

RPM

MUSIC TELEVISION RADIO
FILM RECORDS THEATRE
Weekly

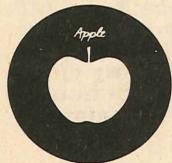
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Volume 10 No. 2

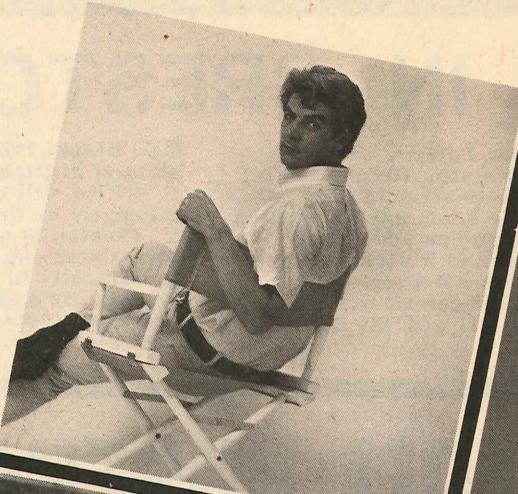
Week of September 9, 1968

STAN KLEES

LOOKS
AT
APPLE



Pages 8 & 9



SAMMY JOE

PREVUES



FALL ATTRACTI0NS

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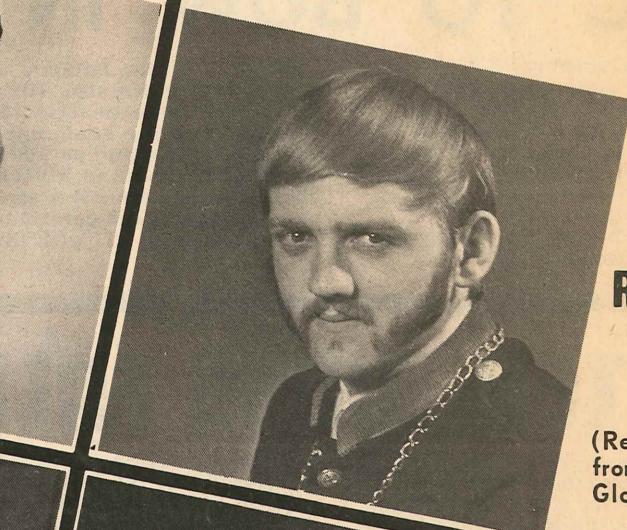
A HIT PARADE LAW

by

RITCHIE
YORKE

(Reprinted
from the
Globe & Mail)

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RICK
ADAMS

WRITES
TO

BROADCASTING STUDENTS

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"AFTER NOON" - A NEW CBC RADIO NETWORK SERIES

Toronto: Described as "radio-in-the-round", a new CBC radio network show dubbed "After Noon" will premiere Sept 9 and each weekday thereafter at 1:15 PM EDT.

The 40 minute show will originate from the Colonnade Theatre in mid-town Toronto each Monday, Wednesday and Friday with host Alex Trebeck. Tuesdays, the shows will be Halifax and Vancouver productions, alternating on a four week basis. Thursdays the show will come from various points in western Canada (Winnipeg, Edmonton, Regina and Calgary).

Format will be music and informal talk with interviews of

visiting celebrities and local personalities.

The always popular Juliette will be back to sing and chat with guests. Juliette will be featured each Wednesday along with The Swingers, a vocal group of two boys and two girls.

Producer for the Toronto production is Jack Budgell, with Ron Solloway as production co-ordinator. Musical back-up for the Toronto show is under the direction of Jimmy Dale and features his orchestra which is made up of many well known Canadian musicians including: Moe Koffman; (sax); Peter Appleyard (vibes); Gary Binstead (bass), Guido Basso

(trumpet); Jerry Fuller (drums) and Dale on piano. Showtime for Toronto is 12:15 PM EDT (the show is broadcast live on the network). The Colonnade seats 200. No tickets required. Announcer is Bruce Marsh.

Tuesday (Halifax) shows will feature singers Karen Oxley and Bobby Arvon with the Dave Woods Octet. Hosting the show is Pat Napier with Doug Field as producer. First show is skedded for Sept 10. The Vancouver Tuesday shows, commencing Oct 8 will be produced by George Laverock. Jack Turnbull will host the first of the Prairies contributions from Winnipeg.

CFKC TO BOW IN CRESTON

Nelson, British Columbia: J.P. Haines, program director of CKKC, announces the inauguration of their new AM broadcasting station CFKC in Creston, British Columbia. This new Kokanee Broadcasting Ltd. outlet will broadcast 19 hours daily, with a power of 250 watts on 1340 kcs. Approximately 9 hours of programming daily will originate from studios in

Creston, with the balance originating from CKKC in Nelson. The new outlet will serve approximately 15,000 Canadians in the south-eastern portion of the province and an additional 10,000 Americans in Northern Idaho, their first private AM station.

Official on-air ceremonies will take place Sept 21, with the Hon.

W.D. Black, Provincial Secretary and Minister of Highways officiating.

CFKC will be represented nationally by Group One Radio Ltd.

Creston is noted primarily as a tourist area and contributes significantly to the economy of the province through their vast fruit orchards, lumbering and mining industries.

TOP TEN WOOS FALL BUYERS

Toronto: The Top Ten Agency, made a strong bid to impress fall buyers of musical groups at a well attended reception at the Club Mimacombo on Thursday Aug. 29th. Attending the reception were Student Council execs, commercial dance operators and entertainment reps.

Besides being given a well put together sales pitch by agency prexy, Sam (Sammy Jo) Romanoff, the gathering had the opportunity of watching two of Top Ten's available talent in action. These included The Tongs, a rhythm and blues group, and The Looking Glass, a blues-rock unit from St. Catharines. The latter group

have been gaining a fantastic following throughout the Province and are expected to release an album before the end of the year.

The evening was topped off with a well laid on buffet supper.

Those in attendance received a very impressive portfolio containing photos and bios of groups available through the agency.

Top Ten now book entertainment packages for Industrial Trade and Sportsman Show; Social functions, private parties, fairs, exhibitions and conventions.

The Agency has also set aside a special events department to look

after the booking of big bands. Some of the names on this list are: Tex Beneke; Sammy Kaye; Ray McKinley; Woody Herman and others.

Some of the top teen bands booked by Top Ten include The Magic Cycle, Passing Fancy; 18th Century Drawing Room, Copper Penny, The Cat, Jo Jo and The Fugitives and many others.

The Aug 29 reception also gave Sammy Jo the opportunity to bow his new Roc-Toc sheet on the booking happenings. This will be available bi-weekly through local music stores and is also available for school newspapers.



High School reps line up for buffet supper.



The Looking Glass from St. Catharines.



Rhythm and Blues group, The Tongs.

TELEVISION

There's a Bogey story that's not too well known. It has to do with a scar he had on his upper lip, which he reportedly received during World War 1. The Bogey is HUMPHREY BOGART and the scar came about while he served with the U.S. Navy, and later resulted in him losing a leading role to RONALD COLEMAN. The movie was "The White Sister". Bogey's father, a prominent New York surgeon, operated on the scar, and a contract with FOX STUDIOS resulted. Bogart had many movie misses during the 20's, but made good inroads on the Broadway stage. It wasn't until 1930 that he appeared in his first movie, "A Devil With Women". This was a bit of a disaster for Bogart and he might easily have disappeared from the movie industry if it hadn't been for his Broadway activity. In 1934 a WARNER BROS producer, ARTHUR HOPKINS, saw Bogart in "Invitation To A Murder" and tabbed him as the best possible DUKE MANTTE, the killer, in a proposed Warner flick, "The Petrified Forest". Bogart got the part despite objections from ROBERT SHERWOOD, author of the play and he starred opposite BETTE DAVIS and LESLIE HOWARD. This will be the first film shown on CBC-TV's "Humphrey Bogart Film Festival" which premieres Wednesday Sept 11 at 11:40 PM EDT. There will be approximately 50 Bogart films shown.

The CTV network will premiere the "Beautiful Phyllis Diller"

show, Tuesday Sept. 10 at 9 PM EDT. BOB FINKEL is the executive producer of the hour long colour comedy-variety series, with writers BERNIE ORENSTEIN and SAUL TURTLETAUB. BARRY SHEAR directs.

"The River Inn", a fast paced variety show, will debut Sept. 18 at 10:30 PM, and will headline CATHERINE MCKINNON. The BRIAN BROWNE TRIO will be regulars. Many of the nation's top acts will guest, including CAPITOL RECORDS' newest and most exciting acquisition, THE SUGAR SHOPPE. MIKE STEELE is producer of the show. Premiere offering guests the NIGHT HAWKS, a Canadian barbershop quartet.

Sept. 15 at 9 PM EDT, the CTV network will present a special "Battle Of Britain". British air aces PETER TOWNSEND, STANFORD TUCK and DOUGLAS BADER, as well as German aces, General ADOLF GALLAND and General JOHANNES STEINHOF, recall the air battle that turned the Germans back from their intended invasion of the British Isles. Some rare film footage, showing leaders of both sides, CHURCHILL, HITLER and GOERING, is also shown. This is a French production by HENRI DE TURENNE and JEAN LOUIS GUILLAUD.

CTV viewers will have the opportunity of viewing two of the world's jazz greats, ELLA FITZGERALD and DUKE ELLINGTON,

on the "Ella Fitzgerald" show, Saturday Sept. 14 at 7:30 PM EDT. The hour long special was produced by JACKIE BARNETT and directed by TONY CHARMOLI. Ella solos with "People", "Just One Of Those Things", "Foggy Day" and others. She teams up with Ellington with "Don't Get Around Much Anymore"; "Lady Be Good"; "Mack The Knife" and several other well known jazz selections. Ellington has a go with a couple of his own compositions "Satin Doll" and "Things Ain't What They Used To Be".

The Sept. 9th edition of "The Best Of Berton" seen on CHCH-TV, Hamilton, originates in London with BERTON interviewing the "World's No. 1 Clairvoyant", MAURICE WOODRUFF, who has a few predictions about Vietnam and Canada's next Prime Minister. Sept. 10th, Berton will talk with JOHN WILLIAMS, author of "The Man Who Cried I Am". Williams suggests that some future U.S. government could plan to exterminate all Negroes, as the Nazis planned to exterminate all Jews. Sept. 11 DR. ALEX COMFORT, in an interview from London, tells Berton why people grow old and what happens to them when they do. Sept. 12, from Hollywood, JOSHUA LOGAN tells how he learned the famous "Method". Sept. 13, LEE ASH, whose hobby is witchcraft, and is regarded as a library expert, tells why he doesn't think libraries are dull.

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POLYDOR'S GEORGE WALKER CAPTURES HAMILTON AUDIENCE

A question I heard asked so many times, during my frequent visits to hear George Walker, a Polydor recording artist, appearing for two weeks at Fischers Hotel in Hamilton, Ontario, was, 'Is he really a Canadian?'



Polydor's George Walker (centre) with Hamilton singer Gord Bartlett and Polydor's Lori Bruner.

The answer was of course, Yes! This singer with a wonder voice and unique song arrangements, who some say sounds like Mel Torme or Harry Belafonte, is a Canadian from Montreal.

On stage, he appears to sing and talk to everyone present individually, can sing almost any song requested, with great feeling and perfect diction, in English, French and Spanish.

He told me that he had never received any singing or guitar lessons in his life, and I was amazed, considering what control, flexibility and range he has in his voice, and for the sounds he could produce from his guitar.

I noticed people who had been to see him night after night, hypnotised by his singing, and who on leaving would thank him for a wonderful evening and promise to come back again, and did so the following night. He would sing songs from his album "James Last Presents George Walker" which contains such numbers as "There's A Kind Of Hush", "Alfie", "Sound Of Music", and many more, and he brought tears to the eyes with "Honey" which unfortunately is not on the record.

It was good to see DJs from Hamilton Radio stations drop in to see him, and to hear them play tracks from the album on their shows.

After leaving Hamilton, George will be appearing for two weeks at The Westbury in Toronto until Sept 14th and I am sure he will be a great success there. - Bernie Welch

THE RPM 100

CANADA'S ONLY
OFFICIAL 100
SINGLE SURVEY

Compiled from Record Company
Record Store and Disc Jockey reports

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

- 1 4 5 LIGHT MY FIRE
Jose Feliciano-RCA-9550-N
- 2 6 14 1,2,3 RED LIGHT
1910 Fruit Gum Co-Buddah-6590-M
- 3 5 9 YOU KEEP ME HANGIN ON
Vanilla Fudge-Atco-54-M
- 4 1 2 BORN TO BE WILD
Screppenwolf-RCA-4138-N
- 5 2 1 PEOPLE GOT TO BE FREE
Rascals-Atlantic-2537-M
- 6 3 3 SUNSHINE OF YOUR LOVE
Cream-Polydor-541001-Q
- 7 9 15 MR BUSINESS MAN
Roy Stevens-Monument-1038-K
- 8 8 10 SOUL LIMBO
Booker T & The MGs-Stax-001-M
- 9 28 44 HUSH
Deep Purple-Polydor-541008-Q
- 10 12 20 DO IT AGAIN
Beach Boys-Capitol-2239-F
- 11 42 68 HARPER VALLEY PTA
Jeanie C Riley-Reo-9016-M
- 12 15 21 TUESDAY AFTERNOON
Moody Blues-Deram-85028-K
- 13 29 42 MAGIC BUS
The Who-Decca-32362-J
- 14 25 31 YOU'RE ALL I NEED TO GET BY
Marvin Gaye & Tammy Terrell-Tamla-54169-L
- 15 32 43 I'VE GOTTA GET A
MESSAGE TO YOU
Bee Gees-Atco-6603-M
- 16 16 25 LOVE MAKES A WOMAN
Barbara Acklin-Brunswick-55379-J
- 17 19 27 STAY IN YOUR CORNER
Dells-Cadet-5612-L
- 18 26 35 BABY COME BACK
The Equals-RCA-9583-N
- 19 30 41 THE HOUSE THAT JACK BUILT
Aretha Franklin-Atlantic-2546-M
- 20 7 13 SEALED WITH A KISS
Gary Lewis-Liberty-56037-K
- 21 13 16 ALICE LONG
Tommy Boyce & Bobby Hart-A&M-948-M
- 22 11 7 DREAM A LITTLE DREAM OF ME
Mama Cass-RCA-4145-N
- 23 10 6 TURN AROUND LOOK AT ME
Vogues-Reprise-686-P
- 24 38 49 FOOL ON THE HILL
Sergio Mendes & Brasil 68-A&M-961-M
- 25 18 8 PICTURES OF
MATCH STICK MEN
The Status Quo-Pye-835-C
- 26 33 37 THIS WHEEL'S ON FIRE
Julie Driscoll-Polydor-598006-Q
- 27 27 34 PLEASE RETURN
YOUR LOVE TO ME
Temptations-Gordy-7074-L
- 28 34 36 BREAK OUT
Dave Dee, Dozy, Beaky, Mich & Tich-Fontana-15001-K
- 29 14 4 HELLO I LOVE YOU
Doors-Elektra-45635-C
- 30 20 11 CLASSICAL GAS
Midnight String Quartet-Viva-628-M
Mason Williams-WB 7 Arts-7190-P
- 31 17 26 I CAN'T STOP DANCING
Archie Bell & The Drells-Atlantic-50318-M
- 32 40 50 SPECIAL OCCASION
Smokey Robinson & The Miracles-Tamla-54172-L
- 33 39 33 SLIP AWAY
Clarence Carter-Atlantic-2508-M

- 34 41 47 DOWN AT LULU'S
Ohio Express-Buddah-56-M
- 35 36 39 YOU CAN CRY IF YOU WANT TO
Troggs-Page One-1001-K
- 36 48 62 GIVE A DAMN
Sparky & Our Gang-Mercury-72831-K
- 37 35 19 JOURNEY TO THE
CENTER OF MY MIND
Amboy Duke-Mainstream-694-C
- 38 53 66 ON THE ROAD AGAIN
Canned Heat-Liberty-56038-K
- 39 58 82 WHO IS GONNA LOVE ME
Dionne Warwick-Scepter-12226-M
- 40 50 54 EVERYBODY'S TALKIN'
Nilsson-RCA-9544-N
- 41 60 78 SIX MAN BAND
Association-WB 7 Arts-7229-P
- 42 44 60 I CAN'T DANCE TO THAT
MUSIC YOU'RE PLAYING
Martha Reeves & The Vandellas-Gordy-7075-L
- 43 47 59 I NEVER FOUND A GIRL
(To Love Me Like You Do)
Eddie Floyd-Stax002-M
- 44 45 53 BROWN EYED WOMAN
Bill Medley-MGM-13959-M
- 45 46 46 (Love Is Like A) BASEBALL GAME
Intruders-Gamble-217-J
- 46 49 64 YOU'VE HAD BETTER TIMES
Peter & Gordon-Capitol-2214-F
- 47 75 ... MIDNIGHT CONFESSIONS
Gross Roots-RCA-4144-N
- 48 62 85 HELP YOURSELF
Tom Jones-Parrot-40029-K
- 49 52 63 HIP CITY PART II
Jr. Walker & The All Stars-Soul-35048-L
- 50 76 ... TO WAIT FOR LOVE
Herb Alpert-A&M-964-M
- 51 57 71 AND SUDDENLY
Cherry People-Heritage-8016-M
- 52 63 88 THE WEIGHT
Jackie DeShannon-Imperial-6491-K
- 53 51 51 I GOT THE
SWEETEST FEELING
Jackie Wilson-Brunswick-55381-J
- 54 71 95 BAREFOOT IN BALTIMORE
Strawberry Alarm Clock-UNI-55076-J
- 55 70 97 THAT KIND OF WOMAN
Merrilee Rush-Bell-738-M
- 56 56 73 MORNING DEW
Lulu-Epic-10367-H
- 57 61 67 KEEP THE ONE YOU GOT
Joe Tex-Dial-4038-M
- 58 72 93 IN-A-GADDA-DA-VIDA
Iron Butterfly-Atco-6606-M
- 59 59 74 I WOULD BE THE ONE
Kensington Market-WB 7 Arts-7221-P
- 60 64 99 IF LOVE IS IN YOUR HEART
Friends & Lovers-Verve Forecast-5091-G
- ★ 61 ... HEY JUDE
Beatles-Apple-2276-F
- 62 65 91 DO WHAT YOU GOTTA DO
Bobby Vee-Liberty-2605-K
- 63 82 100 LITTLE GREEN APPLES
O.C. Smith-Columbia-44616-H
- 64 67 70 THE SNAKE
Al Wilson-London-767-K
- 65 66 67 THE REAL WORLD
OF MARY ANN
Eternals-Quality-1915-M
- 66 ... PIECE OF MY HEART
Big Brother & The Holding Company-Columbia-44626-H
- 67 69 96 MY WAY OF LIFE
Frank Sinatra-Reprise-0764-P
- 68 83 ... TIME HAS COME TODAY
Chambers Bros-Columbia-44414-H
- 69 74 ... NATURALLY STONED
Avant Garde-Columbia-44590-H
- 70 84 ... FIRE
Arthur Brown-Polydor-541012-Q
- 71 85 ... BIPLANE EVERMORE
Irish Rovers-Decca-9606-J
- 72 93 ... THEN YOU CAN
TELL ME GOODBYE
Eddy Arnold-RCA-9606-N
- 73 73 76 SKIP-A-LONG- SAM
Sugar Shoppe-Capitol-2233-F
- 74 79 81 TELL SOMEONE YOU LOVE THEM
Dino, Desi & Billy-Reprise-0698-P
- 75 87 ... INDIAN RESERVATION
Don Fardon-GNP-Cresendo-405-J
- 76 88 ... SHOOT EM UP BABY
Andy Kim-Steed-710-M
- 77 96 ... POOR BABY
Cowsills-MGM-13981-M
- 78 92 ... I WISH IT WOULD RAIN
Gladys Knight & The Pops-Soul-35047-L
- 79 ... HOLD ME TIGHT
Johnny Nash-RCA-207-N
- 80 81 87 I AM YOUR MAN
Bobby Taylor & The Vancouvers-Gordy-7073-L
- 81 98 ... BE A WOMAN
Stampeders-MGM-13970-M
- 82 91 ... GIRLS CAN'T DO
WHAT THE GUYS DO
Betty Wright-Alston-4569-M
- 83 ... FOR THE LOVE OF IVY
Mamas & Papas-RCA-4150-N
- 84 86 86 WORKING ON A GROOVY THING
Patti-Drew-Capitol-2197-F
- 85 ... MY SPECIAL ANGEL
Vogues-Reprise-766-P
- 86 99 ... SHAPE OF THINGS TO COME
Max Frost & The Troopers-Tower-419-F
- 87 ... GIRL WATCHERS
O'Kaysions-Sparton-1676-0
- 88 89 ... LADY MADONNA
Fats Domino-Reprise-763-P
- 89 90 ... M'LADY
Sly & The Family Stone-Epic-10353-H
- 90 94 ... DRIFTING IN THE WIND
The Raja-Goodgroove-5004-C
- 91 ... HEY WESTERN UNION MAN
Jerry Butler-Mercury-72850-K
- 92 97 ... SAN FRANCISCO (Flowers In Your Hair)
Paul Mauriat-Philips-40550-K
- 93 ... BREAK YOUR PROMISE
Delfonics-Philly Groove-152-M
- 94 95 98 ALL'S QUIET ON WEST 23RD
Julie Budd-MGM-13925-M
- 95 ... LOVE HEALS
Colours-Dot-17132-M
- 96 ... PRIVATE NUMBER
Judy Clay & Williams Bell-Stax-0005-M
- 97 100 - WALK IN
Claudine Longet-A&M-967-M
- 98 ... SAN FRANCISCO GIRLS
Fever Tree-UNI-55060-J
- 99 ... HELLO HELLO
Tiny Tim-Reprise-0769-P
- 100 ... SAY IT LOUD-I'M BLACK AND
I'M PROUD (Part I)
James Brown-King-12715-L

(Ed: Ritchie Yorke, regarded as Canada's top critic of the youth scene, and foremost booster of domestically recorded talent, created a great deal of interest

in a somewhat controversial article "Can A Law Put Canada On The Hit Parade". This article appeared on the front page of the Entertainment Section of Canada's

National Newspaper, The Globe and Mail, Saturday, August 24, 1968. Through the kind permission of the Globe and Mail, RPM reprints the article herewith.

CAN A LAW PUT CANADA ON THE HIT PARADE?

By RITCHIE YORKE

WHY IS THERE virtually no domestic record-producing industry in English-speaking Canada? Why isn't it all happening here the way it happens in England, France, South Africa, Australia and even Quebec? Why has Canada no nationally accepted pop groups? Why do domestically produced records represent only one half of one per cent of Canada's record market? In short, why does so little pop music emerge from a country with almost half its population under 25?

The answer, says 23-year-old Brian Pombiere, the colorful manager of the Lords of London, one of Ontario's most successful pop groups, is "the United States, or more precisely, the pop charts of that country."

The Lords, it should be noted, was the first Canadian group in eight years to have a locally produced hit when its *Cornflakes and Ice Cream* reached the top spot on the CHUM ratings a year ago. Two later discs received almost no airplay and were therefore, says Pombiere, "flabbergasting flops." The group meanwhile has never been more active on the dance and concert circuit.

"What can you do when radio stations just aren't interested in Canadian discs?" moans Pombiere, who sports a frizzy Jimi-Hendrix hairstyle. "Unless you have a U.S. chart listing, the Toronto stations couldn't care less whether you're Canadian or Calathumpian. We just wouldn't bother to make another disc for the local market; it's a waste of money, talent and energy. Forget it."

Pombiere believes the much-discussed legislated radio issue—the possibility of a regulation forcing radio stations to program a fixed percentage of all-Canadian music, similar to television's 55-per cent local or Commonwealth content ruling, is inevitable, "or the industry—what little there is of it—will soon die. But it's a shame it has to be done this way; there should have been a voluntary control thing."

Legislation governing Canadian music content in radio is not a new bone of contention; indeed, the radio and record industries have been gnawing on it for years. But little has happened. In 1965, the Fowler Committee Report on Broadcasting stated that private broadcasters had a "sorry record of performance." The 229 private stations spent a "disgraceful" average of only \$22.29 a day each on Canadian talent in 1962.

Mel Mostov of Sam the Record Man, one of Canada's two largest record retailers, feels equally indignant at this treatment by Canadian broadcasters of Canadians. Mostov, who says he would only order five copies of a new locally produced disc if he was sure it would get consistent airplay, which is rare, describes the music scene here as "a rat race. Nothing can succeed unless you have an in with the disc jockeys. I'd welcome legislation, though it's insane the commission should have to go that far."

The commission is the Canadian Radio and Television Commission, headed by Pierre Ju-

neau, which superceded the Board of Broadcast Governors. It is now investigating aspects of the radio situation, including the possibility of legislation making stations play Canadian records.

A commission spokesman said in Ottawa last week that a pilot study had been prepared on the subject of legislated radio after extensive investigations, and one meeting had already taken place. Another is scheduled. He said he "expected a recommendation to be made by the commission in the not too distant future."

How does radio, in particular Toronto's two pop powerhouses CHUM and CKFH, feel about the attacks on its patriotism and the Ottawa investigation? Garry Ferrier, program director of CHUM FM and long associated with CHUM AM's sock-rock station, is perturbed by what he called "the negative attitude" of Canadian music-makers.

"It's like a broken record," he said. "A lot of garbage. We listen to every Canadian record, and play it if it's good. CHUM first programmed the Irish Rovers' *Unicorn* record.

"We've been a leader in promoting Canadian talent. Local records are generally good. There wasn't an industry before. Now there is one. Things are improving. It's just that the market is so competitive. I don't think legislation is the answer. It would open the door to a lot of other possibilities. You can't shove Canadianism down people's throats."

CKFH Manager Barry Nesbitt agrees: "I think everyone would agree that the local product is not up to the U.S. standard. I don't need anyone to tell me how to program this station. Everything is a matter of quality. We play as much Canadian product as we can. Each week, we devote the No. 10 slot on our predicted hit list to a Canadian record. By doing this, we've forced our opposition to play more local discs. I don't think legislation would work. Sure, it can be forced on stations, but you can't make the public accept it. I just don't see it happening."

Record companies, pop groups, agents, and sometimes even the public seem to agree Canada has talent and tunes to compete in the U.S. markets.

About 140,000 people bought copies of *The Unicorn*, a Toronto-produced disc by The Irish Rovers. More than 75,000 purchased the album of the same name which followed. The Irish Rovers' discs were featured coast to coast, and they went on to storm the international charts. Was it just a fluke?

"No way," said one record company promotion man who didn't wish to be identified because his duties involve beating on the doors of radio music programmers begging airplay for Canadian discs. "We've got the latent talent here. Look at Goulet, Faith, Zanovsky, Anka and so on. But talent can't be developed unless it's exposed to the public. This is the only country I know of that has no local pop music industry. Elsewhere, pop supports music in general."

"Sure Canada has bad records. But so does the States. The important thing is that often when we have good discs, they are turned down

by the stations. How long can record companies continue to stay with a losing battle? We don't have to release local discs. We never make money doing it. Anyway, it's much easier just to release the U.S. and U.K. hits which get automatic airplay. We keep trying though because we want to see Canada grow, expose and accept its own talent for a change."

Another record company man, was even more direct in his condemnation of radio. "We don't want charity. That would put the industry in worse shape than it's in now and we don't need that. What we want is fair listening by music directors to local discs, and judgment without the 'Oh, a Canadian record—it must be bad' sort of nonsense."

"But I doubt very much if we'll get this until the stations are forced to do it. Toronto is easily the worst city in English Canada in keeping down its own talent. Out West, it's a different story. I'd like to see legislation for 15-per cent all-Canadian product, increasing by 5 per cent annually. It has to come."

The views spinning around radio stations

- CKFH's John Donabie: "I don't want to play third-class records. Canada lacks technicians."
- CHUM's Jay Nelson: "The legislation strikes me as something you just say 'no comment' to."
- CHUM's Hugh Currie: "The legislation would mean simply spoonfeeding Canadian talent."
- CKFH's Don Daynard: "Forced Canadian content hasn't done much for Canadian television. Few Canadian records are up to the American standard. Anyway, the good ones get played."
- CKFH's Tom Fulton: "Something has to be done. We play one Canadian record a week."
- CHUM's John Spragge: "Canadian talent doesn't get as big a break as it really should. But I don't think legislation is the answer. I've heard some surprisingly good local records lately."

Record producer Stan Klees, who has been responsible for 22 local hits, including an international triumph, *My Girl Sloopy*, believes the problem is a lack of initiative in radio. "Our radio stations are followers, not innovators. If a disc makes it in the United States, we get it shoved down our throats too. Now and then Toronto stations will play a local disc but it's very rare. I figure that of every 100 good local records, maybe 10 get a chance of exposure."

Sandy Gardiner, manager of the Staccatos--possibly the closest thing Canada has to a national pop group--thinks there is too much catering to broadcasters. "Without realizing it, Canadian radio stations are killing a local record industry through their lack of support."

What most people complain about is the influence U.S. pop charts exert on Canadian programmers. It would seem U.S. ratings mean the difference between a disc being played in Canada or being heaved into the rubbish pile.

Walt Grealis, respected observer of the local music scene and editor and publisher of RPM, the industry's weekly trade magazine, explains Canadian music programming this way:

"If a disc shows upward chart action in the United States our stations will play it. Most stations receive U.S. charts from Billboard, Cashbox, and Record World and Ted Randall. Local discs have no chance on these charts. A guy like Randall who distributes a selection service to stations across North America, including CHUM, listens to about 300 new U.S. discs each week. That's more than enough to turn anyone green. Anyway, why should he preview Cana-

dian records when he's an American? Why should he give a damn about us?"

"Yet, this is the guy who decides essentially what CHUM will play. How could he know anything about Toronto when he works out of the West Coast?" CHUM claims Randall is a frequent visitor here, and is familiar with the market.

"There's just no leadership in radio. Everyone wants to be a pioneer, but no one wants to ride the pack horses. The stations follow, follow, follow like a lost herd of bleating sheep. They don't care if the U.S. charts are rigged. U.S. rating means almost instantaneous exposure and success in Canada. I think people will buy anything if it's played enough."

Grealis, in his early 30s, is probably the leader of the play-Canadian brigade.

He too feels Canadians can make good, commercial records, but thinks the vicious circle which has evolved prevents even better discs from being produced. "It's reached the stage where groups, who have to pay their own session studio costs, are losing their interest in records. What a tragedy. It was records which made world stars of the Beatles, Herb Alpert, Van Cliburn, Hoagy Carmichael and hundreds more. Music is records in 1968. The live entertainment spectre is reached after, rarely before, hit records. The power of a record, played by a radio station, is formidable indeed."

"It's easy to understand the attitude of local groups. Why bother to spend money making a good disc when the chances of it reaching the ears of the public are more than 100-to-1 against.

Why use your creativity on a lost cause? Why stay Canadian when it's so easy to cross the border, sign with a U.S. company, and reach the top as Steppenwolf (a former Toronto group) has done.

"Until radio either voluntarily thinks Canadian, or is forced to do so by legislation, this country cannot possibly produce a homegrown sensation such as the Beatles."

"Not long ago, I conducted a survey of the top stations in nine major Canadian markets. I found that they were playing one half of one per cent of totally Canadian records."

There seems to be general agreement among non-radio types that legislation on the issue is more a case of when and what than why. Grealis feels action will probably come before the end of the year, and that the ruling will cause stations to play 25 per cent Canadian music. "But not 25 per cent between 3 and 6 a.m. 25 per cent each hour without fail. The TV industry found ways of getting around its legislation. It's up to the commission to see this doesn't happen in radio. Frankly, I feel it must come."

George Harrison, vice-president of RCA Victor Records in Montreal, agrees with the legislation idea, but wants it to be carefully set out. "There must be some regulation to enable Canadians to listen to music they didn't even know existed. But it must be flexible. I don't think a blanket policy for both pop and middle-of-the-road stations would work. A rock station presumably could be subjected to 30-per-cent Canadian music content."

YORKE SWINGS YOUTH - FUL READERS TO GLOBE

Toronto: When Ritchie Yorke, 24 year old Australian, came to Toronto in 1967, by way of England, he came well prepared to spruce up the lack of good reporting on the part of Toronto's teen scene. All he needed was a vehicle to show his writing ability. He knocked on many doors and submitted untold articles to several newspapers across the country.

His potential was finally realized and he began writing for the Toronto Telegram in July of 1967, and became the "Pop Pourri" columnist in November of the same year.

Yorke joined the Globe and Mail in July of 1968, as "Pop Scene" writer, and brought with him an eye-opening approach to the youth scene that had never before appeared in Canada's National Newspaper, which is commonly referred to as "extremely conservative". Yorke has also brought a new reading public to the Globe, the teenager and young adult, who are interested in straight-forward news of what's happening in the entertainment world, in which youth commands a leading role.

Yorke has not become popular through a mambypamby approach to the industry. To use an old cliche, "he calls them as he sees them". He's unpredictable and his criticisms are constructive, and much sought after.

Before leaving Australia in 1966 Ritchie Yorke's name became synonymous with the Australian youth

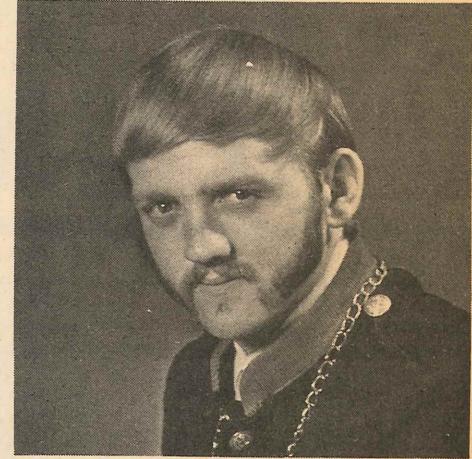
scene. Much of his popularity came through his weekly columns in TV Week, a publication similar to TV Guide.

When he landed in England, his first job was that of personal manager to Normie Rowe, Australia's top pop idol, who was making a stab at the English market. He later took a job with Island Records and was responsible, in part, for the international success of the Spencer Davis Group. Yorke also wrote several songs and produced a number of records during his stay in England.

While in England, Yorke wrote a book for the Australasian market entitled "Lowdown On The English Pop Scene". He anticipates a North American publishing in the near future.

Articles bearing the Yorke by-line have appeared in various Canadian newspapers, including the Montreal Gazette and Ottawa Journal. He has also received much exposure on network radio and television including "Luncheon Date" with Elwood Glover (CBC-TV); "Toronto Today" (CFTO-TV); and the CBC radio network show of "Gerussi".

It's interesting to note that as "Pop Scene" writer for the Globe and Mail, Yorke is the only full time pop writer on the staff of a Canadian newspaper. Most papers use freelance material for pop recording.



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CAPITOL INTROS APPLE

Toronto: Apple product, worthy of extra special handling, was presented to a host of radio, press and key dealer representatives at an August 26 reception at the Sutton Place Hotel, by Capitol Records (Canada) Ltd.

G. Edward Leetham, president of Capitol (Canada) hosted the reception with an assist from Taylor Campbell, vice president of marketing; Paul White, A&R director; and Gord Edwards, national promotion director.

Gord Edwards conducted the presentation along with his Ontario promotion manager Bill Bannon. After a short explanation of the whys and wherefores of Apple, the new Beatles' label, the four initial singles released were played for those in attendance. These were: "Thingumybob" by John Foster & Sons Ltd. Black Dyke Mills Band (1800); "Those Were The Days" by Mary Hopkin (1801); "Sour Milk Tea" by Jackie Lomax (1802); and "Hey Jude" by the Beatles. (See "Special Report On Apple" by

record producer Stan Klees opposite page).

Also presented to the gathering was a beautifully packaged press kit containing pertinent information on Apple and its artists, along with photos and copies of the four new singles. Of exceptional interest was the new label. The plug side is shown on a beautifully coloured whole green apple with the flip on a halved apple.



INTROS

APPLE

A CANADIAN RECORD PRODUCER LOOKS AT APPLE

by Stan Klees

RPM has commissioned noted Canadian record producer Stan Klees to listen to and comment on the initial release from the Beatles' record label, Apple. 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 label. - Ed:

The Beatles (it seems) have taken the rule book, crumpled it, stomped on it and ceremonially BURNED it. They might even be considering sprinkling the ashes all over the Excited States of America. I can analyse Apple with one sentence. The Beatles Apple product is AHEAD OF IT'S TIME and the critics and the broadcasters may pass all this splendor by, because of a lack of understanding. There is not one bad side in the barrel.

The whole concept of Apple is a tribute to the Beatles. The Label (which shows a whole apple on one side of the record, and a cross-section of a cut apple of the back) shows the inventiveness that the Beatles have come up with. The foreign trade may not be able to ignore the Beatles sides themselves, but there will be a great deal of very hot air criticism thrown in the way of all the product except "Hey Jude" which (as we all well know) can't possibly be held back. "Hey Jude" which isn't the best in the batch of Apple releases will probably get the most exposure because it is by the most famous group in the world. Meanwhile, there is a wealth of fantastic product that should get airplay and lots of it. I predict IT WON'T. The Beatles are possibly the best A&R men in the world. They don't make mistakes and they probably had more talent and fresh material to chose from than any other group of record people in history. They have spent years equipping themselves to judge. In this case they seem to have based their choice on their true belief and overlooked choosing what was commercial enough to pass in the ears of the average "over the hill" music director and critic. You see, we don't yet value the opinion of the true buyer. We have actually created the communication gap that we are so excited about discussing while we get deeper and deeper into it.

The Beatles obviously don't suffer from old age. They are younger today than they have ever been in their judgement of music. They are progressive beyond belief. They are

inventive and imaginative and even though they have produced all the sides in the initial release, each attempt is distinctively different and fantastically appealing.

I would guess that every producer in the United States and possibly the world is donning ultra-sensitive headsets to listen to and analyse every movement of every fader on every track. They will be taking notes of what the Beatles have done and in the months and years to come, the sound of Apple might well become the new sound of the industry.

When it comes to "Those Were The Days" by Mary Hopkin. Listen to the A side as an A side. Resist programming the B side "Turn Turn Turn" which really shows the talent and ability of Miss Hopkin (and McCartney as a producer). The A side is a side that has to be listened to by someone who has had a great amount of experience in the music business to know that the Beatles captured the feeling of nostalgia of the 1940s, 50s and introduced the 60s to what you might call (if I may) a very up-to-date "gypsy folk sound". As their press release says, "It will be whistled, hummed, sung, translated, exploited, adapted all over the world".

Girl singers have a great deal of trouble making it. Mary Hopkin should overcome that. She should!

McCartney's attempt to bring back into focus the sound of brass bands should be heralded. "Thingumybob" by the Black Dyke Mills Brass Band is performed by a legit brass band that has been known for years in England. Before I discovered that they were a tradition in England, I was convinced they were studio men. What programmer could resist the change of pace that this instrumental would give to programming, and what programmer could resist the vast listener market that this record would attract. There is no age limit when it comes to music like this. The Beatles probably

realize they are the privileged ones who could bring this music to the ears of the world. Where is there the brave music director that will put this

record into No. 28 spot on his chart. Prepare the girl on the switchboard. It will light up with enquiries.

The Jackie Lomax release of "Sour Milk Sea" and "The Eagle Laughs At Me" turns out to be the "tuffie". Both sides are equally impressive. If I were programming it, I would play both sides. Why the Beatles didn't hold one of the sides for his next release confuses me. The release from Apple calls the sides "rock". I don't agree. The sides exceed even what we are calling progressive rock. If I may say this, these are two sides I wish I had produced. If personal preference is valid, I would put this record into my own very small but select collection and await the first LP by Lomax. Produced by Harrison, these two sides inspired me to wish I could take the time to study meditation. Possibly this has something to do with Harrison's ability to go beyond what is now and look into what should be. Why not?

Finally, and briefly, "Hey Jude". The side is 7:11 minutes long and is everything the Beatles are TURNING OUT TO BE. It isn't the best side they have ever done, but that would be hard to do. It is the best of the new sound of the Beatles, and everything they do lately can't be compared to their early work. They aren't trying to be commercial. They are trying to tell us something. They aren't using words to tell us, and they aren't using the music. They are using an overall effect that is trying to bring the music of today into a more legit vein. The message is there. It is up to the people who manipulate the tastes of the music buyer to discover what the Beatles are saying.

There isn't a bad one in the barrel. You can play any of them if you wish. In their first release of four records Apple is ripe with product that should be picked. If this is the beginning, I can't wait for more.

What a pity the Beatles aren't American. On the other hand possibly it is one of their most important assets.

RECORDS

Latest excitement for RCA VICTOR in the album release of a new group known as THE ARCHIES. A two nation wide promotion is now on to make The Archies a household word. Television will also play a major role in boosting this new image. The Archies will be shown on the CBC-TV network Fridays at 5 PM EDT. This is an animated cartoon using the comic strip character, Archie, and his friends. A single from the album "Bang-Shang-A-Lang" and "Truck Driver" (63-1006) has been released to spearhead the large promotional drive. Canada's IRISH REBELS have completed their recording session under the production guidance of JACK FEENEY. First single from this RCA Victor Toronto studios session is "Mursheen Durkin" and "Irish Soldier" (57-1001). An album is expected to follow shortly. STEPPENWOLF'S single "Born To Be Wild" (4138), which was written by MARS BONFIRE (real name DENNIS McCROWEN, of Oshawa, Ontario) himself a new and successful solo artist on the UNI label, has reached the top of the U.S. trade charts. This marks the first time a Canadian composition has ever reached this most desirous position. Back on the charts again comes the GRASS ROOTS with "Midnight Confessions" (4144). On the Canadian talent scene, RCA Victor has released a single by RON LEPPARD AND THE NITE TRAIN. The single "I've Been Done Wrong" and "Darling You And I Are Through", is on the RCA Victor CANADA INTERNATIONAL label (57-3462). The group, which features JIMMY NITE, opened at Toronto's CAMBRIDGE MOTEL, Sept. 7 for a 6 week engagement. Coming in for much praise is the easy listening album release of "Around The World" by JOHNNY BURT and His International Strings. The album is presented jointly by RCA Victor and the CANADIAN BROADCASTING CORPORATION (PCS 1199). Included on the album are some of Canada's top soloists including MOE KOFFMAN, who plays flute, piccolo and alto sax; JIMMY O'DRISCOLL, on oboe and English Horn; PETER APPLEYARD, providing percussion effects; and JIM PIRIE, on guitar. JOHNNY NASH is still making strong moves towards the charts with his JAD production of "Hold Me Tight" (J-207). In view of the popularity of this rock-steady single in the French/Canadian market, RCA Victor have released the single in French, "Revient-Moi". The session with Nash overdubbing in French was cut at RCA Victor's Toronto studios. The single has now reached No. 1 on Britain's Top Ten and also reached No. 1 spot on RECORD RETAILER'S R&B chart. Country stations are experiencing good listener reaction to the disc as well.

CARAVAN RECORDS is preparing for a strong release from VERVE/FORECAST. A new album from the PAUPERS is expected, and in view of the success of their first release, which sold over 7000 in the Toronto area alone, FRANK SWAIN, expects to stock heavily. An album release from JANIS IAN could also chalk up impressive sales. "Reach

Out Of The Darkness" by FRIENDS & LOVERS (Verve/Forecast 5079) is still selling well while the group set out up the charts with what's shaping up to be another winner in "If Love Is In Your Heart" (5091). Caravan now distributes the SKYE label. Release contains album product by jazz greats GABOR SZABO, CAL TJADER and CAL McFARLAND.

The big news from CAPITOL'S promotion manager, GORD EDWARDS, is the impact the APPLE product is receiving across Canada. Top of the heap, of course, is "Hey Jude" by the label's owners, THE BEATLES. Contrary to the views of some music critics, success will also come to MARY HOPKIN with her release of "Those Were The Days" (1801), and don't be too surprised if you hear a great deal of JOHN FOSTER & SONS LTD. BLACK DYKE MILLS BAND. Their single "Thingumybob", which is backed with "Yellow Submarine" (1800) was produced by PAUL McCARTNEY. It's a pretty good bet JACKIE LOMAX won't be left out in the cold either. His "Sour Milk Sea" (1802) was produced by GEORGE HARRISON. LOU RAWLS is showing strong moves towards the charts with his release of "Down Here On The Ground" (2252). The one to watch from the Capitol camp is the recent release by THE BAND, "The Weight" (2269). The new STONE album release of "The Metropolitan Toronto Police Association Male Chorus" (3737), which is distributed by Capitol, has been coming in for strong airplay in the Toronto area.

Opener for Toronto's newest electro-underground club, THE ROCK PILE, will be BLOOD SWEAT AND TEARS. DAVID CLAYTON THOMAS is now their up-front man, COLUMBIA'S CHARLIE CAMILLERI hopes to have their latest album, which features Thomas, off and selling before the 20th of September date. JOHN BROWER, bossman of the new club, is apparently negotiating for some of the top names in Columbia's roster including the CHAMBER BROTHERS, and BIG BROTHER AND THE HOLDING COMPANY. The "Little Green Apple" (44616) single by O.C. SMITH, which was one of the favourite cuts from his album "Hickory Holler Revisited" (CS 9680), is now moving into the top end of many pop and country charts across the nation. Big Brother and The Holding Company with JANICE JOPLIN are chalking up good album sales with "Cheap Thrills". A single "Piece of My Heart" is expected to be released from the album. Camilleri also notes that DONOVAN is expected to appear at Toronto's VARSITY, Oct. 24.

AL RAIN, one of Canada's noted songwriter/arranger/producers, has just signed with MGM's publishing house of HASTING MUSIC. Rain apparently came to the attention of the MGM people with his production of "You Got What I Want" and "Thinkin' About You" by GRANT SMITH AND THE POWER. The songs and arrangements are also Rains. MGM have just released this single, which was cut at Toronto's SOUND CANADA STUDIOS. The Tiaras, a well known female vocal group, supply the vocal backing. Grant Smith and The Power,

a ten man group, complete with a horn section, are regarded as one of Canada's top white blues group. They've travelled the U.S. extensively and are particularly popular on the Atlantic seaboard.

RANDY BALL, manager of VENTURE'S 49TH PARALLEL, along with the group, were in the Toronto area recently, and managed to make several good contacts. They will be returning to the east October 16 at which time a large sized tour of Ontario Province is expected to shape up. Randy also notes that MICKEY STEVENSON, of Venture, has advised that the Parallel will have a single release the latter part of September. Their single of "Blue Bonnie Blue" chalked up heavy sales in Western Canada, particularly in their hometown of Calgary.

ROGER STEVENS, Promotion Manager for PHONODISC, reports good initial reaction to product from their newly acquired label VANGUARD. Solid sales for the album product is expected to follow. These include "Together" by COUNTRY JOE AND THE FISH; BUFFY SAINTE MARIE'S album "Going To Be A Country Girl Again" and "Nashville" by IAN AND SYLVIA. JOAN BAEZ should also come in for top sales with her album release. Album product from CHESS, CHECKER AND CADET look equally exciting to the Phonodisc people. RAMSAY LEWIS, who will be appearing at Toronto's MASSEY HALL the latter part of this year, is expected to be one of the top sellers. PIGMEAT MARKHAM, the originator of the saying "Here Come De Judge", which became a top selling single for several artists, could be a large one.

BOBBY GIMBY, who became known as Canada's Pied Piper during the celebration of our one hundred years of Confederation, bows a strong album and single. Both titled "Let's Get Together", the single has the French version on one side and English on the other. Early indications at QUALITY RECORDS show that the single may be the vehicle to put Gimby's album into the top selling list. The album has a twin-pocket and show lyrics, and photos of Gimby, who is dubbed The Pied Piper, and THE KIDS. Liner notes were written by the HONOURABLE LESTER B. PEARSON, former Prime Minister of Canada. "In-A-Gadda-Da-Vida", the new album by IRON BUTTERFLY on the ATCO label is picking up in sales across Canada, particularly in the Toronto area where CHUM-FM has been giving good exposure to several cuts from the album. CKFH has brought attention to the album through their "Bonus Promotion". The single, under the same title (6606) has made large strides up the charts and is bringing attention to the album. ARETHA FRANKLIN'S Atlantic single "The House That Jack Built" (2546) has made the usual Aretha dash up the charts. Her album "Aretha Now" (SD 8186) is now considered one of the top selling albums in the ATLANTIC roster, although it has only been out a few weeks. JOHN DRISCOLL, singles promotion manager at Quality, notes that heavy sales are the order for the

RADIO

Leonard Bernstein's informal approach to the works of some of the world's greatest classical composers, on television, radio and record has done much to create an aura of excitement and understanding in the classical field. Bernstein recently celebrated his fiftieth birthday and continues to be exceedingly popular with the young set. The CBC-FM and AM networks have captured this charm in a series titled "Leonard Bernstein - A Discography". The series will be heard Tuesday at 7:03 PM EDT on the CBC-FM network and Fridays at 11:03 PM EDT on the AM outlet. The first show (3-FM, 6-AM) presented Bernstein's look at Beethoven's rejected sketches for the first movement, and also featured a complete performance of Beethoven's Symphony No. 5 in C minor, Op 67 with Bernstein conducting the New York Philharmonic. Bernstein's analysis is from Columbia Records' "Omnibus" series, which was taken from the

RECORDS continued from page 10

RASCALS album "Time And Piece". Atlantic Records threw a party for The Rascals at the ST. REGIS HOTEL in New York, Thursday, August 22. Reason: The Rascals had earned six certified gold records for hit singles and albums during the month of August. The two singles making the million sales, were there current single "People Got To Be Free" and their previous chart topper "A Beautiful Morning". Albums selling over \$1,000,000 each were their current outings, "Time And Peace", "The Rascals' Greatest Hits", "Groovin'", "Collections" and "The Young Rascals". They won a gold record for their single "Groovin'" last year. Now with seven gold records to their credit, The Rascals are ranked among the best-selling record artist throughout the world.

POLYDOR has another winner from the TETRAGRAMMATON label. It's "Person-ally" by BOBBY PARIS (541013). LORI BRUNER, Ontario promo chief for Polydor, notes that early indications are showing good chart potential for the release. "Hush" by DEEP PURPLE another Tetragrammaton unit, has moved into the top end of most Canadian charts. Their album "Shades Of Deep Purple" is also getting top exposure across the country.

BOB MARTIN, Ontario branch manager for WARNER BROS/7 ARTS has found an increase in album sales over the past few weeks. One of the reasons may be the increase in play of album cuts by many of the top forty stations, particularly CHUM. The TRINI LOPEZ album "Welcome To Trini Country" is a prime example. The "Four Strong Winds" cut, which was written by IAN & SYLVIA, has received a great deal of exposure, and has resulted in the album becoming one of the top sellers of the August release. KENSINGTON MARKET's "Avenue" has also moved up into the best selling bracket. They received excellent exposure at the CNE. Much of their success is due to the play they received over CHUM on their single "I Would Be The One"

Omnibus television programs presented by Bernstein. The Sept 10th broadcast (13-AM) features a second Omnibus program with Bernstein exploring the "World Of Jazz". The broadcast includes a performance of Bernstein's Prelude, Fugue and Riffs by Benny Goodman and the Columbia Jazz Combo. The Sept. 17th program presents excerpts from the documentary of the opening of Lincoln Centre For The Performing Arts. Bernstein conducts the New York Philharmonic Orchestra in works of Beethoven, Copland, Mahler and Vaughan Williams. Soloists include Adele Addison, Donald Bell, Eileen Farrell, Richard Tucker, Shirley Verret and Jon Vickers. The final program presents excerpts from the special limited edition of recordings, made by Bernstein and the New York Philharmonic, of Mahler's Nine Symphonies. The September broadcasts of "Leonard Bernstein - A Discography" will bring the series to a close on the CBC-AM network but will resume on the FM network in November. The September series were produced in Vancouver by Don Kowalachuck.

CHUM-FM closed its operation for approximately 36 hours Monday (2) at Midnight, to allow a boost in its power to 100,000 watts. The new 90 foot CHUM-FM tower is located on

top of the Manufacturers Life Bldg. in downtown Toronto. Through a new system of horizontal and vertical polarization CHUM-FM will now blanket the Toronto area and maintain a strong signal where, before this new system, their signal was weak and even within a few blocks of the station could not be picked up. To add a note of interest to the shutdown, program director Gary Ferrier instigated a contest whereby the listener guessing the correct time of returning to the air would be awarded a prize. Runner-up prizes were also awarded. Sponsor activity, which is reported to be somewhat slow is expected to pick up with the power increase. Listener strength should also improve with the opening of the city's many colleges and universities.

Donald H. Hartford, Vice President and General Manager, CFRB Ltd., announces the appointment of Gerald F. Maccabe as Vice President, Advertising and Public Relations. Mr. Maccabe has been Director of Advertising since joining CFRB in 1961. He is currently Vice Chairman, Public Information Committee for the Toronto Western Hospital's "Campaign '68" for which he is busily engaged in preparations for a \$50 a ticket, black tie opening of "Funny Girl" at Toronto's Odeon Fairlawn.

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NEW YORK CITY

RICHARD ROBINSON

BOB DYLAN will start performing again. Dylan, who has made only one appearance since his near fatal motorcycle accident over a year ago, has decided to start accepting concert dates. His first performance, will be in New York City at THE SINGER BOWL next summer. He will probably give three shows on three successive nights and will be backed by his group.



POP
WIRE

The shortest single in pop history was released this week in New York by a group called J.K. & CP. The "mini" record lasts just 32 seconds and is called "Break Of Dawn". Composed of electronic sounds and one clap of thunder, the single is said to depict the birth of man.

THE RASCALS were awarded six gold discs in New York last week for their last two singles and their last four albums. The group recently

returned from the West Coast and Hawaii. At the HOLLYWOOD BOWL they grossed a near record \$82,000 for one concert. Their manager, promoter SID BERNSTEIN, tried to grab a little news space last week as he announced that he had offered the Beatles \$2,000,000 to play in New York for three days. Last year he offered them \$1,000,000 for just about the same thing. They certainly aren't expected to accept this year either but it makes a nice story.

American record producer JIMMY MILLER, who produced the latest TRAFFIC and STONES albums, announced this week that his next project will be to produce an album for THE MOVE, one of the top hard rock groups in England.

Speaking of the STONES, their new album is being held up because a disagreement over the album cover. The Stones want the cover to depict a bathroom wall with such slogans as "John Loves Yoko" written on it, their American record company is reportedly not to be too hot about the idea. But MICK JAGGER is standing firm so who knows when the album will be released here.

MONKEE fans in the U.S. and

Canada may be the only ones not to see them perform this year. The group has agreed to perform in Australia and Tokyo this fall but as yet there has been no word about a U.S. tour.

Wild rumours have been circulating in London for the past couple of weeks that ERIC CLAPTON will join THE ROLLING STONES after he leaves the CREAM in December. Both Jagger and Clapton are flatly denying that this will happen.

TINY TIM will give a one man concert in October at London's ROYAL ALBERT HALL. The BEATLES' APPLE Company will promote the show.

RICHARD HARRIS' followup to "MacArthur Park" will be written by JIM WEBB also. It will be called "Didn't We".

JAMES BROWN is hoping for a record attendance of 104,000 for his performance in Dallas, Texas this month at The COTTON BOWL. Ticket prices will range from \$100 to 99¢. Last week was James Brown Day in Atlanta, Georgia when he played THE BRAVES BASEBALL STADIUM. Mayor IVAN ALLEN of Atlanta, presented Brown with the keys to the city.

MUSIC

TREVOR PAYNE AND THE TRIANGLES, one of the greatest acts to come out of the Province of Quebec, have just completed a record breaking two week engagement at Toronto's SAPPHIRE. They are returning to Montreal and will open at SNOOPY'S Sept 7.

A Toronto group, known as THE DAMNED, are set to come out into the Toronto market. They've been on the practising kick for the past 4 months, and now with the help of their promotion and publicity manager, JEFF WAKEFIELD, they'll move into the fall business for the band market. One advantage they have over many other groups is their size. There's just four in the group, leader and lead guitarist RICH ESTEY; PHIL SHEHEU, on drums; RON BISSETT, the bass player; and PAUL LOVE, lead singer, who also doubles on the harmonica and tambourine.

Ottawa's HARVEY GLATT, sends news that THREE'S A CROWD, with COLLEEN PETERSON as female lead, have just wrapped up a taping session for a new CBC-TV 26 week series "One More Time". SYD BANKS was the producer. This is a variety-

type show and is skedded for release the first part of October.

JO JO AND THE FUGITIVES, recent immigrants to Canada from Jamaica, are opening their own club in downtown Toronto. Located at Spadina and College, the new club "HALL OF FAME" will feature the group weekly and serve as an ideal bandstand for their versatility with Island sounds. Considered one of the best rock-steady groups in Canada today, Jo Jo and The Fugitives are also top of their class with Ska, rhythm and blues and soul, all done up in Island fashion.

Ottawa's City Fathers are interested in giving an assist to young musicians. Headed up by the Mayors Youth Committee, which is part of the Social Planning Council, arrangements have been made for amateur bands to compete for very interesting prizes, having a value of over \$500. The show took place at Ottawa's Centennial Centre, Monday Sept 2. Some of the prizes offered included a free recording session, originally designed costumes, a year's supply of the top records and gift certificates for musical instruments. This is Ottawa's first amateur band contest.

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THE SCHOOL, THE AIMS & A LOOK AT THE RESULTS

"It is generally better to deal by speech than by letter."
Francis Bacon 1561-1626

by Richard F. Adams

Last week we concluded the answer to the question of whether or not there was or is a need for a broadcasting school in Canada, by deducing through common sense reasoning many of the unfortunate characteristics that Canadian radio now has. The important thing is not so much the fact that there is a need for such a school in Canada but rather why that need. We established beyond a shadow of a doubt that in the main, Canadian radio in many cases is just suffering from a lack of professionalism which in turn is due to the absence of many good institutions of learning for the broadcasting industry. This lack of training and preparation for a career in Radio or TV is most evident in the attitudes and actions of some persons now in charge and responsible for the communications industry in this country. It is obvious where the real unprofessional shows himself rather well or in other cases rather badly; the small towns where there may be only one or even two stations operating. This makes for marvelous competition, although how can there be any good, constructive competition when the products of both operations are equally as bad. Competition should breed quality, but in this environment it doesn't have that effect. Ask yourself, what is the product or commodity, the basic, non-material substance offered by any radio or TV station? The answer is (and only correct answer), personalities. In turn, as a sponsor or advertiser, you will know that it is the personality who sells or in some cases doesn't sell your product to the listener. If I were spending money on the local radio or TV station I know I would want to get my message across to the public. The message never reaches the consumer if the personality is lacking or worse, aggravating. In this case, one would have to become almost a petty dictator, and dictators are not often successful for any length of time, either in what they want for others or for themselves. In concluding this train of thought, I'm sure the dictating sponsor must end up with some very definite and likely unpleasant ideas about the people who operate local broadcasting outlets, and it would make him very wary of the national product.

In the English language, I believe, there is nothing more beautiful than the written word...except when it is correctly spoken. That, in a nutshell is the basic aim of a broadcasting school. To teach people to speak correctly and audibly, not to be afraid to communicate ideas through proper speech and above all to develop that part of the brain which consumes knowledge. To impart knowledge to those who

This is the second instalment in a series of articles by Richard F. Adams, Career Consultant and instructor at Toronto's Michael Hopkins School of Radio & Television Announcing. Mr. Adams will elaborate on the pros and cons of broadcasting schools in Canada and how they effect those wishing to become a part of the radio profession.

are not aware of its value is a wonderful attribute. Where would this world be today if there was no communication media? The answer should be obvious.

Also taught in a school of announcing are such things as diaphragmatic control; voice quality and control; projection (which allows you to be heard without having to shout); understanding and interpretation of news; news reading and preparation; commercial reading and correct delivery of different types of messages; procedures for being a DJ or Announcer; on-camera deportment; and last but not least, the establishment of the individual personality and how it relates to other people. This in itself requires much of an instructor's time with the student because so many of the young people today are not aware of the value of personality, the corrections necessary to insure a more rounded and mature attitude and the result of such changes. Someone once said "It is not what you say, but how you say it", and how true that is.

Broadcast schools teach the correct way to say things. The wrong way, whether it be beligerant, sarcastic, expressionless, or indicative of a poor attitude is usually the way instructors hear things first. But after careful analysis of a student, the instructor can generally work the student around to saying whatever is to be said in a manner which is pleasant to the ear. It is almost a course in personal development, and for some it has been just that.

What else can be accomplished by a school of announcing? After attitude and personality developments, a student is taught the operating techniques of broadcasting. Most radio stations today, except for those in large metro markets, are announce-operate. That is to say the announcer does all the cueing of records, tapes and cartridges as well as keeping a log, reading weather meters, giving time checks, spinning records as well as general conversation. The average person is not aware of the fact that an announcer-operator is extremely busy for the duration of the time he is on the air and also prior to that time, in preparation for his program. Most programs are four hours in length. Some longer, and others shorter depending on the station. With the amount of work required of the DJ, it is not reasonable to keep him on the air more than four or five hours. It is necessary to prepare the student to appreciate and understand that the philosophies of radio stations regarding staff, and its time on-air, varies from locality to locality.

The aim of broadcast schools should be to prepare students, who have the potential to become broadcasters, with as much theory and practical education as possible, in order to familiarize them with how this profession operates.

A student asks, "How do I get into radio?", and a broadcast school, which is really working on behalf of the industry, shows how, if the applicant is willing to work toward a career.

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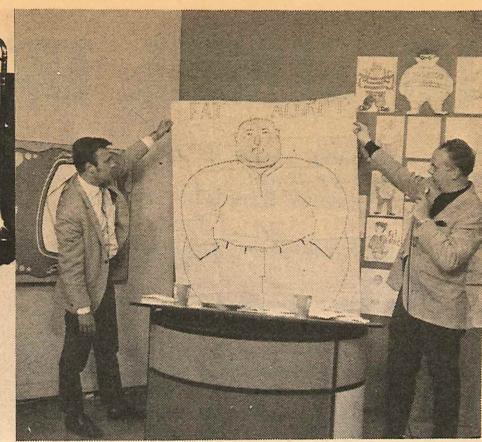
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(Upper left from L to R) Ed Lawson, Quality Records' Merchandising Manager; Sam Bornstein, of A&A Records, Toronto; Miss Whipped Cream; and John Dee Driscoll, Promotion Manager, Quality Records. Occasion was the third



Toronto appearance of Herb Alpert and The Tijuana Brass. This was part of display at the record outlet. (Middle) Jo Jo and The Fugitives, currently appearing at their own club, Hall Of Fame, in Toronto. (Upper right)



Mike Reed (L) promotion manager for Warner Bros/7 Arts Records giving an assist to Grant Hoffman of CKCO-TV, Kitchener, in picking winner of "Fat Albert" contest. Hoffman hosts the popular "Canadian Bandstand".

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STAN KLEES

MUSIC BIZ

Few artists realize that as performers on record, they are in a very enviable position as far as songwriters are concerned. Whether they are songwriters themselves or whether they record other writers' material, they are in a position to perform original compositions for the first time. While many songwriters head straight to a publisher

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. Kees c/o RPM.



with their new compositions, they might be taking their demo tapes to the performer himself. Sell the performer your song for a recording, and you have a performed work. Until then, all you have is an idea on a piece of paper that you are trying to interest someone in. It isn't worth anything until it is performed. Actually that is when it becomes a song.

Performers complain that there is no good material. Publishers complain there are plenty of good original numbers but no one will record them.

Most songwriters may be able to write, but they aren't able to sell their songs because of a lack of knowledge of the industry and salesmanship. They have no idea how to present their original composition. A commercial artist arrives with a portfolio of his work. This is his presentation. It contains a half dozen of his best samples, neatly displayed for the prospective buyer to view quickly and decide whether the artist's services are what he is looking for.

Presentation is everything in most businesses. It is the neatest, best organized package that will arouse the most interest. Too often a songwriter

arrives at the publishers office with a briefcase full of lead sheets or a box full of tapes and announces, "I have written 200 songs". He should be arriving, willing to leave for the publisher's perusal, a nice neat letter and a clean new tape of his "protected" original songs. (I have discussed in an earlier column how to protect your songs while you are trying to interest someone).

He should leave his song behind. He should phone back to the publisher in a week or preferably two, possibly to remind the publisher of his presentation.

He must keep in mind that most publishers already have a stable of writers who are good writers and the publisher is obligated to them first.

Forget that you are a songwriter. Convince yourself that you are a "door knocker" until you get your foot in somewhere. Never forget that the shortcut to a publisher is often through the artist himself. Don't be discouraged, but be sure your attempts at songwriting aren't just a severe case of positive thinking on your part.

What should you be writing? Check the top 20 of the hit parade every week, to make sure you are writing for a market that exists.

Don't ever try to pass an old sound with, "If you did it rock, it would be great". You should have WRITTEN it rock. Don't ever say, "I've got all kinds of songs. What kind do you want to hear?". Know what you are writing and make your presentation definite. They aren't ALL good. Just one of them has to be the greatest song written, and if you are a capable songwriter, you know which one that is, and that is the one you are going to push.

Although I am flattered that so many people have put me on their mailing lists for press releases and promotional material, I think it is only fair to let you know that I should not be

getting this type of material for Music Biz. This column was intended to be an institutional column to the industry and to anyone contemplating entering some area of the music business. The column is based on letters asking that I cover a particular subject, or answer a particular question. Often the questions will throw me, and I do my best to research for an answer. If the questions are of a particular nature, I often answer them personally by letter. If they are of general interest to the industry, I will write an article that attempts to cover the subject.

I am, by no means, a professional writer and I am hopeful that my views and opinions (and dangling participles) might enlighten you and although you may not agree with me, I hope I am motivating you to think and come up with another view of your own.

It should also be noted that I am not a staff writer for RPM, and in fact have nothing to do with the editorial content of RPM, with the exception of this column, Music Biz. I do not "ghost" any column nor articles in RPM unless I am specially commissioned to do so. Should this happen, the column would have to bear a credit to me as the writer. My activities as a producer of records would conflict with any control of editorial matter in RPM. As an experienced producer, I do share with you, many of my views and possibly some of my secrets. These might be useful to you and your success in the business. Even if you disagree with me, that very disagreement may lead you to a new and better idea.

Instead of sending your press releases and promotional material to me, send them directly to RPM at the address on page two. Send me your comments, your questions and your requests for subjects that I might discuss.

COUNTRY

ED PRESTON, of RCA VICTOR, advises that RCA Victor, in the U.S., have released HANK SNOW'S album "My Nova Scotia Home" (CAL 2186). This album has been a steady seller, particularly in Ontario where Snow has constantly kept in touch with his fans through personal appearances. DIANE LEIGH has her sights on the country charts with the release of her CHART single "The Life You Save May Be Your Own". Diane also has another season coming up with CTV's "Country Music Hall". SCOTTY STEVENSON'S "Dandelion Wine" (57-3462) has suffered the flip treatment. Going side now, and picking up speed is "Love Is What Happiness Is". This is a crowd pleaser on the NIGHTHAWKS' p.a.s.

TRINI LOPEZ is starting to be a large sized happening on country stations. MIKE REED, promotion

manager for WARNER BROS/7 ARTS, notes that CFGM are using "Welcome To Trini Country" (RS 6300) as their pick album and have been leaning heavily on the cut "Four Strong Winds".

CAPITOL'S LYNN JONES is finally being recognized by the pop radio stations. Her single release of "Applesauce" (72546) has even been given a "Best Bet" in CASH BOX. GARY BUCK'S release of "Calgary" (72539) continues to climb the charts for this popular Capitol artist.

The CBC radio network's "Country Holiday", the Sept. 7 edition (7:03 PM EDT) originates from the 1968 ORNSTOWN, QUEBEC EXHIBITION. MAC WISEMAN, from the GRAND OLE OPRY, heads up the list of guests, which includes RED SMILEY AND THE BLUEGRASS CUT-UPS: CRAZY ELMER: BOBBY HILL

AND HIS CANADIAN COUNTRY BOYS: JEAN CARIGNAN: singer LINDA LOU: guitarist DOUGY TRINER; and RON SCOTT, the Tamarack Swamps Philosopher.

Canada's newest country monthly, COUNTRY & WESTERN NEWS ROUND-UP, bows this month. Advance information looks good for this mag, which focuses on Canadian Country talent. They've apparently done up a great story on the man who has boosted the country image in Canada's north, AL OSTER. Al is known as The Yukon Balladeer. They've also got stories on MYRNA LORRIE, BERNIE EARLY, and a host of other Canadian country greats.

It's been reported that radio station CFGM, in Richmond Hills, Ontario, is going 50,000 watts the first of the year.

LYNN JONES OPENS AT BEVERLY HILLS HOTEL

Toronto: Lynn Jones, Capitol recording artist, now making a bid for the pop charts with her country outing of "Applesauce" (72546) opens at the Beverly Hills Motor Hotel Monday Sept. 7.

Miss Jones has just completed a successful swing through New Jersey and Pennsylvania. After her two week engagement at the Beverly Hills, she'll move into London's The Iroquois Casino. Miss Jones and her Golden Girls will be in



Nashville during the Country Convention Oct 15 through the 19th. Next Toronto appearance for the popular pop/country group will be Oct 21 when they open at the Town and Country.

It's interesting to note that with the popularity of "Applesauce" in Canada, Capitol (U.S.) has been prompted to release the single. Several U.S. stations in Nashville, Oklahoma City, Wheeling, Burbank, California, and New York, Pennsylvania, have been playing advance copies of the single and are reported to be moving toward chart action in these areas. U.S. pop stations are also spinning advance copies.

NEW COUNTRY RECORD BAR FOR ST. CATHERINES

St. Catharines, Ont: Mr. Don Flynn announces the opening of a new country record store at 117½ Lake St., to service country fans of the Niagara Peninsula. Opening date for Country Records was Sept. 3. Mr. Flynn notes that although the

main product for sale will be country singles and album, he will stock pop singles using the WKBW and CHUM 20 chart as well as the RPM 100.

Don Flynn is heard regularly over CHIN-FM in Toronto from 10 to 11 PM. His show features music from around the world but leans heavily on drum corps and brass band album releases.

COUNTRY CHART

- 1 1 DREAMS OF AN EVERYDAY HOUSEWIFE
Glen Campbell-Capitol-2224-F
- 2 2 AUTUMN OF MY LIFE
Bobby Goldsboro-United Artists-50318-J
- 3 4 CALGARY
Gary Buck-Capitol-72539-F
- 4 5 CHANGING OF THE SEASONS
Myrna Lorrie-Columbia-MU4-1293-H
- 5 6 THE LATE AND GREAT LOVE
Hank Snow-RCA-9523-N
- 6 7 APPLESAUCE
Lynn Jones-Capitol-72546-F
- 7 9 AS LONG AS I LIVE
George Jones-Columbia-MU4-1298-H
- 8 12 HARPER VALLEY PTA
Jeanie C. Riley-Reo-9016-M
- 9 3 ALREADY IT'S HEAVEN
David Houston-Epic-10388-H
- 10 11 I KEEP ON COMING BACK FOR MORE
Dave Dudley-Mercury-72818-K
- 11 14 I'M COMING BACK HOME TO STAY
Buckaroos-Capitol-2173-F
- 12 16 ONLY DADDY THAT'LL WALK THE LINE
Waylon Jennings-RCA-9561-N
- 13 20 LOVE TAKES CARE OF ME
Jack Greene-Decca-32352-J
- 14 10 WHAT MADE MILWAUKEE FAMOUS
(Made A Loser Out Of Me)
Jerry Lee Lewis-Smash-2164-K
- 15 13 THE EASY PART'S OVER
Charlie Pride-RCA-8514-N
- 16 19 JUST BECAUSE I'M A WOMAN
Dolly Parton-RCA-9548-N
- 17 15 THE CANADIAN RAILROAD TRILOGY
George Hamilton IV-RCA-9516-N
- 18 21 RAMONA
Billy Walker-Monument-1079-K
- 19 23 A LITTLE LATER ON
DOWN THE LINE
Bobby Bare-RCA-9568-N
- 20 27 ON TAP IN THE CAN OR IN THE BOTTLE
Hank Thompson-Dot-17108-M
- 21 22 IT'S A LONG WAY TO GEORGIA
Don Gibson-RCA-9561-N
- 22 25 BIG GIRLS DON'T CRY
Lynn Anderson-Chart-1042-N
- 23 26 FROM HEAVEN TO HEARTACHE
Bobby Lewis-United Artist-50327-J
- 24 28 RAGGEDY ANN
Charlie Rich-Epic-10358-M
- 25 29 JODY & THE KID
Roy Drusky-Mercury-72823-K
- 26 37 I JUST CAME TO GET MY BABY
Faron Young-Mercury-27827-K
- 27 38 HAPPY STATE OF MIND
Bill Anderson-Decca-32360-J
- 28 36 I STILL BELIEVE IN LOVE
Jan Howard-Decca-32357-J
- 29 40 LOOKING AT THE WORLD
THROUGH A WINDSHIELD
Del Reeves-United Artists-50332-J
- 30 31 LOVE IS WHAT HAPPINESS IS
Scotty Stevenson-RCA-57-3462-N
- 31 33 CHILLY WINDS
Jimmy Arthur-Orpheus-Apex-77084-J
- 32 32 THIS LONELY MAN
Merv Smith-Melbourne-3249-K
- 33 34 A PUB WITH NO BEER
Billy Stoltz-Melbourne-3249-K
- 34 30 FOLSOM PRISON BLUES
Johnny Cash-Columbia-1075-H
- 35 --- WHEN YOU ARE GONE
Jim Reeves-RCA-9614-N
- 36 39 MARRIAGE BIT
Lefty Frizzell-Columbia-44563-H
- 37 --- SAN DIEGO
Charlie Walker-Epic-10349-H
- 38 --- HAPPY STREET
Slim Whitman-Imperial-66311-M
- 39 --- HEY DADDY
Charlie Louvin-Capitol-2231-F
- 40 --- NEXT IN LINE
Conway Twitty-Decca-32361-J

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Quality - M
RCA Victor - M
Spartan - O
WB/7 Arts - P
Polydor - Q

66 ... PIECE OF MY HEART
Big Brother & The Holding Company
Columbia-44626-H

67 69 96 MY WAY OF LIFE
Frank Sinatra-Reprise-0764-P

48 83 ... TIME HAS COME TODAY
Chambers Bros-Columbia-44414-H

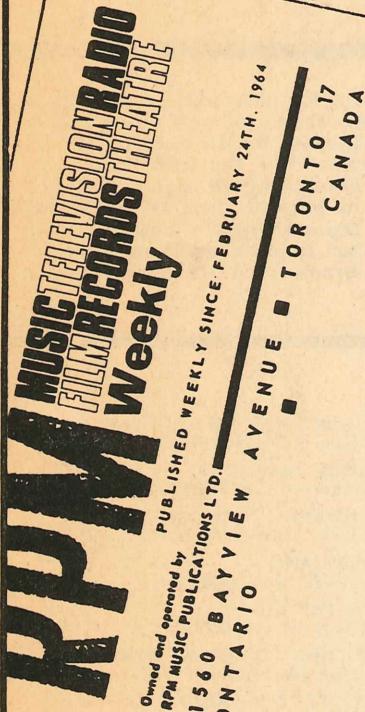
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e records that my next customer may ask
working knowledge of the current 100 records
one of "THE RUSTANE EVER MORE" by the IRISH
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like this one get very
play this kind of music and the record
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That was my HYPE of the week, but the disc

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