

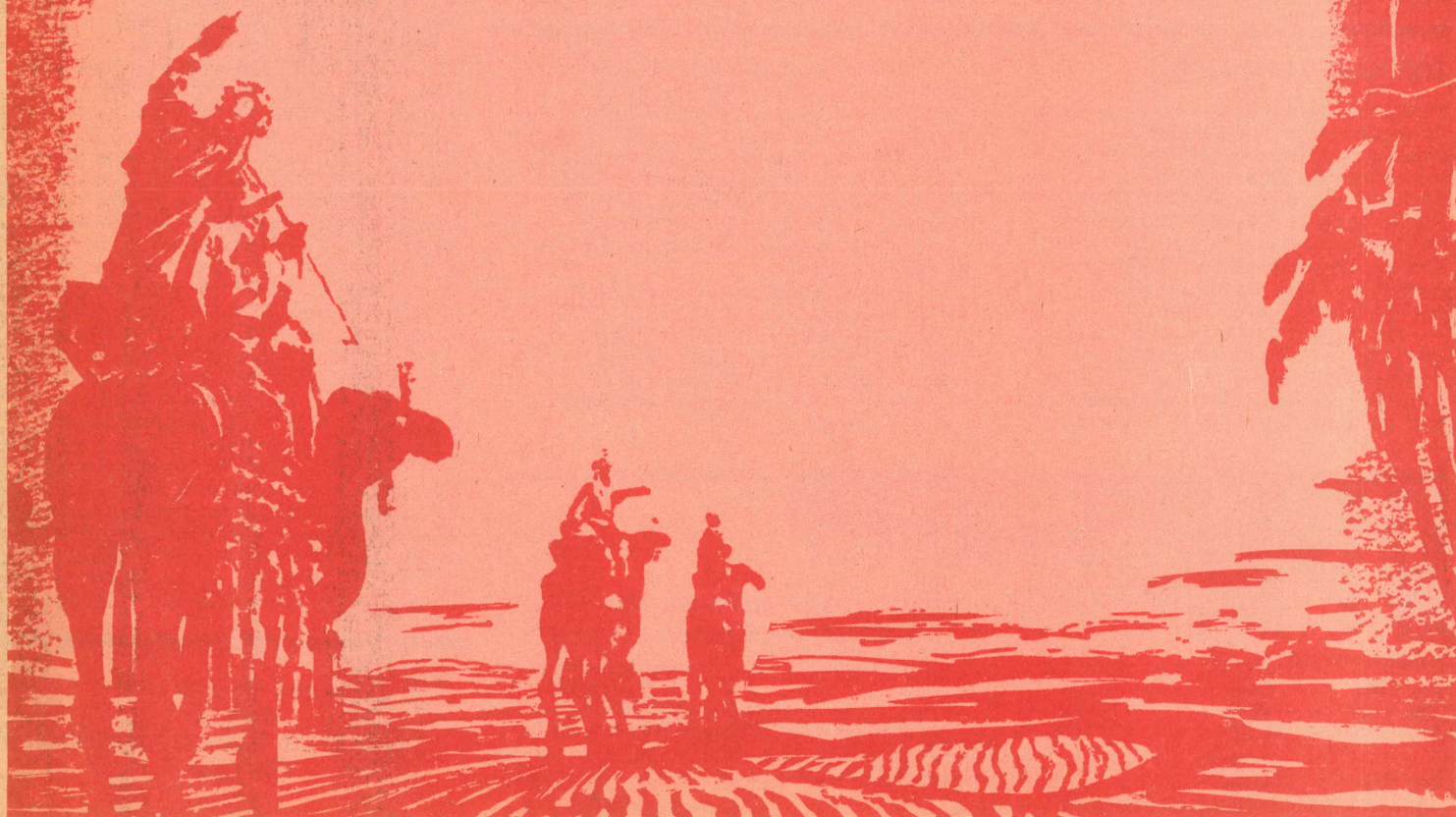
RPM

MUSIC TELEVISION RADIO
FILM RECORDS THEATRE
Weekly

20
cents

Volume 10 Nos. 17 & 18

Week of December 23rd, 1968



CURRY EXITS CHUM-FM

Toronto: In an unprecedented move, Hugh Curry, former CHUM-FM personality called a press conference at the Bod Pod, Dec 16, to explain, in detail, his dismissal from CHUM-FM.

Curry explained to the rather large gathering that the reason he had called the conference was to block any speculation by the reporting media and his friends as to his hasty departure from CHUM-FM. In a printed release circulated among the radio and press in attendance, he stated that "I did not want you to hear that I had gone fishing to the French River for a couple of weeks, as difficult as that may be to believe at this time of year."

Curry went on to explain that his outlook and his conduct, both of which he felt led to his dismissal, was synonymous with what 'Radio 1968' should be.

He referred to an article which appeared in the York University Seer which quoted him as saying that "in my opinion Top 40 Radio, as we know it in Toronto, is a garbage can that should be emptied. I went on to say that CHUM-FM was going to be the antidote for this air pollution". According to Curry, Station management apparently became upset over these remarks.

It was also pointed out by Curry, and as reported in RPM Nov. 18 1968, that his acquiring of tapes of the new Apple album release of The Beatles and his subsequent airing of several selections, resulted in CHUM-FM being threatened with an injunction

from Capitol Records. This also resulted in CHUM-FM obtaining a world premiere of the album. Curry's acquiring of these tapes apparently came about through his promising to the source that the tapes were to be used only on CHUM-FM exclusively and that the tapes were not to be aired on AM radio. Curry noted that "This agreement is credible in light of my source being a station manager of an American progressive FM station! Curry went on "Our AM counterpart desired to air the Beatle tapes and I refused creating a great deal of ill-will. Frankly I did not care about their (CHUM-AM's) reaction as I was Music Director of CHUM-FM not CHUM-AM and I had after all given my word as to the tape's use."

These two previous encounters and the third which occurred last Friday Dec. 13 resulted, according to Curry, in his dismissal. The third incident reportedly dealt with the planning of a party by Curry and a group of friends to celebrate the inception of ? Why Limited. To lend a somewhat unique angle to the party, the group decided that the invitations should be delivered by Santa Claus chauffeured in a black Rolls Royce at the corner of Bloor and Yonge at 5:20 PM on the Dec. 13 date. Subsequent mentioning of this happening by Curry and as reported by Curry "other air personalities of CHUM-FM" apparently gave rise to responsible parties believing that Curry was exploiting a commercial enterprise in which he had a vested



interest, on the air.

He goes on "Why Limited", as yet, is not even a legal corporate entity. When and if it does become a reality, I shall not have an interest in it. It was never suggested by the forming directors of this proposed corporation or by myself that I would ever have an interest in this company".

The on-air mention of the Bloor Yonge happening, according to Curry, went as follows: "Tim Thomas was ill on Friday and Peter Griffen's shift was extended two hours, to 7 PM, the Dream Machine was to operate from 7 PM 'til 1 AM, instead of its usual 5 to 8 PM shift. Peter Griffen mentioned that if anyone wanted to hear me before 7 PM they would have to go to the corner of Bloor and Yonge."

The "Dream Machine", hosted by Hugh Curry, over CHUM-FM is no more.

Curry was not able to reveal at this time what his plans for the future may be, but he would consider a syndication of his type of "progressive programming" and with some hesitation conceded that he would also consider similar duties with an AM operation.

Questioned as to whether he may have been indiscreet with the on-air mentioning of the Yonge and Bloor happening, Curry was convinced that he had done no wrong.

One music industry critic voiced "I hope the dismissal of any future on-air personalities won't lead to these expensive press conferences and gatherings. The whole thing might eventually resemble those bridle showers that are so fashionable today".

TOP NAMES FOR MIDEM

NYC: Ren Grevett Associates, North American Reps for MIDEM 3 Convention, announces that several top recording names have been signed for the forthcoming MIDEM 3 Convention. These include The 5th Dimension, Sergio Mendes and Brasil '66, Joe Tex and His Band, and Bobby Goldsboro. Other signings to be announced at a later date.

Paris headquarters of MIDEM, the international Record and Music Publishing Market, announced that the European delegation of star performers will be headed by Maurice Chevalier.

MIDEM 3 is skedded for Cannes France, January 18 to 24, Headquarters for the song fest will be the Martinez Hotel, which is on the shores of the Mediterranean. Evening galas for which the major attractions are being announced will be held in the Palais des Festivals, also on the beachfront and the site of the Cannes Film Festival.

Grevett reports that more than 3000 persons are expected to attend this third edition of the highly successful international market, staged by Bernard Chevy. An increase in Canadian participation is also noted.

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COMING IN JANUARY
RPM'S
CANADIAN TALENT MONTH
EDITION

THE FREEDOM OF MRQ

Toronto: When Bill Fox recently covered the MRQ in the Ottawa Citizen, he kicked off his column with "Wanted, One public relations man to promote Ottawa super group".

He was referring, of course, to the Modern Rock Quartet, who recently released on RCA Victor and after many successful Ottawa appearances plus an impressive week at New York's Scene, turned up at Toronto's El Patio, sans a public relations man.

If ever a Canadian recording group has had to make it on its own resources it most certainly must be the MRQ. That is, until they entered Ed Preston country. Preston regards every act within the RCA Victor fold with the same amount of importance. It was because of Preston that many of Toronto's press, radio and television VIPs got wind of the MRQ and those who took advantage of their invitation were certainly rewarded with an exceptional performance of "freedom rocksters", the first of its kind in Canada and quite possibly the North American continent.

Peter Goddard in the Toronto Telegram discovered that "Suddenly a whole new world opens up; an entirely new set of musical possibilities are put into motion".

Other observers found, in the MRQ, an entirely different approach to the music of today. Although they use rock as a basis for their experimenting with the sounds of today they've added their own ingredients of freedom. "Green-sleeves", for instance, is an exciting jam session that reminds one of the days of the House of Hombourg, which should make that crowd on King St. West very happy. Jazz plays a very important part of the MRQ, but also discernable is an obvious working knowledge of classical music, which should interest Peter Munves of CBC, who is attempting a closer relationship with classical/electronic music. Putting all these ingredients together won't produce a meaningful musical message however, and that's where the ingenuity of the group comes in.

Peter Jermyn, who came up with the unique tag of MRQ is the organist and does most of the writing. Arranging of numbers is obviously left up to the members of the group. They take their cue from Jermyn and inject their own inventiveness into whatever they're doing whether it be original or a standard. The bass player, Doug Orr, who also writes, is a rare breed of bassist, who treats his bass like a solo instrument and accomplishes it. Drummer Bob Coulthart is a picture in experimentation himself. His two hundred pounds plus, complete with beard and beret, just isn't a true picture of his ability on the drums. Coulthart's attack is almost vicious but conducive to the MRQ's message. John Martin



completes the freedom circle of bass, organ drums and voice. Martin fits so well into this new expression of freedom in musical sound that his vibrant voice is seemingly a new and powerful lead instrument.

One might find complaint in the MRQ's disorderly dress, which could stand a bit of sprucing up, but in the end and after hearing their fifteen minute "Happiness Is The Majority" concerto, what was most important was having listened to extremes in rock, blues, jazz, soul and classical offerings and discovered a common

denominator, THE MODERN ROCK QUARTET.

The quartet revealed that U.S. record execs have expressed an interest in their recording future. It is hoped that a musical unit as powerful and unique as the MRQ will consider some of the better Canadian recording studios, experienced producers and technicians and come up with a 100% Canadian production that would make them even more unique and much more important to U.S. record companies.

WITNESS INC./CANADA SESSION

Toronto: Mr. William Tenn, manager of Apex recording group Witness Inc., announces the completion of a taping session at Sound Canada Studios. Skedded for a release sometime in January, the sides are "I've Gotta Go" and "Make You Feel A Whole Lot Better". Greg Hambleton engineered the session.

Previous releases by this Western Canadian group have chalked up impressive sales. Their latest "Visions Of Vanessa" became a chart item on charts from coast to coast in Canada.

Much of the success of the group is due their logging of thousands of miles each year in making personal appearances. They have just completed a successful run of one nighters throughout Upper Canada and will grace the nation nicely prior to their next release. Dates as follows:

Dec.

- 20 - Fargo, North Dakota
- 22 - Winnipeg
- 23 - Brandon
- 24 - Canora, Sask.
- 26 - Wynyard, Sask.
- 27 - Regina
- 28 - Prince Albert
- 29 - Shaunavon, Sask.
- 30 - Tisdale, Sask.
- 31 - Moosejaw

Jan.

- 2 - Saskatoon
- 3 - Calgary
- 4 - Edmonton
- 11 - The Lakehead

Before a rock group captures a unique sound and a unique mode of expression, it must pass through three stages of development. Firstly, the group members must perform musical styles that have gone before and proven acceptable in order to learn the capabilities of their instruments and to familiarize themselves with their abilities to reproduce the styles that do exist. Then follows a period of experimentation in which a group personality evolves, and the search begins for a musical style and message that will enhance and reflect this group's personality. The third stage of development is that in which talent blossoms into something different, something unique,--the birth of a sound. The Witness Inc. has evidently passed through the first two stages of this evolution and, having matured as a group, appears to be on the threshold of new horizons.

A few weeks ago, when I heard that the guys were appearing at the Broom & Stone in Scarborough, I decided to make the scene and see whether their stage show was as good as their sound on record. Although I had heard three of their four singles and thought them to be good initial efforts, I must admit that I was pleasantly surprised by their showmanship. If you use their recorded sound as the basis for judgement on their stage presentation, you can't help but be pleased with what you hear.

How do you describe the stage

show of the Witness Inc.? It's definitely a hard rock sound, somewhat reminiscent of the Spencer Davis Group, the Small Faces, and the Animals of 1966. Yet, it is like none of these three sounds due to the original interpretations and arrangements. One of the most significant features of the group's act was the tightly knit presentation. The organ, drums, and guitars, although loud (and rightly so), balanced each other so well that you could easily pick out subtle melodic and rhymic patterns. Also, the good balance permitted you to hear every word Kenny Shields sang.

And Kenny Shields, he's something else. When you hear him sing "Harlem Lady", you think "That's great, but can he sing hard rock and soul?" You had better believe he can! He does everything from "Summertime (When The Living Is Easy)" to "Tin Soldier", "Hold On, I'm Coming", "You Keep Me Hangin On", and "Sunshine Of Your Love". Then again, you haven't heard anything until you hear him lay it on with "Reflections of Charlie Brown".

Finally, organist Les Bateman does a great job, as do Ed Clynton on lead guitar, Creg Kaleal on drums, and Allan Ayres on bass. They have the sound that makes you want to groove with the music, an atmosphere which is largely created (in my opinion) by the organ. Beyond this description, you have to hear the guys for yourself.

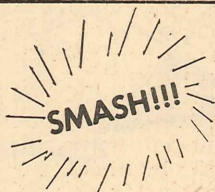
The Witness had been playing in the Toronto area for the past few weeks, but this week is embarking on a tour of the western provinces and a few mid-western American centers which will last until mid-January. It is hoped that, while returning to the metropolitan area, the group will be

able to make a few stops in some of the major northern Ontario cities. Manager William Tenn advises that the guys will be introducing more original material into their stage act because he feels that "the group has evolved a personality of its own and definitely has something to say in their music". Undoubtedly, the Witness will draw good crowds on their tour due to this new original material, but especially because of their track record of four consecutive top ten hits in western Canada.

Future plans also include a single to be released shortly, an album of original material which will hopefully be pressed in the near future, and the strong possibility of another appearance on CBC's "Where It's At" from Winnipeg early in the new year.

Finally, the group plans to take up permanent residence in Southern Ontario. When asked the reason for this move, Tenn expressed the hope that the move would acquaint eastern audiences with the music of the Witness Inc. and assist the group in creating a national image. "The kids are great out west and we really dig them" he said, "but we're hoping that the move will gain us more exposure. Of course, we'll get back to see them as often as we can".

Although the path has not been completely cleared and a few problems have yet to be ironed out, it appears that Lady Luck has finally begun to smile on the five fellows from the prairie provinces who seem to always find time to mingle with the crowd between sets. Their friendly personalities have gathered for them numerous fans in western Canada and will undoubtedly win them acceptance here in the east. Make it to a Witness Inc. gig and be a witness to their great stage sound. — Stan Lepka



"RAINBOW RIDE"

by ANDY KIM

STEED 711

— CHARTED — CHNS — CFRA — CHUM — CKFH

CFOX — CKNX — CJOC — CKLC —

CKDM — CKOC — CFOX — CKLG (Pick)

CKBC — CHNS — CKPT — CHLO —

DOT
RECORDS

#81 RPM

#87 (Bullet) Billboard

#87 Cashbox

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Quality RECORDS LIMITED



Western Canada's Witness Inc.

DURANTE BREAKS INTO RELIGIOUS MARKET

Beverly Hills, Calif: Jim Mahoney & Associates reports excitement in the Warner Bros Seven Arts camp over the Philadelphia breaking of a two year old religious waxing by Jimmy Durante. The album "Songs For Sunday" was given new life by way of extensive play on both religious and pop radio stations. One cut receiving most of the exposure is "He Touched Me", which WB/7 Arts is apparently rushing out as a single. This selection is the theme song of famed woman evangelist Katherine Kuhlman.

WB have rushed out 2000 copies of the album to religious book stores across the U.S. nation with the request that they in turn give a copy of "Sunday" to their local stations for air play.

Reason for the release of the "Touched" song as a single was because of its non-demoninational appeal.

Jackie Barnett, long time associate of Durante, produced the "Sunday" album which is expected to chalk up good sales over the current holiday season.

LONDON TO DISTRIBUTE JUPITER

Montreal: Mr. Claude Palardy, who handles public relations for Les Disques Jupiter Inc., announces that commencing January 1st, 1968, London Records of Canada will take over the distribution of Jupiter product and its subsidiaries (Neptune, Sonic, La Compagnie).

Jupiter has become a leading power in the French Canadian market over the past few years. Much of its success is due its roster of top French Canadian talent. The single release of "Hey Friend, Say Friend", by Donald Lautrec, which was declared the theme of EXPO '67, created excellent sales across the nation. Other top rated acts included Pierre Lalonde, who became a popular television host to New York viewers through his "Meet Peter Martin" show; Les Sinners, who became nationally known through their release of "Go Go Trudeau" during Canada's recent federal elections; Marc Gelinis; and Chantal Renaud.

Jupiter has just recently acquired the La Compagnie label, considered one of the top record companies in France. The label is headed up by French producer, Norbert Saada.

A REDDING WAXING FROM '66

Toronto: Ed Lawson, merchandising manager, albums division Quality Records, announces the release of the Atco album "Otis Redding In Person At The Whiskey A Go Go" (SD 33-265). This powerful outing by the late great soul artist is presently moving up the U.S. trade charts.

The album is the performance that Otis Redding gave at the Los Angeles Whiskey A Go Go in April of 1966.

Recommended cuts are "Pain In My Heart," "Mr Pitiful", "I Can't Get No Satisfaction", "Respect", and "Papa's Got A Brand New Bag".

CLOSED CIRCUIT TV USED TO COORDINATE RECORDING SESSION

NYC: Closed circuit television has been employed to coordinate a recording session for a United Artists recording session with LeRoy Holmes conducting.

This is believed the first time in the history of the recording industry that such a process has been used.

Holmes booked both studio A and studio B of New York's Mayfair Studios to accomodate forty musicians and twelve singers for his recording of "The Big Gundown", which has just been released by UA.

In order to achieve the utmost in separation between the soft strings and woodwinds as opposed to the brass and percussion, as well as the vocal chorus, these respective elements were placed in separate studios. This allowed Holmes the advantage of conducting from one yet be visible to the other and to the control room by way of the closed circuit TV.

Engineer Eddie Smith and Clair Krepps, worked independently of each other and manned separate eight track consoles. They mixed their respective elements and later joined them in a further and final mix-down. The TV camera was mounted on a tripod on top of a grand piano during the three hour session.

Holmes modeled his session after the European style of large orchestral dates which allowed him to build excitement and achieve the full sound and production values possible from a large scale session.

One accomplishment of this type session as pointed out by Holmes was that "you can hear the soft sound of a recorder, for example, very clearly against the full sound of the rest of the orchestra and over the voices."

Percussion played a prominent part in the session. Part of the fifty-two piece date included four drummers, utilizing tuneable bongos, marimba, snares and tympani.

"The Big Gundown" selected by Holmes for this experimental session is a film theme written by Ennio Morricone, who also wrote "The Good, The Bad and The Ugly", "Fistful of Dollars" and "For A Few Dollars More", all of which have been recorded by Leroy Holmes. The lyric for "The Big Gundown" is by A. Nora.

A No. 1 XMAS from

1430-CKFH

No. 2 CANADA'S FASTEST GROWING RADIO STATION

LOGO CHANGE FOR LONDON

Montreal: Richard Glanville-Brown publicity manager for London's National Merchandising Dept. announces that London has adopted a new logo designed for increased identification of product and labels distributed by the firm. The new logo is now appearing on all company publicity, stationery, etc.

Brown also announces the acquisition by London of Amaret and Cynus labels for distribution in Canada. Amaret is a Los Angeles Company while Cynus is a French Classical label. The latter offers a largely baroque repertoire. Eight of the first thirteen albums to be released under the Cynus banner are reported to have won the Grand Prix du Disque.

RUBY BOWS SMILES SINGLE

Toronto: A reception by Ruby Record Co. Ltd. in the Algonquin Room of the Royal York Hotel Dec. 10 presented the label's initial single release and plans for future development.

Host of the affair was Ruby's vice president Mr. L. O'Reilly. Also in attendance was the label's first recording unit, Smiles, who presented those in attendance with their just released single "Be Somebody Else's Friend" & "Why Couldn't You".

GAMMA GAINS IN POP MARKET

Montreal: Les Disques Gamma Ltee (Gamma Records Ltd.) president Jack Lazare reports their biggest hit since "La Manic" in the single release of "Lindbergh" and "California" by Robert Charlebois. The plug side won Charlebois top honours at the Spa Song Festival in Belgium last August. The release has already made an exceptionally satisfying entrance into the Quebec Hit Parade and was last reported at No. 11 and rising rapidly. The single has also added much to the importance of the album release of Charlebois which although on the market only two weeks has sold more than 6000 copies.

With the recent takeover by Gamma of the Jacques Canetti line this new label has come up with album and single product that has swept into the market with much success. The initial releases of album product by Serge Reggiani is now enjoying good sales. The new discovery of Canetti, Eric Robrecht, is expected to have a single release the first week of January.

Gamma is apparently on their way to establishing a new standard for French Canadian Christmas songs. Their release last year of "Noel au Camp" by Tex Lecom has been re-issued this year and in a few short weeks has already surpassed sales of 15,000 copies.

ORTEZ/CTL RELEASE

Toronto: The Canadian Talent Library announces the release of their one hundred and eighth album "Mr. World Here's Anita Ortiz". The album is to be released for consumer sales in January on the RCA Victor label.

The title song was written by Montrealer Marilyn Karpman for Expo '67 and was subsequently released as a single.

Miss Ortiz has become very much a part of the Canadian entertainment scene although native to New Mexico. She has appeared in leading hotels and supper clubs through Canada and the U.S. She has also been seen on many network shows on both sides of the border including "Tonight", Ed Sullivan and Arthur Godfrey Shows and lately on the CBC-TV's "Barris Beat".

During Canada's Centennial Year, Miss Ortiz was honoured with the title of "Miss Canada-Peru", and acted as a goodwill friendship ambassador between the two countries. She recently completed a Caribbean

tour, and will shortly be seen in her first movie role "Here Comes Charlie B".

Canadian broadcasters attending the November Hearings of the CRTC in Ottawa, had a first hand opportunity of hearing this beautiful package of talent being as she was booked into the Skyline's Top of The Hill room for a two week engagement. Miss Ortiz is scheduled for a December booking at Toronto's Royal York.

The album contains twelve selections backed up by a nineteen piece orchestra conducted by Nat Raider. The session took place in RCA Victor's posh new studios on LaGauchetiere St. in Montreal. The album was taped in eight track stereo and subsequently converted to a two track master. Canadian compositions on the album include Gordon Lightfoot's "Softly", "Love Is Love" by Marilyn Karpman, and "Day, Day, Chase The Night Away", the latter being a first time recording.

DEEP PURPLE TO GUEST ON GRIFFIN SHOW

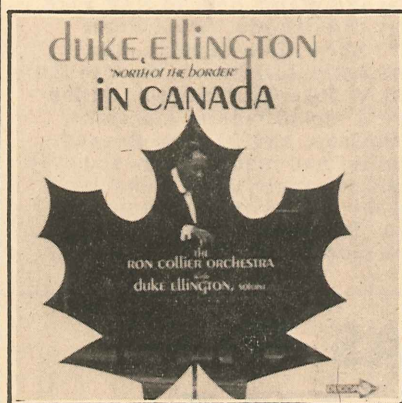
Hamilton: Program Information from television station CHCH-TV in Hamilton indicates that Tegrammaton recording group, Deep Purple will guest on the "Merv Griffin Show" Thursday Dec. 26. The group, distributed in Canada by Polydor, will be appearing in the Toronto area Dec. 22 for one show at the Rock Pile.

"Kentucky Woman", the current single by the Los Angeles based group has made excellent strides up the charts and signs in at No. 29 this week on the RPM 100. Much is expected on the release of their newest album "The Book Of Taliesyn".

PLANTATION/SSS INTERNATIONAL PACT WITH POLYDOR

NYC: Jim Mahoney & Associates reports the signing of a distribution contract between Shelby Singleton's Plantation Records and SSS International record companies with Polydor for the distribution of their product in Japan to take effect Jan 1st., 1969.

The initial Japan/Polydor releases of Singleton's product will include Jeannie C. Riley's hit album and single "Harper Valley PTA" and Peggy Scott and Jo Jo Benson's "Pickin' Wild Mountain Berries" on the SSS International label.



**TAKING OFF IN
CANADA!**

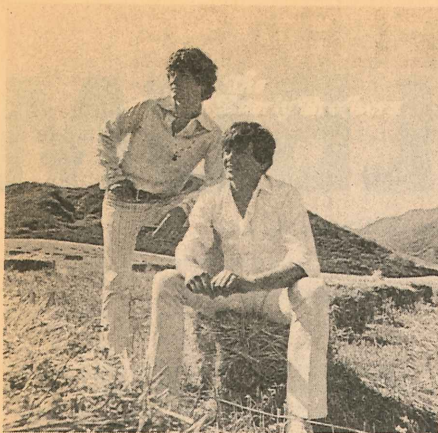
**DUKE ELLINGTON
North of the Border
IN CANADA**

DECCA DL 75069

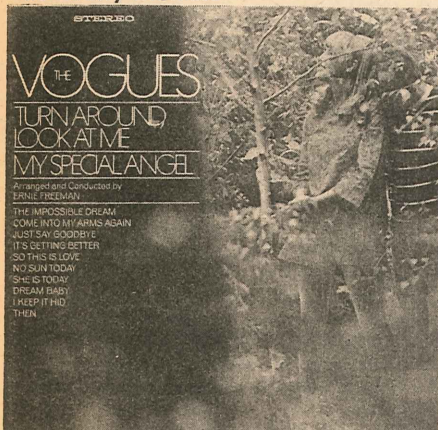
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The Everly Brothers



TURN AROUND LOOK AT ME
The Vogues

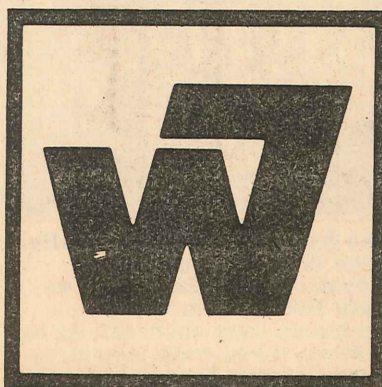


THE PENTANGLE



**PETULA CLARK'S
GREATEST HITS, VOL. 1**

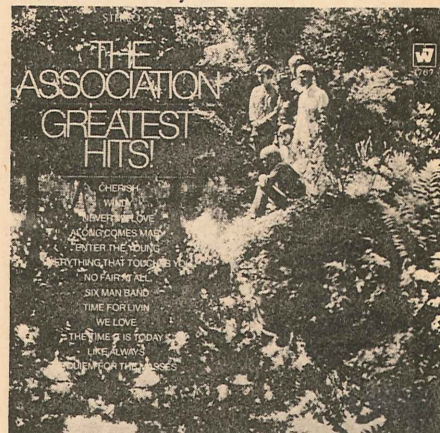
WHAT A WAY TO END '68 AND START '69



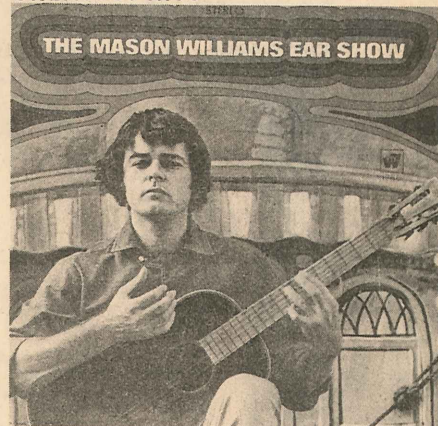
**WARNER BROS - SEVEN ARTS
RECORDS OF CANADA LTD.**



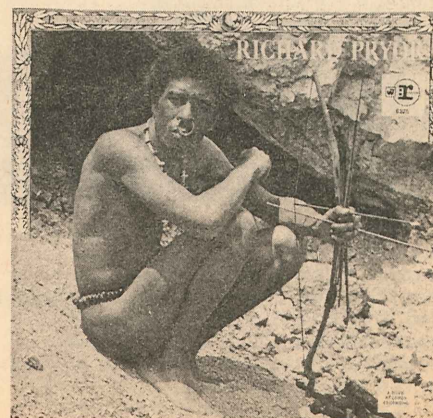
LOVING
Francoise Hardy



**THE ASSOCIATION
GREATEST HITS**



**THE MASON WILLIAMS
EAR SHOW**



RICHARD PRYOR

STAN KLEES LOOKS AT THE

BEATLES ALBUM

RPM has commissioned noted Canadian record producer Stan Klees to listen to and comment on the new Beatles' LP. In the following article, Mr. Klees looks deeper into the product than the "sound". We feel the industry would appreciate a knowledgeable view of the product from this much discussed new LP. Ed:

It was September 1963 when I first heard about a British group called The Beatles. The reference was in the same breath as the Shadows. My office was in the basement of a record store at Yonge and St. Clair in Toronto, and two high school students who frequented the store had just returned from their holidays abroad and were about to return to school. They came into the shop and talked about this great British group that was making the papers every day and the fact that they all had long hair. I could remember seeing the name go by in the foreign trades, but I hadn't taken any particular notice. Having worked a great deal with English masters in the past, I was mildly interested. Few people realize that two singles by the Beatles had been released in North America about that time. Neither had made any progress. Capitol had not yet become interested in the Beatles.

consolation to the struggling groups of today, all it took was 12 years.

The release of their latest LP "The Beatles" is a highpoint in the progress of the Beatles. Already heralded as the flagship of the "return to rock" you might wonder if the reviewers ever listened beyond the first cut or whether they have any knowledge of popular music at all. The Beatles have dipped into every bag they could lay their hands on to show that they are essentially aware of music as it is known in the late 60's.

While critics would like to view the new album as a study in pop art in music, the average consumer is only looking for entertainment. If there is a message in the two record set, it might be "this is entertainment in the late sixties which encompasses everything we do, know and enjoy passing on."

If we can make it that simple,

was shot the way it was, I would view the picture totally and make my judgement of how much of what it was communicating I was willing to accept.

The Beatles album is like 30 of their "party pieces" all wrapped up in one cover without the "and then we recorded" approach that so many successful American artists have used for years.

One point I want to make in this particular publication is that the Beatles are news and a number of the cuts on this LP are suitable for any programming format and would entertain the listener sometimes even more favourably than many of the currently tagged "good music albums". At the end of this article I will name the cuts that young adults and the young at heart would appreciate without having to twist the dial to some top 40 R&Ber that might shatter the nerves.

There are thirty selections on the two discs. Here is a very quick resume of each.

SIDE ONE

1 Back In The USSR (2:45)

Jets (a la surfing) Beach Boys feeling with a Berry-type vocal by McCartney.

2 Dear Prudence (4:00)

Pretty with strings. A ballad with hard and heavy background. Tempo-medium-slow.

3 Glass Onion (2:10)

A 'B' side for Beatles' fans only, Lennon on lead. Sounds like an index of past Beatles' titles.

4 Obladi, Obladi (3:10)

Calypso (come beer-drinking song) that Mary Hopkin could easily do. Excellent.

5 Wild Honey Pie (1:02)

Walking music that is nothing but a short bridge that takes you to the next cut. Could be a cull from another cut.

6 The Continuing Story of Bungalow Bill (3:05)

This track is like a pop art poster. If it had a hook on the back you could hang it in your rec room. Subtle but very funny.

7 While My Guitar Gently Weeps (4:46)

Obviously a guitar piece with Harrison on vocal. An LP cut. Slow and too long.

8 Happiness Is A Warm Gun (2:47)

Interesting. Take it any way you want to. Much of it would pass over the heads of most. Good enjoyable listening.

SIDE TWO

1 Martha My Dear (2:28)

Baroque with interesting piano



In January 1964 the Beatles got their first chart listing in the U.S. trades. Their sale of records in England was already a legend. Canada had discovered them a couple of months before. The Beatles were heralded as another overnight success in the record business.

Twelve years ago the struggle began for John and Paul. It was no overnight success. If it is any

then the Beatles have successfully conveyed their message. If the philosophy of entertainment is "we play, you listen" then this is communicated very successfully by the Beatles. If you want to analyse every word and its Freudian meaning, then it is not listening or entertainment it is a study or a science. It would never enter my mind to ask why reel 6 scene 42 of "Gone with The Wind"

intro. McCartney on vocal. Interesting tempo changes.

2 I'm So Tired (2:10)

This will be a Beatle classic. There are shades of Russ Morgan (if you can remember that far back. This is the Beatles with a capitol 'B'. Excellent.

3 Blackbird (2:20)

Folky, cute and clever. Play it for your mother. Backing very modest. Interesting whistle and bird effects.

4 Piggies (2:04)

Protests the upper classes. Good pig noises. Baroquish with strings and harmony a standout.

5 Rocky Racoon (3:33)

Arlo-type come Dylan. One line reads "to help with Rocky's revival."

6 Don't Pass Me By (3:52)

Country contribution by Ringo. Corny organ backing. Production superb. Could you call it comedy-rock???

7 Why Don't We Do It In The Road? (1:42)

Chain gang-folk blues with the title repeating throughout. A shouter by McCartney.

8 I Will (1:46)

An excellent ballad by McCartney that will endure. EXCELLENT.

9 Julia (2:57)

Nice ballad by McCartney. Pea-panting music.

SIDE THREE

1 Birthday (2:10)

Pretty raunchy birthday song. Loud and a screamer.

2 Yer Blues (4:01)

Folksy-blues. Slow with good guitar work.

3 Mother Nature's Son (2:46)

Folk sound with McCartney again with a very modest guitar backing.

4 Everybody's Got Something To

Hide But Me And My Monkey (2:25)

A rock clanger. It is good and it is the Beatles as we know them.

5 Sexy Sadie (3:15)

Lennon on vocal. The vocal backing is weird. Loud slow ballad. It's fun.

6 Helter Skelter (4:30)

Top 40 must play. Moves and might be "a listener loser". It is very loud but is the BEST CUT.

7 Long, Long, Long (3:08)

Vocal by Harrison. Good production and great percussion. EXCELLENT.

SIDE FOUR

1 Revolution #1 (4:13)

Revisited and a different version. Could even be a hit again.

2 Honey Pie (2:42)

Background reminds me of my early Josephine Baker cuts. GMP MUST. Sounds just like a real old record. EXCELLENT.

3 Savoy Truffle (2:55)

An album cut featuring interesting sax work.

4 Cry Baby Cry (3:11)

Live with this one for awhile. It's non-offensive. Nice piano.

5 Revolution #9 (8:15)

Eight minutes and fifteen second of a cacophonous collage of sound on sound and music. Interesting electronic layers.

6 Goodnight (3:14)

This selection might someday be done by Fred Waring. It isn't at all

like the Beatles we have come to know. It is beautiful and could become a day ending theme for any station.

The album has many moods and shows every side of the Beatles versatility. While many cuts are excellent others are interesting and the many changes of pace are refreshing when so many groups have one tempo and one sound.

VILLAGE S.T.O.P. ON INTERNATIONAL KICK

St. Catharines, Ont: Miss Pat Molnar, representative of the Village S.T.O.P. Fan Club reports exceptional acceptance of U.S. audiences for the Stoney Creek group, who kicked off their international jaunt with a Dec 7 gig at Three Copper Men in Lowell, Mass, reported to be the largest club in that state. They were then scheduled for one nighters in and around Boston and sharing the bill with Canned Heat at the final performance of Big Brother & The Holding Company. They have dates set up for New York and Nashville where they'll be putting the final touches on their album reported to be released by Atco.

Their initial single release in Canada will be on Ruby Records and is entitled "Vibrations".

Miss Molnar lists the S.T.O.P. as Paul Marcoux, lead guitar; Steve

RECOMMENDED GMP CUTS ARE:

- 1-4 Obladi, Obladi
- 2-1 Martha My Dear
- 2-2 I'm So Tired
- 2-3 Blackbird
- 2-4 Piggies
- 2-8 I Will
- 2-9 Julia
- 3-3 Mother Nature's Son
- 4-2 Honey Pie
- 4-6 Goodnight

PIERRE BEAUCHAMP MOVES TO COLUMBIA

Montreal: Pierre Beauchamp, who has become one of the province's top promotional men, has left Musimart to join the staff of the Quebec branch of Columbia Records of Canada Ltd.

Mr. Beauchamp will be responsible for the promotion of English and American product. His counterpart for French product is Pierre Gagnon.

Urech, rhythm guitar; Jim Hall, drums; and Nick Urech, bass; all of Stoney Creek; and lead singer Fraser Loveman of St. Catharines.

Canadian bookings for the group are handled by G.R. Talent Bureau, 18 Ramsgate Dr. Stoney Creek, Ontario and in the U.S. it's Roger Jason of J.L.S. Inc., 40 Central Park South, New York.



WARM VANCOUVER WELCOME FOR DIONNE WARWICK

Vancouver: Scepter recording artist Dionne Warwick recently played to a capacity house at the Queen Elizabeth Theatre for a Sunday evening concert. Vancouver dailies were quick to note the explosiveness of this beautiful talented package. Max Wyman wrote "in a brilliant red dress and an interesting condition, Dionne Warwick delivered a solid hour of music entrancement". Noted Brian McLeod, "you get the feeling that she has a real soul because she is a credible human being".

Of the 15 Warwick favourites she excited her audience with, her most popular offering was "Walk On By",

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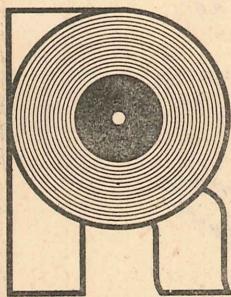
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"where the STARS get clipped"

one of her big hits of a few years back. Other crowd pleasers were "I Say A Little Prayer", "Do You Know The Way To San Jose" and "Anyone Who Had A Heart".

RPM
Weekly

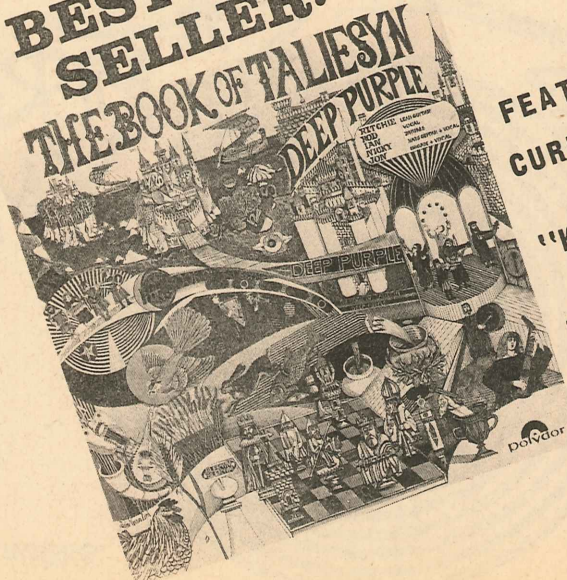


- 1 1 BITTER GREEN
Lightfoot-United Artists-50547-J
- 2 2 YOU GOT ME
Mandala-Atlantic-2567-M
- 3 4 BEYOND THE CLOUDS
Poppy Family-London-17364-K
- 4 3 HAPPY FEELING
Happy Feeling-Barry-3499-M
- 5 6 I DON'T LIVE TODAY
Purple Haze-Apex-77090-J
- 6 --- THESE EYES
Guess Who-Nimbus Nine-9005-N

CHART LISTINGS - Alphabetically

Abraham Martin & John	17
A Man & A Half	41
American Boys	39
A Minute Of Your Time	65
A Ray Of Hope	10
Are You Happy	70
Baby Let's Wait	43
The Beginning Of The End	88
Bella Linda	24
Beyond The Clouds	81
Bluebirds Over The Mountain	63
Bitter Green	51
Both Sides Now	12
Build Me A Buttercup	82
California Dreamin'	84
Cinnamon	5
Cloud Nine	9
Chewy Chewy	8
Chitty Chitty Bang Bang	78
Come On React	64
Crimson & Clover	67
Dance At St. Francis	80
Don't Cry Me Love	71
Don't Pat Me On The Back	
And Call Me Brother	100
Do You Wanna Dance	37
Electric Stories	66
Eloise	73
Everyday People	59
Feelin' So Good	90
For Once In My Life	7
The Girl Most Likely	44
Going Up The Country	13
Hang Em' High	89
Hey Jude	86
Hey Jude	35
Hooked On A Feeling	19
Honey Do	94
I Can't Turn You Loose	32
If I Can Dream	27
I Heard It Thru The Grapevine	11
I Love How You Love Me	4
I'm Gonna Make You Love Me	22
I Put A Spell On You	72
Isn't It Lovely Together	49
I Started A Joke	38
I've Gotta Be Me	83
I Walk Alone	96
Just Ain't No Love	53
Keep On Dancing	91
Kentucky Woman	29
Les Bicyclettes De Belsize	31
Lilly The Pink	92
Little Arrows	26
Lo Mucho Que Te Quiero	30
Love Child	14
Love Machine	34
Magic Carpet Ride	28
Malinda	69
My Favourite Things	57
Nightmare	68
Nobody	74
Papa's Got A Brand New Bag	54
People	52
Promises Promises	18
Put Your Head On My Shoulder	42
Quick Joey Small (Run Joey Run)	33
Rainbow Ride	76
Ready Or Not Here I Come	62
Release Me	99
Rockin' In The Same Old Boat	75
Saturday Night At The World	95
Scarborough Fair	6
Season Of The Witch Pt 1	61
See-Saw	16
Shame Shame	3
She's A Lady	77
Showdown	60
Son Of A Preacher Man	23
Soulful Strut	21
Soul Sister Brown Sugar	98
Stand By Your Man	50
Stormy	2
These Eyes	85
They Don't Make Love Like They Used To	79
This Magic Moment	87
This Is My Country	47
Ticket To Ride	97
Till	20
Too Weak To Fight	15
Tragedy	93
Vance	58
White Houses	46
Who's Making Love	25
Witchita Lineman	1
With A Little Help From My Friends	36
The Worst That Could Happen	40
Yesterday's Rain	48
You Got Me	56
You Got Soul	55

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THE RPM 100

CANADA'S ONLY NATIONAL 100 SINGLE SURVEY

- - Monster
 ☆ - Mover
 ● - Both Sides

Allied - C
 Arc - D
 CMS - 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

- | | | | | |
|-----|-----|-----|--|---|
| 1 | 1 | 4 | WITCHITA LINEMAN | Glen Campbell-Capitol-2302-F |
| 2 | 3 | 3 | STORMY | Classics IV-Imperial-66328-K |
| 3 | 6 | 21 | SHAME SHAME | Magic Lanterns-Polydor-541018-Q |
| 4 | 9 | 10 | I LOVE HOW YOU LOVE ME | Bobby Vinton-Epic-10397-H |
| 5 | 15 | 23 | CINNAMON | Derek Bang-588-C |
| 6 | 16 | 22 | SCARBOROUGH FAIR | Sergio Mendes & Brasil '66-A&M-986-M |
| 7 | 5 | 9 | FOR ONCE IN MY LIFE | Stevie Wonder-Tamla-54171-L |
| 8 | 2 | 5 | CHEWY CHEWY | Ohio Express-Buddah-70-M |
| 9 | 13 | 21 | CLOUD NINE | Temptations-Gordy-7081-L |
| 10 | 23 | 48 | A RAY OF HOPE | Rascals-Atlantic-2584-M |
| 11 | 18 | 31 | I HEARD IT THRU THE GRAPEVINE | Marvin Gaye-Tamla-54176-L |
| 12 | 10 | 6 | BOTH SIDES NOW | Judy Collins-Elektra-45639-C |
| 13 | 30 | 59 | GOING UP THE COUNTRY | Canned Heat-Liberty-56077-K |
| 14 | 4 | 1 | LOVE CHILD | Diana Ross & Supremes-Motown-2285-L |
| 15 | 14 | 17 | TOO WEAK TO FIGHT | Clarence Carter-Atlantic-2569-M |
| 16 | 11 | 14 | SEE-SAW | Aretha Franklin-Atlantic-2547-M |
| 17 | 7 | 2 | ABRAHAM, MARTIN & JOHN | Dion-Laurie-3464-M |
| 18 | 8 | 12 | PROMISES PROMISES | Dionne Warwick-Scepter-12231-J |
| 19 | 27 | 51 | HOOKED ON A FEELING | B.J. Thomas-Scepter-12230-J |
| 20 | 17 | 19 | TILL | Vogues-Reprise-0788-P |
| 21 | 32 | 67 | SOULFUL STRUT | Young Holt Unlimited-Brunswick-55391-J |
| 22 | 34 | 73 | I'M GONNA MAKE YOU LOVE ME | Diana Ross & Supremes & Temptations-Motown-1137-L |
| 23 | 35 | 40 | SON OF A PREACHER MAN | Dusty Springfield-Philips-2580-K |
| 24 | 37 | 53 | BELLA LINDA | Grass Roots-RCA-4162-N |
| 25 | 12 | 7 | WHO'S MAKING LOVE | Johnnie Taylor-Stax-0009-M |
| 26 | 19 | 8 | LITTLE ARROWS | Leapy Lee-Decca-32380-J |
| 27 | 40 | 70 | IF I CAN DREAM | Elvis Presley-RCA-9670-N |
| 28 | 20 | 11 | MAGIC CARPET RIDE | Steppenwolf-RCA-4160-N |
| 29 | 21 | 24 | KENTUCKY WOMAN | Deep Purple-Polydor-541020-Q |
| 30 | 44 | 63 | LO MUCHO QUE TE QUIERO | Rene Rene-White Whale-287-M |
| 31 | 22 | 15 | LES BICYCLETES DE BELSIZE | Engelbert Humperdinck-Parrot-40032-K |
| 32 | 38 | 45 | I CAN'T TURN YOU LOOSE | Chambers Bros-Columbia-44679-H |
| 33 | 25 | 18 | QUICK JOEY SMALL (Run Joey Run) | Kasnetz Katz Singing Orchestra-Circus-Buddah-64-M |
| 34 | 42 | 56 | LOVE MACHINE | O'Kaysions-ABC-11154-Q |
| 35 | 33 | 15 | HEY JUDE | Beatles-Apple-2276-F |
| 36 | 36 | 44 | WITH A LITTLE HELP FROM MY FRIENDS | Joe Cocker-A&M-991-M |
| 37 | 39 | 41 | DO YOU WANNA DANCE | Mamas & Papas-Dunhill-4171-N |
| 38 | 60 | --- | I STARTED A JOKE | Bee Gees-Atco-6639-M |
| 39 | 45 | 50 | AMERICAN BOYS | Petula Clark-Warner Bros/7 Arts-7244-P |
| 40 | 58 | 89 | THE WORST THAT COULD HAPPEN | Brooklyn Bridge-Buddah-75-M |
| 41 | 50 | 66 | A MAN & A HALF | Wilson Pickett-Atlantic-2575-M |
| 42 | 43 | 47 | PUT YOUR HEAD ON MY SHOULDER | Lettermen-Capitol-2324-F |
| 43 | 46 | 54 | BABY LET'S WAIT | Royal Guardsmen-Laurie-3461-M |
| 44 | 49 | 67 | THE GIRL MOST LIKELY | Jeannie C Riley-Plantation-7-M |
| 45 | 52 | 64 | CROSTOWN TRAFFIC | Jimi Hendrix-Reprise-0792-P |
| 46 | 47 | 57 | WHITE HOUSES | Eric Burdon & Animals-MGM-14013-M |
| 47 | 56 | 72 | THIS IS MY COUNTRY | Impressions-Curtom-1934-M |
| 48 | 48 | 60 | YESTERDAY'S RAIN | Spanky & Our Gang-Mercury-72871-K |
| 49 | 57 | 93 | ISN'T IT LOVELY TOGETHER | O.C. Smith-Columbia-44705-H |
| 50 | 67 | 76 | STAND BY YOUR MAN | Tammy Wynette-Epic-10398-H |
| 51 | 51 | 52 | BITTER GREEN | Gordon Lightfoot-UA-50447-J |
| 52 | 59 | 68 | PEOPLE | Tymes-Columbia-44630-H |
| 53 | 53 | 65 | JUST AIN'T NO LOVE | Barbara Acklin-Brunswick-55388-J |
| 54 | 54 | 62 | PAPA'S GOT A BRAND NEW BAG | Otis Redding-Atco-6636-M |
| 55 | 66 | --- | YOU GOT SOUL | Johnny Nash-RCA-209-N |
| 56 | 55 | 55 | YOU GOT ME | Mandala-Atlantic-2567-M |
| 57 | 85 | --- | MY FAVOURITE THINGS | Herb Alpert-A&M-1001-M |
| 58 | 62 | 77 | VANCE | Roger Miller-Smash-2197-K |
| 59 | 63 | 91 | EVERYDAY PEOPLE | Sly & The Family-Stone-Epic-10407-H |
| 60 | 71 | --- | SHOWDOWN | Archie Bell & Drells-Atlantic-2583-M |
| 61 | 61 | 80 | SEASON OF THE WITCH Pt. 1 | Vanilla Fudge-Atco-6632-M |
| 62 | 68 | 74 | READY OR NOT HERE I COME | Delfonics-Bell-154-M |
| 63 | 65 | 75 | BLUEBIRDS OVER THE MOUNTAIN | Beach Boys-Capitol-2360-F |
| 64 | 64 | 71 | COME ON REACT | Fireballs-Atco-6514-M |
| 65 | 76 | --- | A MINUTE OF YOUR TIME | Ton Jones-Parrot-40035-K |
| 66 | 82 | --- | ELECTRIC STORIES | Four Seasons-Philips-50477-K |
| 67 | 87 | --- | CRIMSON & CLOVER | Tommy James & Shondells-Roulette-7028-C |
| 68 | 69 | 97 | NIGHTMARE | Arthur Brown-Polydor-541022-Q |
| 69 | 70 | --- | MALINDA | Bobby Taylor-Gordy-7079-L |
| 70 | 89 | --- | ARE YOU HAPPY | Jerry Butler-Mercury-72876-K |
| 71 | 72 | 78 | DON'T CRY MY LOVE | Impressions-ABC-11135-Q |
| 72 | 73 | 82 | I PUT A SPELL ON YOU | Creedence Clearwater Revival-Fantasy-617-X (Mustmart) |
| 73 | --- | --- | ELOISE | Barry Ryan-MGM-14010-M |
| 74 | 74 | 79 | NOBODY | 3 Dog Night-RCA-4168-N |
| 75 | 77 | 84 | ROCKIN IN THE SAME OLD BOAT | Bobby Bland-Duke-440-K |
| 76 | 81 | 88 | RAINBOW RIDE | Andy Kim-Steed-711-M |
| 77 | 91 | --- | SHE'S A LADY | John Sebastian-Kama Sutra-254-M |
| 78 | 79 | 81 | CHITTY CHITTY BANG BANG | Paul Muriel-Philips-50474-K |
| 79 | 80 | 85 | THEY DON'T MAKE LOVE LIKE THEY USED TO | Eddy Arnold-RCA-9667-N |
| 80 | 84 | 92 | DANCE AT ST. FRANCIS | Barracuda-RCA-9660-N |
| 81 | 75 | 83 | BEYOND THE CLOUDS | Poppy Family-London-17364-K |
| 82 | 83 | --- | BUILD ME A BUTTERCUP | Foundations-Pye-17636-L |
| 83 | 95 | 96 | I'VE GOTTA BE ME | Sammy Davis Jr.-Reprise-0779-P |
| 84 | 90 | 95 | CALIFORNIA DREAMIN' | Bobby Womack-Minit-32055-K |
| 85 | --- | --- | THESE EYES | Guess Who-Nimbus Nine-9005-N |
| 86 | --- | --- | HEY JUDE | Wilson Pickett-Atlantic-2591-M |
| 87 | --- | --- | THIS MAGIC MOMENT | Jay & The Americans-UA-50475-J |
| 88 | 97 | --- | THE BEGINNING OF THE END | Unifics-Kapp-957-J |
| 89 | --- | --- | HANG EM' HIGH | Booker T & MGs-Stax-0013-M |
| 90 | --- | --- | FEELIN' SO GOOD | Archies-RCA-1007-N |
| 91 | 99 | 99 | KEEP ON DANCING | Alvin Cash-Toddlin Town-111-M |
| 92 | 94 | --- | LILLY THE PINK | Scaffold-Capitol-72562-F |
| 93 | 100 | --- | TRAGEDY | Brian Hyland-Dot-17176-M |
| 94 | --- | --- | HONEY DO | Strangelores-Sire-4102-K |
| 95 | --- | --- | SATURDAY NIGHT AT THE WORLD | Mason Williams-WB/7 Arts-7248-P |
| 96 | 96 | 100 | I WALK ALONE | Marty Robbins-Columbia-44633-H |
| 97 | 98 | --- | TICKET TO RIDE | Pierre Lalonde-Prestige-4724-K |
| 98 | --- | --- | SOUL SISTER BROWN SUGAR | Sam & Dave-Atlantic-2590-M |
| 99 | --- | --- | RELEASE ME | Johnny Adams-SSS International-750-M |
| 100 | --- | --- | DON'T PAT ME ON THE BACK AND CALL ME BROTHER | Kasandra-Capitol-2342-F |

COMMENTS

(Old Ed: We are in the throes of what is being referred to around the RPM offices as "The Capricious Controversy". From the lowly stock room boys to the high ranking record execs, we are getting demands to reinstate our "lady of ill repute" with her weekly column. We haven't weakened yet and we will continue to maintain the stand that the column is too torrid to be continued. No suggestion that "she" will be REPLACED is acceptable. You want the original and the one and only.

Along with the demands came a very interesting request from a top record official. He referred to a column of January 13th, 1968. He asked us to read it, and possibly reprint it. We read it and we were as surprised as he was. We can see now why it MUST be reprinted. We herewith reprint it with only reference to her own name omitted:)

"THIS IS.....IT!!!! That long awaited, that sensational, that enrapturing (Ed: THAT -SA-BOUT -ENOUGH!!!!) "PREDICTIONS FOR 1968" by Miss (Name Withheld) Herewith!!!! (Ed: Tra Laaa!!!!)

This year, I by-passed my crystal ball gazing to look to the STARS for my predictions. The stars know all and tell ALL!!! The lady that I visited was Called Astra Ology. Madame Ology greeted me warmly and layed out 20 or 30 complicated charts. She asked me when I was born. I told her the date and was glad I wasn't born under the sign of Taurus because I didn't want any BULL sitting up there telling me what was going to happen. This Madame Ology was amazing. She told me about my days in the Follies, gave me a total of all the payola I had received and not declared in my income tax. She then reached for a dimmer and slowly lowered the lights as she said, "I see a beeg place. It is a den of teeves, there is dreenk, there is mariment. There is seex and orogieses. This is a teeeribelle plaace". Obviously she was talking about a radio station. She told me that suddenly the place was filled with machinery. There were no people. Just machines. (GREAT song line for Simon and Garfunkel). In 1968 automated radio will be a very big thing. It will be a boon to DJs who can do freeby gigs all day without having to go into the station. (Ed: They can import the tapes from San Francisco.)

Seriously, (Ed: You have to be kidding) I found out that record companies will not be allowed to continue their investment in Canadian talent. Radio stations will pull back on their play of domestically produced groups. Canadian groups will have to go to the USA to be recognized. (Ed: Centennial Year all over again) The governing body of the broadcasters will concern itself mainly with that good old whipping boy, the CBC, while the government cuts the production budget for Canadian productions, they will be pushing up the percentage of Canadian content on television. (Ed:

Not MORE panel shows!) Two very big groups will break up in the USA. They will be Canadian. They aren't necessarily in the USA now. There will be a major shake-up in an important Canadian radio station. The whole format will change. There will be a bottom to top shake-up in a major record company and one record company will clean house completely. It isn't a major. There will be a number of U.S. companies distributing their product in Canada themselves. One will possibly choose WINDSOR as its headquarters. THAT ISN'T THE END OF IT!!!!

Recording studios will have a hard time in 1968 with much of the record production work and jingle work being done outside Canada. Ad agencies will follow a new set of guidelines aimed at self liquidation. That's because they are ad agencies and have a mentality higher than most of us. We won't be able to understand what they are selling to us and there will be confused buying. (Ed: How about confused reading????)

Madame Ology held out little hope for Canada....emerging as a record making country. "Centennial has exhausted thee programeers. They have put fort dere greatest effoht. They can not go on." WELL!!! there you have it in a nut shell. The stars do not lie (at least until they have a hit record.) I'M SORRY!!!! That's the way the planets crumble.

MY OWN PERSONAL PREDICTIONS: The Secretary of State will probably look into the picture of programming on radio (which has no picture) and decide that the 50% Canadian content should apply to radio too. She will be martyred by her foresight and a hit record will be produced about her. It will go to No. 1 (in Johannesburg). The Canadian music industry will make a big noise, but not on record.

The national magazines, daily papers, weekend supplements will continue to write up GROUPS YOU'VE NEVER HEARD OF (There may be a whole payola investigation right there!!!!) There will not be a BIG hit in Canada in 1968 unless the government produces it!

ALL IN ALL, I think Madame Ology would be well advised to gather up her charts, skirts and what have you and make them into a roll about 5 inches wide and market them as crying towels because that's what '68 is shaping up to be.

THIS COLUMN was produced, written, printed, edited and published in CANADA....BY CANADIANS. (Ed: AND IT'S NOT AS GOOD!!)"

And that is it....exactly as she wrote it!!!!!!Anyway, Merry Xmas wherever you are....whatever your name is, we will never forget you..... OLD GIRL!!!!!!!!!!!!

A CERTAIN RPM (RETIRED) COLUMNIST has threatened to hold a press conference in a Rolls Royce at the corner of Yonge and Bay Streets in Toronto to explain her....dismissal. No one gets fired anymore, they exit in a cloud of glory.///IT MUST BE HELL....for record dealers to get numbers of new records. I have personally phoned record companies and asked for a number to be told that "It isn't OURS!!!!" after a half an hour of checking, I found it was theirs and phoned back....and finally GOT the number. I mention this knowing it will be corrected.///TAKE TWO STATIONS...in a market. One is programmed by a foreign expert. The other is programmed locally with their ear to the ground. How do you explain it when the locally programmed station starts nipping off bits of the giant??? VEEERY ENTEREEESTING!!!!!!///

Seasons Greetings !



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THE DAILIES...don't do anyone any good when they start to tear apart the shortcomings of the music industry and use a local group as a scapegoat. Canadian talent has been abused enough by these false crusaders./// RPM has reported the Canadian scene for the past 4 years and 9 months EVERY WEEK. That makes us the only publication that has reported the Canadian news EVERY WEEK. No other publication can make that statement....at any price. No matter how high!!!!THEY COME... AND THEY GO....//THE RECENT SHAKEUP...in the union executive youth department....may be an advantage to all concerned. The union is obviously concerned with the generation gap that occurs in any establishment. This is a step in the right direction, and the membership have taken it.//THIS WEEKLY.. is NOT up for sale. It isn't ready to consider any offers and particularly any foreign offers. There hasn't been a bid HIGH ENOUGH nor do we think there will be one. NOTHING HAS

CHANGED....and nothing is GOING to change. This is still a CANADIAN PUBLICATION controlled by CANADIANS with CANADIAN interest in the front line. Am I making myself clear?//THAT CHIC BLOOR STREET BOUTIQUE...won't be selling RPM. Not very likely.// Congratulations to the record company that has been PROGRESSIVE enough to establish a NATIONAL ADVERTISING & PROMOTION DEPT. This is a FIRST for Canada.....and a sign of progress.//NOTICE THE NUMBER of music industry cocktail parties that have been held this latter part of 68. It shows a growing concern among record companies that they aren't getting their rightful coverage from press and radio and the media. It also assures close communication in an area heretofore neglected in Canada. We might even progress ourselves into 69 and make it the biggest selling year of leisure listening products.///

GRASS ROOTS COLLECT GOLD

Beverly Hills, Calif: Jim Mahoney & Associates announce that Dunhill's group, The Grass Roots have been notified that their single "Midnight Confessions" has been certified a million seller by the Recording Industry

Association of America (RIAA).

The group, who are distributed in Canada, by RCA Victor, received a gold record for their first release "Let's Live For Today". Their current deck "Bella Linda" (RCA 4162) has moved into the No. 24 spot on the RPM 100.

ATLANTIC SWEEPS GAVIN AWARDS

NYC: The recent Bill Gavin Radio Programming Conference held in Las Vegas recently created much excitement for Atlantic Records. The label was awarded top honours as Record Label of the Year. Executive Vice President of Atlantic, Jerry Wexler, was named Record Executive of the Year (the third year in a row for Wexler); Tom Dowd, Atlantic Vice President, was named R&B producer of the Year; and Henry Allen, Atlantic Vice President, was voted R&B Promotion Man of the Year.

The Gavin Awards are presented to industry people (radio and record) at the annual meet, and are chosen through Gavin's annual poll of radio execs, disc jockeys and record company execs.

There were no Canadian Awards this year.

The sales pattern for Atlantic, thus far, shows an increase of almost 100 percent over 1967, which was the company's biggest year.

Artists on Atlantic and Atco plus labels distributed by Atlantic: Dial, Stax, Volt, Karen, Carla, SGC and Dakar, dominated the charts throughout North America and Europe during the year, and included both albums and singles.

Insofar as the U.S. nation was concerned, Atlantic had over 100 singles on the charts during the year, plus 50 best selling albums..

Besides signing many new artists over the year including Dusty Springfield, Mandala, Robbs, Drells, Crazy World Of Arthur Brown, Julie Driscoll-Brian Auger and The Trinity and others, the firm also started a new subsidiary label, Cotillion Records, with its own distributor lineup.

FOX TO SCORE PARAMOUNT'S "GOODBYE COLUMBUS"

NYC: Harriet Wasser has news that Charles Fox will commence work Dec. 18 in Hollywood, on his second Paramount Picture assignment. Having scored "Barbarella" with Bob Crewe, he will now score "Goodbye Columbus".

This flick will star Dick Benjamin and is directed by Larry Pierce.

The Association will supply several new songs for the movie.

UNITED ARTISTS CUTS "PROMISES PROMISES"

NYC: United Artists Records has recorded and set for immediate release the original Broadway cast album of David Merrick's newest hit show, "Promises Promises".

Mike Lipton, label vice president and general manager, announced that following a Sunday recording session on Dec. 8th., a coordinated effort between A&R, art, production and other departments within the company made possible the immediate release of the album so as to take advantage of the holiday stocking by retail outlets.

"Promises Promises" is the first legit score by the highly successful team of Burt Bacharach and Hal David.

Hey, Little One!

Debbie Lori Kaye stars in her own special with Al Cherny and Mike Campbell. **8 PM MONDAY**

SHOW OF
THE WEEK



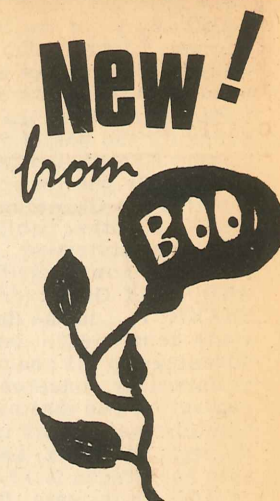
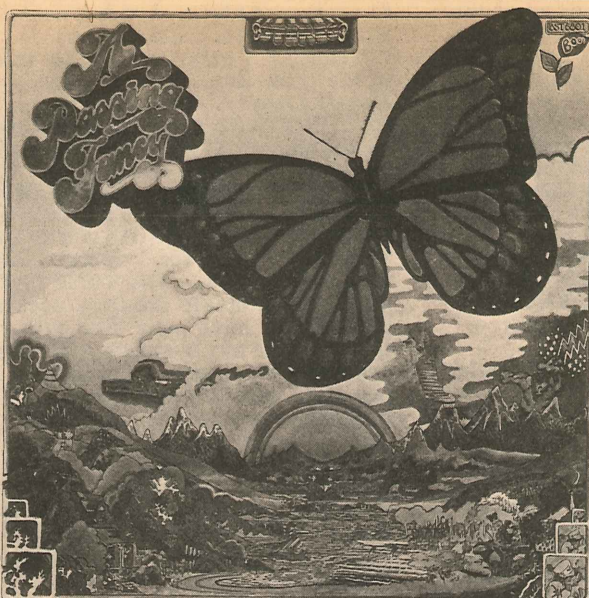
PERSONAL!!!



Xmas cheer
to all my
friends !!!
Fwd gifts to
old address!
Will pick up!
Shall return!
E.C.

Important!

SMASH HIT
"Soul Deep"
f/s
"Wild Wind"
Breaking White
(Recorded in Nashville)
To be released Dec. 28
Should have read
COMING SOON



A PASSING FANCY

Distributed by
Robt. J. Stone of Canada Ltd.

TRAX TO QUALITY

Montreal: Mr. David G. Brodeur, promotion, Quebec Sales Division, Quality Records, announces that Quality Records Limited has taken over the trans-Canadian distribution of all French language productions to be released by Trax Records. Take-over date was Nov. 25, 1968.

Trax product is oriented towards

the French Canadian market with material of a contemporary nature.

The label is headed up by Martin Martin, who is also director of A&R with Harold Finkelstein looking after administrative duties.

Martin, a producer, singer, and writer, is well known in the music industry through his own pubbery, Allied Music. Professionally known as Marty Hill, he has released on Atco, MGM and Columbia. As well he made chart news with his Brunswick release of "I Am The Lonely Man".

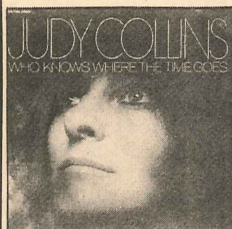
Trax productions has already seen success in the international market with releases under the Philips and Polydor banners, by Rainy Day, Rings & Things as well as Marty Hill.

Initial release is a Martin penning of "Imagine" and "Je M'en Reviens (Chez Moi)" by Valjean..



PRESENTS

JUDY COLLINS



WHO KNOWS WHERE THE TIME GOES
EKS 74033



IN MY LIFE
EKS 74027



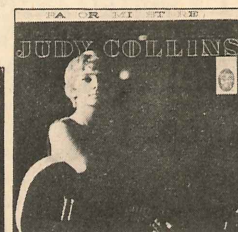
WILDFLOWERS
EKS 74012



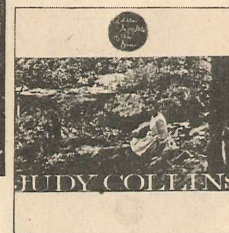
JUDY COLLINS FIFTH ALBUM
EKS 7300



THE JUDY COLLINS CONCERT
EKS 7280



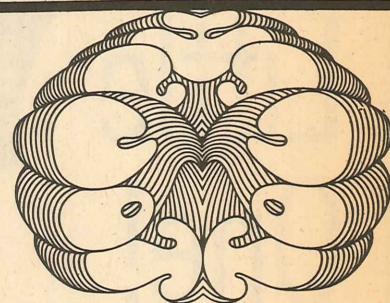
A MAID OF CONSTANT SORROW
EKS 7209



GOLDEN APPLES OF THE SUN
EKS 7222



JUDY COLLINS #3
EKS 7243



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RECORD CORPORATION

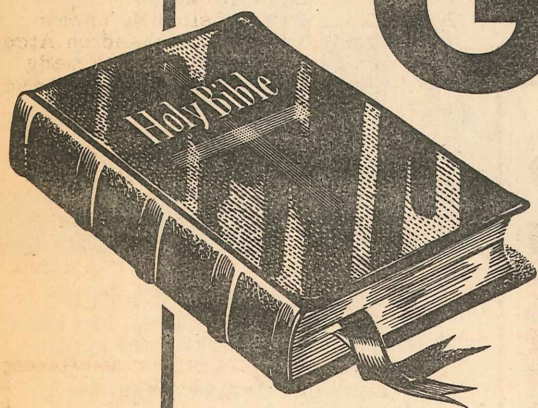
RPM PRESENTATION SUPPLEMENT

GOSPEL MUSIC IN CANADA

December 23rd, 1968

The

GOSPEL



MARKET

THE ADVENT OF GOSPEL-ROCK

by Walt Grealis

Toronto: Canadians have been missing one of the greatest entertainment factors on the North American continent. It's here, it's been here for many years, and it's now going to become a very important part of the industry, in spite of itself. Some of those connected with Gospel music are not too interested in the commercialism that goes with becoming a power in the music industry. Unfortunately this is one of the reasons that rock-a-gospel-soul music has been restricted to their own circle. One might only look to the South to see what value there is in Gospel music, whether the message is sustaining or not. One overpowering factor is the impact up-beat Gospel music has on those coming in contact with it for the first time. It should be pointed out that the Country music industry on both sides of the border makes up for a sizeable percentage of the music industry itself. Country and Inspirational music go hand in hand. It would probably be found that Gospel-folk came first, through the opening of the U.S. plains, with country-folk developing as other influences moved into the just opened territories.

Over the years that followed, those singing the Praises of the Gospel maintained, for the most part, this level of concentration. Although some of those who became popular as members of Gospel groups or solo Gospel singers, did stray somewhat, the Fellowship of Gospel has actually strengthened. It was the prime aim of the musical Gospel-aire to get their message across, in song, to those who were somewhat difficult to reach. Much of this has rubbed off and created an interest in the beat which has become the basis for soul, rock and roll, and many other forms of music now a part of our everyday makeup.

Elvis Presley, perhaps the best example of Gospel-rock success still reverts to Inspirational music and gave a large sized boost to Gospel on his recent television Special.

While many outsiders regard Gospel and Inspirational music as a dollar and cents business it is still basically a message and membership power. In the United States alone there are several hundred quartets, trios, quintets, and solo Gospel message bearers. The record industry is effected significantly by the sales of albums by these groups. Revival meetings, television, radio and even that lonely little Church in the Wildwood all boast the finest in musical messages. Throughout the Southern United States it is common to see giant converted buses belonging to Gospel groups. These buses are modern in every design, some sleeping and eating upwards

of eight, which enables the group to cover many thousands of miles playing to small and large audiences.

To name all the successful Gospel groups in the U.S. would require a great deal of space. Some of those who are well known outside their own realm of admirers are: The Blackwood Brothers Quartet, who record for RCA Victor and are sometimes joined by Porter Wagoner; Imperials (Impact); Couriers (Hymntone); Steve Sanders (Canaan); Soul Singing Rambos; and J.D. Sumner, both on Heart Warming. It should be pointed out that Bob Benson, vice president of Benson Publishing and owner of Heart Warming and Impact Records, is considered one of the most important people in the business and through his father and son endeavour has been responsible for the success Gospel music is now enjoying in North America.

On the Canadian scene, Mr. George Taylor, president of Rodeo Records of Montreal and Toronto, and who is considered the pioneer of the Canadian recording industry, has also experienced much success with Inspirational and Gospel music. One of his own compositions "The

Little Grey Church On The Hill", as sung by Dougie Trineer, has been exceptionally well received across Canada.

Canadian Gospel groups are now breaking their shackles and making a strong move into the open market. There are many excellent Gospel groups across Canada and it is hoped that within the next few months, most of these will be brought together to form a common Fellowship which will add strength to their movement and through song create an acceptable market to both their message and beat.

Perhaps one of the top Gospel Quartets in Canada and the U.S. is the Cathedral Quartet. They're featured each Sunday morning on "The Cathedral Of Tomorrow" television show which is seen by millions across Canada and the U.S. over 174 stations, 44 of which are in Canada. These Sunday meetings originate from the world's largest Interdenominational Church, situated in Akron, Ohio. Their unique presentations are seasoned with the flavour of the South and features the voices of Glen Payne, singing lead; Mac Taunton, lyric

tenor; Danny Koker, plain all 'round harmonizer, who also plays the piano; and the big bass voice of George Younce. The Cathedral Quartet have several albums which are selling well including their "Family Album", a two record set.

The Churchmen are Canada's answer to the Gospel trailblazers. This Toronto based quintet is comprised of Raul Pumber, tenor; Dave Milligan, tenor; John Lindstrom, baritone; Ed Wideman, bass; and Gary Leno, on piano. Raul and John are the only original members remaining in the group from its inception two years ago. Peter Kaups (now with the Blackwood Bros) and John Lindstrom formed the group with the intent of spreading the glad tidings wherever they could find an audience. The group has now become very well known throughout Upper Canada as well as in several states of the U.S. The Churchmen have also released a well received record album.

With regard to Peter Kaups, who is now a dynamic member of the popular RCA Victor recording group, The Blackwood Brothers, this 19 year old Gospel talent is

one of the most able arrangers and pianists in the Gospel field. He is, indeed, a great asset to the Blackwood Brothers Quartet. Reports have it that wherever the Quartet appear and mention is made of the young Kaups being a Canadian, he is met with thunderous applause.

The Couriers: Dave Kyllonen, Neil Enloe, and Duane Nicholson, have been on the Gospel trail for almost 14 years. Although their home base is Harrisburg, Pennsylvania, they find Canada and Canadian Gospel audiences much to their liking. It was the Couriers who first pioneered Gospel Quartet music throughout most of Canada. They were the first in New Brunswick and Nova Scotia, as well as in Winnipeg, Calgary, Edmonton and Vancouver. The Couriers record for Hymntone and have received much exposure on television. They now host their own program on Channel 8 in Lancaster, Penn.

Solo Gospel singers are also very much a part of the scene. Steve Sanders, now fifteen years of age, is one of the most dynamic and inspiring on the circuit. Steve picked up the showbiz itch at the

(Upper left) Cathedral Quartet. (Centre) The Imperials. (Upper right) The Couriers. (Lower right) The Churchmen. Photos at lower left are (left) Peter Kaups and Bob Shearer of Gospel Records Sales.

age of 13 and journeyed from his small hometown in Georgia to the Great White Way of Broadway where he auditioned for "The Yearling" winning out over 1000 other boys. Steve has appeared on the Ed Sullivan Show, the Danny Kaye Show, "Gunsmoke" and several Specials. He was also seen in the movie "Hurricane" where he played the lead boys part. His first recording on the Canaan label was made when he was 14 years of age and has proven to be one of the most important prizes in the Gospel field. Through Steve and his recordings he has bridged the generation gap and helped many youngsters of his own age become a part of the growing gospel wagon.

While all this activity has been going on, primarily in the

continued on next page

GOSPEL continued

United States, Canadian observers have been pondering how they could light the fire of Gospel in Canada. Canadians venturing into a national happening are usually discouraged almost immediately with our geographical problem as well as our ten customs (one for each Province) which creates confusion for our modest 21 million population. However, an attempt is now being made to shrink the country and broaden the population, spiritualize. Two adventurous young Torontonians, Bob Shearer, aged 24 and his partner 21 year old John Lindstrom have commenced business under the banner of Gospel Record Sales and Distributors. They are located at 27 Fraserwood Avenue, Toronto 19, Ontario, Canada. Telephone (416) 787-9315 or 691-5097. Both men have a sound working knowledge of Gospel music and are quite aware of the potential and the need for Gospel albums across the Canadian nation. They are currently dealing with album product from RCA Victor, Heart Warming, Impact, Skylite, Sing, and Hymn-tone. They have set up elaborate plans for a mail order system to service the needs of Gospel record buyers in all ten of the Canadian

Provinces. Shearer, who has travelled with several of the U.S. groups as well as local groups, has found increasing interest being shown from within and from outside the circle of Gospelaire. There would appear to be a growing curiosity factor among a good percentage of the young. The "Hipsters" dig the beat and although initially rejecting the message, do sustain sufficient, which makes them eager for more. Both Shearer and Lindstrom are of the opinion that with enough exposure and with a stronger union of Canadian Gospel groups, Inspirational music, both upbeat and ballady could become an important part of the Canadian record industry.

It should also be noted that the Salvation Army have experimented successfully with up tempo salvationist duos, trios and quartets and have found much interest by members of the Army for this type of religious entertainment with the easy to take message. Folk-Salvationists have become very popular in the UK and are considered one of the big steps the Army has taken in streamlining their approach to the ever increasing hardships of "getting to" the masses. Canadian

Corps of the Salvation Army may also make moves toward the "Swinging Message of Praise".

Canadian Gospelaire and Salvationists have a great deal to look forward to in the year to come, insofar as Inspirational music is concerned. The music industry would seem to be in a vacuum at the present time and it's quite conceivable that Gospel-rock will become a very strong part of this business. Interest is now being shown by rock and soul groups in becoming a part of the religious fold. It's expected that the coming year will see more and more Gospel recording units appearing on giant television network shows. Reports have it that some of the major recording companies are now showing much more interest in the acquisition of new and established Gospel groups.

Many of today's great country and pop artists are now realizing the potential of the Inspirational market and are releasing albums of Songs of Praise and Gospel-rock that are becoming giant sellers.

The coming year of 1969 could become one of the greatest in the history of "GOSPEL-POWER".

RPM

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STAN KLEES

MUSIC BIZ

Over and over again, I have heard the accusation that publishers do not open letters that look like new songs. I have repeatedly emphasized that with some publishers, this is true. There is a good reason why they fear to even look at a song that might not be protected. There is always the chance that they will open a letter with a song inside and later become involved in a song stealing litigation. Naturally they are very wary of a songwriter who they don't know. They are careful because they don't want to be accused of any indiscretions.

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.



There are certain rules of etiquette that govern good promotion. One of the most transgressed is the invitation for the opening (or performance) of an act, and the "invited" press or radio people are stuck with a bill for the food or the drinks. It has become an unwritten rule that if you want free press, you have to be able to pick up the tab for anyone that you invite. I stress "invite". There have been incidents where an act got bad reviews and in that back of my mind, I wondered if the reason was the handling of the radio and press people at the reception or performance. If you can't or won't pick up the tab, it is best to forget inviting critics or reviewers. Make sure that arrangements

are made at the door to assure that your guests get in without difficulty and be sure that a good table is arranged for them. Promotion is an art. It can very easily backfire.

No ambitious, honest, sincere person wants to take credit for something they don't do. They would be particularly wary of taking credit for something they not only don't do, but aren't completely in favour of. If you are aggressive you will go out into the world and do your own thing, yourself and live with the assurance that you aren't successful in the shadow of someone else's success. You will acknowledge the work and investment of others in what they are doing and not allow them to be a crutch. It will be nice in the years to come to know that you did it alone. I mention this for a very selfish reason. I want to discourage any further mail addressed to: Stan Klees, Editor RPM Weekly. I am but a guest columnist permitted to write this one column. The work and financing of RPM Weekly is solely Walt Grealis'. It is neither cute nor clever to degrade Mr. Grealis' work efforts and financing by shoving undue credit in my direction. It is indeed dangerous. Were I Walter Grealis, I would feel hatefully toward anyone who degrades my position as editor and publisher. I might even be tempted to think that these mistakes weren't entirely because of ignorance, but were purposely being made to degrade him personally. I might even think about getting rid of the columnist who was

causing all the trouble. It is something to ponder!

A disc jockey's lot is not a happy one. Being an on air personality is not easy. There is a great deal expected from the music manipulators. Often a disc jockey is under-paid and overworked. His hours are long and tiring. There is nothing easy about sitting behind a microphone and talking to a wall or window. On top of all of this, there are the promotion men who think that a disc jockey can play any record he wants. They often resent his lack of interest in their product. They are purely selfish. The disc jockey is a programmer. He is interested in only one thing. Playing and presenting the best music possible to keep an audience at the other end of the microphone. If his ratings sag, he may be out of a job. He may be a god to the listener, but to the program director he is an employee. If he is very popular, he won't even know who his friends are. He won't be able to know the real friends from the hangers on. He won't know a genuine compliment from a genuine con job. Often he works while others play. He then has to find recreation while others sleep or work. Only a handful of DJs hold down the big money jobs. The rest are constantly fighting to make the big time. There is very little security in being a radio star. Many jocks have been knocked off overnight by a drop of ratings, a moral indiscretion or a string of debts. Many just don't have the guts and stamina to continue in such a tough business. I think understanding their job might make dealing with them just a little easier.

CHEVALIER/DURANTE TEAM UP FOR TITLE SONG OF "WORLD"

Beverly Hills, Calif: Maurice Chevalier and Jimmy Durante will team up for the first time on a recording with the release of Warner-Bros-Seven Arts Records single "Dear World", Written by Jerry Herman, the release is the title song of the upcoming Broadway production and was produced for the label by Jackie Barnett.

A special team from Warners set up shop outside Chevalier's home for his portion of the duet while Durante was waxed in Los Angeles. The sessions were mixed in Hollywood under the direction of Jimmy Hilliard.

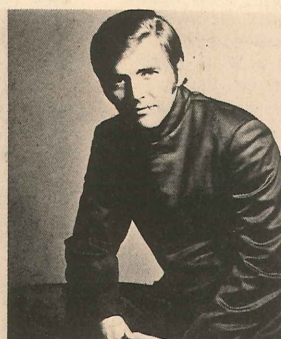
"World", which opens in New York's Hellinger Theatre, Dec 26, was arranged and conducted by Bob Mersey.

RPM
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MUSIC WEEKLY
SINCE 1964

WE WISH YOU A MERRY XMAS
WE WISH YOU A MERRY XMAS
WE WISH YOU A MERRY XMAS
....AND A HAPPY NEW YEAR.



CLAUDETTE



MICHAL VINCENT

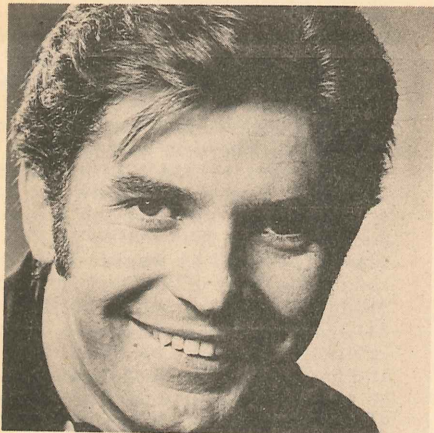


THE LOOKING GLASS

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TORONTO, ONTARIO

EVANKO IN SPECIAL

Toronto: Prior to leaving for his Broadway debut in "Canterbury Tales", Ed Evanko, currently being



touted by Drew Management, wound up a taping session of "The Thirteen Clocks" a CBC-TV adaptation of the Thurber tale by Mark Sadoff. Sharing top billing with Evanko is Barbara

Shuttleworth, Jack Creley, Norman Welsh, Bruno Gerussi and Barbara Hamilton. Producer/director of the Christmas Day production was Norman Campbell. Time for airing is 8 PM EST.

The production, a musical for children, features storybook settings designed by Robert Lawson and uses many special camera effects. Costumes are by Suzanna Mess, and graphic design (for sequences using special backgrounds) by Florian Julino and John Simons.

Musical director is Gordon Kushner; choreographer, Natalia Butko.

After the taping, Evanko, left for New York to commence rehearsals for a musical version of "Canterbury Tales", which is bound for a Feb 2 opening at the Eugene O'Neill Theatre in New York. Evanko starred last year in the CBC-TV "Festival" production of "Candide", a Mavor Moore version of the Voltaire classic. He appeared at the Royal Alexandra Theatre in Toronto earlier this year with Spring Thaw '68.

THIS WEEK SPECIAL REPORT

by Al Sorensen

Papa Bears plan to send a live tape of themselves to Apple, and locally may release a new song entitled "Something Of Value"....browsing over the pop charts of years gone by, one gets the distinct impression that Vancouver is really a SOUL town. While many local rock bands have come and gone, groups like the Epics, Shantelles and Little Daddy and the Bachelors have always managed to make money and pull crowds. James Brown usually cleans up whenever he plays here and so do the Supremes. So it was interesting to see how much drawing power the top name in soul today has. Aretha Franklin played the Coliseum earlier this month and 8,800 people were needed to break even. She got 5400....Mother Tuckers Yellow Ducks' first single was of such bad quality that the boys have decided to re-record it themselves and release

THE JAN. 6TH.
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THE RPM 100
HITS OF
-1968

it nationally. They are also producing an album under their own label, "Duck"Seeds of Time arrived back in town after a successful gig in Montreal (they won a Battle of the Bands)..... Rich Riech has started his own publishing firm and good things are happening in some of the recording studios around here....Tom Northcott is somewhere in England....the Collectors are recording their second LP....Johnny Cash was at the Q.E. recently and played to two sell-out audiences. Between sets we talked about his career while a New York film agency recorded us on celluloid for a soon-to-be-released documentary of Mr. Cash.

A: How did you first get into the business?

C: Well, after I left the Air Force in 1954 I went to Sun Records in Memphis and recorded with them.

A: Why did you decide country and western?

C: I didn't decide, that's what I am. I just do it the way I feel it; the way I do it the best.

A: Is there a main theme or message going throughout C&W?

C: Country and western music is much the same as any other kind of music....there's love, which is the main idea behind most music. But there's much more sadness in country music. I don't know why that is, maybe because it is of and from the simple way of life, basically. It also has a touch of realism.

A: How do you go about writing a song?

C: Songs come in a lot of different ways. Sometimes I'll hear a word or a phrase that will inspire me to write a song and I sit down sometimes and write one out in fifteen minutes. Sometimes I start one, let it lay and finish it a few days later. Other times

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I work hours on a song.

A: What made you decide to do an album recorded live at a prison?

C: I played a show for the men at San Quentin prison in January of 1961, the first time. It was then that I thought of recording an album at a prison. I had decided to do a live album and when I heard the response from the men I knew I had to do it. I had never had such uninhibited response as I did from them; especially to some of the lines in the songs; the work songs and prison songs.

A: You were in prison for some time yourself?

C: No, not for any length of timejust overnight.

RECORDS

Hy Grill, Kapp Records, sends along the latest album release by the Silver Apples. Entitled "Contact" selections include "You and I", "A Pox On You", "Fantasies", "Gypsy Love" and others. Also from Kapp comes the album release of The Do-Re-Mi Children's Chorus and their offering of "Songs From Chitty Chitty Bang Bang".

London's Ontario promo man Ken McFarland advises that the Four Seasons will be at Waterloo University Feb. 1. Amaret Records is now being distributed by London. This Los Angeles label is headed up by Kenny Myers, former product manager with Mercury Records. Top local disc action is with Canned Heat's "Going Up The Country". One to watch, according to McFarland is "Op Da Dee" by Globe Show, an English entry on Page One. London's head office execs Adrian Bilodeau and Dave Doucette are back home after a swing through the U.S. west which included a stop at the Bill Gavin Conference in Las Vegas, talks with Liberty and Monument Records. Bilodeau stopped in at London's Canadian branches on his way back. London's publicity man for their National Merchandising Dept. Richard Glanville-Brown, reports very strong action on "Beggars Banquet" by the Rolling Stones, the single of "Son Of A Preacher Man" by Dusty Springfield and The Royal Family of Opera set. The Moody Blues are now established as one of London's foremost properties. Their one nighter in Vancouver drew a capacity house and created a ready market for their album product throughout greater Vancouver. National sales on Moody Blues product has also shown an increase. With regard to "The Royal Family Of Opera" set which contains 3 LPs, included in this deluxe package are performances by Renata Tebaldi, Joan Sutherland, Birgit Nilsson, Kirsten Flagstad, Teresa Berganza, and many others.

Bob Crewe sends his latest production, "There's More Than One Road To Philadelphia" by The Good Earth. Arrangements were by Hutch Davie. Lead singer is Bill Swofford. Initial reaction in the U.S. indicates early chart action. Label is Dynovoice, distributed in Canada by Quality. John Dee Driscoll reports a surge of new life for Winnipeg's Eternals and their Quality lid of "My Woman". CJYR Edson, Alberta, moves the single into No. 1 spot. This important Western Canadian outlet is also leaning heavily on the Robin Luke single "Suzie Darlin'" which is showing excellent response throughout the west. England's Show Stoppers, currently moving up the charts in the UK with their Heritage deck of "Eeny Meeny" is receiving a national boost from the Quality people. Canada's Pied Piper, Bobby Gimby, has apparently received such strong listener response to his new album, particularly the cuts "The New Generation" and "What A Wonderful

World", Quality have released them as a single. In view of listener reaction to CKOC's airing of Wink Martindale's "Deck Of Cards" and CJYR's generated excitement on Robin Luke's "Suzie Darlin'", both past hits have been rescheduled to all stations across the Canadian nation. Atlantic recording artists Johnny Taylor, who recently passed the million sales mark with his lid of "Who's Making Love", and Clarence Carter, climbing the charts with "Too Weak To Fight", will be appearing at a Breakfast Party commencing at 1 AM New Years Day at the Royal York Hotel in Toronto. Montreal's Esquire Showbar is gaining a great deal of prominence lately much of it due the top drawer artists they've been booking as well as the excellent cooperation they are receiving from record companies. Quality's promo-man for Quebec Sales, David G. Brodeau, has had excellent talent to work with. Stax recording artist Carla Thomas drew rave reviews during her stay at the Esquire (Nov 25 to Dec 1) which created much sales action on her current outing "Where Did I Go". Billed with Miss Thomas and also making an impressive showing was Volt recording unit the Bar-Kays. Both acts are skedded for a return engagement in April. Following Miss Thomas and the Bar-Kays was Atco's Ben E. King, who pulled capacity crowds into the Esquire. King's current single "Til I Can't Take It Anymore" is already charted on Montreal's rock powerhouse, CFOX; CJMS, the most listened to station in French Canada; CFLS Quebec City; and CJTR Three Rivers. As do most visiting artists, King made an appearance on CFCF-TV's "Like Young" show hosted by Jim McKenna.

New Ontario promotion manager for Polydor Records is Russ Ledger,

formerly with CHOO Radio. One of his first promotions is with Deep Purple, currently charted with "Kentucky Woman", who are appearing at the Rock Pile in Toronto Dec 22. Coming up is appearances by artists on the newly acquired ABC-Bluesway label. These include B.B. King, who is set for a Kingston, Ontario performance Jan 20 and in Toronto at Massey Hall on Feb 14. Frankie Laine is skedded for two weeks at Toronto's Beverly Hills commencing Jan 28. Montreal's Sceptres will be playing a two week engagement at Toronto's Savarin Jan 20 and Deutsche Grammophon's Eugen Jachum will be at Toronto's Massey Hall Feb 18 and 19.

Larry Page notes from Spartan that the new Ford album by Dick Roman "I'd Love Making Love To You" (FS 720) looks good for sales in view of his "Upbeat" TVer which was shown on 67 stations across the U.S. and is seen in Canada by way of the U.S. border stations. Page expects good sales in the Tower album release of the motion picture soundtrack "Killer's Three" which features Merle Haggard, Dick Curless, Kay Adams and Bonnie Owens (ST 5141). An interesting item coming up, also from Tower, is "First Evolution of Dick Dodd. (ST 5142).

Paul Rothschild, Elektra producer, was in Toronto recently for the three day appearances of Rhinoceros. The group received excellent press and drew large crowds. Jack Boswell reports good sales action on their album release. The Boswell/Bill Bessey album production of "The Plastic Cloud" could garner good sales if given exposure.

Pierre Beachamp, former promotion man at Musimart in Montreal, takes on similar duties with Columbia. Pierre will be handling

RECORDS continued on page 22



**SLEIGH RIDE
IN THE FOREST**
(Schlittenfahrt im Winterwald) (2:34)

JINGLE BELLS (1:22)

FROM

**Christmas
Dancing**

with

James last

543.010

**MERRY
CHRISTMAS**

AND A
*Happy
New Year*

from



543.010

PLASTIC CLOUD WAX FOR ALLIED

Toronto: A press release from Allied Record Corporation reads: "The concept of a plastic cloud may seem somewhat paradoxical to scholars, but to the younger



generation it is a way of life. Plastic, a production in itself, is a confining, all too real fragment of life. A cloud, as always, is the wall of imagination upon which many aspirants have hung their fondest wishes". Much can be read into these few words but before you become too involved with words you might look further into the reasons that prompted such eloquence. Four physical bodies name of The Plastic Cloud has created, through producers Bill Bessey and Allied president Jack Boswell, living proof that talent, imagination and determination does exist within the Canadian recording industry. Their album, simply titled "The Plastic Cloud" (Allied 10) was produced in Canada, by Canadians, with Canadian compositions and performed by a Canadian group, which adds up to a 100% wholly Canadian production.

All selections on the Plastic Cloud album were composed by group member Don Brewer, 22 year old

guitarist and lead vocalist. His partners are Mike Cadieux, guitar; Brian Madill, bass; and Randy Umphrey, drums. Brewer gets a little carried away with his thoughts but a message is discernable. The Plastic Cloud require good hard listening to. They're a natural for record buyers and radio stations looking for that "progressive sound", which after all is just a good listenable record with a message. The Plastic Cloud has 8 messages that add up to 43 minutes of almost exceptional, almost perfect listening pleasure.

The Plastic Cloud have taken a plunge into the unwelcome world of Canadian originality for which they deserve an "A" for effort. They at least deserve the opportunity to show their capabilities.

GILLETTE SIGNS WITH McEUEEN MGT

NYC: Ren Grevatt Associates announces the signing of Steve Gillette, west coast based singer/songwriter/guitarist to a management contract by William E. McEuen Productions.

Gillette is well known on the folk-pop coffee house circuit and has had his material recorded by Ian and Sylvia, Gordon Lightfoot, The Sunshine Company and many others.

Currently touring Eastern Canada and the Eastern U.S., the Vanguard recording artist was skedded for appearances at Toronto's Riverboat; Le Hibou in Ottawa; The Stoned Ballroom, New Haven; Vanguard, Kansas City; The Raven Gallery in Southfield Michigan; and Cafe Lena in Saratoga Springs, New York. Upon completion of these engagements Gillette is due in New York for

LONDON TO DISTRIBUTE SIRE

Montreal: Richard Glanville-Brown, Publicity, National Merchandising Dept. London Records announces that effective immediately London will distribute Sire product in Canada. Acquisition of the label comes at a time when initial release "Honey Do" by the Strangeloves is registering as a hot item nationally. Breakout was first registered in Montreal at CFOX.

The outing makes its first showing on the RPM 100 this week at No. 94.

appearances before returning to the Troubadour in Los Angeles.

Gillette is the composer of "Back On The Street Again", a recent outing by The Sunshine Company; and of "Darcy Farrow" which was cut by both the Sunshine Company and Ian & Sylvia.

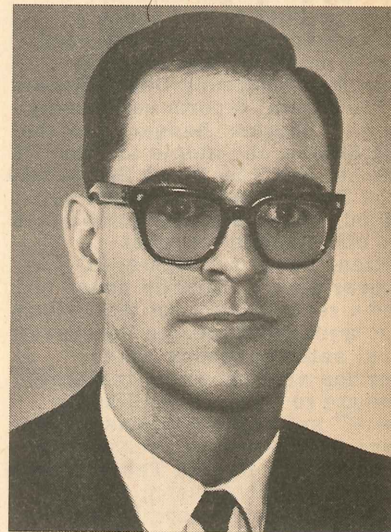
RECORDS continued from page 21

English and American product. Pierre Gagnon looks after the promotion of French product for Columbia. The Andre Gagnon Columbia album "Don't Ask Why" (ELS 331) with jackets in both French and English is considered one of the top sellers in Quebec and is slowly catching on nationally. Columbia's Gift Sets has created a good sales impression with Christmas shoppers. These include Percy Faith's "Forever Young" (GP 1) "Johnny Mathis", (GP 2) and Aretha Franklin. These two record sets retail for \$6.98.

RCA Victor's Ed Preston had a pleasant surprise and excellent promotion ammunition with the Toronto appearance of Ottawa's Modern Rock Quartet (MRQ). The group received much press and obviously created a market for them-

selves during their stay at El Patio in Toronto's Village. They'll be back to play the Rock Pile in a couple of weeks and will also return at a later date for a Pornographic Onion gig. Preston is also laying on promotion for Ottawa's Mythical Meadow. Their RCA Victor deck of "You've Got That Loving Look", which was written by Les Emmerson of The Staccatos, was produced by former MG & The Escorts members Bill Bryans and Glen Grecco. Window and in-store displays of Juliette and Guido Basso album product have created excellent fare for the spontaneous buyer looking for a perfect gift for Christmas. Mac Kinnear, owner of Toronto's A&A Records has even received telephone orders for these popular items.

CAPITOL RECORDS APPOINTMENT



Ronald M. Plumb

Mr. William B. Tallant, Jr. Vice-President, Foreign Subsidiaries, Capitol Records, Inc. has announced the appointment of Mr. Ronald M. Plumb to the position of Executive Vice-President and General Manager of Capitol Records (Canada) Ltd. In this position, Mr. Plumb will be responsible for the overall direction of Capitol Records (Canada) Ltd. and its subsidiary companies.

Mr. Plumb is a member of the Canadian Institute of Chartered Accountants and is a graduate of University of British Columbia. In his three years with the Capitol group of companies, he has served in various executive capacities in Canada and in Hollywood, California. Immediately preceding his present appointment, he was Vice-President, Finance, Capitol Records (Canada) Ltd.

DOYLE TO WB/7 ARTS

Montreal: Mr. K.N. Middleton, vice president and general manager of Warner Bros Seven Arts Records of Canada Ltd., announces the appointment of Mr. M.W. (Mike) Doyle to the post of National Production Manager, Tape Division. Mr Doyle will assume his new duties immediately.

The appointment, according to Mr. Middleton, is indicative of the importance the firm places on the rapidly growing tape share of the music business. The appointment is also an indication of the emphasis tape will receive within the sales and merchandising organization.

Mr. Doyle, comes to WB/7 Arts with a wide knowledge of the business having been associated with the record industry and allied fields for the past ten years.

He will be responsible for the direction of the company's sales and merchandising of all tape productions and will report directly to Mr. Middleton.

COLUMBIA BUYS ALL RECORDS

Toronto: Mr. Fred Wilmot, vice president & managing director of Columbia Records of Canada Ltd., announces the acquiring, by Columbia of All Records Supply Company of Canada Ltd.

Mr. Roy Perini, who guided this important rack jobber firm into the prominence it now enjoys, will continue as the senior executive of All Records which will operate as a subsidiary of Columbia Records of Canada Ltd. Mr. Perini's offices and branches as well as personnel will remain at their present locations. All Records maintain branches in Calgary and Vancouver as well as their head office in Scarborough, Ontario.

Mr. Perini has been appointed vice president, special marketing, Columbia Records of Canada Ltd. and will act in an executive capacity in the entire area of special marketing and will be responsible for All Records Supply.



HAPPY
HOLIDAY

JIMMY DYBOLD
and the
PROVERBIAL NEE HI



Seasons Greetings

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NEW YORK CITY

RICHARD ROBINSON

New York -- (PWS) -- Traffic officially disbanded last week. The announcement was made just as the group's new single, "Medicated Goo", was released in England. The decisions to split was explained by Steve Winwood: "We feel that today's scene is moving very much away from permanent groups and more towards recognition for individual musicians."



POP wire

It's becoming more like the jazz scene, with artists free to jam together as they please, without feeling obligated or restricted by a group's identity."

20 year old Steve will continue as a solo artist. As for the rest of the group, all of the ex-members will remain under the management of Chris Blackwell and there is talk of Wood and Capaldi joining ex-member Dave Mason to form a group.

A mad professor, a freak out scene, and gospel music will all be part of The Monkees' first television special.

The variety show begins with the group being conjured up and brainwashed by a mad professor played by British musician Brian Auger. Then the Monkees, using mass communication brainwash the world. One day the professor goes away and 'woman' played by Julie Driscoll, tries to convince the group to think. Pointing out that if they want to escape they have to use their minds, she enables them to get out of their test tubes. The show ends with a freakout scene featuring the Monkees, Julie, Brian and The Trinity, the Buddy Miles Express, and The Moon Express.

Folk protester Janis Ian arrived back in New York last week after almost a month in Spain where she scored her first movie, "Four Rode Home". The film, starring Sue Lyons, will feature a segment of Janis singing while the titles are being shown....An official of the Bank of California predicts that by 1970 rock music will be San Francisco's fourth largest industry, running just behind construction, manufacturing, and finance insurance. Which should make some people who have been putting all this noise down sit up and listen for once....New albums for the New Year will include a double set from Joan Baez singing Bob Dylan tunes,

a new one from Country Joe and The Fish, and "The Electric B.B. King" from that talented bluesman..... Songwriter-singer Neil Diamond and pop king Andy Warhol talking about doing a film or play together....The Turtles are among the groups that have been asked to appear on Soopy Sales' "Pied Piper" TV special scheduled to be shown on ABC on Saturday December 28th.....San Francisco's new blues band, and the best for a while, "Mother Earth", launches a cross country tour with a New York's Eve performance at The Fillmore East in New York City..... At least five major chain stores have refused to stock the John Lennon - Yoko Ono album "Two Virgins"..... "Touch Me" the new Doors single, is a departure for the group....The McCoys finished their second album last week and immediately came up with an unprintable title for it.... Buddah Records, home of the Ohio Express-1910 Fruitgum Company-Lemon Pipers breed of groups, has taken a major turn in its bubble gum music policy by singing tribal rock group "The Elephant's Memory"..... At this point it looks as if the Stones will definitely tour the U.S. early next year....say March 19th to start?.

FILM

Otto Preminger was in Toronto this past week for the opening of his movie "Skidoo". He charmed the newshounds with a two hour, full spread luncheon. He also revealed that he had taken LSD before making his "trip" movie but the press seemed more interested in the fact that Uncle Otto and his wife bath together in tubs facing each other. Preminger,

a movie producer for over 30 years, but who worked in theatre before this in his native Vienna, took time out to look over Toronto's St Lawrence Centre for the Performing Arts nearing completion.

Win Barron sends news from Paramount that Yves Montand is now in Hollywood going through rehearsals and pre-recording sessions for Paramount's "On A Clear Day You Can See Forever", which also stars Barbra Streisand, Roman Polanski, who directed the box office success "Rosemary's Baby" will direct "Donner Pass" which deals with one of the most heroic chapters in the annals of the American West. "Riot", the Paramount flick which was shot on location in Arizona's State Prison,

will be the first major motion picture in history to have its initial public showing at a penal institution. The special screening is for "The pros and cons". The "pros" are 30 journalists, and "The cons", the inmates, some of whom will see themselves in the production. Paramount Pictures' "Rosemary's Baby" and "Isabel" have been picked by Ladies Home Journal as two of the "Ten Best Movies Of 1968", the latter, a Paul Almond Film starring his wife Genevieve Bujold (both Canadians) were awarded four major honours at the 1968 Canadian Film Awards presentation in Toronto. These included best actress and actor honours and best editing and colour photography.

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MERRY CHRISTMAS TO ALL OUR FRIENDS

TELEVISION

Both the CBC-TV and CTV networks are putting together a lot of groovy footage for the festive season. It won't be too groovy but "Telescope" CBC-TV Dec 26 at 8 PM takes a look at Gracie Fields with her husband Boris and their Isle of Capri resort called Canzone del Mare (Song Of The Sea). It should be interesting to those who remember "Walter" and "The Biggest Aspidistra". "Cinderella, the National Ballet's latest major production will grace CBC-TV screens Sunday Dec. 22 at 7:30 PM. Producer/director is Norman Campbell. Veronica Tennan portrays Cinderella, Jeremy Blanton as the Prince, and Lois Smith as the Fairy Godmother, with artists of the National Ballet Company. Choreography is by Celia Franco, late of the National Ballet. Norman Campbell has another shot at network viewers with his Christmas day production of "The Thirteen Clocks" at 8 PM. Ed Evanko stars as the Prince, Barbara Shuttleworth as the Princess, and Jack Creley as the Duke. The day before Christmas, the CBC-TV presents at 11:30 PM "Festival of Lessons", a program of Christmas music and carols and featuring the famous King's College

Chapel Choir, of Cambridge University in England. CBC-TV Christmas Day programming commences at 9:30 AM with "Singalong Jubilee". The annual Halifax outing features the Jubilee Singers with Bill Langstroth, Anne Murray, the Dropouts, and guest Edith Butler. The Queen follows at 10 AM followed by Prime Minister Pierre Elliott Trudeau expressing his Christmas greetings.

The CTV Network will present Seiji Ozawa conducting the Toronto Symphony Orchestra in "A Gift Of Music" to be telecast in colour, Tuesday, December 24 at 10 PM EST. This program will pre-empt "The Avengers" on this date only. Featured soloist are Judith Forst, lyric soprano, and Anton Kuerti, pianist. The University of Toronto Chorus, the Choristers of St. George's United Church directed by Lloyd Bradshaw and the Canadian Children's Opera Chorus are also featured in this year's production. The program was pre-recorded at Massey Hall in Toronto.

The CTV Network will present Diana Ross & The Supremes in their first television special, titled "TCB" in colour Tuesday Dec. 31 at 9 PM EST. TCB means "Taking Care of

Business". Miss Ross, Mary Wilson and Cindy Birdsong (The Supremes) are joined by fellow recording artists the Temptations (Eddie Kendricks, Otis Williams, Paul Williams, Melvin Franklin and Dennis Edwards). Phonodisc Records, who distribute Motown product in Canada, report excellent sales on the release of the album "Diana Ross & The Supremes Join The Temptations" (MS 679). This show has already been aired over the NBC-TV Network. The Motown special features more than two dozen songs, including some of The Supremes' biggest hits "My World Is Empty Without You", "Stop In The Name Of Love" and others. Executive producer was Ed Friendly, co-producer of Rowan and Martin's "Laugh-In", Carolyn Raskin produced with Mark Warren as director. The show was written by Buz Kohan and Bill Angelos with Berry Gordy Jr., president of Motown Records as Creative Consultant.

CAPITOL RECORDS APPOINTMENT



Albert G. Renka

Mr. E. Taylor Campbell, Vice-President, Marketing, Capitol Records (Canada) Ltd. announces the appointment of Albert G. Renka to the position of National Advertising and Promotion Manager.

Mr. Renka will be responsible for the creation and development of advertising and promotional campaigns for all Capitol product lines. He will act as Capitol's liaison with all Canadian radio stations and be directly involved with all artist relations.

Mr. Renka brings to Capitol a wide background in Sales, Advertising and Promotion. He graduated from Ryerson Polytechnical Institute—Business Administration with a specialization in Marketing.



The CBC-TV production of "Cinderella" is scheduled for 7:30 PM Dec 22. Producer/Director of this lavish production is Norman Campbell. The Prokofiev score is performed by a full symphony orchestra under the baton of George Crum. Celia Franco choreographed for the Company of the National Ballet of Canada.

THE CLASS OF '68

Juliette ● The Guess Who ● Carlton Showband ● Tommy Common
 Irish Rebels ● Steppenwolf ● Uncle Bobby ● Shay Duffin-Dublin
 Rogues ● Diane Leigh ● Mythical Meadow ● MRQ ● Earl Heywood
 Martha Gurran ● Mendelssohn Choir ● Toronto Symphony ● Cal Bostic
 Monique Brunet ● Les Cabestans ● Joe Carlo ● Caroline ● Wilf
 Carter ● Al Cherny ● André Collin ● Thérèse Derooy ● Guy Godin
 Daniel Guérard ● Stan Hamilton ● Lucien Hétu ● Les Jérolas ● Aimé
 Major ● Phil Nimmons ● Paolo Noël ● Pierre Nolès ● Victor
 Pasowisty ● Ginette Ravel ● Les Révoltés ● Jen Roger ● Sacha
 Roger Simard ● Hank Snow ● Jimmy White ● Tante Lucille ● Al
 Baculis Singers ● Bill Badgley ● Guido Basso ● Lloyd Burry
 Johnny Burt ● Mary Lou Collins ● Judy Ginn ● Eddie Graf and His
 Orchestra ● Hagood Hardy ● Art Maiste ● Dick McClish Quintet
 Jim McHarg ● Ben McPeck, His Orchestra and Chorus ● Jimmy Namaro
 Teddy Roderman ● Ray St. Germain ● Denny Vaughan.

(YOUR CANADIAN TALENT GUIDE)

RCA

TOP 50 ALBUMS

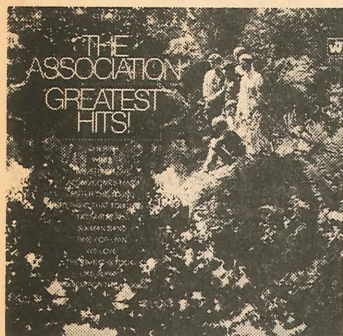
- 1 1 THE BEATLES
Apple-SWBO 101-F
- 2 2 WITCHITA LINEMAN
Glen Campbell-Capitol-St 2809-F
- 3 5 THE SECOND
Steppenwolf-RCA-DS 50037-N
- 4 8 FELICIANO
Jose Feliciano-RCA Victor-LSP 3957-N
- 5 6 HARPER VALLEY PTA
Jeannie C Riley-Reo-RLPS 699-M
- 6 9 RASCAL'S GREATEST HITS TIME PIECE
Atlantic-SD 8190-M
- 7 4 GENTLE ON MY MIND
Glen Campbell-Capitol-ST 2809-F
- 8 3 ELECTRIC LADYLAND
Jimi Hendrix-Reprise-RS 6307-P
- 9 7 CHEAP THRILLS
Big Brother Holding Co.-Columbia-9700-H
- 10 20 WILDFLOWERS
Judy Collins-Elektra-74102-C
- 11 29 BEGGAR'S BANQUET
Rolling Stones-London-5539-K
- 12 12 INCREDIBLE
Puckett/Union Gap-Columbia-CS 9715-H
- 13 10 WHEELS OF FIRE
Cream-Polydor-543004-Q
- 14 25 SOULED JOSE FELICIANO
RCA-LSP 4045-N
- 15 28 FOOL ON THE HILL
Mendes/Brasil '66-A&M SPX 4160-N
- 16 14 ARETHA IN PARIS
Aretha Franklin-Atlantic-SD 8207-M
- 17 13 BOBBIE GENTRY & GLEN CAMPBELL
Capitol-ST 2929-F

- 18 26 IN-A-GADDA-DA-VIDA
Iron Butterfly-Atco-250-M
- 19 11 FUNNY GIRL
Soundtrack-Columbia-SC 3220-H
- 20 19 200 M.P.H.
Bill Cosby-Reprise-1757-P
- 21 37 TRAFFIC
United Artists-UAS 6676-J
- 22 22 BOOKENDS
Simon & Garfunkel-Columbia-KCS 9529-H
- 23 23 A NEW TIME-A NEW DAY
Chambers Bros.-Columbia-CS 9671-H
- 24 15 THE TIME HAS COME
Chambers Bros.-Columbia-CS 9522-H
- 25 21 THE HURDY GURDY MAN
Donovan-Epic-NB 26420-H
- 26 16 STEPPENWOLF
Dunhill-DS 50029-N
- 27 18 LATE AGAIN
Peter Paul & Mary-WB/WS 1751-P
- 28 27 THE YARD WENT ON FOREVER
Richard Harris-Dunhill-DS 50042-N
- 29 41 DIANA ROSS & THE SUPREMES
JOIN THE TEMPTATIONS
Motown-MS 679-L
- 30 34 LIVING THE BLUES
Canned Heat-Liberty-LST 27200-K
- 31 30 CROWN OF CREATION
Jefferson Airplane-RCA-LSP 4058-N
- 32 32 SHINE ON BRIGHTLY
Procol Harum-A&M-SP 4151-M
- 33 31 WAITING FOR THE SUN
Doors-Elektra-EKS 74024-C
- 34 35 ARE YOU EXPERIENCED
Hendrix-Reprise-RS 6162-P

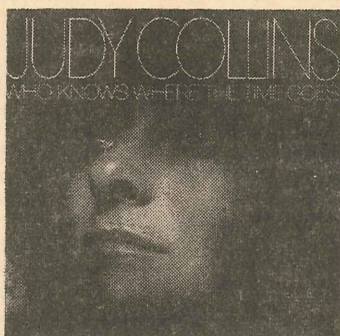
- 35 17 SUPER SESSION
Bloomfield Kooper Stills-Columbia-CS 9770-H
- 36 36 HAIR
Original Soundtrack-RCA-LSO 1150-N
- 37 43 HOLD ME TIGHT
Johnny Nash-RCA Jad JS 1207-N
- 38 38 BY THE TIME I GET TO PHEONIX
Glen Campbell-Capitol-ST 2851-F
- 39 33 THE GRADUATE
Soundtrack-Columbia-OS 3180-H
- 40 44 THE TURTLES PRESENT THE
BATTLE OF THE BANDS
White Whale-WWS 7118-M
- 41 46 LOVE CHILD
Diana Ross & Supremes-Motown-670-L
- 42 --- CHRISTMAS ALBUM
Herb Alpert & Tijuana Brass-A&M-SP 4166-M
- 43 39 MAN WITHOUT LOVE
Engelbert Humperdinck-Parrot-PAS 71022-K
- 44 --- SAILOR
Steve Miller Band-Capitol-ST 2984-F
- 45 24 DID SHE MENTION MY NAME
Gordon Lightfoot-UA-UAS 6649-J
- 46 48 ROAD SONG
Wes Montgomery-A&M-SP 3012-M
- 47 49 ARCHIES
Calendar-KES 10-N
- 48 --- RARE PRECIOUS & BEAUTIFUL
Bee Gees-Atco-264-M
- 49 --- BACK HERE ON EARTH
Gordon Lightfoot-UA-UAS 6672-J
- 50 --- GOLDEN GRASS
Grassroots-Dunhill-DS 50047-N

ALBUM REVIEW

ASSOCIATIONS GREATEST HITS
Warner Bros-WS 1767-P. Contains 3 million sellers, "Windy", "Cherish", and "Along Comes Mary". All format favourites.



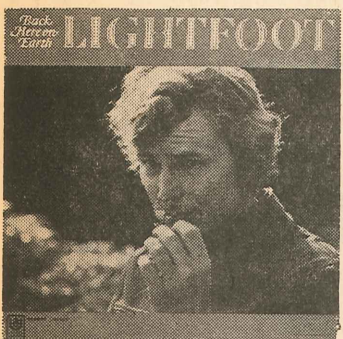
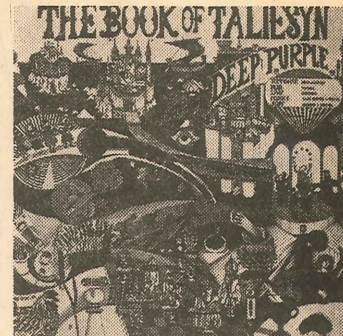
WHO KNOWS WHERE THE TIME GOES—JUDY COLLINS Elektra-EKS 74033-C Dealers already back ordering. Backed by own concert group.



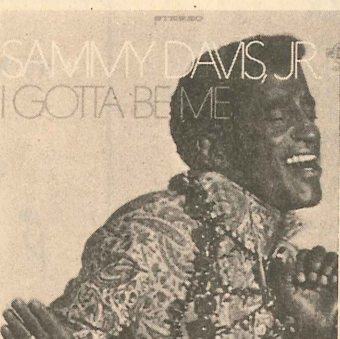
GOODY GOODY GUMDROPS
1910 FRUITGUM CO-Buddah-BDS 5027-M Lotsa moving, groovy sounds. Excellent draw for teeny market.



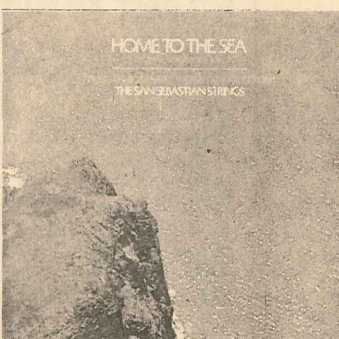
THE BOOK OF TALIESYN-DEEP PURPLE Polydor-543016-Q Current charter "Kentucky Woman" included. Long cuts should be overlooked by potential.



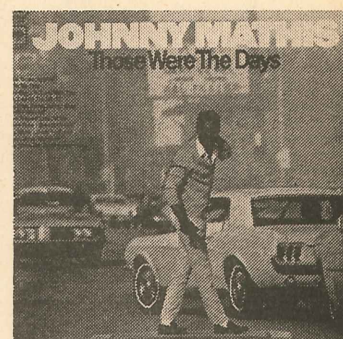
BACK HERE ON EARTH—GORDON LIGHTFOOT-United Artists-UAS 6672-J Contains hit single "Bitter Green" and many new goodies. Should be the big one.



I GOTTA BE ME—SAMMY DAVIS JR. Reprise-RS 6324-P. Good show tune outings. Tops for MOR programming.



HOME TO THE SEA—SAN SEBASTIAN STRINGS Warner Bros-7 Arts-WS 1764-P Exceptionally beautiful words by Rod McKuen with Anita Kerr

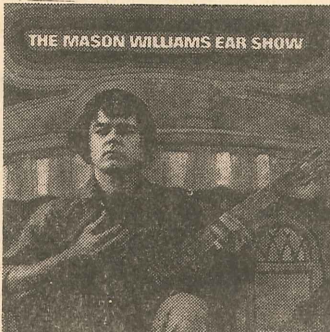


THOSE WERE THE DAYS—JOHNNY MATHIS Columbia-CS 9705-H A free singing Mathis with top pop selections. Should be big.

THE ROYAL FAMILY OF OPERA
VARIOUS-London-RFO-S1-K 3 LP set brings together the best in Opera excitement and understanding.

THE ROYAL FAMILY OF OPERA
FLAGSTAD/TEBALDI/SUTHERLAND/NILSSON
HORNE/SULIOTIS/LORENAR/BERGANZA
CRESPIN/RESNIK/JONES/LUDWIG/BUMBRY
WEATHERS/GUEDEN/SIMONATO/ZEANI
DEL MONACO/GHIAUROV/DI STEFANO
SIEPI/BERGONZI/MERRILL/FISCHER/DIESKAU
CORELLI/GOBBI/REVEDI/MACNEIL/EVANS
LONDON/MC CRACKEN/KRAUSE/POTTER
KING/CORENA/WINDGASSEN/BASTIANINI
FLAGSTAD/TEBALDI/SUTHERLAND/NILSSON
HORNE/SULIOTIS/LORENAR/BERGANZA
CRESPIN/RESNIK/JONES/LUDWIG

THE MASON WILLIAMS EAR SHOW
WARNER BROS/7 Arts-WS 1766-P Original Williams material with 6 string and 12 string guitars and the Moog Synthesizer. Curiosity item will be treasured.



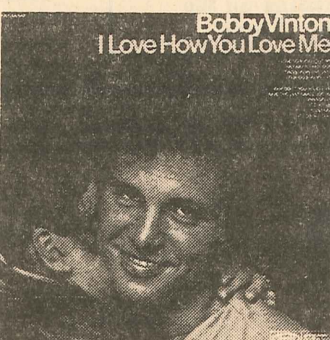
HEY LITTLE ONE—DEBBIE LORI KAYE Columbia-ELS 329-H Buying public pre-conditioned to Debbie Lori Kaye. Won't be disappointed.



THE PLASTIC CLOUD Allied 10-C Exceptional "in" and pleasing sounds. Could happen with proper exposure.



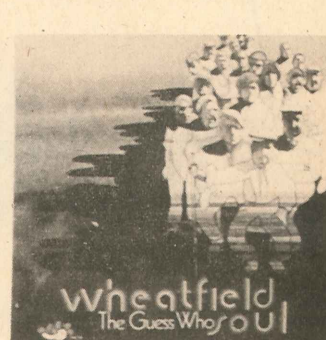
REVELATION REVOLUTION '69
LOVIN' SPOONFUL-Kama Sutra KLPs 8073-M Joe Butler heading vocals. Should bring group back into prominence.



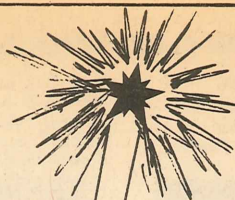
I LOVE HOW YOU LOVE ME
BOBBY VINTON-Epic-BN 26437-H Title song current charter. Lotsa goodies for both MOR and MOT formats.



GLORIA—TORONTO MENDELS. SOHN CHOIR RCA Victor-SC 3054-N Light, "hip", tuned-in choral group. Some Christmas but mostly all year round fare.



WHEATFIELD SOUL—GUESS WHO-Nimbus 9-NNS 102-N Their best effort. Timing perfect for today's pop/electrical tastes. Could make it internationally.



SATURDAY NIGHT DOWN TRENT VALLEY WAY

Saturday evening a capacity crowd enjoyed the Trent Valley Jamboree at C.B.I. & V.S. auditorium. The effervescent personality of Lynn Jones was at it's best throughout the evening which was shared by Don Cochrane and Fred McKenna.

Fred McKenna turned in a performance enjoyed by all while Don Cochrane of Kingston was thoroughly appreciated. Don wrote the music for the Mercey Brother's "Uncle Tom" and "Whistler On The River" and the words and music for his own "Don't Count On Me". Don's writing is very reminiscent of Gordon Lightfoot's and his polished performance certainly points to an

exciting future for this young singer, composer and writer.

However it was Lynn Jones who stole the hearts of the crowd - from the moment she came on stage with Applesauce - till her beautiful closing number The Wedding (Ava Maria) the audience was in the palm of her hand. They whooped it up with her spirited numbers and were enthralled with her beautiful slow songs. Truly it was Lynn's night in Belleville both in the auditorium and with those listening over CJBQ to the portion that was broadcast.

Dick Lovering was his usual jovial self as M.C. while Harold Ranier and the Country Kings provided the stage orchestra. — Dorothy Benedict

EVEREST TO PICKWICK

NYC: Richard Gersh Associates Inc., reports the acquisition by Pickwick International Inc., of Everest Records. The Los Angeles based Everest is a manufacturer of commercial records encompassing the classical, folk, jazz and pop music. As well, through licence agreements with Continental European record manufacturers, it releases symphonic and operatic selections under the Everest banner in the U.S. and Great Britain.

Everest also has access to performances by many of the world's top recording artists including: Duke Ellington, Charlie Parker, Leadbelly, Django Reinhardt and Ramblin' Jack Elliot. These are released under the Archive of Folk Music label. Besides maintaining a substantial mail-order business for this label through variety store and premium catalogs, they market same in retail stores.

Earnings for the calendar year of 1968 for Everest are expected to exceed \$180,000.

No changes in management, method of operation or location of headquarters are contemplated at present.

Pickwick believes that the classical market offers an area of notable growth as the college population increases and the taste for classical music expands.

Dec 12, 1968, Pickwick International Inc., was admitted for trading on the American Stock Exchange (Amex) under the symbol of PIK.

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COUNTRY

Canadian country releases, particularly those cut in Canada, are causing country radio personalities to take a second listen. Gary Buck has contributed greatly to this new surge of interest. His productions of Billy Charne "No Lonelier Than You" (Sparton 1693) and "Destroy Me" by Chef Adams (Sparton 1692) have created a good deal of talk across the country. Billy Charne gathered a sizeable following with his successful appearance at the Trent Valley Jamboree Nov. 24 and Chef Adams was the headliner for the Dec. 14 show. Both artists are showing well

on the Quinte country charts as well as the RPM Country Chart.

Other artists picking up chart action include Diane Leigh with her chart waxing of "The Wife You Save May Be Your Own" (and her strong follow-up "Keep The Home Fires Burning" (Chart 1065); Mona Vary's "Back In Town To Stay" (Polydor 540005); Gary Buck's "Mister Brown" Capitol (72556); Mercey Brothers "They Think I've Forgotten You" (Columbia) and Jack Bailly's "Thirty Miles On Down The Road".

The Mercey Brothers took a flyer and experimented with a session in a Toronto studio and don't be too

by coming back for an encore.

Fans of Decca recording stars Bill Anderson and Jack Greene will have an opportunity to catch these two greats during their January tour of Ontario at the following:
13-Brantford Civic Centre
14-Peterborough Arena
16-Ottawa, Capitol Theatre
22-Kitchener Auditorium

That bundle of beauty, charm and talent, Bev Barker, a new discovery of Gord Hill, moves into Toronto's Edison Hotel for a one week engagement commencing Dec. 23. Bev will be backed by Jimmy Clemens' favourite ranch hands, The Chaparrals.

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Lynn Jones

surprised if they don't break that international barrier with a homespun Canadian production. Tommy Hunter and Debbie Lori Kaye are starting to show national action. Tommy with his Columbia single "Nowhere Bound With Greyhound" (4-44684) and Debbie with her newly released Columbia album "Hey Little One" (ELS 329). Bill Eaton, promotion and publicity for Columbia reports a fantastic year gone by for both Tommy and Debbie and the new year is shaping up to be even bigger.

John Wessel's Country Hit Line (CKCK Regina) shows good moves for Gary Buck's "Mister Brown" up from 15 to 10 and Diane Leigh moving into the No. 17 spot with her "The Wife You Save May Be Your Own". The CJFX Country Chart of Antigonish, Nova Scotia gives a listing of No. 20 to Gary Buck's lid of "Mister Brown".

The Bowmanville Jamboree '68 wrap-up show Dec 8th turned out to be such a huge success that many new changes and lots of new guests are being scheduled for the coming year. First show in the new year will be Jan. 5th. Ben Kerr, editor of the Country and Western News Roundup was on hand to meet the guests and audience of the big show and managed to circulate many hundreds of copies of his successful monthly. Don Foster, publisher of the paper was also on hand along with Canada's Country Music Ambassador Bob Dalton. One of the surprise performers on the show was Marie Bobin, who brought the house down and created a first,



Debbie Lori Kaye

Lynn Jones, Capitol recording artist, who just recently went solo, will be playing a few engagements in Ontario province when she winds up a successful stateside tour. If you thought Lynn presented a pretty picture before, take a look at her new photo. Lynn may surprise us in the New Year and release her long awaited album.

*Thanks DJs-for the many spins
on my last single.*

Watch for -

"Keep The Home Fires Burning"

CHART-1065

DIANE LEIGH

Mgr. Jack Thibeault

MERRY CHRISTMAS

AND A
*Happy
New Year*

ALLIED RELEASES COUNTRY LINE ON PARAGON

Toronto: Mr. Jack Boswell, president and general manager of Allied Records Corporation, announces the release of their new series of country records featuring Canadian artists. The new series also introduces Allied's New label, Paragon.

The release includes an outing by songwriter Al Hooper, "I'll Write You Now" and "Midnight Train" (1001). Hooper hails from Back Bay, New Brunswick but has been in the Toronto area since 1962. His group The Blue Diamonds have made many appearances throughout Upper Canada and have played Toronto's Savarin with Gordie Tapp as well as the Horseshoe with Webb Pierce, Tex Ritter and others.

Mike McConnell is also included on the release. His selections "I'm Angry" and "Down Comes The Gavel" (1002) were written by noted country writer Jack Hosier. McConnell has picked up much popularity around the area with his group Don Valley Boys.

"The Pill" and "I Thought I Saw A Teardrop" (1003) by Wilson-Lorne and The Ramblers will probably cause some controversy, although if taken properly, "The Pill" can be fun. Both sides were written by Wilson Trimble, who with Lorne Hachy, John Patterson and Eric Arsenault, make up this group.

Roy McCaul with "Time" and "Travelling Fever" (1004) make up the final release. Roy, who penned both sides, is from Bedeque, Prince Edward Island. He is accomplished on the guitar, banjo and mandolin. Last summer he made a very successful tour of the Atlantic provinces where it's expected much of the action for this outing will come from. Roy has also played some of the big names at the Horseshoe including Mac Wiseman and Jean Shepherd.

SCOTT MAKES CHART MOVES

Aylmer, Quebec: Hugh Scott, pop turned country boy, is now showing early indications toward chart action with his Melbourne release of "Little Ole Tavern" (WG 3302) which was written by Lethbridge's Dick Damron. The flip "Same Fool Thing Again" was written by Ralph Carlson, also a Melbourne artist who became popular with the country fold with his outing of "Cadillac in 'Round".

Scott has been in the entertainment business for the past 13 years and probably holds a record for appearing in the same place for that period of time. He's become so popular at the Chamberland Club, and picked up so much change that he is now a partner in the club with Mr. and Mrs. Syme.

In the past few months, Scott realized the worth of bringing some of the top names in the country field and kicked off this new policy with Waylon Jennings. Other stars signed for future dates include Epic's David Houston and Ronnie Hawkins. Waylon will be back by popular demand in May. It should be noted that Waylon thought so highly of Scott as an artist that he has penned the liner notes for Scott's new album. At a recent Horseshoe engagement of Waylon, Scott, who was in the audience, was invited to the stage for a couple of numbers and reports

MONA VARY DATES SET

Montreal: Polydor country recording artist Mona Vary has finalized dates for the new year which will take her into several major clubs in Toronto and the eastern counties of Ontario Province. These include: Hotel Central, Oshawa, Ont. Jan 6 for 2 weeks.

Whitby Hotel, Whitby, Ont. Jan 20 for 2 weeks.

Edison Hotel, Toronto Feb 3, for 1 week.

Manitoba Hotel, Brockville, Ont. Feb 10, for 2 weeks.

New Grand Hotel, Peterboro, Ont. Feb 24, for 2 weeks.

Miss Vary's current single "Back In Town To Stay" has made impressive sales across the country and is making a favourable showing on many charts and playlists. It is currently riding at No. 13 on the RPM Country Chart.

have it that he was so well received, he did a return trip the following night.

Scott's Melbourne release of "Happy Boy" written by Billy Stoltz (WG 3285) placed second in the recent Moffat Awards. Scott penned the flip "A Load Of Misery".

COUNTRY CHART

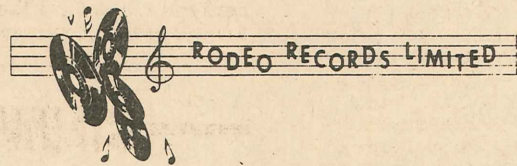
- | | | | | | |
|-------|------------------------------------|------------------------------------|--------|--|---------------------------------|
| 1 2 | I TAKE A LOT OF PRIDE IN WHAT I AM | Merle Haggard-Sparton-1700-O | 21 17 | MAMA TRIED | Merle Haggard-Sparton-1677-O |
| 2 3 | WITCHITA LINEMAN | Glen Campbell-Capitol-2302-F | 22 29 | DON'T WAKE ME I'M DREAMING | Warner Mack-Dot-32395-M |
| 3 4 | I WALK ALONE | Marty Robbins-Columbia-44633-H | 23 27 | HAMMER AND NAILS | Jimmy Dean-RCA-9652-N |
| 4 1 | LITTLE ARROWS | Leapy Lee-Decca-32380-J | 24 24 | AGE OF WORRY | Billy Walker-Monument-1098-K |
| 5 5 | WHERE LOVE USED TO LIVE | David Houston-Epic-10384-H | 25 34 | YOURS LOVE | Waylon Jennings-RCA-9642-N |
| 6 10 | THE CARROLL COUNTY ACCIDENT | Porter Wagoner-RCA-9651-N | 26 26 | LET ME PROVE MY LOVE FOR YOU | Dave Dudley-Mercury-72856-K |
| 7 11 | THE STRAIGHT LIFE | Bobby Goldsboro-UA-50641-J | 27 28 | ROSE OF MEXICO | Harry Rusk-Apex-77088-J |
| 8 12 | THE AUCTIONEER | Branda Byers-Sparton-1696-O | 28 38 | MY SON | Jan Howard-Decca-32407-J |
| 9 6 | I'VE GOT YOU ON MY MIND AGAIN | Buck Owens-Capitol-2300-F | 29 30 | HELLO OPERATOR | Bev Munro-Capitol-72543-F |
| 10 7 | SHE WEARS MY RING | Ray Price-Columbia-44628-H | 30 31 | IT'S TATER PICKIN' TIME | Hal Lone Pine-Melbourne-3303-K |
| 11 14 | MR. BROWN | Gary Buck-Capitol-72556-F | 31 32 | CHILLY WINDS | Jimmy Arthur Ordge-Apex-77084-J |
| 12 15 | BALLAD OF TWO BROTHERS | Autry Inman-Epic-10389-H | 32 33 | YOU BROUGHT ME RED RED ROSES | Jeanie Ward-Melbourne-3304-K |
| 13 16 | BACK IN TOWN TO STAY | Mona Vary-Polydor-540005-Q | 33 35 | THE TOWN THAT BROKE MY HEART | Bobby Bare-RCA-9643-N |
| 14 8 | STAND BY YOUR MAN | Tammy Wynette-Epic-10398-H | 34 40 | THEY DON'T MAKE LOVE LIKE THEY USED TO | Eddy Arnold-RCA-9667-N |
| 15 9 | BORN TO BE WITH YOU | Sonny James-Capitol-2271-F | 35 36 | DESTROY ME | Chef Adams-Sparton-1692-O |
| 16 21 | TAKE MY HAND FOR A WHILE | George Hamilton IV-RCA-9637-N | 36 37 | NO LONELIER THAN YOU | Billy Chene-Sparton-1693-O |
| 17 18 | HAPPINESS HILL | Kitty Wells-Decca-32389-J | 37 39 | KEEP THE HOME FIRES BURNING | Dianne Leigh-Chert-1065-N |
| 18 23 | WHITE FENCES & EVERGREEN TREES | Ferlin Husky-Capitol-2288-F | 38 --- | TIME | Roy MacCeul-Paragon-1004-C |
| 19 19 | SMOKEY THE BAR | Hank Thompson-Dot-17163-M | 39 --- | LITTLE OLE TAVERN | Hugh Scott-Melbourne-3302-K |
| 20 20 | ANGRY WORDS | Stonewall Jackson-Columbia-44625-H | 40 --- | NOWHERE BOUND WITH GREYHOUND | Tommy Hunter-Columbia-4-44684-H |

SEASON'S GREETINGS



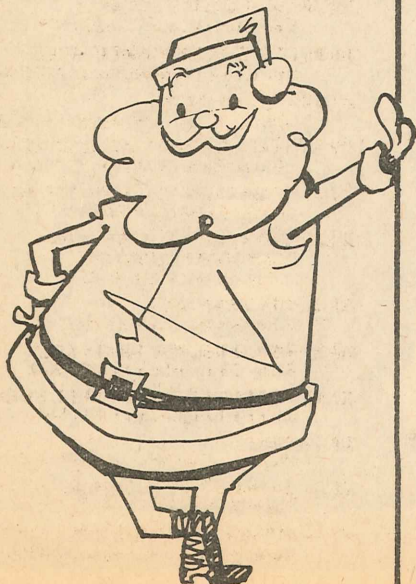


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