

RPM

MUSIC TELEVISION RADIO
FILM RECORDS THEATRE
Weekly

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THE ROLLING STONES' LP COVER

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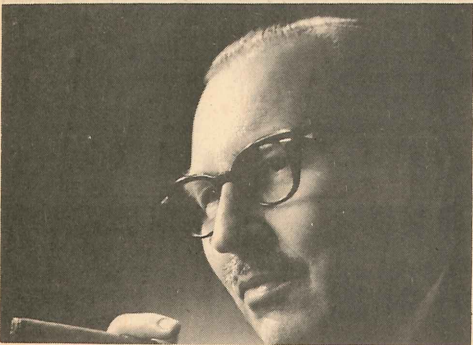
BANNED?



STANDEL COMES TO CANADA

Page 8

(Centre left) Great West Manager Leo De Bruyn with Albert Simpkins
Standel International Marketing Manager and MGM's Stampedeers.



MIKE HOPKINS

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CBS unveils ROBERT POMPE AWARD

Page 2



John Marier Takes Top Prize At CBC Song Market '68

Toronto: John Marier of Ottawa, whose song "Colours Of The Rainbow" was judged the best of the four finalists who submitted entries in CBC's Song Market '68, was awarded a cheque in the amount of \$1000 and a recording contract with RCA Victor of Canada Ltd. Marier had already been awarded \$300 for being a finalist. Jack Craine, director of radio, English network, made the presentation.

The finals were run off before a live audience Sept 8 from CBC's Carlton Theatre and broadcast on the entire radio network.

Judges for the song market were popular songstress Juliette; songwriter Bobby Gimby; Ray Berthiaume, musician/singer from Montreal; and Wilf Gillmeister of RCA Victor. Although each of the judges stated they were looking for different things in a composition, the four were unanimous in making the final decision.

Marier's entry was sung by 16 year old Barbara Gryfe. Other songs heard on the final broadcast were "How Soon The Night" by Dr. Alan Chapple of Oakville, Ont., sung by Penny Machtel; "Waltz Of Love" by Russell and Dorothy Kearns of Vancouver, sung by Wally Koster; and "How Will I Know", with music

by 11 year old Cheryl Boon, and lyrics by Al Osten of Edmonton, sung by Peggy Neville. Musical director was Ricky Hyslop.

Marier's 1967 entry of "Life Is A Merry-Go-Round" made it to the semi-finals. Although working full time in the biological division of the National Research Council, Marier has devoted much time to his songwriting profession. He has written six musicals, two of which have been produced and recently completed the music, lyrics and book of a new musical, "Adamant Eve", commissioned for broadcast by CBC Ottawa.

It should be noted that there were over 5000 entries submitted to the '68 songfest. 32 were chosen for the eight week broadcast series, eight for the semi-finals and four for the finals.

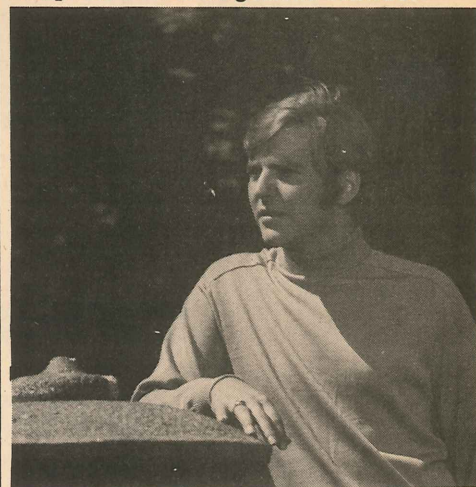
Besides the winning entry, RCA Victor has also recorded eleven others to be released shortly for public sale.

The '67 and '68 Song Markets have been so successful that the CBC is expected to continue its formula for encouraging Canadian songwriters.

Host and writer of the series was Alan Millar with Bruce Marsh as co-host. Producers were John Cantelon and Dave Bird.

VAP Signs Campbell

Toronto: Pam Fernie, talent coordinator for Variety Artists Productions, announces the signing of popular Vancouver vocalist Mike Campbell to a management contract.



Mike Campbell, currently living in the Toronto area, is fast becoming much sought after for television appearances and agency work. Campbell became a nationally known figure through his many appearances on CBC-TV network shows emanating from Vancouver, and in particular the "Hits A Poppin'" production which is produced by Ken Gibson. Campbell has appeared in as many as 50 west coast pop productions.

Initial television action for Campbell since the signing is scheduled appearances on CTV's new variety production "The River Inn" hosted by Catherine McKinnon, and "It's Happening" with host group the Carnival. Mike Steele is producer of the latter show.

Midem 3 Set For January 18-24/69

NYC: Ren Grevatt Associates, American reps for MIDEM, announces that MIDEM 3, will be held in Cannes, France, as were their previous meets, January 18 through the 24th of 1969. Preliminary registrations according to Bernard Chevry, Commissariat General of MIDEM, indicate a sizeable increase in attendance over last year's 3000 participants.

MIDEM 3 will provide the setting for an international gathering of music and record people, where private operating offices make possible the transaction of millions of dollars' worth of business.

MIDEM 3 will include a number of innovations to streamline procedures and traffic flow of conventioners. There will also be notable improvements in the production and scheduling of galas.

The American campaign for company participation in the international Record and Music

Publishing Market, commenced Sept 3, with recently appointed international director of MIDEM, Erich Rochat, arriving in New York Sept 9 for a one-week visit. Both Rochat and Grevatt will be in touch with several of the American MIDEM participants. Grevatt will strike out on his own to cover California the week of Sept 30 and will be in Nashville Oct 14. Grevatt is also expected to visit Montreal and Toronto to arrange for participation by Canadian music publishing and recording entities.

To overcome some of the difficulties experienced in the evening galas, an experienced professional production staff has been engaged. It is hoped that with this addition the gathering will be treated to not only a polished, professional, fast-paced series of shows but also the most favourable presentation possible of the top name talent lined up to appear.

CBS INTERNATIONAL PRESENTS PAMPE AWARDS

San Juan, Puerto Rico: The 1968 Sales Convention of Columbia Records held here July 24 through the 28th, was terminated with the presentation of an award of particular interest to Canadian Columbia representatives.

During the wind-up Saturday evening banquet, (28) CBS International unveiled the Robert R. Pampe Award to be presented each year to the CBS International artist who sells the most records in foreign markets during the year. Recipient of the first Pampe Award was Ray Conniff "for his outstanding record of sales success in the course of CBS International's history."

The award is named in honour of Bob Pampe, who retired this year as Vice President and Managing Director of Columbia Records of Canada, Ltd.

The establishment of this award was kept under wraps until the Sales Convention and not even Mr. Pampe, who was in attendance, knew of its existence until he has asked to make the presentation.

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FILM

"I Am A Country" is a new 25 minute 16mm colour motion picture produced by Crawley Films for the Department of Trade & Commerce. The flick takes an impressive look at Canada's industrial and manufacturing capacity. The film is also being produced with Spanish, Italian, German, Portuguese, Dutch and Japanese versions. These are to shown in 80 countries by Canada's trade commissioners. English versions of the film can be borrowed free of charge from the Department of Trade & Commerce and from the Canadian trade offices in the U.S. and abroad. The French/Canadian version is entitled "Canada - Technologie".

"Life and Breath", the story of emphysema, the fastest growing lung ailment today, is now available in film form from the Canadian Tuberculosis and Respiratory Disease Association, 343 O'Connor St., Ottawa 4. There is no charge for this Crawley production. The 14½ minute colour film features Frank Perry, who plays the central character, and appears as 27, 30, 40 and 50 years old. Irene Kent, regarded as one of Canada's leading makeup artists, gave the assist necessary in facial changes. The 16mm film is designed for use on TV and for local

community meetings and goes backward in time, showing the disease in a 50 year old man, and all that contributed to it when he was 40, 30, 27 and 12.

There is apparently no cure for the disease. Those who smoke account for more than 90% of death from emphysema.

Paramount Pictures' "The Odd Couple", in its 14th and final week of its world premiere engagement at Radio City Music Hall, became the first motion picture in history to gross \$3,000,000 at a single theatre.

Paramount's "Romeo & Juliet" director Franco Zeffirelli, and his two teenage stars Olivia Hussey and Leonard Whiting, appeared at a special showing of the flick at Moscow's House of Cinema. The invitation came about through the Minister of Culture, Italo-Soviet Friendship Society. The trio met actors, directors and writers of the Soviet film industry.

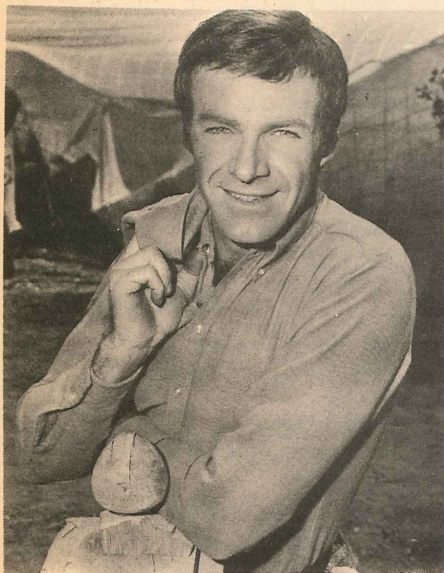
"The Dance Of Death", starring Sir Laurence Olivier, a National Theatre Production is now before the colour cameras in the UK. Olivier portrays Edger, a nasty tempered army captain in charge of a remote fortress off the coast of Sweden. Much of the action is being filmed on locations in Scandinavia.

DON FRANCKS MAKES BIGTIME

Toronto: Although Don Francks is basically known for his Broadway-type activities, and indeed his successes on Broadway, he has never been closer to becoming bigtime than he is at present with the opening of Warner Bros Seven Arts' motion picture "Finian's Rainbow". Starring Red Astaire, Petula Clark and Tommy

will have an opportunity of seeing Vancouver-born Francks in action. This date has been set aside by Al Dubin of Warner Bros Seven Arts Pictures. The film, the actors and the sound track will then be on their own, but because of the advance promotion now going on by both the motion picture division and record division, "Finian's Rainbow" will no doubt be a box office smash as well as a top selling sound track.

Francks, who lives in a spacious home set on a three acre estate in one of the canyons in North Hollywood, is presently engaged in rehearsals for the October Broadway opening of "Flip Side".



Steele, Don Francks takes a major co-starring role. The object of his affections is Petula Clark, who stars as Finian's daughter, Sharon. For this, Francks teams up with Petula in singing "Old Devil Moon", and "If This Isn't Love", among other hit tunes in the score. Fred Astaire takes the title role of Finian, and Tommy Steele plays the leprechaun-becoming-mortal.

Thursday, Sept 26, Toronto press, radio, and key Ontario record dealers

The Nitty Gritty Dirt Band, a top U.S. west coast pop group, has been signed by producer Alan Jay Lerner to perform several numbers in Paramount's "Paint Your Wagon". Starring Lee Marvin, Clint Eastwood and Jean Seberg, the picture is currently being shot on location in Baker, Oregon.

Paramount Pictures picked up four top awards at Spain's annual motion picture event, the San Sebastian Film Festival. These were for "The Long Day's Dying" and "The Girl With The Pistol". They received awards for best film, best director, best actress and a special Catholic citation. A British entry, "The Long Day's Dying" was named best film and Monica Vitti, star of "The Girl With The Pistol", named best actress.

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DERAM SIGNS McPHATTER

NYC: Deram Records, a division of London Records in America and the Decca Record Company in England, announces the signing of R&B recording artist Clyde McPhatter. Initial single release, "Only A Fool" has just been issued for the American market. The McPhatter deal marks Deram's first signing of a solo artist in recent months.

McPhatter, born in Durham, North Carolina, now makes his home in England, where he is produced by Wayne Bickerton. He received his vocal training singing in churches, and after his family moved to New York, he made his professional debut as a member of The Mount Lebanon Singers. At the age of 13, he became lead singer of The Dominoes and was with the group during their hit successes. McPhatter returned to the Mount Lebanon Singers, then known as The Drifters but because of a hitch in the U.S. Army, was forced to go solo. This move brought him a two million seller, "Treasure of Love" and several other hits.

After his release from the Army, McPhatter toured the U.S. with Cliff Richard and in 1962 turned up in England touring with Bobby Darin and Duane Eddy.

It should be noted that McPhatter was among the first major artists to bring successful R&B material into the pop field in the early mid-fifties with "Honey Love" and "Money Honey".

BERNSTEIN PENS MATERIAL FOR HIRT

NYC: RCA Victor recording artist Al Hirt, has apparently picked up several new compositions from Herb Bernstein. The first will be released as Hirt's next single, which was arranged by Bernstein. "Whistle A Tune", the flip of Julie Budd's MGM happening of "All's Quiet On West 23rd" is a Bernstein/Bud Rehak composition.

RPM

Weekly

CANADIAN CONTENT CHART

- 1 1 **SHOOT EM UP BABY**
Andy Kim-Steed-710-M
- 2 2 **BIPLANE EVERMORE**
Irish Rovers-Decca-32371-J
- 3 4 **BE A WOMAN**
Stampeders-MGM-13970-M
- 4 3 **SKIP-A-LONG SAM**
Sugar Shoppe-Capitol-2233-F
- 5 5 **VISIONS OF VANESSA**
Witness Inc-Apex-77087-J
- 6 7 **GIRL FROM THE NORTH COUNTRY**
Tom Northcott-WB/7 Arts-7212-P
- 7 9 **DIDN'T KNOW THE TIME**
Staccatos-Capitol-2260-F
- 8 --- **THE WEIGHT**
The Band-Capitol-2269-F
- 9 --- **POSTER MAN**
Carnival Connection-Capitol-2244-F
- 10 --- **DON'T ASY WHY**
Andre Gagnon-Columbia-C4-2831-H

RECORD DEALER ORDER GUIDE

- Capitol (F) 2, 20, 22, 40, 55, 65, 68, 85, 86, 98
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| Give A Damn | 26 |
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| Help Yourself | 37 |
| Hey Jude | 2 |
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| Hush | 3 |
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| Indian Reservation | 28 |
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| I've Gotta Get A Message To You | 5 |
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| Lalena | 100 |
| Light My Fire | 12 |
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| Little Green Apples | 32 |
| Love City (Postcards To Duluth) | 96 |
| Love Heals | 62 |
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| Street Fighting Man | 38 |
| Sunshine Of Your Love | 23 |
| Suzie Q (Part 2) | 95 |
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| Sweet Young Thing Like You | 93 |
| That Kind Of Woman | 33 |
| The House That Jack Built | 11 |
| The Most Beautiful Thing In My Life | 97 |
| Then You Can Tell Me Goodbye | 57 |
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| Time Has Come Today | 35 |
| The Weight | 40 |
| Visions Of Vanessa | 70 |
| Who Is Gonna Love Me | 27 |
| You Got The Love | 78 |
| You Keep Me Hangin On | 8 |
| You're All I Need To Get By | 10 |

28 Hits für Ihre Party

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Judy In Disguise
Day Dream Believer
Exotic Love
Words
Nights On
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THE RPM 100

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Compiled from record companys, record stores and radio station reports

Allied - C
Arc - D
CMA - E
Capitol - 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 3 11 HARPER VALLEY PTA
Jeanie C Riley-Reo-9016-M
- 2 20 61 HEY JUDE
Beatles-Apple-2276-F
- 3 5 9 HUSH
Deep Purple-Polydor-541008-Q
- 4 1 2 1,2,3 RED LIGHT
1910 Fruit Gum Co-Buddah-54-M
- 5 7 15 I'VE GOTTA GET
A MESSAGE TO YOU
Bee Gees-Atco-6603-M
- 6 8 13 MAGIC BUS
The Who-Decca-32362-J
- 7 9 24 FOOL ON THE HILL
Sergio Mendes & Brasil '66-
A&M-961-M
- 8 2 3 YOU KEEP ME HANGIN ON
Vanilla Fudge-Atco-6590-M
- 9 10 18 BABY COME BACK
The Equals-RCA-9583-N
- 10 12 14 YOU'RE ALL I NEED TO GET BY
Marvin Gaye & Tammy Terrell-
Tamla-54169-L
- 11 11 19 THE HOUSE THAT JACK BUILT
Aretha Franklin-Atlantic-2546-M
- 12 4 1 LIGHT MY FIRE
Jose Feliciano-RCA-9550-N
- 13 18 26 THIS WHEEL'S ON FIRE
Julie Driscoll-Polydor-598006-Q
- 14 13 5 PEOPLE GOT TO BE FREE
Rascals-Atlantic-2537-M
- 15 33 47 MIDNIGHT CONFESSIONS
Gross Roots-RCA-4144-N
- 16 6 4 BORN TO BE WILD
Steppenwolf-RCA-4138-N
- 17 24 33 SLIP AWAY
Clarence Carter-Atlantic-2508-M
- 18 21 28 ON THE ROAD AGAIN
Canned Heat-Liberty-56038-K
- 19 22 50 TO WAIT FOR LOVE
Herb Alpert-A&M-964-M
- 20 14 10 DO IT AGAIN
Beach Boys-Capitol-2239-F
- 21 38 70 FIRE
Arthur Brown-Polydor-541012-Q
- 22 15 16 LOVE MAKES A WOMAN
Barbara Acklin-Brunswick-55379-F
- 23 17 6 SUNSHINE OF YOUR LOVE
Cream-Polydor-541001-Q
- 24 50 85 MY SPECIAL ANGEL
Vouges-Reprise-766-P
- 25 25 34 DOWN AT LULU'S
Ohio Express-Buddah-56-M
- 26 27 36 GIVE A DAMN
Spanky & Our Gang-Mercury-72831-K
- 27 30 39 WHO IS GONNA LOVE ME
Dionne Warwick-Scepter-12226-M
- 28 51 75 INDIAN RESERVATION
Don Fardon-GNP-Cresendo-405-J
- 29 31 41 SIX MAN BAND
Association-WB 7 Arts-7229-P
- 30 56 87 GIRL WATCHER
O'Kaysions-Sparton-1676-O
- 31 16 17 STAY IN MY CORNER
Deils-Cadet-5612-L
- 32 37 63 LITTLE GREEN APPLES
O.C. Smith-Columbia-44616-H
- 33 34 55 THAT KIND OF WOMAN
Merrilee Rush-Bell-738-M
- 34 39 49 HIP CITY PART II
Jr. Walker & The All Stars-
Soul-35048-L
- 35 48 68 TIME HAS COME TODAY
Chambers Bros-Columbia-44414-H
- 36 49 66 PIECE OF MY HEART
Big Brother & The Holding Co-
Columbia-44626-H
- 37 40 82 HELP YOURSELF
Tom Jones-Parrot-40029-K
- 38 60 --- STREET FIGHTING MAN
Rolling Stones-London-909-K
- 39 41 64 THE SNAKE
Al Wilson-London-767-K
- 40 44 52 THE WEIGHT
Jackie DeShannon-Imperial-66313-K
The Band-Capitol-2269-F
- 41 43 43 I NEVER FOUND A GIRL
(To Love Me Like You Do)
Eddie Floyd-Stax-002-M
- 42 42 42 I CAN'T DANCE TO THAT
MUSIC YOU'RE PLAYING
Martha Reeves & The Vandellas-
Gordy-7075-L
- 43 58 77 POOR BABY
Cowells-MGM-13981-M
- 44 46 58 IN-A-GADDA-DA-VIDA
Iron Butterfly-Atco-6606-M
- 45 78 --- OVER YOU
Union Gap-Columbia-44644-H
- 46 53 69 NATURALLY STONED
Avant Garde-Columbia-44590-H
- 47 64 79 HOLD ME TIGHT
Johnny Nash-RCA-207-N
- 48 62 --- BANG-SHANG-A-LANG
The Archies-Calendar-1006-N
- 49 57 76 SHOOT EM UP BABY
Andy Kim-Steed-710-M
- 50 66 82 GIRLS CAN'T DO
WHAT THE GUYS DO
Betty Wright-Alston-4569-M
- 51 59 71 BIPLANE EVERMORE
Irish Rovers-Decca-32371-J
- 52 77 91 HEY WESTERN UNION MAN
Jerry Butler-Mercury-72850-K
- 53 81 --- DOWN ON ME
Big Brother & Holding Co-
Mainstream-622-G
- 54 79 --- I MET HER IN CHURCH
Box Tops-Mala-12017-M
- 55 76 86 SHAPE OF THINGS TO COME
Max Frost & The Troopers-Tower-419-F
- 56 72 --- ALL ALONG THE WATCHTOWER
Jimmy Hendrix-WB 7 Arts-0676-P
- 57 65 72 THEN YOU CAN
TELL ME GOODBYE
Eddy Arnold-RCA-9606-N
- 58 69 --- PER-SO-NAL-LY
Bobby Paris-Polydor-541013-Q
- 59 68 83 FOR THE LOVE OF IVY
Mamas & Papas-RCA-4150-N
- 60 61 67 MY WAY OF LIFE
Frank Sinatra-Reprise-0764-P
- 61 63 78 I WISH IT WOULD RAIN
Gladys Knight & The Pips-Soul-35047-L
- 62 70 95 LOVE HEALS
Colours-Dot-17132-M
- 63 95 --- ICE IN THE SUN
Status Quo-Pye-17581-L
- 64 71 93 BREAK YOUR PROMISE
Delfonics-Philly Groove-152-M
- 65 --- --- THOSE WERE THE DAYS
Mary Hopkins-Apple-1801-F
- 66 75 81 BE A WOMAN
Stampede-MGM-13979-M
- 67 --- --- SWEET BLINDNESS
Fifth Dimension-Soul City-768-K
- 68 --- --- SOUR MILK SEA
Jackie Lomax-Apple-1802-F
- 69 --- --- ELENORE
Turtles-White Whale-276-M
- 70 85 --- VISIONS OF VANESSA
Witness Inc-Apex-77087-J
- 71 91 100 SAY IT LOUD-I'M BLACK AND
I'M PROUD (Part 1)
James Brown-King-12715-L
- 72 --- --- I FOUND A TRUE LOVE
Wilson Pickett-Atlantic-2558-M
- 73 82 98 SAN FRANCISCO GIRLS
Fever Tree-UNI-55060-J
- 74 83 --- TOMBOY
Ronnie Dove-Diamond-249-J
- 75 99 --- FOOL FOR YOU
Impressions-Curtom-1932-M
- 76 80 96 PRIVATE NUMBER
Judy Clay & Williams Bell-Stax-0005-M
- 77 84 --- FLY ME TO THE MOON
Bobby Womack-Minit-32048-K
- 78 86 --- YOU GOT THE LOVE
Prof Marlon's Lollipop-
White Whale-275-M
- 79 87 --- LISTEN HERE
Eddie Harris-Atlantic-2487-M
- 80 --- --- HOLE IN MY POCKET
Barry Goldberg-Buddah-59-M
- 81 --- --- THE SUN AIN'T GONNA SHINE
ANYMORE
Fuzzy Bunnies-Decca-32364-J
- 82 97 --- DON'T CHANGE YOUR LOVE
Five Steps & Cubie-Curtom-1931-M
- 83 90 --- GIRL FROM THE NORTH COUNTRY
Tom Northcott-WB New Syndrome-7221-P
- 84 96 --- ALFIE
Elvets Rednow-Gordy-7076-L
- 85 94 --- DOWN HERE ON THE GROUND
Lou Rawls-Capitol-2252-F
- 86 93 --- DIDN'T KNOW THE TIME
Staccatos-Capitol-2260-F
- 87 98 --- THE MULE
The James Boys-Phil LA of Soul-316-K
- 88 --- --- CHAINED
Marvin Gaye-Tamla-54170-L
- 89 --- --- I'VE GOT DREAMS TO REMEMBER
Otis Redding-Atco-6612-M
- 90 --- --- I JUST CAN'T GET OVER YOU
Peter Kastner-Colgems-1029
- 91 --- --- HEARTACHE
Roy Orbison-MGM-13991-M
- 92 --- --- GREENBURG, GLICKSTEIN,
CHARLES, DAVID SMITH & JONES
Cryan Shames-Columbia-44638-H
- 93 --- --- SWEET YOUNG THING LIKE YOU
Roy Charles-Sparton-1690-O
- 94 --- --- I AIN'T GOT TO LOVE
NOBODY ELSE
Masqueraders-Bell-733-M
- 95 --- --- SUZIE Q (Part 2)
Creedance Clearwater Revival-
Fantasy-2701-X
- 96 --- --- LOVE CITY (Postcards To Duluth)
Peter, Paul & Mary-WB 7 Arts-7232-P
- 97 --- --- THE MOST BEAUTIFUL THING
IN MY LIFE
Herman's Hermits-MGM-13994-M
- 98 --- --- POSTER MAN
Carnival Connection-Capitol-2244-F
- 99 --- --- DON'T ASK WHY
Andre Gagnon-Columbia-C4-2831-H
- 100 --- --- LALENA
Donovan-Epic-10393-H

Warner Bros 7 Arts Bows Tenth Anniversary Release

Toronto: In a move that is indeed rare to the record industry, Warner Bros/7 Arts' (Canada) record executives put together a presentation of their new fall product that was warmly received by radio, television and press VIPs as well as key Toronto and area rackers and dealers.

The two hour get-together which took place at the Four Seasons Hotel Aug 17, was hosted by the label's general manager Ken Middleton, with national promotion manager Clyde McGregor in charge of the presentation. The Ontario sales staff headed up by branch manager Bob Martin played a key part in mingling with the crowd and individually boosting this all important release which came about during the tenth anniversary of Warner Bros /Seven Arts Records and Reprise Records.

Similar type presentations were made or were being contemplated for key cities across the nation including Quebec, Ottawa, Montreal, Halifax, Saint John, Winnipeg, Calgary and Vancouver. These presentations were made by McGregor with the branch or distributor assisting.

Key note of the receptions was the extent of co-oping that Warner

Bros/7 Arts were contemplating with dealers. The label has set a policy whereby they are prepared to absorb a good percentage of advertising with dealers. After the dealers realized they were a very important part of future plans for the label, everyone settled down to enjoy the well prepared slide presentation of new product with McGregor supplying details. This was a unique three way situation that impressed those in attendance. McGregor was able to voice over the album product and a well sync'd tape supplied the effective album play when needed.

McGregor took a look, through slides, back to the year 1964 when the label's big guns were Tab Hunter, Kookie Burns, The Everly Bros, Peter, Paul and Mary, Dean Martin and Petula Clark. That was a \$10 million dollar year. 1965 was a \$15 million dollar year with the added assistance of Frank Sinatra and his daughter Nancy. In 1966 the company chalked up \$20 million dollars, one of the big guns being Bill Cosby. 1967 was even bigger with Jimi Hendrix and the Association leading the way, and 1968, the first decade of business, needed a capper and up

came Tiny Tim. As McGregor put it, "The beat goes on....." From all indications 1968 will close out as being the greatest year in the ten.

There are some of the yesteryear artists coming back with even more sales potential. On the Warner Bros /7 Arts front Petula Clark has a strong release in "Petula" (WS 1743) featuring "Don't Give Up" and "Kiss Me Goodbye"; Peter Paul and Mary have an exceptional release in "Late Again" (WS 1751); The Grateful Dead should make a good showing with the progressive sound stations in their release of "Anthem Of The Sun" (WS 1749); Harpers Bizarre, who have always been best album sellers and chart movers, have an interesting release in "The Secret Life Of Harpers Bizarre" (WS 1739); Eric Anderson, who is just getting his feet wet with Canadian record buyers and who is now on the coffee house circuit in this country, reveals why he is considered a very hot folk potential with "Avalanche" (WS 1748); a new acquisition for the label and already scoring well is Glen Yarbrough with his release of "Each Of Us Alone" (WS 1736); the sound track of "Petulia" (WS 1755) will no doubt grab a good deal of action; and the

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(Top left 1 to r) Chuck Wilton, WB/7 Arts; Lou Schaffir, Abels; Clyde McGregor, WB/7 Arts; Ritchie Yorke, Globe & Mail; Bill Grey, Telegram; Sam and Ted Abel, of Abels. (Top right) Folk singer Eric Anderson now on Canadian Coffee House circuit. Opening at Toronto's Riverboat Sept. 16. (Lower left 1 to r) Norman Bornstein, Stereo

Tape Products; Sam Bornstein, A&A; Ken Middleton, WB/7 Arts. (Lower right 1 to r) Bud Farquharson, Waco Sales; Mrs. Shirley Harrison, Eaton's; Jack MacMillan, Waco Sales; Wilf Sayer, Sayers Music; Mrs. Joy MacDonald, CJRT-FM; Bob Martin, WB/7 Arts.

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big sound track of the year "Finian's Rainbow" (BS 2550), which stars Fred Astaire and Petula Clark, and co-stars Canadian Don Francks, with Britisher Tommy Steele playing a feature role, will no doubt be a standard in no time. The big surprise and the album many Canadians were waiting for was from Toronto's own Kensington Market. "Avenue Road" (WS 1754), has already surpassed all sales expectations. Music critics have given the release rave reviews and radio stations have given several of the cuts exceptional exposure. Reports have it that important FM outlets in the U.S. are now leaning on cuts from the album including "Aunt Violet's Knee" and "I Would Be The One". One FM station in Philadelphia is reported to have programmed a full 20 minutes of the Market's sounds.

The Reprise giants were equally impressive. Topping the list, of

course is Frank Sinatra with his "Greatest Hits" (FS 1025) which includes "Strangers In The Night", "That's Life", "When Somebody Loves You" and others; Sammy Davis is in their swinging with "Lonely Is The Name" (RS 6308) as is Dean Martin with what should be his best seller to date "Greatest Hits Vol 2" (RS 6320) which includes "Send Me The Pillow You Dream On", "Little Ole Wine Drinker, Me", "King Of The Road" and others; Trini Lopez has made powerful moves toward the country field with "Welcome To Trini Country" (RS 6300) and particularly with the cut "Four Strong Winds" which has become a top item at the top forty outlets as well; Fats Domino is also getting the preferred cut treatment with his "Fats Is Back" (RS 6302) could be their strongest being "Lonely Rita"; "The First Edition's 2nd" (RS 6304) could be their strongest to date and will benefit from a large sized promotion

campaign and a boost from several appearances on the Smothers Brothers upcoming shows; The Fugs, although receiving limited airplay are stepping up personal appearances which should lend to good sales for their "It Crawled Into My Hands, Honest" (RS 6305); and what will probably be the biggest selling album in the Reprise catalogue, "Electric Circus Lady" (2X3 6307) a twin record pack by Jimi Hendrix. Ontario promotion manager for WB/7 Arts, Mike Reed, advises that dealers have ordered extensively on this item as well as the single "All Along The Watchtower" (0676) which has just gone into production in Canada.

With an album release as strong as the above and the impressive manner in which it was presented, Warner Bros /7 Arts Records and Reprise Records have certainly supplied the real capper for 1968 and prepared them for a banner year in 1969.

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4	St. Catharines	Ontario
(Both locations same date)		
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11	Perth	Ontario
13	Camp Borden	Ontario
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Standel Looks At Canadian Market

Toronto: Standel, the twenty year old musical instrument company that has become synonymous with "Music City" will now make their quality amplifiers and guitars available to Canada through Great West Imports Ltd.

At a two day showing of musical instrument lines at the Lord Simcoe Hotel (11, 12), eastern Canadian division manager and partner in Great West, Leo De Bruyn unveiled his newest, and perhaps greatest quality line, from Standel Solid State Music Systems. On hand for the unveiling and representing Standel President Robert Crooks, was International Marketing Manager Albert Simpkins.

Being as Standel equipment is reportedly a favourite among many of the world's top music of today groups, it was only fitting that a nationally known Canadian group, The Stampeders, demonstrate the quality sound and craftsmanship of the new line to a gathering of radio, press, key dealers and musicians. The Stampeders are one of Canada's first groups to be fully equipped with Standel equipment.

Robert Crooks created his Standel company in Temple City, California in 1958 but found his first marketing luck with the country folk in Nashville. Some of his first clients were Merle Travis, Hank Thompson, Joe and Rose Lee Maphis and Pete Drake. Establishing himself in the country field, where he became a giant, Crooks made similar successful moves into gospel, rock-a-billy, jazz, folk and blues. Now headquartered in El

Monte, California, the Standel Solid State Music Systems is a multi-million dollar operation supplying the needs of musicians in every field in every state of the Union as well as 24 foreign countries.

Top U.S. groups using Standel equipment include, The Rascals, Grass Roots, Lovin' Spoonful, Sunshine Company, Wind In The Willows and Freshmen, Standel is still a favourite with country artists and is the equipment used by performers on the Grand Ole Opry. Pete Drake will be bowing his new studios this year and is reported to be outfitting his studio completely with the Solid State Music Systems from Standel. In France Johnny Hallyday and Gilbert Picaud use Standel, as do Dee Dee and The ABC Group from Germany and Quinteto Academico from Portugal. It's interesting to note that with the high percentage of guitars and sound equipment exported from Japan, Standel enjoy a solid percentage of sales in this market.

It should also be noted that Standel pioneered the use of transistors in musical instrument amplifiers. Because of this acquired art in transistorized equipment Solid State Music Systems have also become masters in craftsmanship of their individual speakers etc.

A typical example of their ingenuity in putting their transistorized know-how together with their craftsmanship was the introduction of their maximum performance "SS" series transducer, in 1968. This new speaker

offers the treble voice of the horn with the power of the woofer combined in one unit. Standel had found that current music trends indicated, the modern musician required a speaker system that was compact rather than a collection of related components. Notes Crooks, "The speaker is the voice of the electronic system and must be able to translate the electronic function of the amplifier into a musical language."

The 1969 line of Standel speaker systems offers an almost unbelievable selection of sound equipment. Compactness would seem to be the theme of Standel but the overall theme is obvious quality. Standel has made great strides in the field of sound systems, particularly in the past two years, perhaps, in part, due to their taking over the Stephens Trusonic Speaker Co. in 1967. Stephens had been in the speaker business for over 20 years. Trusonic is now a division of Standel.

Great West originated in Vancouver, where they still maintain headquarters, in 1967. Gene Trademan, who is the western Canadian division manager, and Leo De Bruyn are partners in the firm that maintains five depots and showrooms across Canada. These are Vancouver, Edmonton, Winnipeg, Toronto and Montreal. They now handle 6 major lines of musical instruments plus a variety of accessories. The eastern Canadian market boasts almost 500 retail outlets. De Bruyn notes "Great West prides itself in understanding the market and can offer quality equipment at reasonable prices." Dealer/retail outlet relationship is of prime importance to Great West. Their salesmen are selected because of their knowledge of musical instruments and most are proficient musicians. De Bruyn maintains a "Workshop Demonstration" on a Friday or Saturday at different retail outlets throughout the eastern division. The retailer spreads the word, through posters and newspaper ads and De Bruyn and one of his salesmen demonstrate the equipment and accessories. Response to these demonstrations has been exceptional. Working closely with De Bruyn are Tony Perruzza; Eric Bundock and Maurice Venzine.

Regarding Standel, De Bruyn notes that "Dollar for dollar Standel is the best amp available". Standel appearance will also figure in its popularity across Canada as well as the fact that world music notables use the equipment. It was pointed out by Al Simpkins that the main reason for Great West being selected to distribute Standel equipment in Canada was because of their basic interest in the equipment. As well, Great West has adequate nationwide distribution with five sales offices in the most important areas of Canada. Simpkins further pointed out that "The Canadian potential is excellent. The name Standel is known throughout the world for its quality sound systems and because of this will no doubt assist our entry into the Canadian market. We are looking forward to an excellent relationship with our new Canadian distributor, Great West."

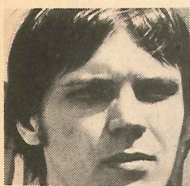


(Top) MGM recording group, The Stampeders, with new Standel equipment. (Bottom l to r) Eric Bundock, Great West salesman, Leo De Bruyn, Great West manager, and Tony Perruzza, salesman

NEW YORK CITY

RICHARD ROBINSON

New York -- (PWS) -- Motown Records, the sound of young America, was involved in legal hassels this week with David Ruffin and Holland-Dozier-Holland. Ruffin, who recently split with The Temptations, has filed a joint complaint charging breach of contract against Motown Records and a



POP
wire

division of the company, International Management. The suit alleged that the firms failed to 'properly and fully account' for money due Ruffin under the terms of his contract. When segments of the press contacted Motown they had no comment.

James Brown cancelled his show at The Cotton Bowl in Dallas, Texas, which was expected to draw 104,000 people due to lack of time for adequate preparation. Brown met with the city fathers and industry leaders in Dallas in late August and reports from his press agents said that "Advance sales indicate that the 75,000 seats in the stadium and the 29,000 temporary seats on the field will be filled." So many that James just couldn't sell tickets to the

show. It would be better if he said that 'then trying to fool the press and public by saying that there was no adequate preparation when only weeks before he'd been telling everyone just how much preparation had been going on.

Curtis Mayfield, leader of The Impressions and the man who wrote such hits as "People Get Ready", "Amen", and "We're A Winner", has formed his own record label, Curtom Records. The label is owned by Mayfield and the rest of The Impressions. Started a month ago, Curtom already has its first two releases on the U.S. charts - a great beginning. Mayfield, along with King Curtis, is one of the hippest, most successful musician/businessmen in music today.

While The Rolling Stones try to convince their record companies that their graffiti album cover ought to be released, they have decided to start advertising the album. Last week in London, Birmingham, and Manchester they rented billboards to put up huge posters of themselves seated at a dinner table with the words "Beggars Banquet, RSVP, The Rolling Stones" printed below them. The titles of the songs on the new album are: "Street Fighting Man", "No Expectations", "The Salt Of The Earth", "Parachute Woman", "Dear Doctor", "Sympathy For The Devil", "Jigsaw Puzzle", "Factory Girl", "Stray Cat", and "Prodigal Son".

As comedian Patrick Layton

Paulsen's campaign for the presidency of the U.S. gathers steam, he's begun to refer to himself as "The Simple Saviour of America's Destiny". Could he be right?Stevie Wonder becomes the first Motown artist to go psychedelic when he appears at the Fillmore East in New York in October.....Jeff Beck Group is back in the U.S. on tour after a vacation in Portugal.....Sly and The Family Stone and The Doors in England showing them what our new rock is all about.....Nilsson, The Beatles' favourite American artist, will star in Otto Preminger film he is also singing the titles for....TV's "Ugliest Girl In Town" star Peter Kastner just signed a contract with Colgems Records, his first single to be released soon.....Hendrix's new album called "Electric Lady Land".....Mary Hopkin, whose Beatle written and produced single "Those Were The Days" is doing well as one of the first Apple Record releases, has been deluged with film offers....She's turned them all down so far.....Several new groups debuted at clubs around town last week including The Nazz - a Who/Move/Stones imitation who are getting big advertising plugs; The Wind In The Willows - a soft rock group with about fifteen instruments; Bert Sommer - a songwriter turned performer who has already scored with writing credit for a hit single ...Ray Charles and his orchestra at The Apollo theatre last week.....

THE STONES' NEW ALBUM

BANNED AGAIN. If not "banned" then held up for a closer look. The Rolling Stones, who have had a history of "hang ups" have apparently been hung up by London Records on their new album release "Beggars Banquet". Both front and back of their album is considered by some as being in bad taste. Lyrics on a few of the tracks are also suggested as being questionable.

What could be so questionable? London Records are known for their fine covers, robust opera divas, ballet scenes, pastoral splendor and sundry other "arty" subjects.

RPM has seen the item in question. Frankly, we would NOT reproduce the front cover in this publication. A toilet wall with various graffiti could be interesting to some but offensive to many others. The "writing on the wall" isn't that offensive, but some of the expressions might be distasteful (i.e. "God rolls his own"). Most of the writing has been carefully screened so as not to offend, but other expressions would discourage us from reproducing the cover.

The facilities pictured are not the most modern nor the most hygienic in appearance. The fact, unfortunately is, that many such toilets do exist in this

modern time (when we are trying to fly to the moon, we can't keep our "johns" clean), but do we have to be hit over the head?

The Stones have defended the cover and have suggested that the offensiveness is in the mind of the viewer. Jagger is apparently of the opinion that while the Stones will record and decide on the covers for their product and the content of their recordings, the record company's only function should be to "distribute" the product.

Whether the whole controversy is "on the level" and whether the album will ever be released for the public to decide, or just what the replacement (if any) will be, is still up in the air. At time of writing, the situation has reached an impasse.

Many years ago, Kinsey took full sized photographs of the graffiti on toilet walls. His purpose was to document the pornography of the 50s for the sake of history. There was much opposition, at the time, to his possession of such photographs, even in a collection of sex archives. Now in the 60s there is strong indications we might be merchandising similar Kinsey-type photographs commercially.

The fight goes on.

"FORTUNE AND MEN'S EYES" BEING READIED FOR FILM PRODUCTION

Toronto: "Fortune And Men's Eyes", the controversial Canadian play that became a hit in Canada and in New York, is now considered the hit of the season in London, England. Plans are now underway to have the play moved to London's West End, the latter part of September.

Recently acquired for production by Elgin Films Ltd., of Toronto, "Fortune" is having its screenplay written by John Herbert, the playwright. Elgin execs include producers Donald Ginsberg and Nox Lempert, and director Jules Victor Schwerin.

Herbert, somewhat unfamiliar with the form and technique of screenplay writing, is working closely with Schwerin to meet a production deadline skedded for November.

According to a report received from Elgin Films, an offer of a financial subsidy from the recently established Canadian Film Development Corporation has been received. Elgin Films anticipates an early resolution of a world distribution agreement with a major U.S. releasing organization. Finalization is expected within the next few weeks, after submission of the screenplay and the commencement of casting. There have been no specific choices as yet. Much of the filming will take place in Toronto. The Play has been somewhat expanded which has resulted in several more scenes and over thirty speaking roles.

Producers Ginsberg and Lempert have been invited to premiere the film at the opening of the new National Arts Centre in Ottawa next year.

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NEW BREED OF BROADCASTERS

continued from last week.

Regardless of what has happened, the most important thing is what is going to happen? Many things can, depending on just what the responsible parties will do next. The school figures in this, because, although involved with the business of broadcasting, it can be much more objective, critical and constructive. The people who graduate from a recognized institution of learning for this trade can take to the industry a new outlook, a new perspective on reality and a fortune of goodwill and honesty into the future.

The days of instant radio (and TV) are gone. No longer is it possible for a man to go before what once was the Board of Broadcast Governors, buy a licence, set up a station, make a pile of money, sell out to another interested party and lie back and forget what's been done. No, it's not so easy to become a rich man by owning and trying to operate a radio station on one's own rules. It takes courage, strength, both financial and psychological, to be successful and operate according to the dictates of our society, what society wants and above all, when, riled, what it gets. And it always gets what it wants!

A young man or woman, properly trained and affected in a positive way by the teachings of an experienced broadcaster, will inevitably progress through the industry and affect it in a way which is acceptable by both the public and the colleagues. It would be a truly great asset to the broadcast industry to know that there was an outlet from which they could

obtain the right people, with the right ideals, to continue a truly professional attitude in this type of work. It would not only be a plus for the industry but an added incentive to the person who seeks a career in the CANADIAN broadcast industry. New ideas are needed, new people and personalities are a necessity and we can not deny that the drain on CANADIAN talent in the broadcast field in recent years is most discouraging.

The broadcast field is demanding, exacting, creative, professional, exciting, very rewarding and above all, necessary to the people of this great land. It is easy to recognize a good thing when you see one, and broadcasting in Canada IS a very good asset to the country. The only thing lacking is the relationship between the industry and an institution. Supported by the industry, the broadcasting school in Canada, with solid endorsement (and we don't mean financial) can make as great a contribution to the nation's welfare as all the universities, colleges, public school and trade schools. Total education of our offspring is important. It is important because it equips these people for a world of business and industry which is not always complimented on its achievements. The school of broadcasting can and will, take in the new breed of radio personality, providing of course the potential exists, and mould it into the most capable and responsible individual, ready, able and willing to do a job, do it well, accomplish it with pride and moral decency. The days of the cut throat are fading. No longer will there be a need to be on

someone's back to get "HIS" job, which always looks better than it really is. The new breed will no longer be confused. He will know what his mission in broadcasting is; he will know how to go about accomplishing it and he will be adequately equipped to meet the demands of an ever growing industry. This is what the broadcasting school will do, through persistence of purpose and dedication to the cause of improving an already great and important industry.

However, in order to accomplish what looks like an impossible task, the broadcasting school has to be prepared and is for the inevitable criticism which it will receive from both the industry that it serves and the public that expects perfection and has every right to expect it. For it is the public that we in broadcasting serve and no one else. It is the people of this country who make or break the industry, for nothing can be forced upon the masses. History has proved it! To do this, the broadcast school must have the students, the potential announcers, newsmen, promotion men, directors of publicity, the sports directors, the film editors, the salesmen, the assistant managers, program directors and eventually the managers and presidents, who one day will realize the need for such people and their importance to the station, the area public and the industry. The school can do all this and anyone can be a part of the expansion program, IF he has an interest, a high level of moral values and a desire to be a part of history; the history of broadcasting, the CANADIAN WAY!!!!!!

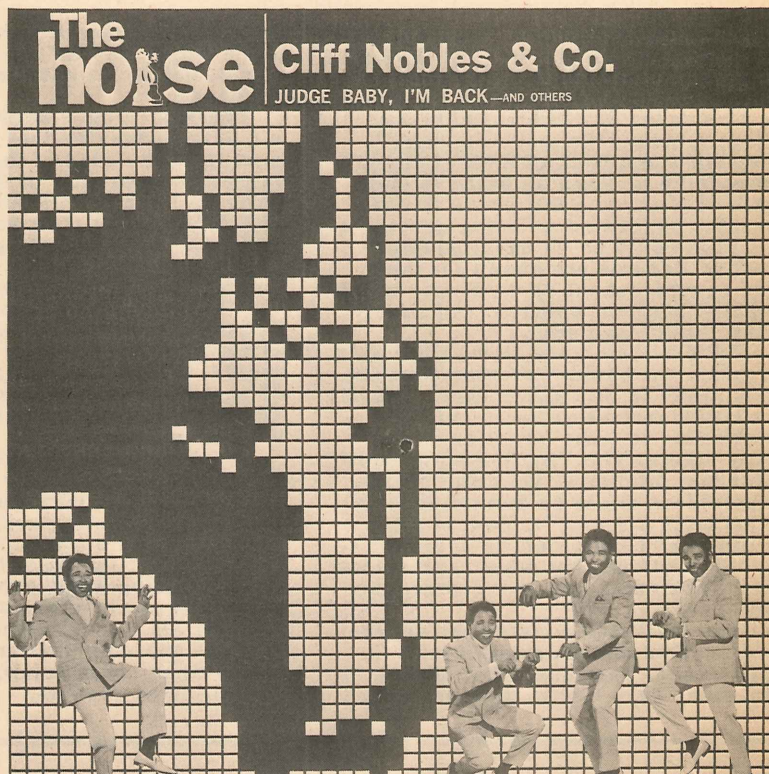
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Broadcasting's Michael Hopkins

"It is not enough to do good; one must do it the right way." - John, Viscount Morley 1838-1923.

The philosophy of Viscount Morley is directly applicable to one of the finest men in Canadian broadcasting today...Mike Hopkins. Mike is a veteran broadcaster having spent 33 years in the business. Every phase of the industry has been touched upon by his experience, and perfection is the key word to his successes, both in broadcasting and in his personal life. Mr. Hopkins works on the theory that if you DO NOT DIVORCE yourself from life's everyday, meaningless and petty distractions and MARRY the cause for which you are fighting, then success will not be the result of your actions. Mr. Hopkins himself is a perfectionist, not only for himself but those who come in contact with him for they soon realize (within a very short time of meeting) that he is motivated by something much greater than he himself, which can only be of benefit to others in their perspective quests. Mike is one of the most "alive" men of his time and, for his age. His age, incidentally, is a very young, 53 years. A happily married man, he and his lovely wife Edna, two daughters, Honey age 13 and Shawn age 10 live at the top of the Don Valley in Toronto along with the family mutt, a sparkling and intelligent young dog named Whiskey. Possibly I should, for the sake of accuracy, say that Whiskey resides with the Hopkins family because he is a recent acquisition, only four months old.

To talk about one's employer in the press or anywhere for that matter is a tall order, because one must not lose sight of the fact no man is perfect....and Mike has his faults as do we all. To harp on idiosyncrasies of character would be a useless occupation and so this author will not pursue this train of thought; rather I shall tell it the way it has been, the way it is and if all goes well, the way Mike, his family and associates hope it will be in future.

The brilliant career of Michael Hopkins began in the city of Ottawa at the age of 20 years. Mike, like many of today's top broadcasters, he began his career quite unexpectedly and certainly 33 years ago he could never have seen where that first, live, "ON AIR" audition with Radio Station CKCO (New CKOY) in Ottawa would lead him. Just prior to his first job in radio in 1935, Mike was an elementary school teacher which I feel speaks well for the inborn ability he now utilizes in his school of Radio & TV Announcing in Toronto. Not so obvious is the fact that he carries with him at all times, the professional ethics, ideals and principles of a sincere and genuinely interested teacher. And interested is a word not to be used loosely when referring to Michael Hopkins, for a more interested man in his environment, there never was.

In the space of 33 years, Mike has moved very little according to the internal migration that occurs among people in radio today. In fact, I know of people in the business who have migrated to other stations more, in the space of 5 or 10 years, than Hopkins

did in over thirty.

As we said before, his career began in 1935 at CKCO in Ottawa and he stayed there, in the capacity of staff announcer (which included every conceivable job as part of one's duties) until 1942. In that year, a move to CKLW in Windsor was made and with the arrival there, broadcasting saw another chapter of it's history unfold. While at CKLW, Mike did the announcing for the Detroit Symphony program; He won the audition over all other Detroit announcers to do the MC'ing for the very well known "Queen for a Day" program, in Detroit. Mike also was the announcer on 90 percent of the full network shows which originated in Detroit in those days, working with such well known people as Glen Gray (Navy Bulletin Board), Fulton Lewis Jr. and Sammy Kaye. From 1943 through 1947 the voice of Michael Hopkins was known all over America and Canada and the ground work for a long and rewarding career was laid: a solid basis for accomplishment worthy of the footnote, "This man is a Canadian".

The next rung on the ladder of the Michael Hopkins story was stepped on in 1947 when he moved back to Ottawa and station CFRA. A year later, Hopkins found himself situated in the position of Production Manager for one of the most famous, well founded radio stations in Toronto, CHUM. Keeping in mind the fact that those in commercial radio look upon Toronto radio (and TV) as the pinnacle of a career in this industry, (which unfortunately does not always apply), Mike made a move to the east of metro and was appointed manager of station CKLB which is now a thriving, truly local, radio station catering to area residents with a definite appeal to same. The basis for the success it enjoys today are undoubtedly the result of this kind of capable management in the early years of the station's existence. From CKLB, Mike

went to CKY in Winnipeg as a staff announcer where he first began to conceive ideas of formal education in broadcasting. In these days there wasn't the scramble, and dog-eat-dog attitude, so prevalent among broadcasters today. The applicants to the station often came from fields of endeavour not even remotely related to radio. It was Mike's job to make quality announcers out of these people. CKY today is the famous station of the mid-west, not necessarily due to the efforts of Hopkins, but certainly he was again acting as a sort of adrenaline to the station. In 1957, Michael moved on for what was to be his second to last move in commercial radio, CKDM in Dauphin, Manitoba. He managed that station helping to create a place for it (through quality broadcasting) on the map of Canadian radio stations. It wasn't long before the job was done, the station was running smoothly and Mike returned to CKY in Winnipeg. While on the announce staff there, the idea of a school of announcing, based on a relatively new concept of Canadian broadcasting, was born. Mike then devoted every minute of his spare time to moulding potential announcers into polished products, readily acceptable by the industry which, in many areas of the country today, call upon Michael Hopkins to produce a person who is ready to be presented on the air as a broadcaster. For four years he ran that school in Winnipeg and founded what appears to be one of the most important assets the broadcast industry ever had. It is a shame however, to realize and to be made aware of the unnecessary refusal of such service because it can only do good things for broadcasting, which in the area of personnel, has not prepared itself for the years ahead. That was why the school was started and that is why the Michael Hopkins

HOPKINS continued on Page 12

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HOPKINS continued from Page 11

School of Radio & TV Announcing will continue to grow. The industry needs this kind of institution and Mike and his associates are going to make sure that the industry doesn't go hungry in this area of it's existence.

In 1967, the final chapter of Michael Hopkins' career in commercial radio began with a move to CHFI in Toronto. Here he worked the all night show and made it virtually an institution in this type of programming. From the all night show, Mike moved up over the Toronto skyline to report on traffic in one of the 'FI Twin Helicopters.

Then in the year 1968, the month of August, Michael Hopkins decided to devote all his time and energies to his school. It is sad really because he will be missed by his many, loyal listeners. However, those same people will benefit as will their children with the introductions of the quality personalities which will be

appearing on the air waves in future years, taught the Michael Hopkins way.

Mike is truly a Canadian. He also intends to remain one in his actions, thoughts and even in his teachings. He could be termed an image maker, because he has managed, through perservance, to create a remarkable Canadian attitude about broadcasting in all the graduates of the school to date. Not only that, Mike is in touch with nearly all the people who have obtained jobs in the industry, a result of his training....and their ability. Mike feels that the responsibility he now has is far greater and far more important to the future of broadcasting in this country, than any he had before. He has some of the most interesting, creative and realistic ideas and will meet with anyone, at any time, to discuss these ideas, providing there is obvious benefit for the industry. One of the most memorable things Mike Hopkins ever said to me was, "I may be old, (and he's not) but I'm not old

fashioned." Rather indicative of the attitude necessary now-a-days for a man who has devoted time, energy and money for a cause, isn't it?

Michael Hopkins, a young, old fellow, an image maker and a man with an honourable purpose, continues to illude people who have nothing to contribute. He will persist in his quest for a better kind of radio and TV, for a more meaningful relationship between management and staff and above all, he will continue his search for the people who can make this dream of a Canadian way, a reality, in the Canadian broadcasting industry. Through his efforts, Canadian broadcasters will one day know where to go when they decide they want talent, quality performance both on the air and off, because this is the type of announcer-broadcaster that the Hopkins school offers the industry.

Canadian, quality, perfection, persistence....these characteristics are the property of the students; the make-up of broadcasting's, Michael Hopkins. - Richard F. Adams

STAN KLEES

THE MANAGER VS THE MISMANAGER. When a group or an artist allows someone to call himself their manager, they are responsible for his actions on their behalf. Many groups that have no right to have a manager (because they haven't progressed sufficiently in the business) do allow someone to look after their affairs.

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.



Often they aren't aware that their affairs are being looked after in a manner that reflects on them as businessmen, performers and gentlemen. Their so-called manager is on the telephone using their name in vain. As their 'manager', he is being tough with various people who can often hold the key to the artists' success. Often he is spending money on their behalf and leaving a string of debts behind, that will eventually be held against the artist or group. After all, the "manager" was authorized to act on their behalf. If he indeed WAS NOT, then the responsibility to suppress his efforts is upon the group. Without the group's endorsement, the "manager" would be mis-representing himself as their guiding light.

In most cases, the group is flattered that anyone would choose to represent them. They allow (or humour) the individual, and feel they are getting something for nothing. They aren't. The mess they will have to clean up after he is gone is both time consuming and unnecessary.

The opening line of a very "good" management contract reads, "In consideration of your ability and standing in the management field, and in consideration of the aid and assistance to be rendered by you on

my (or our) behalf...." and if you read that opening line carefully, you will get some idea of what a manager HAS to be, to qualify as a manager and represent a group.

No matter how effective a manager may appear, if to accomplish one BIG BREAK, he treads over dozens of people to come up with one step on the long stairway to stardom, he has been burning bridges behind him. It is a healthy philosophy to believe that no one is dispensible on the way up. I don't want to go into the many anecdotes that would prove my case, but many artists have had their careers crumble when they found that in the rat race to make it to the top, they left behind a battalion of enemies who worked tirelessly to cast aspersions at the artist. Social and artistic immunity doesn't always

come as part and parcel of stardom.

How often have you heard certain artists and groups praised because of their image to the industry, the public and their least critical admirers, their fans? There are many ways to make it, but one of the best ways is to make it clean.

As the glamorous lady clutches her statue award, she turns to the cameras and says, "I would like to thank all the wonderful people who worked with me to make this award possible. It was a team effort. The producer, the crew and my fellow players who were so wonderful to work with, and as a team, we all came through". Sometimes it even sounds believable, but always remember, she got the award because she was a great actress. Even when she accepted it...SHE WAS ACTING.

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NEW RECORD RELEASES

CAPITOL

Apple-2276-THE BEATLES
Hey Jude/Revolution

Capitol-2244-CARNIVAL CONNECTION
Poster Man/Alfred Appleby

Capitol-2261-HOWARD ROBERTS
Fred/The Girls Of Spain

Capitol-2262-BROTHER MAKES TWO
Silly Ol' Me/Don't Abuse Me

Capitol-2269-JAIME ROBBIE ROBERTSON
RICK DANKO, RICHARD MANUEL, GARTH HUDSON, LEVON HELM
The Weight/I Shall Be Released

Capitol-72550-FRANK IFIELD
Morning In Your Eyes/Oh! Such A Stranger

CENTURY

Tartan-1043-BOBBY CURTOLA
Taking A Picture/Pretty Blue Eyes

COMPO

Apex-77087-WITNESS INC
Visions of Vanessa

Scepter-12226-DIONNE WARWICK
Who Is Gonna Love Me?/Always Something
There To Remind Me

UNI-55081-MARS BONFIRE
Ride With Me Baby/Tenderness

LONDON

Franklin-618-EXPEDITION TO EARTH
Expedition To Earth/Time Time Time

Liberty-56057-BOBBY VEE
Do What You Gotta Do/Thank You

Liberty-56059-JERRY WALLACE
Sweet Child Of Sunshine/Our House On Paper

Smash-2183-ROGER MILLER
Tolivar/What I'd Give

World Pacific-77895-DECEMBER'S CHILDREN
The Lovin' Things/Extraordinary Man

QUALITY

A&M-960-HERB ALPERT & TIJUANA BRASS
Love So Fine/This Guy's In Love With You

A&M-964-HERB ALPERT
To Wait For Love/Bud

Amy-11027-MIKE STOLLER
Silver Sea Horse/Silver Sea Horse

Atco-5649-BETTY WRIGHT
Girl Can't Do What The Guys Do/Sweet
Lovin' Daddy

Atco-6606-IRON BUTTERFLY
In-A-Gadda-Da-Vida/Iron Butterfly Theme

Atlantic-44001-OTIS CLAY
She's About A Mover/You Don't Miss Your Water

Bell-737-THE O'JAYS
The Choice/Going Going Gone

Bell-738-MARRILEE RUSH
That Kind Of Woman/Sunshine & Roses

Laurie-3457-THE WATERPROOF TINKER TOY
Groovy Girl/This And That

Laurie-2349-ALAN VALLONE
A Little Bit Of This And A Little Bit Of That
Lazy Love

Mala-12014-THE HOT DOG STAND
C'mon Summer's Happening/Zilch

MGM-13925-JULIE BUDD
All's Quiet On West 23rd/Whistle A Tune

MGM-13970-THE STAMPEDERS
Be A Woman/I Don't Believe

Pacemaker-754-EDDIE HINTON
Railroad Trestle In California/Dreamer

Reo-9016-JEANNIE C RILEY
Harper Valley PTA/Yesterday All Day Long Today

Stax-0002-EDDIE FLOYD
I've Never Found A Girl/I'm Just The Kind
Of Fool

POLYDOR

Polydor-541012-ARTHUR BROWN
Fire

RCA VICTOR

RCA-9583-THE EQUALS
Baby Come Back/Hold Me Closer

RCA-9594-SANDIE SHAW
Together/One More Lie

RCA-9604-DOTTIE WEST
Reno/My Heart Has Changed It's Mind

RCA-9606-EDDY ARNOLD
Then You Can Tell Me Goodbye/Apples
Raisins and Roses

RCA-1005-STEVE LAWRENCE
Runaround/I'm Falling Down

International-5829-VICKY
C'est La Premiere/Un Deux Trois

International-5830-SYLVIE VARTAN
Baby Capone/Je Suis Comme Ca

International-5833-JACQUELINE DULAC
Les Chevaux/Rien Qu'Une Rose

International-5835-LES GARCONS DE MINUIT
Le Dos Sur Le Plancher/Le Samedi

WB/7 ARTS

Reprise-0763-FATS DOMINO
Lady Madonna/One For The Highway

Reprise-0764-FRANK SINATRA
My Way Of Life/Cycles

Reprise-0766-THE VOEGES
I Keep It Hid/My Special Angel

WB/7 Arts-7226-EVERLY BROTHERS
Milk Train/Lord Of The Manor

WB/7 Arts-7229-THE ASSOCIATION
Like Always/Six Man Band

ALBUMS

ARC

Arc-777-CATHERINE McKINNON
Both Sides Now

COLUMBIA

Columbia-2722-THE CHAMBERS BROTHERS
The Time Has Come

Columbia-9644-SAGITTARIUS
Present Tense

Columbia-9665-PAUL REVERE & RAIDERS
Featuring Mark Lindsay

Columbia-9676-LES COMPAGNONS DE LAS
CHANSON- Sing France's Greatest Hits

Columbia-9694-JERRY VALE
This Guy's In Love With You

Columbia-9703-THE BUCKINGHAMS
In One Ear And Gone Tomorrow

Columbia-20072-ROBERTO CARLOS
E Tempo de Amar

Epic-26378-NANCY AMES
Nancy Ames at the Americana

Date-4012-PEACHES & HERB
Peaches & Herb's Greatest Hits

Epic-26379-LUIS VARONA & ORK
Miami's 68

Epic-26386-DONOVAN
Donovan In Concert

Epic-26395-MAXINE BROWN
Out Of Sight

Harmony-11272-MORMON TABERNACLE CHOIR
Onward Christian Soldiers

COMPO

B.T. Puppy-1004-THE HAPPENINGS
The Happenings Golden Hits!

Point-335-JIMMY ARTHUR ORDE
The Country Soul Of Jimmy Arthur Orde

Project 3-201-VARIOUS ARTISTS
Testing 1234

United Artist-6657-BOBBY GOLDSBORO
Autumn Of My Life

QUALITY

Atco-244-VANILLA FUDGE
Renaissance

Atco-250-IRON BUTTERFLY
In-A-Gadda-Da-Vida

Atlantic-8190-THE RASCALS
The Rascals Greatest Hits

RCA VICTOR

Victage Series-556-HENRY RED ALLEN
Henry Red Allen

RCA-3018-GERARD SOUZAY & DALTON
BALDWIN- Songs of Poulenc

RCA-3030-HAYDN
Symphony No 93 & 96

RCA-3032-BOSTON SYMPHONY
Beethoven Symphony No 2

Red Seal-3041-ARTHUR FIEDLER
Up Up and Away

RCA-7052-SIX ORGAN CONCERTOS
Handel

RCA-1101-HENRY CUESTA
Lonely Is The Name

International-1199-JOHNNY BURT
Around The World

RCA-3983-GLENN YARBROUGH
Let The World Go By

RCA-3985-GARY BURTON QUARTET
Gary Burton Quartet in Concert

RCA-4000-THE PIANO ROLLS AND VOICES
All Time Christmas Hits

RCA-4001-HOMER & JETHRO
Cool Crazy Christmas

RCA-4003-VARIOUS ARTISTS
The Wild Eye

RCA-4004-DOTTIE WEST
Country Girl

RCA-4006-NORMA ZIMMER
Beyond The Sunset

RCA-4007-LOS INDIOS TABAJARAS
The Best of Los Indios Tabajaras

RCA-4012-STU PHILLIPS
Our Last Rendezvous

RCA-4023-WAYLON JENNINGS
Only The Greatest

RCA-4025-FLOYD CRAMER
Class Of 68

RCA-4028-ED AMES
Apologize

RCA-4032-HANK SNOW
Tales Of The Yukon

RCA-6016-WILLIE THE LION SMITH
The Memoirs of Willie The Lion Smith

Camden-1042-CHICAGO SYMPHONY ORK
Ein Heldenleben

Camden-2204-THE MELACHRINA STRINGS
Cool Water

Camden-2243-BLUEGRASS BANJO PICKERS
Foggy Mountain Breakdown

Camden-2244-THE RAGTIMERS
Music! Music! Music!

Camden-2245-LIVING STRINGS
Guitar Man

Camden-2246-DON GIBSON
I Love You So Much It Hurts

Camden-2258-LIVING STRINGS
White Christmas

Camden-2262-THE BROWNS
A Harvest of Country Songs

Camden-2269-TIJUANA GROUP
Mexican Trumpets

Camden-2270-ACK VAN ROOYEN ORK
Dream Party

WB/7 ARTS

WB/7 Arts-1754-KENSINGTON MARKET
Avenue Road

Reprise-1025-FRANK SINATRA
Frank Sinatra Greatest Hits!

Reprise-6300-TRINI LOPEZ
Welcome To Trini Country

ELVIRA CAPREESE

GOOD AND BAD NEWS THIS WEEK. This constantly changing business we are in certainly creates some amusing situations. It was only recently I learned that during the postal strike, one store in Toronto sold 130 copies of one edition of RPM. That was 130 copies of one edition of RPM. AND don't you forget it!!!!//I read one of those appointment releases in a foreign trade recently, and I'm surprised how they can word those things so they seem so important when the appointment is little more than a CLERICAL ONE. AND the beat goes on.//What is this about some CANADIAN group going south and coming up with a HIT??? CHECK YOUR FACTS...OH! KNOW-IT-ALLonly one of the boys in the group is a Canadian. The rest were Americans who came to Canada to...make it BIG!!//YOU KNOW WHO I'M TALKING ABOUT ...when I say that when he was a power, the promotion men crawled all over him. When the chips were down, the promotion men

forgot his name overnight. And..... T-H-A-T ' S....SHOWBIZ. You can have it!!!!!!//Remember a year ago, there was a deal being offered to highschools.....20% of the gate and a stooge for a booking agency (and radio station) would bring the group into the auditorium (PUBLICALLY OWNED AUDITORIUM) and pick up the tab and walk away with the other 80% of the gate. IS IT HAPPENING AGAIN....IN TORONTO???? If it is the UNION might be interested. Agents, sub-agents and the guy who washes the latreens!!!!//Are things getting so bad that radio stations are getting into the BOOKING BUSINESS???? Are things getting so bad? SCALE? What is that?//THANK YOU....TO THE MANY PEOPLE....who supported my stand on disc jockeys getting into the record business and record people getting into the radio business. YOU CAN'T serve TWO masters (that's MASTERS). //If you thought Stan Klees was hard to live with as a feature writer, and the Apple article

didn't make him unbearable, wait till you meet Stan the television personality. (ED: Esprit De Corps, my dear!)//THREE WEEKS AGO... something happened that I should let you in on. RPM has come into its own. The RPM 100 is now probably the most followed chart in Canada. As it will happen in this business, suddenly the chart became a very big item all over Canada and in the United States. Many of the U.S. record men have commented on the RPM chart. This new interest has had a lot to do with putting RPM on the map. With both subscriptions and store sales at their highest, RPM is today a full fledged trade paper. Soon it will be FIVE YEARS since RPM published its first issue. For nearly five years the music industry and particularly record companies have seen their news (heretofore kept a secret) printed in RPM. RPM is probably the most powerful music paper in Canada. Plaudits to the staff.//

"TOMMY HUNTER SHOW" RETURNS TO NEW TIME-SLOT

Toronto: Canada's most popular regular variety show, the CBC-TV's "Tommy Hunter Show" will return to the network to a new time slot, Sunday Sept 22 at 7 PM EDT/ADT. This is the third season for the Dave Thomas colour production.

Back with Tommy will be eighteen year old Columbia recording star Debbie Lori Kaye, who recently videotaped her first colour special for CBC-TV's "Show Of The Week" a 60 minute production skedded for viewing in the winter; The Rhythm Pals, Al Cherny, Jim Pirie and The Allan Sisters will make it like old home week once again. All the regulars on the show are recording artists in their own right. The Rhythm Pals record for Melbourne, Al Cherny for RCA Victor and Jim Pirie has just

bowed his first album, "Soulero" on Capitol's Artistry In Music label. This was a collaboration between



CBC and Capitol. Pirie will also be featured on an upcoming Hunter show playing a classical guitar solo.

Producer Thomas has a few

changes for viewers this year. One being more time out of the studios. They've already videotaped two shows at the 1400 seat Ryerson Auditorium, in Toronto which were packed to capacity. Guesting on these shows was Pat Herve, former Hunter regular who is now living in Vancouver.

An upcoming special is a tribute to the Country Music Hall of Fame in Nashville. There's hopes of having this show screened at the annual Country Music Convention in October.

It should be noted that Tommy Hunter is the subject of a film profile on CBC-TV's "Telescope". Titled "Travellin' Man" (same as his new Columbia album), it's set for viewing Thursday Sept 26 at 8 PM EDT/ADT.

The Hunter show has a new director, Ray McConnell, former producer of variety out of CBC Winnipeg. The Coach 'n' Four vocal group also returns along with the dancers and Bert Niosi's Orchestra. Arrangements are by Lou Snider. Frank Rodwell is choreographer, with sets by Bill Beeton, Alan Thicke, Bill Lynn and Mark Shekter.



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COUNTRY

On September 19th., Ernest Tubb and the Texas Troubadours, George Hamilton IV and The Numbers, Jim Edward Brown, Wilma Burgess, Bobby Lewis, The Stoneman Family, and from Montreal, Real Robert, Scotty Stevenson and the Nighthawks, all appear at the Paul Sauve Arena here, under the auspices of "Global Productions". One must admit it will be one whopper of a show! No? And while I'm reminded of it, all you Torontonians who became Scotty Stevenson fans during his recent turn at the Edison Hotel, try and pick up the WWVA Wheeling Jamboree, on Saturday October 12th. when Scotty makes a return engagement on the world's second largest country show. "Thank y'neighbors" (as Scotty says).

Speaking of new artists (let's), with Geo. Hamilton IV, going great guns with Gordon Lightfoot material, and Glen Campbell, hittin' the heights with Hartford, and Merle Haggard, Waylon Jennings, Henson Cargill and Johnny "The King" Cash all pickin' out that modern "folkie" country sound, it's obvious that a "new breed" of country singers have come to the fore!

One of the newest of the "new breed" who's never before come to the fore is a local boy, Lorne Kelly. Lorne stands six foot one behind his big Gibson J200, and when he opens his mouth and lets those notes flow out over "natural" pipes, the only thing you can say is, "He has a sound of his own!" Since turning pro about a year ago, he's been forging ahead by leaps and bounds. And this rapid progress is definitely due to the fact that he does have about the best voice in this area! For a fact!!

Since turning pro, he's been working his way up through the local clubs, and this past summer made a successful foray into the Ontario club circuit with the Glenda Lee Show. He's a happy type fellow, happy doing what he's doing. He laughs a lot, and here in a nutshell is his story in his own words.

"Well, I guess the first interesting thing I did was to contract polio at the age of three. However, through inner courage and intestinal fortitude (in other words, plain guts) I fought off the effects of this dreaded disease and went on to become a pretty fair country ball player.

"I played baseball for most of my young life, and got to play on a championship team in '64. It was the Laval Braves, and I had the honour to single in the winning run. I had an offer to tryout with the Pittsburgh Pirates, but by this time country music had gotten it's clutches into me, and I decided to trade in my 36 oz. bat for a J200 guitar.

"Before I went pro in music, I was a journeyman typesetter. I did my apprenticeship and got my papers and all. However, on the day I got my Journeymans paper, I also got my walking paper. But, with the guts and courage of a fearless leader who fought off the effects of a dreaded disease I hit the streets and got a job.

"For two months things went fine, until one day I dropped a galley of 12 point type. Then I hit the streets again. Since that gray day about a year ago, I've been playing country music."

Recently, Lorne and his group moved back into the downtown area, to the newly opened "Club Gasperienne", and from what I've seen of the action there, things are lookin' good. And by

the way, with the opening of this new spot, it brings to eleven the number of country music clubs right in the downtown area.

- Grant Nelson Hewlett

COUNTRY CHART

- | | |
|---|--|
| 1 1 HARPER VALLEY PTA
Jeannie C Riley-Reo-9016-M | 21 25 JODY & THE KID
Roy Drusky-Mercury-72823-K |
| 2 8 ONLY DADDY THAT'LL WALK THE LINE
Waylon Jennings-RCA-9561-N | 22 26 HAPPY STATE OF MIND
Bill Andreson-Decca-32360-J |
| 3 2 DREAMS OF AN EVERYDAY HOUSEWIFE
Glen Campbell-Capitol-2224-F | 23 16 ALREADY IT'S HEAVEN
David Houston-Epic-10388-H |
| 4 4 APPLESAUCE
Lynn Jones-Capitol-72546-F | 24 29 WHEN YOU ARE GONE
Jim Reeves-RCA-9614-N |
| 5 7 LOVE TAKES CARE OF ME
Jack Greene-Decca-32352-J | 25 39 THEN YOU CAN TELL ME GOODBYE
Eddy Arnold-RCA-9606-N |
| 6 6 AS LONG AS I LIVE
George Jones-Columbia-MU4-1298-H | 26 28 LOOKING AT THE WORLD THROUGH A WINDSHIELD
Del Reeves-United Artists-50332-J |
| 7 5 THE LATE AND GREAT LOVE
Hank Snow-RCA-9523-N | 27 27 I STILL BELIEVE IN LOVE
Jan Howard-Decca-32357-J |
| 8 9 I KEEP ON COMING BACK FOR MORE
Dave Dudley-Mercury-72818-K | 28 35 SAN DIEGO
Charlie Walker-Epic-10349-H |
| 9 10 JUST BECAUSE I'M A WOMAN
Dolly Parton-RCA-9548-N | 29 30 LOVE IS WHAT HAPPINESS IS
Scotty Stevenson-RCA-57-3462-N |
| 10 3 AUTUMN OF MY LIFE
Bobby Goldsboro-United Artists-50318-J | 30 31 CHILLY WINDS
Jimmy Arthur Ordege-Apex-77084-J |
| 11 14 A LITTLE LATER
ON DOWN THE LINE
Bobby Bare-RCA-9568-N | 31 33 HAPPY STREET
Slim Whitman-Imperial-66311-M |
| 12 15 ON TAP IN THE CAN OR IN THE BOTTLE
Hank Thompson-Dot-17108-M | 32 37 HEY DADDY
Charlie Louvin-Capitol-2231-F |
| 13 20 FROM HEAVEN TO HEARTACHE
Bobby Lewis-United Artists-50327-J | 33 34 NEXT IN LINE
Conway Twitty-Decca-32361-J |
| 14 18 RAMONA
Billy Walker-Monument-1079-K | 34 38 THE WIFE YOU SAVE MAY BE YOUR OWN
Dianne Leigh-Chart-4054-N |
| 15 19 BIG GIRL'S DON'T CRY
Lynn Anderson-Chart-1042-N | 35 36 MARRIAGE BIT
Lefty Frizzell-Columbia-44563-H |
| 16 12 CHANGING OF THE SEASONS
Myrna Lorrie-Columbia-MU4-1293-H | 36 40 IN LOVE
Wynn Stewart-Capitol-2240-F |
| 17 13 CALGARY
Gary Buck-Capitol-72539-F | 37 --- SHE THINKS THAT I'M ON THAT TRAIN
Henson Cargill-Monument-1084-K |
| 18 24 I JUST CAME TO GET MY BABY
Faron Young-Mercury-27827-K | 38 --- CHRISTOPHER ROBIN
Stonemans-MGM-13945-M |
| 19 23 RAGGEDY ANN
Charlie Rich-Epic-10358-H | 39 --- PLASTIC SADDLE
Nat Stuckey-RCA-9631-N |
| 20 21 IT'S A LONG WAY TO GEORGIA
Don Gibson-RCA-9561-N | 40 --- I WALK ALONE
Marty Robbins-Columbia-44633-H |

GRAHAM TOWNSEND
(NORTH AMERICAN FIDDLING CHAMP)

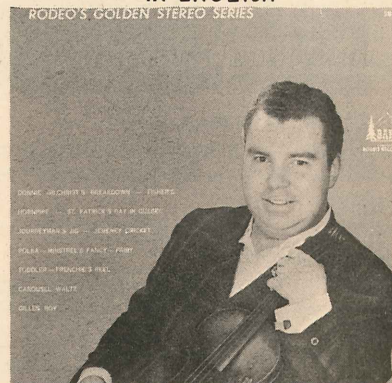
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Our First Four:



Jackie Lomax

Jackie is 24 and comes from Wallasey which lies on the river Mersey.

He worked as a lorry driver and a wages clerk among other things.

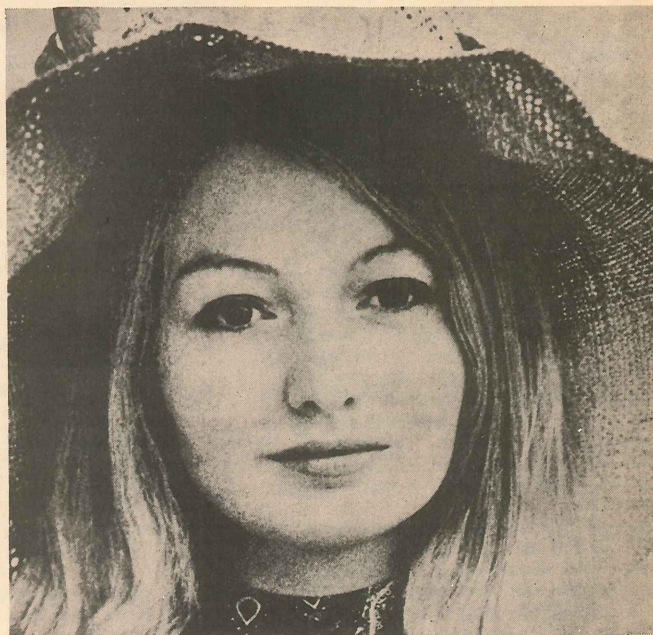
In 1962 he formed a rock n' roll group called the Undertakers. In 1966 Jackie went with them to America.

Now he's with Apple and has made his first single with us. It's called Sour Milk Sea. Written and produced by George Harrison.

Jackie himself wrote the "B" side - The Eagle Laughs At You. Both have a tough hard beat. Rock n' roll 1968.

Hear them now.

Jackie Lomax: Sour Milk Sea (b/w The Eagle Laughs At You)
An Apple Single. Number 1802



Mary Hopkin

Mary is 18 and comes from Wales. Pontardawe in fact. She's been singing since she was four.

Mary took singing lessons on Saturday and her mother hoped that this would lead to studies at the Cardiff College of Music.

It didn't.

It led via Opportunity Knocks and appearances on Welsh television, to Twiggy hearing her. Twiggy told Paul McCartney and Paul McCartney asked her to come up to London.

Her voice was as beautiful as Twiggy had said.

Apple records signed her up.

Now you can hear and buy her first single - "Those were the days" produced by Paul McCartney. It's pure and beautiful.

Like Mary.

Mary Hopkin: Those Were The Days (b/w Turn, Turn, Turn)
An Apple Single. Number 1801



The Black Dyke Mills Brass Band

When Paul McCartney wrote "Thingummybob" for a television series of the same name, he said he wanted to get a true brass band sound.

So what did he do. He used the best band in the land - The Black Dyke Mills Brass Band.

They won the title in October last year. Conducted by Geoffrey Brand they've held this title 7 times since 1945.

Back to "Thingummybob". On the "B" side there's "Yellow Submarine" like you've never heard it played before.

The sound is beautiful and brassy.
Just what Paul wanted.

You'll want it too, once you've heard it.

The Black Dyke Mills Brass Band: Thingummybob (b/w Yellow Submarine)
An Apple Single. Number 1800



John, Paul, George and Ringo.

Their latest... A seven minute long single called "Hey Jude!"
On the flip side "Revolution".

Enough said.

The Beatles: Hey Jude (b/w Revolution)
An Apple Single. Number 2276

Apple Records.