shortly tour the Ontario market with appearances in Oshawa and Toronto.

COUNTRY CHART

- | | | | | | |
|-------|------------------------------------|--|--------|-------------------------------------|------------------------------------|
| 1 3 | STAND BY YOUR MAN | Tammy Wynette-Epic-10398-H | 21 37 | SMOKEY THE BAR | Hank Thompson-Dot-17163-M |
| 2 5 | LITTLE ARROWS | Leapy Lee-Decca-32380-J | 22 24 | ANGRY WORDS | Stonewall Jackson-Columbia-44625-H |
| 3 4 | LET THE CHIPS FALL | Charlie Pride-RCA-9622-N | 23 26 | HAPPINESS HILL | Kitty Wells-Decca-32389-J |
| 4 6 | I TAKE A LOT OF PRIDE IN WHAT I AM | Merle Haggard-Sparton-1700-O | 24 27 | TAKE MY HAND FOR A WHILE | George Hamilton IV-RCA-9637-N |
| 5 7 | I WALK ALONE | Marty Robbins-Columbia-44633-H | 25 28 | SATURDAY NIGHT | Webb Pierce-Decca-32388-J |
| 6 9 | I'VE GOT YOU ON MY MIND AGAIN | Buck Owens-Capitol-2300-F | 26 36 | WHITE FENCES & EVERGREEN TREES | Ferlin Husky-Capitol-2288-F |
| 7 11 | WITCHITA LINEMAN | Glen Campbell-Capitol-2302-F | 27 31 | AGE OF WORRY | Billy Walker-Monument-1098-K |
| 8 13 | SHE WEARS MY RING | Ray Price-Columbia-44628-H | 28 30 | THE ROSE OF MEXICO | Harry Rusk-Apex-77088-J |
| 9 16 | BORN TO BE WITH YOU | Sonny James-Capitol-2271-F | 29 39 | PLEASE LET ME PROVE MY LOVE FOR YOU | Dave Dudley-Mercury-72856-K |
| 10 2 | SHE STILL COMES AROUND | Jerry Lee Lewis-Smash-2186-K | 30 32 | HELLO OPERATOR | Bev Munro-Capitol-72543-F |
| 11 19 | THE CARROLL COUNTRY ACCIDENT | Porter Wagoner-RCA-9651-N | 31 34 | IT'S TATER PICKIN' TIME | Hal Lone Pine-Melbourne-3303-K |
| 12 22 | THE STRAIGHT LIFE | Bobby Goldsboro-United Artists-50641-J | 32 33 | CHILLY WINDS | Jimmy Arthur Ordge-Apex-77084-J |
| 13 25 | THE AUCTIONEER | Brenda Byers-Sparton-1696-O | 33 35 | YOU BROUGHT ME RED RED ROSES | Jeanie Ward-Melbourne-3304-K |
| 14 10 | MAMA TRIED | Merle Haggard-Sparton-1677-O | 34 --- | HAMMER AND NAILS | Jimmy Dean-RCA-9652-N |
| 15 20 | MR. BROWN | Gary Buck-Capitol-72556-F | 35 --- | DON'T WAKE ME, I'M DREAMING | Warner Mack-Dot-32394-M |
| 16 29 | BALLAD OF TWO BROTHERS | Autry Inman-Epic-10389-H | 36 --- | YOURS LOVE | Waylon Jennings-RCA-9642-N |
| 17 23 | BACK IN TOWN TO STAY | Mona Vary-Polydor-540005-Q | 37 38 | DESTROY ME | Chef Adams-Sparton-1692-O |
| 18 15 | THE WIFE YOU SAVE MAY BE YOUR OWN | Diane Leigh-Chart-1051-N | 38 40 | NO LONLIER THAN YOU | Billy Charne-Sparton-1693-O |
| 19 12 | NEXT IN LINE | Conway Twitty-Decca-32361-J | 39 --- | MY SON | Jan Howard-Decca-32407-J |
| 20 14 | IT'S ALL OVER BUT THE CRYING | Hank Williams Jr-MGM-13968-M | 40 --- | THE TOWN THAT BROKE MY HEART | Bobby Bare-RCA-9643-N |

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GUESS WHO NN 9005
"THESE EYES"

JOHNNY NASH J 209
"YOU GOT SOUL"

MRQ 57-1002
"GAMES"

GRASSROOTS D 1462
"BELLA LINDA"

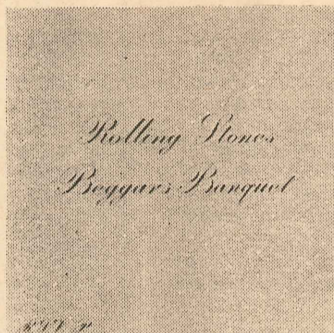
MYTHICAL MEADOW 57-1008
"YOU GOT THAT LOVIN' LOOK"

ALBUM REVIEW

SOUL CHRISTMAS-VARIOUS
Atco-SD 33 269-M Top drawer soul artists combine to make this a Christmas must. Redding, Thomas, Burke, Carter, Tex, Bell, Curtis and Booker T & MGs.



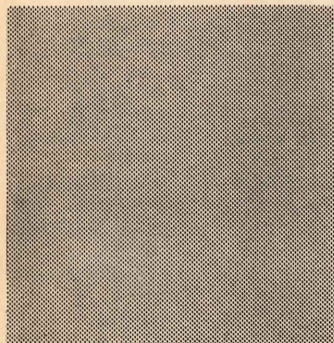
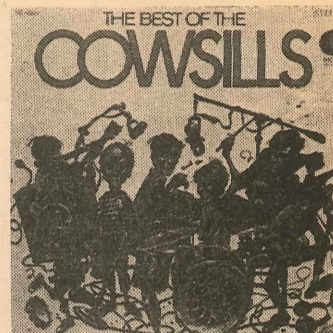
BEGGARS BANQUET-ROLLING STONES-London-PS 539-K Long time between albums should make this Stones' release a top seller. All material written by Jagger and Richard.



DION-Laurie-SLP 2047-M "Abraham, Martin and John" has brought Dion back into the hit making business. Contains some originals by Dion.



THE BEST OF THE COWSILLS
MGM-SE 4597-M Four selections former chart items. "Indian Lake, "We Can Fly", "Poor Baby", and "Rain, Park and Other Things".



THE BEATLES-Capitol-SWBO 101-F Advance publicity has made for ready market. Cover is as shown. Excellent material.



HERB ALPERT & THE TIJUANA BRASS CHRISTMAS ALBUM-A&M-SP 4166-M Title should be enough to spark sales.



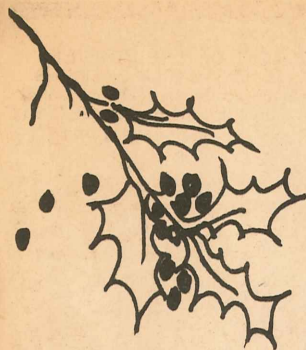
LOVE CHILD-DIANA ROSS & SUPREMES-Motown-670-L. Title tune is powerhouse on charts. Contains other potent soul items.



LITTLE ARROWS-LEAPY LEE
Decca-DL 75076-J. Contains what could be novelty of the season, title song. Also strong country offerings..

TOP 50 ALBUMS

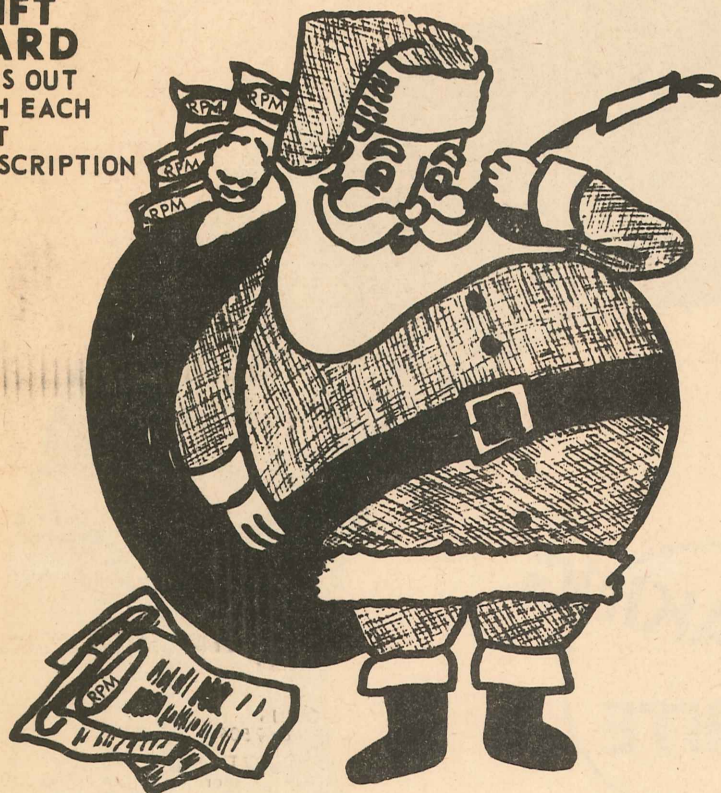
- | | | |
|---|---|---|
| 1 7 WITCHITA LINEMAN
Glen Campbell-Capitol ST 2809-F | 18 22 200 M.P.H.
Bill Cosby-WB/7 Arts-1757-P | 35 41 MAGIC BUS
Who-Decca-75064-J |
| 2 1 ELECTRIC LADYLAND
Jimi Hendrix-Reprise-RS 6307-P | 19 20 THE HURDY GURDY MAN
Donovan-Epic-BN-26420-H | 36 36 MAN WITHOUT LOVE
Engelbert Humperdinck-Parrot-PAS 71022-K |
| 3 2 THE SECOND
Steppenwolf-RCA-DS 50037-N | 20 19 A NEW TIME- A NEW DAY
Chambers Bros-Columbia-CS9671-H | 37 --- SOULED JOSE FELICIANO
RCA-LSP 4045-N |
| 4 3 GENTLE ON MY MIND
Glen Campbell-Capitol-ST 2809-F | 21 21 DID SHE MENTION MY NAME
Gordon Lightfoot-UA/UAS 6649-J | 38 38 ARLO
Arlo Guthrie-Reprise-RS 6299-P |
| 5 6 HARPER VALLEY PTA
Jeannie C Riley-Reo-RLPS 699-M | 22 25 THE YARD WENT ON FOREVER
Richard Harris-Dunhill-DS 50042-N | 39 34 BOOGIE WITH CANNED HEAT
Liberty-LST 7541-K |
| 6 9 RASCAL'S GREATEST HITS TIME PIECE
Atlantic-SD 8190-M | 23 24 BOOKENDS
Simon & Garfunkel-Columbia-KCS 9529-H | 40 31 VANILLA FUDGE
Atco-SD 224-M |
| 7 4 CHEAP THRILLS
Big Brother Holding Co-Columbia-9700-H | 24 23 CROWN OF CREATION
Jefferson Airplane-RCA-LSP 4058-N | 41 45 BY THE TIME I GET TO PHEONIX
Glen Campbell-Capitol-ST 2851-F |
| 8 8 BOBBIE GENTRY & GLEN CAMPBELL
Capitol-ST 2929-F | 25 15 CRAZY WORLD OF ARTHUR BROWN
Polydor-543008-Q | 42 --- BEGGARS BANQUET
Rolling Stones-London-5539-K |
| 9 5 FELICIANO
Jose Feliciano -RCA Victor-LSP-3957-N | 26 14 WAITING FOR THE SUN
Doors-Elektra-EKS 74024-C | 43 --- LIVING THE BLUES
Canned Heat-Liberty-LST 27200-K |
| 10 12 WHEELS OF FIRE
Cream-Polydor-543004-Q | 27 32 IN-A-GADDA-DA-VIDA
Iron Butterfly-Acto-250-M | 44 30 A HAPPENING IN CENTRAL PARK
Barbra Streisand-Columbia-CS 9710-H |
| 11 --- THE BEATLES
Apple-SWBO 101-F | 28 29 THE GRADUATE
Soundtrack-Columbia-OS 3180-H | 45 40 TRUTH
Jeff Beck-Epic-BN 26413-H |
| 12 13 FUNNY GIRL
Soundtrack-Columbia-CS 3220-H | 29 28 ARE YOU EXPERIENCED
Jimi Hendrix-Reprise-RS 6261-P | 46 --- THE TURTLES PRESENT THE
BATTLE OF THE BANDS
White Whale-WWS 7118-M |
| 13 18 INCREDIBLE
Gary Puckett Union Gap-ColumbiaCS-9715-H | 30 33 SHINE ON BRIGHTLY
Procol Harum-A&M SP 4151-M | 47 --- ELECTRIC MUD
Muddy Waters-Cadet Concept-LSP 314-L |
| 14 10 STEPPENWOLF
Dunhill-DS 50029-N | 31 50 FOOL ON THE HILL
Sergio Mendes & Brasil '66-A&M-SPX 4160-M | 48 --- HOLD ME TIGHT
Johnny Nash-Jad JS 1207-N |
| 15 17 SUPER SESSION
Bloomfield, Kooper, Stills-Columbia-CS9770-H | 32 46 ARETHA IN PARIS
Aretha Franklin-Atlantic-SD 8207-M | 49 49 ARCHIES
Calendar-KES 10-N |
| 16 11 THE TIME HAS COME
Chambers Bros-Columbia-CS 9522-H | 33 37 HAIR
Original Soundtrack-RCA-LSO 1150-N | 50 --- ROAD SONG
Wes Montgomery-A&M SP 3012-M |
| 17 16 LATE AGAIN
Peter Paul & Mary-WB/WS 1751-P | 34 48 WILDFLOWERS
Judy Collins-Elektra-74012-C | |



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