

RPM

MUSIC TELEVISION RADIO
FILM RECORDS THEATRE
Weekly

20
cents

PUBLISHED WEEKLY SINCE FEBRUARY 24TH, 1964

Volume 10 No. 6

Week of October 7th, 1968

CTV IT'S HAPPENING'S

MIKE STEELE



"Hair" Spawning Inter-national Action For UA Music

NYC: United Artists Music have launched a major push on the score of "Hair", the tribal love-rock musical now playing "on-Broadway" after a successful run off Broadway the first part of this year.

The score is published by UA Music in association with Nat Shapiro and composers Jim Rado, Gerry Ragni, and Gault McDermott.

RCA Victor, which has two original cast album versions of the show, the off-broadway and the on-Broadway production with augmented arrangements and additional songs, have experienced good sales. They have just released a single of another "Hair" ballad, "Easy To Be Hard" by Lynn Kellogg, a member of the original cast, which was taken from the cast album.

Stax recording artist Carla Thomas introduced her "Hair" ballad "Where Do I Go" at the NATRA Convention in Miami the first part of August. This single is now showing strong indications of chart action.

From England, A.V. Edwards, a new British singer, has released "Acquarius" coupled with "Hair" on the United Artists label.

Don Tweedy, the Nashville arranger who scored Bobby Goldsboro's version of "Honey" as well as the songs in the "Honey" album, has included "Acquarius" from the "Hair" score in his own UA album, "The Honey Touch".

Verve Records has also experienced success with "Hair" material. An album "Hairpieces" by writer Gault McDermott is available as well as a single of "Where Do I Go" and "Good Morning Star Shine". The latter has also been cut by Eddie Hazelton for DynaVoice Records.

Barbra Streisand has recorded "Frank Mills" for Columbia to be released in the near future.

"Hair" is also expected to gain much international recognition with stage productions slated for London Sept. 27; Copenhagen about the same time and a German version in October, France and Holland are also being considered. Original cast albums are expected to be recorded in each of these countries.

The Smothers Brothers organization in California is currently putting together a Los Angeles "Hair" company for opening in November.

Canadian audiences will no doubt see the production through a road show.

Sonet Artists Making Int'l News

Stockholm: The Sonet Recording Company of Sweden has had much success lately with several of their pop artists. Heading this list is Ola and The Janglers, who have a full length movie to boost their album release of "Pictures and Sounds". Title of the movie is "Ola And Julia". Because of the success of the flick in Japan, Ichiro Kinone, foreign manager of Teichiko Records, distributors of Sonet product in Japan, rush released "Juliet", the main theme of the movie. Kinone has also released Ola's latest British single "What A Way To Die", which was produced by Gus Dudgeon. New Orient Music is sub-publishing the songs from "Ola and Julia".

"Ola and Julia" the film in which Ola and The Janglers are featured, is set to play the film festival in Sorrento, Italy. The group has been invited by the government sponsored Swedish film institute to make personal appearances in Sorrento during the week of the Festival, and will stay an extra week to promote their new record on Italy's radio and television outlets. Ola's first Italian record "Questo E' Un Addio" ("What A Way To Die") was released in July on the Jolly label. David Pardo, producer of Saar, personally supervised the recording in Stockholm. Ola and The Janglers have already established a wide following throughout Italy with their English albums and singles releases. Pino De Gioia, international

manager of Sarr, has picked up three albums from Sonet for release on the new Vibration label. These are "Tic-Tac-Toe" by The Jackpots, "Discotheque Dance A Go Go" by Merit Hemmingson & The Meritones, and a traditional jazz LP by The Cave Stompers."

Sonet Productions Ltd., opened offices in London, England this past summer with manager Rodney H. Buckle heading up the operation. The British company is working as a record company and publishing house. Sales and distribution of Sonet label is handled by Transatlantic Records Ltd, a major independent with distribution through Selecta and a chain of independent distributors. The first UK releases for Sonet was Bruce Channel's "Hey Baby '68" with an album follow-up of "Goin' Back To Louisiana". Sonet has also been active in signing British groups. The first of these with a single release is the Glass Cartoon.

Sonet activity in Germany includes an exclusive recording contract with Bill Haley for the territories of Scandinavia and West Germany. The first recording sessions took place in Stockholm and a deal was made with Jean-Jacques Finsterwald of Deutsche Yoge for Germany. The first LP plus three singles, in stereo, have already been released by Vogue. "Rock Around The Clock" and "See You Later Alligator" are included in the release. Other Sonet productions released in Germany are "Somebody's Taking Maria Away" by Tom & Mick on Metronome and "Loco-Motion" by the new Swedish group Why Not. This is on the Ariola label.

Sonet advises that three of their albums "Pictures And Sounds" by Ola and The Janglers, "With Love" by The Hounds, and "Tic-Tac-Toe" by The Jackpots are available on the Stone label in Canada.

Daisy Factory Pact With Artist Rep

Port Credit: Douglas Greer, of Artist Representatives, announces the signing of a management pact between his agency and the Daisy Factory, a well-known Southern Ontario rock group. Notes Greer, "this decision was reached after negotiations between the band and agency and will assure the band of proper representation in all areas of its activities."

The Daisy Factory is comprised of Terry Ketter, lead guitar; Brad Compton, rhythm guitar; Randy Kangos, drums; and Frank Deme, bass guitar. Average age of the Factory is 17 and they are apparently placing much emphasis on developing a sound that is different both instrumentally and vocally.

RPM MUSIC TELEVISION RADIO FILM RECORDS THEATRE Weekly

published weekly since February 24th, 1964
by RPM Music Publications Ltd.

SUBSCRIPTIONS: Canada

One Year - \$5.00
Two Years - \$9.00
Three Years - \$11.00

Foreign

One Year - \$15.00

ADVERTISING RATES ON REQUEST

1560 Bayview Avenue, Suite 107

Toronto 17, Ontario

Telephone: (416) 489-2166

Editor & Publisher - Walt Grealis

Authorized as second class mail by the Post Office Department, Ottawa and for payment of postage in cash

PRINTED IN CANADA

"A PLACE FOR EVERYTHING" A CBC SCIENCE UNIT PUBLICATION

Toronto: A survey taken in 1967 by the Canadian Wildlife Federation revealed very little in print that gave Canadians an overview of the ecology of their own country. In view of this the CBC have put together a book explaining the symmetry of life and land, written by David Munro, Director of Canadian Wildlife Service. The book contains 112 pages with 287 photographs; nine full page colour plates of the Canadian landscape; and a detailed reading list to guide readers on further adventures into the science of living things and the world they share.

Five of the original television programs on which the book is based will be shown as National School Telecasts on the CBC-TV network at 10 AM Nov 12, 19, and 26, and Dec 3 and 10th.

Attractively bound in a Cellu coated four colour cover, "A Place For Everything" is priced at \$3.50 and can be obtained through writing to CBC Publications, Box 500, Terminal "A" Toronto 1.

STAN KLEES

MUSIC BIZ

What do American music men think of Canada? The first fact you will be made aware of is that Canada only constitutes record sales equivalent to the City of New York or the State of Washington or the City of Philadelphia. That great pink blob on your map may be large, but they just don't buy records up there.

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.



They will tell you that Canada constitutes 6% of the U.S. record market. They really have very little knowledge of Canada except for sales figures and sales are the "name of the game".

The Canadian artist is very respected in the United States. Canadian productions receive much praise. (This is proven by the great number of Canadian made records that have been released in the United States by major record companies).

They tell us they expect "big things" from Canada. They indicate they mean in production.

They talk about Canada and make reference to RPM. They will tell you that they know a great deal about the business in Canada from what they read in RPM. They will admit that they can't understand our "problem". (They aren't alone.) They say our studios are good. They ask why we don't do more production.

To an American record man, the music business means much more than it does to the Canadian music man. They have experienced the excitement of creating and experiencing a hit from the idea, to the international chart action. Few Canadians have ever been in the same position. By the time a big seller hits the

Canadian market, it has arrived on a silver tray, ready to be programmed and merchandised with next to no effort. The Canadian record company's chief function is that of a distributor. It would compare to the distributor that a major U.S. company would use in (say) Texas. There is only one minor difference. The record must be pressed in Canada. Other than that the record company is content to function in selling and delivering the radio station promo copies to the stations that can further their sales. No record company will argue with these facts. This doesn't mean they are content with things as they are, but they are living with them. After only about 30 years of active record merchandising in Canada on a big scale, they have not been moved to change their distributor status. They are faced with a population one tenth the size of the United States and a record buying public which is 6% of the United States market.

Canadian record companies are very active in one area. French-Canadian recording. There is no international competition in this area and they thrive on sales and production. In many cases, companies have sacrificed their English sales to stay in the very lucrative area where they can maintain control of their French-Canadian activities. They have actually experienced some of the profits (both monetary and inspirational). They have done this by financing, creating, owning and manipulating a product of their very own.

Because of strong competition in the English language area, they have stayed away from any worthwhile or outstanding production. Because of the strong influence of foreign product on the exposure media, they have steered clear of any genuine attempt to build their own roster of stars.

Up until now I have defended Canadian record companies' lack of initiative. Today I feel that they should be aware of the fact that it is the right time to enter the production

arena for the first time with every effort at their disposal. It is their responsibility to make their Canadian or British head offices aware of what is about to happen in Canada. If they aren't aware of the developments of the past three months (and there is indication they aren't), they should take steps to become informed of the changes that are at this moment taking place in the industry in Canada. Often Canadian record men lead you to believe they are the last to know what is taking place in the industry that is affording them a living in the country that is making it possible.

RPM has become an important and reliable source of information to the industry. The many basic questions that RPM is confronted with by people in the industry (who should be the first to know,) distresses me. Many of the answers to these questions can be found in RPM every week. No matter how busy a record man is, he owes it to the business he is running to be informed about every aspect of the industry in the country where he operates. For the first time in history, Canada is being informed. Often because they disagree with an editorial stand of RPM, they will not take advantage of the many informative and informing facets that a trade publication offers.

No man is an island, but record people seem to be hacking at the causeway everyday. Possibly this is a business where you can assume an ostrich position, but even then you can't count the dollars that aren't passing you by.

You might ask yourself what the world thinks of us, and think carefully about the dollars you are missing. You can always say you are making as much as you possibly can and your share isn't anymore than that, but could we be wide open for a new bright operator to step in and take over. Why not, it hasn't happened yet. In this business it can happen anytime. You might be assured of being part of it by keeping well informed.

Just read a Canadian music trade weekly --- of your choice.



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BY

MARY SAXTON

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UK'S CORDELL ON US PROMO TOUR
 NYC: Denny Cordell, prexy of Straight Ahead Productions Ltd, of London was recently in the U.S. to coordinate promotion and merchandising efforts on major new disc projects for Procol Harum and The Move, who release on the A&M label in the U.S. The UK firm is represented internationally for publishing and producing by TRO Essex International Ltd.

To beef up interest in The Move, their recently released A&M single of "Something" is being followed-up by a strong promotion campaign aimed at both top 40 and FM hard-rock outlets. The group is expected to tour the U.S. the latter part of Sept.

Procol Harum will also receive widespread promotion for their album release of "Shining On Brightly", which will be released two weeks prior to their arrival in the U.S. for a ten week tour. Title of the album was chosen to reflect Procol's current mood and to spike rumours of the group's break-up.

While in the U.S. Cordell was skedded to go into Hollywood's Sunset Sound Studios to produce a new single and album by Joe Cocker, a new British find. Cordell is expected to cut a new Procol Harum album in California during October while the group is on tour there.

Cordell is also skedded for meetings with A&M execs to plan releases for a number of the artists associated with his own Regal Zonophone label. Of the eleven singles released by Regal since its formation one year ago, seven have hit the British top 30.

Cordell's latest smash acquisition for his Regal Zonophone label is Johnny Nash's "Hold Me Tight", a rock steady offering that was recorded in Jamaica. This disc is currently in the top ten in England and the new dance step is becoming popular throughout the Isles. Early indications show this to be the biggest single to date for Nash.

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 **VISIONS OF VANESSA**
Witness Inc-Apex-77087-J
- 4 3 **BE A WOMAN**
Stampede-MGM-13970-M
- 5 5 **GIRL FROM THE NORTH COUNTRY**
Tom Northcott-WB/7 Arts-7212-P
- 6 7 **DIDN'T KNOW THE TIME**
Staccatos-Capitol-2260-F
- 7 9 **POSTER MAN**
Carnival Connection-Capitol-2244-F
- 8 8 **THE WEIGHT**
The Band-Capitol-2269-F
- 9 10 **DON'T ASK WHY**
Andre Gagnon-Columbia-C4-2831-H
- 10 --- **RIDE WITH ME**
Mars Bonfire-UNI-55081-J



CHART LISTINGS - Alphabetically

All Along The Watchtower	27
A Little Less Conversation	62
A Message From Maria	96
Baby Come Back	16
Bang-Shang-A-Long	22
Be A Woman	66
Biplane Evermore	50
Break Your Promise	54
Chained	56
Cinnamon	95
Court Of Love	77
Destination Anywhere	94
Didn't Know The Time	73
Don't Ask Why	85
Don't Change Your Love	71
Do The Choo Choo	65
Down On Me	41
Down Here On The Ground	83
Elenore	46
Fire	2
Fire	99
Fool For You	53
Fool On The Hill	10
For The Love Of Ivy	55
1432 Franklin Pike Circle Hero	89
Girl From The North Country	68
Girl Watcher	12
Greenburg, Glickstein, Charles, David Smith & Jones	82
Harper Valley PTA	5
Heartache	88
Hey Jude	1
Hey Western Union Man	48
Help Yourself	34
Hip City Part II	31
Hold Me Tight	33
Hole In My Pocket	76
The House That Jack Built	29
Hush	3
I Ain't Got To Love Nobody Else	78
Ice In The Sun	42
I Found A True Love	49
I Just Can't Get Over You	87
I Met Her In Church	39
I'm In A Different World	70
In-A-Gadda-Da-Vida	43
Indian Reservation	18
I've Gotta Get A Message To You	4
I've Got Dreams To Remember	61
Keep On Lovin Me Honey	86
Lalena	52
Little Green Apples	11
Love City (Postcards To Duluth)	92
Love Heals	59
Magic Bus	17
Midnight Confessions	6
The Most Beautiful Thing In My Life	90
My Special Angel	7
The Mule	79
Naturally Stoned	38
Oh Lord, Why Lord	97
1,2,3 Red Light	15
On The Road Again	8
Over You	13
Per-son-al-ly	44
Piece Of My Heart	20
Poster Man	80
Poor Baby	24
Puffin On Down The Track	58
Quick Joey Small (Run Joey Run)	81
Ride With Me	100
San Francisco Girls	63
Say It Loud-I'm Black And I'm Proud (Part 1)	60
Shape Of Things To Come	37
Shoot Em Up Baby	45
Slip Away	14
Sour Milk Sea	47
Soul Drippin	98
The Snake	40
Street Fighting Man	32
The Sun Ain't Gonna Shine Anymore	67
Surprise Surprise (I Need You)	75
Sunday Sun	84
Suzie Q (Part 2)	25
Sweet Blindness	36
Sweet Young Thing Like You	57
There Was A Time	91
Tomboy	74
To Wait For Love	30
This Wheel's On Fire	23
Those Were The Days	21
Time Has Come Today	9
Up Hard	69
Visions Of Vanessa	64
The Weight	35
White Room	51
Who Is Gonna Love Me	19
You Keep Me Hangin On	26
You Got The Love	72
You're All I Need To Get By	28

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THE RPM 100

CANADA'S ONLY OFFICIAL 100 SINGLE SURVEY
Compiled from record companies, record stores and radio station reports

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

- | | | | | | |
|------------|---------------------------------|-------------|--------------------------------------|--------------|---------------------------------------|
| 1 1 2 | HEY JUDE ● | 34 36 37 | HELP YOURSELF | 68 73 83 | GIRL FROM THE NORTH COUNTRY |
| | Beatles-Apple-2276-F | | Tom Jones-Parrot-40029-K | | Tom Northcott-WB/New Syndrome-7221-P |
| ● 2 8 21 | FIRE | 35 39 40 | THE WEIGHT | ● 69 99 --- | UP HAD |
| | Arthur Brown-Polydor-541012-Q | | Jackie DeShannon-Imperial-66313-K | | Willie Mitchell-Hi-2151-K |
| 3 2 3 | HUSH | | The Band-Capitol-2269-F | ● 70 --- --- | I'M IN A DIFFERENT WORLD |
| | Deep Purple-Polydor-541008-Q | ● 36 54 67 | SWEET BLINDNESS | | Four Tops-Motown-1132-L |
| 4 4 5 | I'VE GOTTA GET | | Fifth Dimension-Soul City-768-K | 71 78 82 | DON'T CHANGE YOUR LOVE |
| | A MESSAGE TO YOU | 37 43 55 | SHAPE OF THINGS TO COME | | Five Stairsteps & Cubie-Curtom-1931-M |
| | Bee Gees-Atco-6603-M | | Max Frost & The Troopers-Tower-419-F | 72 77 78 | YOU GOT THE LOVE |
| 5 5 1 | HARPER VALLEY PTA | 38 41 46 | NATURALLY STONED | | Prof Morrison's Lollipop |
| | Jeannie C Riley-Reo-9016-M | | Avant Garde-Columbia-44590-H | | White Whale-275-M |
| ● 6 10 15 | MIDNIGHT CONFESSIONS | 39 42 54 | I MET HER IN CHURCH | 73 80 86 | DIDN'T KNOW THE TIME |
| | Grass Roots-RCA-4144-N | | Box Tops-Motown-12017-M | | Staccatos-Capitol-2260-F |
| ● 7 12 24 | MY SPECIAL ANGEL | 40 38 49 | THE SNAKE | 74 74 74 | TOMBOY |
| | Vogues-Reprise-766-P | | Al Wilson-London-767-K | | Ronnie Dove-Diamond-249-J |
| 8 11 18 | ON THE ROAD AGAIN | ● 41 52 53 | DOWN ON ME | ● 75 100 | SURPRISE SURPRISE (I Need You) |
| | Canned Heat-Liberty-56038-K | | Big Brother & The Holding Co. | | The Troggs-Fontana-1630-K |
| ● 9 16 35 | TIME HAS COME TODAY | | Mainstream-622-G | 76 79 80 | SOLE IN MY POCKET |
| | Chambers Bros-Columbia-44414-N | 42 48 63 | ICE IN THE SUN | | Barry Goldberg-Buddah-59-M |
| 10 7 7 | FOOL ON THE HILL | | Status Quo-Pye-17581-L | ● 77 --- --- | COURT OF LOVE |
| | Sergio Mendes & Brasil '66- | 43 44 44 | IN-A-GADDA-DA-VIDA | | Uniflacs-Kapp-935-J |
| | A&M-961-M | | Iron Butterfly-Atco-6606-M | 78 85 94 | I AIN'T GOT TO |
| ● 11 24 32 | LITTLE GREEN APPLES | ● 44 56 58 | PER-SO-NAL-LY | | LOVE NOBODY ELSE |
| | O.C. Smith-Columbia-44616-H | | Bobby Paris-Polydor-541013-Q | | Masqueraders-Bell-733-M |
| 12 21 30 | GIRL WATCHER | 45 49 49 | SHOOT EM UP BABY | 79 86 87 | THE MULE |
| | O'Kaysions-Spartan-1676-O | | Andy Kim-Steed-710-M | | The James Boys-Phil LA of Soul-316-K |
| ● 13 33 45 | OVER YOU | ● 46 58 69 | ELENORE | 80 90 98 | POSTER MAN |
| | Union Gap-Columbia-44644-H | | Turtles-White Whale-276-M | | Carnival Connection-Capitol-2244-F |
| 14 14 17 | SLIP AWAY | ● 47 59 68 | SOUR MILK SEA | ● 81 --- --- | QUICK JOEY SMALL (Run Joey Run) |
| | Clarence Carter-Atlantic-2508-M | | Jackie Lomax-Apple-1802-F | | Kessel-Katz Singing Orchestra Circus |
| 15 3 4 | 1,2,3 RED LIGHT | 48 50 52 | HEY WESTERN UNION MAN | | Buddah-64-M |
| | 1910 Fruit Gum Co-Buddah-54-M | | Jerry Butler-Mercury-72850-K | 82 91 92 | GREENBURG, GLICKSTEIN, |
| 16 9 9 | BABY COME BACK | ● 49 61 72 | I FOUND A TRUE LOVE | | CHARLES, DAVID SMITH & JONES |
| | The Equals-RCA-9583-N | | Wilson Pickett-Atlantic-2558-M | | Cryan Shames-Columbia-44638-H |
| 17 6 6 | MAGIC BUS | 50 51 51 | BIPLANE EVERMORE | 83 84 85 | DOWN HERE ON THE GROUND |
| | The Who-Decca-32362-J | | Irish Rovers-Decca-32371-J | | Lou Rawls-Capitol-2252-F |
| 18 19 28 | INDIAN RESERVATION | ● 51 71 --- | WHITE ROOM | 84 97 --- | SUNDAY SUN |
| | Don Fardon-GNP-Cresendo-405-J | | Cream-Polydor-541016-Q | | Neil Diamond-UNI-55084-J |
| ● 19 25 27 | WHO IS GONNA LOVE ME | ● 52 69 100 | LALENA | 85 93 99 | DON'T ASK WHY |
| | Dionne Warwick-Scepter-12226-J | | Donovan-Epic-10393-H | | Andre Gagnon-Columbia-C4-2831-H |
| ● 20 31 36 | PIECE OF MY HEART | ● 53 66 75 | FOOL FOR YOU | 86 --- --- | KEEP ON LOVIN' ME HONEY |
| | Big Brother & The Holding Co. | | Impressions-Curtom-1932-M | | Marvin Gaye & Tammy Terrell |
| | Columbia-44626-H | 54 63 64 | BREAK YOUR PROMISE | | Tamla-54173-L |
| ● 21 45 65 | THOSE WERE THE DAYS | | Delfonics-Bell-152-M | 87 87 90 | I JUST CAN'T GET OVER YOU |
| | Mary Hopkin-Apple-1801-F | 55 55 59 | FOR THE LOVE OF IVY | | Peter Kastner-Colgems-1029 |
| ● 22 37 48 | BANG-SHANG-A-LANG | | Mamas & Papas-RCA-4150-N | 88 89 91 | HEARTACHE |
| | The Archies-Calendar-1006-N | ● 56 70 88 | CHAINED | | Roy Orbison-MGM-13991-M |
| 23 13 13 | THIS WHEEL'S ON FIRE | ● 57 82 93 | SWEET YOUNG THING LIKE YOU | 89 --- --- | 1432 FRANKLIN PIKE CIRCLE HERO |
| | Julie Driscoll-Polydor-598006-Q | | Roy Charles-Spartan-1690-O | | Bobby Russell-Elf-90020-M |
| 24 32 43 | POOR BABY | ● 58 88 --- | PUFFIN ON DOWN THE TRACK | 90 94 97 | THE MOST BEAUTIFUL |
| | Cowbirds-MGM-13981-M | | Hugh Masakela-UNI-55085-J | | THING IN MY LIFE |
| ● 25 53 95 | SUZIE Q (Part 2) | 59 62 62 | LOVE HEALS | | Herman's Hermits-MGM-13994-M |
| | Creedance Clearwater Revival- | | Colours-Dot-17132-M | 91 --- --- | THERE WAS A TIME |
| | Fantasy-2701-X | 60 67 71 | SAY IT LOUD-I'M BLACK | | Gene Chandler-Brunswick-55383-J |
| 26 15 8 | YOU KEEP ME HANGIN ON | | AND I'M PROUD (Part 1) | 92 95 96 | LOVE CITY (Postcards To Duluth) |
| | Vanilla Fudge-Atco-6590-M | | James Brown-King-12715-L | | Peter, Paul & Mary-WB/7 Arts-7232-P |
| ● 27 47 56 | ALL ALONG THE WATCHTOWER | ● 61 72 89 | I'VE GOT DREAMS TO REMEMBER | 93 --- --- | RIDE MY SEESAW |
| | Jimmy Hendrix-WB/7 Arts-0676-P | | Otis Redding-Atco-6612-M | | Moody Blues-Deram-85033-M |
| 28 17 10 | YOU'RE ALL I NEED TO GET BY | ★ 62 96 --- | A LITTLE LESS CONVERSATION | 94 --- --- | DESTINATION: ANYWHERE |
| | Marvin Gaye & Tammy Terrell- | | Elvis Presley-RCA-9610-N | | Martellottes-Tamla-54171-L |
| | Tamla-54169-L | 63 64 73 | SAN FRANCISCO GIRLS | 95 --- --- | CINNAMON |
| 29 20 11 | THE HOUSE THAT JACK BUILT ● | | Fever Tree-UNI-55060-J | | Derek Bang-558-C |
| | Aretha Franklin-Atlantic-2546-M | 64 68 70 | VISIONS OF VANESSA | 96 --- --- | A MESSAGE FROM MARIA |
| 30 18 19 | TO WAIT FOR LOVE | | Witness Inc-Apex-77087-J | | Joe Simon-Sound Stage-72617-K |
| | Herb Alpert-A&M-964-M | ● 65 92 --- | DO THE CHOO CHOO | 97 --- --- | OH LORD, WHY LORD |
| 31 29 34 | HIP CITY PART II | | Archie Bell & The Drells- | | Los Pops Tops-Calla-154-C |
| | Jr. Walker & The All Stars- | 66 65 66 | BE A WOMAN | 98 98 --- | SOUL DRIPPIN |
| | Soul-35048-L | | Stampeders-MGM-13970-M | | The Mauds-Mercury-72832-K |
| 32 34 38 | STREET FIGHTING MAN | ● 67 81 81 | THE SUN AIN'T | 99 --- --- | FIRE |
| | Rolling Stones-London-909-K | | GONNA SHINE ANYMORE | | 5X5-Paula-302-L |
| 33 40 47 | HOLD ME TIGHT | | Fuzzy Bunnies-Decca-32364-J | 100 --- --- | RIDE WITH ME |
| | Johnny Nash-RCA-207-N | | | | Mars Bonfire-UNI-55081-J |

ELVIRA CAPREESE

A DISC JOCKEY told me recently that 2½ weeks after he BOUGHT a certain hit single IN A STORE to play it on the AIR...a copy came into the station from the record company. The record company WAS A MAJOR. THAT'S PROMOTION with a very small "P". TWO AND A HALF WEEKS LATE. I wonder how many hours (after it came out)...it took to get it to the "great sound in the sky" station?///From what Solomon Tarr wrote in last weeks RPM about the Montreal scene, I am guessing he has a vested interest in either the Carnival Connection or he thinks they are the greatest thing on wheels...or am I allowed to criticize RPM and its writers??? (Ed: You are no less privileged than the rest of us.... and entitled to your opinions...regardless!) ///CAN I ALSO SAY ... that I am opposed to the "New Release" section of RPM that lists countless releases from record companies that NO ONE really cares about. Why does RPM ADD to the mountain of excess paper that record companies ship out to radio stations and stores. I am sure the trade is MORE interested in more NEWS and OPINIONS and fewer USELESS listings of records by UNKNOWN artists!!WHO CARES? (Ed: We will test the reaction of the record companies over the next week. You may be right Ellie. RPM is also

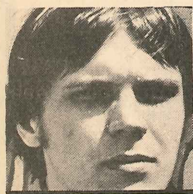
in favour of MORE NEWS.)/// EXCLUSIVE TO ELLIE....you may think you have heard the last of Britain's pirate stations, but I have heard from the horses mouth that regardless of all the legislation to kill pirate radio in Britain, there will be another serge of activity....this time headed by the RIGHT people. Britain wants pirate or private radio and they might just GET IT!!!! If it happens.... you read it here first. (Ed: And if it doesn't happen???)///I have seen the cover of the Rolling Stones' LP with the picture of the toilet. It must have been an American or a British toilet because we don't have MEN'S ROOMS like that in Canada. (Ed: How would you know???)///The talk around Toronto is that "Legislated Radio" is "IN". The people that SHOULD know aren't saying "for sure" but if they know, they JUST AREN'T at liberty to say. Elephant Ellie will never forget who it was that stuck HIS neck out to promote this movement over the opposition of many WHO SHOULD HAVE KNOWN BETTER. (Ed: Who was that?)///A teen TV format is being looked into by lawyers to find out if the idea was ORIGINAL or might have been lifted from a submitted brief. The courts might just see if there is a case and OTTAWA might be interested. All I'm saying is that there might be a case.///Stan

Klees' column on promo men had NO TEETH. Why didn't Stan "Chicken" Klees....call a spade a spade. (Ed: RPM has an editor....you know!)/// Gord Edwards of Capitol is putting out a sheet...picking up where Paul White left off. NOW THERE ARE THREE!!!///RPM's "Advance Listing" Sheet goes out to more U.S. record men than it does to Canadian record men!!!! They're VERY aggressive./// TRIBUTE TO BOB McADOREY One of the finest on-air personalities in the business....has gotten the short end of the stick (in my opinion). Like the real trooper he is...he has come out of it smelling like a rose. Bob McAdorey is a truly great disc-jockey. When he disagreed with a certain type of programming, he put his career on the block by making a positive move. MANY others agreed with him. Now he is launching a new career in country programming. Wherever he goes, he will do a great job of broadcasting. We can thank Mac for showing us that the trade is two-faced. They swing with you when you're a winner....but when the chips are down....you find out who your friends WEREN'T!!!! In my own hapless way, I have tried to say that I (and I'm sure I speak for RPM) wish Bob McAdorey continuing success. You are probably in the NICER end of the music business NOW Bob. Keep up the good work.///

NEW YORK CITY

RICHARD ROBINSON

New York City -- (PWS) -- What does a rock group do when it wants to appear before fifteen thousand people and get plenty of publicity at the same time? One answer is to give a free concert. Traffic, Spooky Tooth, The Sunshine Company, The Wind In The Willows, Bunky And Jake, Elizabeth, The Smubbs, and



POP
wire

Rhinoceros did just that last week in New York. They gave a free concert in Central Park....at least it started out as a free concert, but it ended up with almost twenty thousand fans showing up for five and a half hours of hard rock -- the biggest thing ever held in New York.

Starting at four in the afternoon, the concert ran until ten at night with everyone donating their services free including the artists, lighting crew, promoter, stage manager, and radio station sponsor. Among the many acts, Traffic, Spooky Tooth, and Rhinoceros were highlights. Rhinoceros, a new group in New York led by ex-Mothers Of Invention drummer Billy Monday, made their mark at the show. Playing very solid white soul, the seven man group - guitars, bass, drums, organ, electric piano, vocalist

- drew a standing ovation from the crowd and a long encore. They have signed with Elektra Records and should be the first group since the Rascals/Spoonful to put New York on the musical map.

Jerry Lee Lewis, who has found a hit record home on the country and western charts after helping rock and roll begin, has just negotiated the signing of his sister, Linda Gail Lewis, to his record label, Linda Gail will be recording an album and single immediately and will be a feature artist at all of Jerry's live shows.

Speaking of performers getting their family into the act, Chuck Berry's seventeen year old daughter is dueting with him on a few of his latest recordings.

Super teeny group Tommy James and The Shondells are off to conquer England with their brand of insipid rock on October 4th. Although I can't say that Tommy's music does anything but nauseate me, I have to give him a little credit since he's one of the few artists around to have had eleven consecutive chart records in the U.S. Problem is that they all sounded the same.

"Arlo" will be the title of Arlo Guthrie's new album. The LP should be in your record stores by the end of the month....Songwriter/singer Tim Hardin, who wrote "If I Were A Carpenter", has switched labels from Verve to Columbia here and is preparing a new album. Tim will be making his first club appearance in New York in over a year this week....

other artists working on new albums include Blood Sweat and Tears, Sam and Dave, and The McCoys.... Ex-Electric Flag drummer Buddy Miles, who used to back beat for Wilson Pickett, has formed his own nine piece group, The Buddy Miles Express, and will debut them at The Whiskey Au Go Go in Hollywood..... Mama Cass considering a song John Sebastian wrote for her, "The Room Nobody Lives In", as her next singleFreaky artist Robert Crumb, who drew the Big Brother "Cheap Thrills" album cover, has written his first bookLou Rawls is a very busy man these days: he just signed up for five major TV shows; Mayor Sam Yorty of Los Angeles just declared 'Lou Rawls' Day; and Lou and his wife are awaiting the birth of their second child any day now.....Country Joe And The Fish, Procol Harum, Ten Years After all on one show at The Fillmore next week....Joan Baez flying to Nashville in October to record an album of country music -- took her long enough to follow in the foot steps of Ian And Sylvia and Buffy Saint Marie whose 'Nashville' albums are already in the record stores...New Donovan album being released here to coincide with his tour of the U.S. and Canada this fall. Cuts will include his recent U.S. hits "Hurdy Gurdy Man" and "Jennifer Juniper"....Blues singer/guitarist Buddy Guy chosen by network television here to do a special on the blues...."Hey Jude"/"Revolution" certified as gold record this week making it the sixteenth Beatle effort to receive the award.

MUSIC

It was encouraging to hear that Adam Mitchell and Chuck Beal are making an attempt to keep the Paupers alive. Their album "Ellis Island", on Verve/Forecast, could be a very strong item.///Another group doing the re-name bit is the Lords Of London. No official title yet. They could be named the Time Being or might even have the handle of Nucleus.///We've often mentioned a St. Catharines group known as the Looking Glass and how well they were scoring with their Upper Canada appearances. Much of their success is due the guidance they are receiving from Variety Artists Productions and a good deal from the personal attention being given them by Ron Metcalfe. The following dates will give you an idea of their widespread popularity. Ottawa's Canterbury Community Centre (Sept 28); The Barn, in Aylmer, Quebec (Sept 29); Toronto's Scarlett Heights High School (4); The Embassy in Barrie (5); Lakeport Secondary School, in St. Catharines (11); and Brampton's Inferno Club (12). They are also skedded for appearances on the CBC-TV's "Where It's At" and CTV's "It's Happening".///Toronto's Nu Talent Promotions have a large sized effort going for them in aid of the United Appeal. Dubbed the Classical Gas Dance, the show will be emceed by Joey Cee, librarian of CKFH and will take place at the Downsview Arena from Noon Saturday Oct 5th until 1 AM and again on Oct 6th from 1 PM to midnite. There'll be 45 bands taking part in this marathon benefit and include The Whale, Summer Festival, Dirty Flavour, Valhalla, T-Pott, Lunars, Pound of Sound, Lemon Cream, Touch of Brass, Illusion, Corporation, John Davis Revue and others.///As mentioned last week, one of the big groups from western Canada is Happy Feeling. Don Lloyd, of CKXL sends news that the first day out, their record "Happy Feeling" (Barry 3499), sold over 1000 copies. Their record is now No. 16 on the CKXL chart. The group is hoping to set up a tour that will take them into Eastern Canada. They are being handled by Plus Four Holdings Ltd., out of Calgary.///Frank Weiner's Winnipeg agency, The Hungry I, now handles many of the top acts from Western Canada. These include Willie & The Walkers, Great Flood,

RADIO PERSONALITY PICKS

JOHN BRITTON-CJMS Montreal

Only One Woman-Marbles-Polydor
Suzie Q-Creedance Clearwater Revival-Fantasy
Poster Man-Carnival Connection-Capitol
Skip-A-Long Sam-Sugar Shoppe-Capitol

RON WADDELL-CKDM Dauphin

You Gotta Have A Thing Of Your Own-Sonny & Cher-Atco
A Little Less Conversation-Elvis Presley-RCA Victor
Ride With Me Baby-Mars Bonfire-UNI

GREG STEWART-CKNW Wingham

Beyond The Clouds-Poppy Family-London
Lady Stayed With Me-Rick Nelson-Decca
Be My Woman-Stampede-MGM

DENIS MENARD-CKBC Bathurst

Chitty Chitty Bang Bang-Chipmunks-Sunset
The Curtain Falls-Vicky-London
Shoot 'Em Up Baby-Andy Kim-Steed

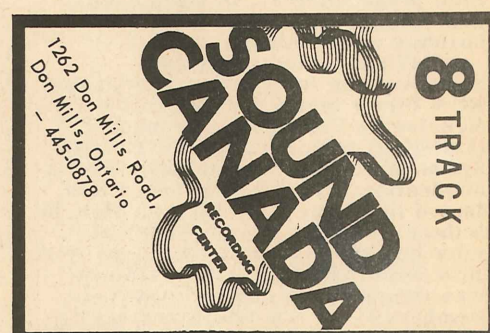
Checker Lads, Sugar and Spice, Mongrels, and many others. The agency now has branches and affiliates in Grand Forks, North Dakota, Los Angeles, Saskatoon, Edmonton, and Regina.///There are several exceptional young newspaper correspondents across this country supplying excellent coverage to the group scene. One of these people is Jutta Ney, who lays down a most informative show-biz column for her Stoney Creek, Ont. readers. Any groups or artists interested in this coverage should send bios, pics and other pertinent info to Miss Jutta Ney, 192 Margaret Avenue, Stoney Creek, Ont.///Bernie Welch, from Hamilton, informs us that Gord Bartlett, a young singer from the Steel Town, has just returned from Nashville. While in the Music City he was asked by country singer Bob Luman, to perform at The Embers, which is on the famous Printers Alley strip. He was apparently very well received and has been invited to return. An added thrill for Bartlett was when Bobby Goldsboro, who was in the audience, congratulated him on his performance. Bartlett has recently changed his name to Shane Bennett.///Remember Jon Finley of the Jon and Lee Group? Jon, who has been working closely

with the Elektra Record people, is now a member of Rhinoceros with Mike Fonfara, former organist with Jon's group. The rest of the group is made up of musicians from Mothers of Invention and Iron Butterfly. Apparently they have signed a long term contract with Elektra and should have an album on the market soon.///The Mandala are alive and well. Their publicist Teri Brown writes from Los Angeles that there's a big show brewing for the Rose Bowl on the 15th. Included on the bill are Joan Baez, Everly Bros, Buffy Sainte-Marie, Mothers of Invention, Byrds, Country Joe, Wilson Pickett and Big Brother. She forgot to mention if the Mandala were on the show. What is happening for this Atlantic recording group is a Coca Cola session and another album.///Brian Chater, of Summerlea Music, Montreal, notes that the Billy Van Polydor album is now scheduled for release in the U.S. Europe, South Africa, and in Australia. Both Brian and his partner, Bob Hahn, will be attending the Midem 3 Conference in January.///Murray McLauchlan will be back at the Riverboat, in Toronto's Village from Oct 1 to the 6th, followed by David Rea, from Oct 8 to the 13th. These are two Canadians to keep an eye on.



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MICHAL VINCENT ... HAS A DEBUT.

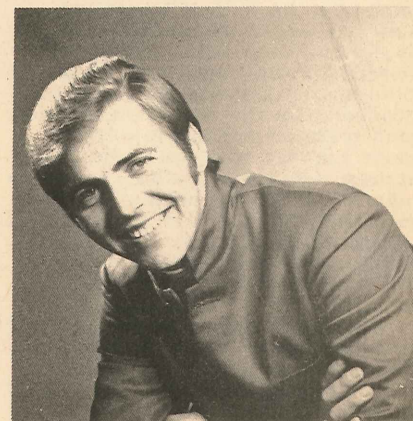
DEBUT, IS DEFINED IN WEBSTER'S DICTIONARY

"FIRST APPEARANCE BEFORE THE PUBLIC". FOR

MICHAL VINCENT IT SHOULD SAY
"FIRST APPEARANCE BEFORE
THE PUBLIC ON TELEVISION
PRODUCED IN TORONTO. WHEN
HE MAKES HIS APPEARANCE ON
CTV'S - RIVER INN - OCTOBER
9TH AT 10:30 PM AS SPECIAL
GUEST STAR."

FOR MICHAL VINCENT

HAS APPEARED ON OVER 50 T.V.
SHOWS PRODUCED IN HIS HOME-
TOWN OF VANCOUVER.



RCA PRESENTS Ozawa

CONDUCTING THE TORONTO SYMPHONY

Messiaen / Takemitsu

Toronto: While many pro-Canadian pop writers and critics are bemoaning the unfairness of the Canadian market toward domestically produced product, one might take a look at the efforts of RCA Victor (Canada) in keeping with "The beat goes on.....".

An average Canadian produced pop single, with everyone being paid, would cost approximately \$1100.00. This represents about 10 hours, involving studio time, overdubbing, mixing and mastering. An album could cost upwards of \$4000. This is a four man group without the frills. RCA Victor is one of the leaders in this type of production. Recouping a profit is obviously not their prime interest. Of much more importance would seem to be the building of an industry.

Taking the foregoing into consideration let's take a look at the RCA Victor album release of "Oliver Messiaen's Turangalila Symphonie" (LSC-7051) performed by the Toronto Symphony Orchestra with Seiji Ozawa conducting. For this session, which lasted three days, RCA Victor flew in a three man RCA Victor technical crew headed up by Peter Delheim from New York. The Hall's Green Room was turned into a control room and members of the Toronto Symphony Orchestra assembled on the stage of the main hall and everything was in readiness. Receiving the "ready" signal from conductor Ozawa, Delheim, in the control room with France's senior composer-pedagogue Olivier Messiaen observing the proceedings closely, announces over the loud speaker "Stand by please, ladies and gentlemen. 7163, take one". The next three days produced eighty minutes comprising the 10 movement Messiaen Symphonie. As well, "November Steps" by one of Japan's leading composers, Toru Takemitsu, was recorded for the fourth side of the two record set. Takemitsu was also in attendance for the recording session which featured Japanese soloists Kinshi Tsuruta with the biwa, and Katsuya Yokoyama performing on the Shakuhachi. The recording of these two instruments created somewhat of a problem. Although popular in Japan, the biwa and Shakuhachi have never been recorded with a symphony Orchestra.

Packaging and marketing was next. The album cover was designed by Robert Indiana and the album distributed throughout the world by RCA Victor. The big surprise in sales has come from Japan where over 20,000 copies of the album have been sold.

One might ask why this fantastic expense to put out an album of works by French and Japanese composers, and performed by the Toronto Symphony Orchestra. There are apparently several reasons. RCA Victor was looking for a package that would sell. The Toronto Symphony Orchestra received a substantial grant from the Centennial Commission, and as Seiji Ozawa was under contract with RCA Victor and had expressed an interest in Olivier Messiaen's "Turangalila Symphonie", the label was interested. Besides there was no recording available in the U.S. The inclusion of Toru Takemitsu's "November Steps", with featured Japanese soloists, was an obvious and ingenious marketing move.

The Toronto Symphony Orchestra will inaugurate the 1969 International Arts Festival of Osaka, Japan April 14. This is the second overseas tour in its 47 year history and is being made possible by a Canadian government grant. In addition to the Festival's opening, the orchestra will play on additional concerts in Osaka, three in Tokyo and one in Kyoto. Other appearances are also being set up for the two week stay in Japan.

The Toronto Symphony Orchestra, still, contrary to reports, with Ozawa at its helm, is readying their 1968-69 season. The season opens Oct. 15 and will include three subscription series. These will include a shortened A series of 12 concert pairs, an expanded B series of eight pairs, and a new gala series C of three pairs. As well there will be five Saturday evening student concerts, four children's matinee concerts and a series of six "Jazz-at-the-Symphony" concerts. The latter will feature the Ramsey Lewis Trio, Henry Cuesta Quintet, Cannonball Adderley, and Duke Ellington.

The Toronto Symphony is also scheduled to perform in Boston and Burlington, Vermont, during December of this year. They will make a second tour of U.S. cities on their return from Osaka. Cities to be visited include New York, Newark, New Jersey, Roslyn, Long Island, Philadelphia, and Hartford, Conn.

The U.S. tour is expected to create much interest in their Messiaen/Takemitsu album. RCA Victor is now planning an album release of a piano work by Toru Takemitsu plus his Coral Island and November Steps No. 2.

Following is a review of the Messiaen work by Mr. Jim Schultz, of Oshawa, Ontario.

Turangulila Symphony O. Messiaen

Although being born early in the century it wasn't until after the second world war that his music really started to "hit" the music listener's ears. Like Schonberg, Messiaen decided to use the twelve tone series which they felt would express their compositions even more. Through the use of the series, a new music vocabulary seemed to be forming which gave interest and prestige to a body of work. He keeps the series throughout the work, however, rearranges it quite often which seems to tell us his emotions to its fullest extent.

The symphony takes very close listening to even begin to understand the basic idea that Messiaen is trying to express. Even the ten movements shows the change in symphony form from the time of Haydn and Beethoven which stuck to a four movement symphony. The earlier composers used the first movement to produce the thought and in the 2nd & 3rd furthered and deepened the mood.

Finally the fourth was used to sum up the whole symphony. Likewise, Messiaen has used four themes but has stretched the four into ten movements which developed the entire mood of passion.

After very close listening of the total symphony one begins to understand it more and more and then can relax to listen to the combinations of the families of the orchestra.

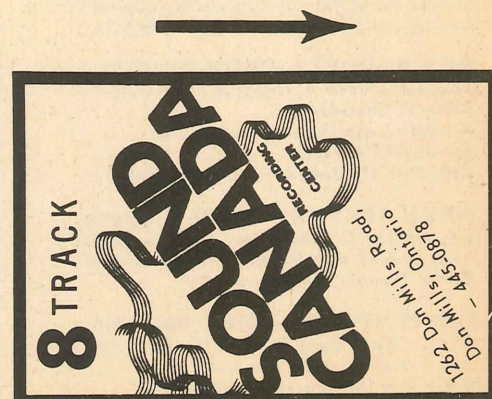
The Symphony has enabled the Toronto Symphony Orchestra to show its greatest talent by performing such a modern work of art. The great use of percussion instruments is most fascinating and enlightening to see the extent they can be used and not destroy the work which tries to express the themes.

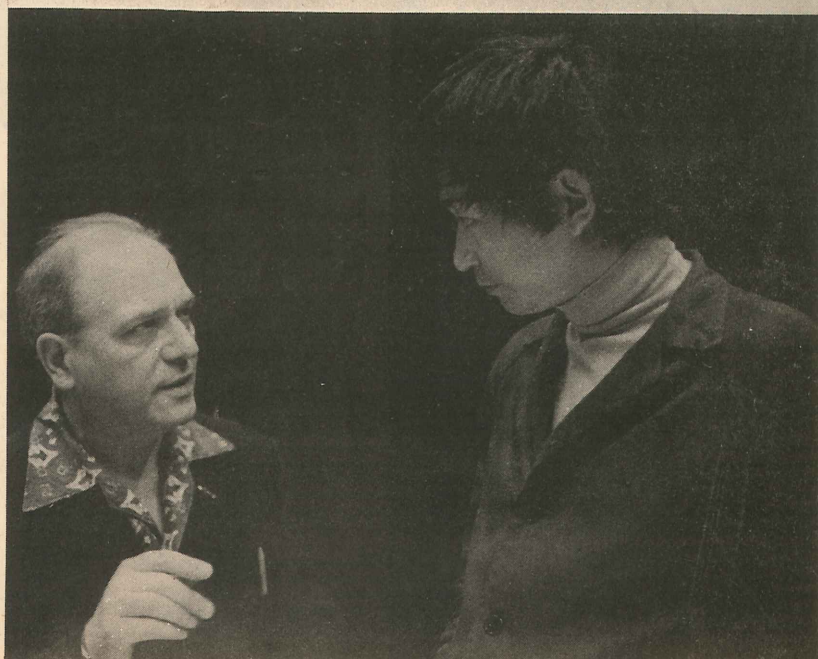
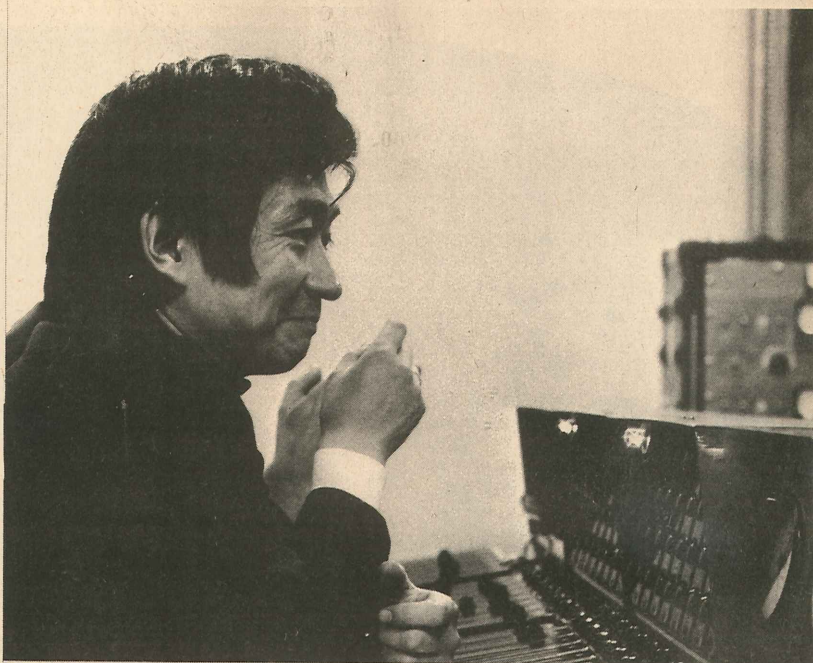
As well as being a serious work it can also be a good guide to the orchestra which produces most instruments to their fullest and can easily be depicted.

The first hearing seems very wierd and even the second; however, once one gets familiar with the arrangements etc., it gradually becomes easier to listen to and enjoy as well as understand.

- Jim Schultz

(Upper left) Toronto Symphony Orchestra set for taping with Seiji Ozawa conducting. (Lower left) Japan's Kinshi Tsuruta with the traditional Japanese instrument, the biwa. (Upper right) Seiji Ozawa with Tsuruta and Katsuya Yokoyama, leading player of the shakuhachi, a bamboo flute. (Centre) Ozawa at the portable consul. (Lower right) Ozawa with France's senior composer-pedagogue Olivier Messiaen.





CTV'S MIKE STEELE

With the record industry currently undergoing a slight adjustment in terms - rock and roll is now "contemporary music" and country and western music, "progressive country sound". it was only natural that teen oriented television shows should also make moves to update their image. Thursday nights at 8 PM could become a very happy experience for CTV viewers across the nation. "It's Happening" is back with a new producer, a new back-up group, new sets and what looks like a brand spanking new image. The first show of the season drew these comments from

RPM's television critic Viola Dio: "It's Happening" is produced this year by Mike Steele; late of 'After Four'. The show has improved one hundred and fifty percent. The Carnival are exceptional and Robbie Lane looks, sings and moves as if he has finally become a pro. The Carnival back him up well and create a lot of excitement. The new dancers are dolls, and the whole production shows care and imagination. All that - is happening on CTV".

Viola mentions that the production shows care and imagination. This is

an area where most reviewers pass over lightly. Consequently the majority of viewers take the production for granted and judge the show only by its performers.

Producer Mike Steele has taken a great deal into consideration. His researching has brought him to the realization that teenagers and young adults have changed drastically over the past two years. The young television viewer is now extremely critical. This is a half hour show, and for that thirty minutes there has to be exciting





camera shots, eye catching sets, interesting guests, a better than wall to wall stereo sound, and a host that moves and grooves and keeps the whole show happening without a hitch. This is exactly what Steele is accomplishing. The sets for the band will remain the same, as will the ballad set. Much emphasis will be placed on sets for the guests, of which there will be two each week. Music for the show will be national favourites as listed on the RPM 100. Robbie Lane will perform three numbers per show. His new image is obviously setting him up to appeal more to the late teens and early twenties. His material will be easy listening chart items.

The Carnival, who have already become popular through their past appearances on "It's Happening" and

"After Four" as well as their Columbia record releases, are an exceptionally talented vocal and instrumental group. Much emphasis will be placed on vocals, ala the Association. They will do one complete number each show as well as intro and extro the show.

With the "It's Happening" dancers Steele is introducing a foursome of professional dancers. These are not just go-go girls. Leeyan Granger, Ann Steele, Janice Goodman, and Candy Turner are trained dancers. Two of whom have performed with the National Ballet. Choreography for these dancers will be handled by Roland, who has had much success with other CTV productions including the "Pig & Whistle". It should be noted that Steele and Roland auditioned over 300 girls before making the final selection.

"It's Happening" will remain basically a Toronto production. However, Roland will be touring with the "Pig & Whistle" and has been

authorized by producer Steele to hold auditions for professional talent in each of the cities included on the tour. Roland will be in Vancouver, October 16; Edmonton, Oct. 17; and Winnipeg Oct 22. Should any group or artist, who are regarded as professional, wish to take advantage of an audition for the "It's Happening" show, they are requested to contact the CTV station in mentioned cities and arrange for an appointment. The auditions will take place in the cities named.

With both networks failing badly in supplying young Canadians with an identity of their own, CTV producer/director Mike Steele, like some of his counterparts in the CBC, is trying desperately to keep the image of Canadian talent, alive and "today". His first two productions have been superb and with one or two changes and some refinement "It's Happening" could be one of the most exciting shows to come out of Canada.

Pitfalls Of Modern Radio Management

by Richard F. Adams

This is the Fifth 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.

It would be a most difficult task and likely foolish to attempt to say, that in modern, radio, management there exist problems which are common among all radio stations' Market Areas. A blanket statement cannot apply, no matter how much we in broadcasting would desire a simplification of the complexities for the industry's difficulties. However, 135 problems which obviously are common can be broken down into three, basic areas of thought, two of them dealing directly with personnel and the other; the very tangible, complicated area of equipment. First, let's look at the personnel angle as I'm sure we all agree that this, in radio, may be more than any other industry, is the most important of all the problems the station management must deal with.

In radio, it must be clear by now to the intelligent and smart manager, that the emphasis is on the "On Air" people. Nothing sells the station better than a competent, responsible, talented and presentable on air staff. These people are not easy to come by, which really poses a problem for management. There are several choices, one can either hire announcers who are "on the move"; people who have no experience and need training in every phase of the station's operation, or as a final tactic and the least honourable of all, management

can (and unfortunately does) rob other stations of their personnel with offers ranging from higher salaries, to contracts etc. The lure generally works and somebody always suffers from this sort of action. There is obviously then, a need for the broadcast school, not only to prepare managers for future years but also, the proper people, educated in the pros and cons of the industry's workings, can alleviate the difficulties of today's managers in this particular area.

Still with personnel, another serious amount of thought must be given to the sales and promotion staff, for they, next only to the "On Air" staff, must be given a great deal of consideration. These people are really the butter on the bread, if you like, and must be carefully chosen, which simply means that a great amount of wisdom and judgement is necessary on the part of management. The idea men are definitely necessary; salesmen are a dime a dozen...but not good ones. And it is only the best of sales people who survive in the area of radio sales. The sales and promotion men must first have the ability to exercise the human characteristic of communications between individuals and no matter what can and has been said, this ability must be superior in order to

surpass, previously set sales records, which results in success for station and salesmen.

Finally, the area of equipment, the purchase and maintainance of same, is one of the most troublesome, aggravating and often expensive sources of difficulty for the station's management. What happens when the station is built on a "rush job policy". Breakdown! And breakdowns cost money. Too many equipment failures cause a great deal of aggravation to the audience, and they soon tire of white sound and dead air after a very short time. The consequent action of the listener is to turn the dial to where the action is, where the music is and where one can actually hear a personality. It hurts to lose listeners and also the station pays dearly when the sponsors begin to cancel.

In conclusion then, the three basic problems shared by all radio stations go in two categories, three sections. "On Air" personnel, sales and promotion people and equipment, to find basis for these dilemmas is quite easy. It is not so simple to find the corrective measures necessary to insure success in all of these areas. It is this, the possible solutions, which we will offer next week when constructive suggestions are made to radio station management.

RADIO

J. Robert Wood, program co-ordinator at CHUM, advises that J. Michael Wilson, formerly with WKNR Detroit, has taken over the 3 to 7 PM time slot. Lineup at CHUM now reads: Jay Nelson, 5 to 9 AM; Larry Solway, 9 to 11 AM; Bob Laine, 11 AM to 3 PM; Wilson; Jack Armstrong, 7 to 11 PM; and Brian Skinner, 11 PM to 5 AM. Hal Weaver is the weekend personality. New promotion catching on is CHUM's presentation of the all-time 300 hits from yesterday. Listeners are invited to vote by sending a postcard listing their three all-time hits from yesterday. The top 300 will be played in order during the Thanksgiving weekend (12-13-14). Canadian talent receiving play at CHUM are: The Band, Staccatos, Grant Smith, Kensington Market, Mars Bonfire, Andy Kim, and Steppenwolf.

New personalities and changes

include: John Palmer, new at CKLY Lindsay; Dave Dunlop takes over the 9 PM to midnight classical show at CFOM-FM Ottawa; Eddie Luther has switched from the CFRB helicopter to the CHFI chopper.

Greg Stewart, who hosts teen shows on CKNX radio and TV in Wingham, would like to exchange charts with other stations. One reason is to give an assist to records that might never be exposed. Current happening is "Lady Stayed With Me" from Rick Nelson's new album. Greg is now into his 3rd TV season with his weekly

show which involves 22 local high schools.

The Fall dance season got off to a good start in Dauphin with CKDM's Ron Waddell, hosting. First show featured The Other Five, from Winnipeg; and The Bitter End; from Brandon. Show to follow is with The Expedition To Earth a Franklin recording unit from Winnipeg.

News from Montreal is that CFCF are apparently going to a middle of the road format with talk. It has also been reported that Dave Boxer has resigned.

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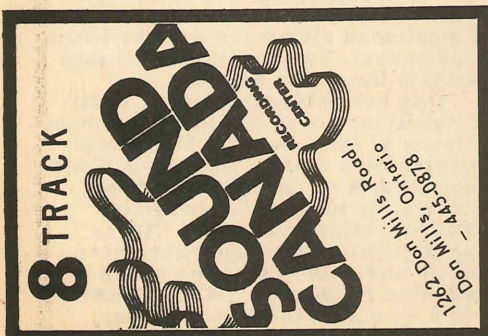
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THE EXPO CITY SCENE

The Influence boast one of the strongest, live rock acts seen in a long while. They have a well-planned routine. The Influence place heavy emphasis on comedy, the basic difference in this case is that the comedy is not only original, but truly hilarious. Physical movement and comedy are blended in with the music, resulting in a really delightful live act for any club or concert hall.

THIS WEEK SPECIAL REPORT

by Solomon Tarr

Bassist in the Influence, Jack Geisinger, is the leader of the group. Guitarist is Walter Rossi, and Frank Russo plays drums. Bob Parkin, who plays organ and piano, is also lead vocalist.

At their start, even though the Influence performed songs that no one ever heard before, they found a place to work — The Barrel, a strange little club in Montreal, rock bands playing until midnight, then jazz bands would take over. Times were tough. The boys decided to vacate to Toronto, where they played at the Strawberry Patch, and then at Boris', where they really caught on. They dropped right into the spotlight in the States....Cashbox called them "One

of the strongest live rock acts...in quite a while...truly hilarious"

Thanks to the help of one Montrealer, Jerry Renewych, they released an album earlier this year, which received national promotion by ABC Records, their sound touching on, from the gentle ballad, to straight rock, country and electronic dissonance.

Their music is vivacious, almost maddening, and Influence laughs at themselves, as well as the drop out-tune in set. One musical difference between the Influence and most groups is in the way they have their guitar parts playing two lines at odd intervals, instead of using the typical lead guitar one-string or full chord format. Says Bobo (Bob Parkin), "Our music is more horizontal than vertical"

"We like to think of our lyrics as a conversation between ourselves and the audience", says Bobo. "You have serious moments, you express different opinions, you laugh. We don't limit ourselves. We don't want to be locked in any bag."

The Influence are set to create a new feeling in Canada. It's the weird, original, commercial blues sound which has recently swept through England. Soon we hope to tell you more about the Influence. A group this talented deserves to make it.

Hither, Thither & Yawn?.....

Sweet Lorraine and The Munks are planning a new record and name change simultaneously, in near future.. The Paisley Rain plan to make it do just that, at their official revue and press reception scheduled to be held at one of Montreal's major hotel

ballrooms in early December. This new and exciting group comes on strong with skits, dancing waters, choreography, and, oh yes, music too. The Oasis of Soul has been experiencing some difficulty in producing the American acts that they publicized to appear....three weeks in succession, the acts didn't even show, and so far, those that did certainly didn't live up to their advance promotion...Come on, Fauzia (Amir), I know of many Canadian acts (like The Mandala, Grant Smith, Trevor Payne, to name a few), that could do wonders for your Soul club....judging from the volume of advance sale tickets being sold, the Donovan Concert, produced by Donald K. Donald Productions, October 23, threatens to be the biggest single event of its kind in the Montreal area in the last decade...The Scepters returned to Montreal on Friday, Sept 27, and did a smashing concert at Loyola University, as well as setting an attendance record at the CFOX Dancebowl, Saturday, Sept. 28.... Simple Simon and the Pieman leave Montreal October and November, which will include engagements in Newfoundland....Brian Redmond and the Soundbox now are playing with electric drums, the first Montreal drummer to do so....CFOX is looking for a female DJ....hey Trev, may I suggest....An act no one should miss, Wayne Cochran and his 15-piece band, are "scheduled" to open Sept. 30 at the Oasis of Soul.... I'm waiting 'til the second night to see them. - Solomon Tarr

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"WHERE IT'S AT"

THE MOST EXCITING ROCK / BLUES SHOW IN THE LAND



(left Johnny C with a group of sales and promotion reps from London Records and



the Persuaders, at Montreal's Oasis of Soul. (Centre l to r) Polydor's Rolf Kom-



merel, George Walker, and Fred Exon. (right) Polydor's Scepters at Pl. Ville Marie.

NEW RECORD RELEASES

SINGLES

COMPO

Kapp-935-THE UNIFICS
Court Of Love/Which One Should I Choose
UNI-55084-NEIL DIAMOND
Sunday Sun/Honey Drippin' Times
UNI-55085-HUGH MASEKELA
Puffin On Down The Track/Do Me So La So So

LONDON

Deram-85033-THE MOODY BLUES
Ride My See-Saw/Voices In The Sky
Liberty-56060-T.I.M.E.
What Would Life Be Without It/Tripping Into Sunshine
Melbourne-3300-SWEET SOMETHINGS
He's My Soul Baby/Pot Of Gold
Mercury-72850-JERRY BUTLER
Send A Telegram/Just Can't Forget About You
Philips-40551-BOBBY HEBB
You Want To Change Me/Dreamy
Smash-2186-JERRY LEE LEWIS
She Still Comes Around/Slipping Around
Sunset-61003-THE CHIPMUNKS
Chitty Chitty Bang Bang/Hushabye Mountain

QUALITY

A&M-969-LARRY MARKS
L.A. Break Down/Country Woman
Amy-11033-THE OTHER BROTHERS
Let's Get Together/Little Girl
Amy-11035-YEAR 2000
Pop Goes The Weasel/Perfect Love
Atco-6612-OTIS REDDING
I've Got Dreams To Remember/Nobody's But My Own
Atlantic-2551-SWEET INSPIRATIONS
Unchained Melody/Am I Ever Gonna See My Baby Again
Atlantic-2558-WILSON PICKETT
I Found A True Love/For Better Or Worse
Bell-741-ZIG ZAG PAPER CO.
I Feel Free/The Greatest Show On Earth
Bell-742-THE LEMONADE CHARADE
The Straight Life/Your Sun Needs To Shine
Bell-743-MEL CARTER
I Pretend/Didn't We
Elf-90018-CLIFFORD CURRY
Miss Shake A Plenty/T.C.B.
Elf-90020-BOBBY RUSSELL
1432 Franklin Pike Circle Hero/Let's Talk About It
Dart-146-HOWARD AND PATTY
Little Bitty World of Dreams/I Don't Love You Anymore

Dart-147-THE TORCHMEN
Harlem Shuffle/Is She The One
La Salle-504-SUMMITS
Sophisticated Lady/Let's Love Now
Mala-12021-VAN BROUSSARD
Feed The Flame/Nothing Sweet As You
Mala-12023-BRIAN INGLAND
The World Of Gorillas And Monkeys/One Of These Days
MGM-13972-SAM THE SHAM
I Couldn't Spell/The Down Home Strut
MGM-13979-GRANT SMITH & THE POWER
You Got What I Want/Thinkin About You
White Whale-275-PROFESSOR MORRISON'S
LOLLIPOP- You Got The Love/Gypsy Lady
White Whale-276-THE TURTLES
Elenore/Suffer Dan

POLYDOR

Polydor-541013-BOBBY PARIS
Per-so-nal-ly/Tragedy
Polydor-541015-RAYMOND FROGGATT
Callow-La-Viña/Lost Autumn
Polydor-541016-CREAM
White room/Those Were The Days

RCA VICTOR

RCA-9637-GEORGE HAMILTON IV
Take My Hand For Awhile/Wonderful World of My Dreams
RCA-9638-HUGO MONTENEGRO & ORK
Theme From The Fox/There's Got To Be A Better Way
RCA-9639-JACK JONES
On My Word/The Way That I Live
RCA-1001-IRISH REBELS
Irish Soldier/Mursheen Durkin
RCA-1002-MRQ
Plastic Street/Games
RCA-1005-VICKY
The Curtains Falling/My House
RCA-1051-DIANNE LEIGH
The Wife You Save May Be Your Own/
Happy Anniversary
RCA-1028-LEWIS & CLARKE
Daddy's Plastic Child/Gypsy Song Man

WB/7 ARTS

Reprise-0767-JIMI HENDRIX EXPERIENCE
All Along The Watchtower / Burning Of The Midnight Lamp
Reprise-0769-TINY TIM
Hello Hello/The Other Side
Reprise-0770-TRINI LOPEZ
Malaguena Salersoa/Something Tells Me
WB/7 Arts-7230-JOHN BARRY
Highway 101/Petulia

WB/7 Arts-7232-PETER PAUL & MARY
Love City (Postcards To Duluth)/Yesterday's Tomorrows

ALBUMS

COMPO

Abnak-2070-JON & ROBIN
Elastic Event
Pete-61102-MICHAEL P. WHALEN
Michael P.
Decca-75037-THE IRISH ROVERS
All Hung Up

POLYDOR

Polydor-543006-ROBERTO DELGADO & ORK
Delgado Pan-Americana
Polydor-543003-PETER THOMAS SOUND ORK
Peter Thomas Sound Ork Presents:

RCA VICTOR

RCA-557-VARIOUS ARTISTS
1926
RCA-558-JOHNNOY DODDS
Johnny Dodds
RCA-1101-VARIOUS ARTISTS
Twas The Night Before Christmas
RCA-1102-VARIOUS ARTISTS
The Jungle Book
RCA-2264-SAM COOKE
The One And Only Sam Cooke
Camden-2252-JACK MCPARTLIN
Honky-Tonk Organ
Camden-2274-AL CHERNY
Golden Slippers
RCA-3981-GLENN MILLER & ORK
The Chesterfield Broadcasts
RCA-4010-ROD MCKUEN
The Single Man
RCA-4013-LOS INDIOS TABAJARAS
In A Sentimental Mood
RCA-4021-THE THREE RING CIRCUS
Groovin On The Sunshine
RCA-4030-HANK LOCKLIN
My Love Song For You
RCA-4031-KATE SMITH
May God Be With You
RCA-3033-RCA ITALIAN OPERA ORK & CHORUS
La Rondine
RCA-3036-RCA ITALIAN OPERA ORK & CHORUS
La Traviata
RCA-3037-RCA ITALIAN OPERA ORK & CHORUS
Luisa Miller
RCA-3038-RCA ITALIAN OPERA ORK & CHORUS
Lucrezia Borgia
RCA-209-JOSE FELICIANO
El Sentimiento La Voz y la Guitarra de Jose

COUNTRY

This time around, I have a collection of truths, halftruths, facts and rumours and "squerks".

First off, It's "whatever happened to" time. Whatever happened to, William Sloan Smith, who used to sing and do birdcalls in the Ormstown, Quebec, area? W.S.S., was a big favourite in the area, at the Ormstown Hotel (about thirty miles outside of Montreal) around nineteen sixty-two. Where is he now?

Whatever happened to King Gannam? Remember that famous "wink"?

Where's Cliff Mackay and Holiday Ranch?? Remember "Duke" and "Smiling Al"?? I miss them all!

Now for some facts: Jim Reeves, four years after his passing is still one of the biggest country favourites. I hear from my Nogales, Arizona pen fren' that "Gentleman" Jim's latest "When You Are Gone", is number one in the area. It's also number seventeen on the RPM country chart.

Fact two: Col. Harry Chappell of Graco Records in Zebulon, Kentucky, writes me that the Governor of Kentucky, has issued a proclamation

to encourage the use of new recording talent. The month of September has been set up for radio and TV stations all across the state to encourage and use local talent in their programming. (Why can't we do something like that in Canada?) And Col. Harry also writes that he'd like to hear from any Canadian artist interested in recording. Anyone interested can write me for his address.

Fact three: The production house, Summerlea Music, is an exciting place to visit! There's a lot of positive thinking going on here!!

Fact four and five: Country pickers have more calloused fingers on one hand than most people have on two!! They should put a cigarette out exclusively for country singers. They'd

make a fortune, call them "Picks", Country singers are always saying to one another, "Got a Pick??"

"Squerk" time: I wonder why "Big" Bob Fuller isn't a country DJ, he has more country records than any radio station, and is a greater authority than any DJ. He's fast approaching his one-hundredth week at the Blue Angel here!!

And if any of you pickers out there ever get a chance to hear Willie Lamothe's version of "Dang Me", done in French, listen carefully, it's a mindbender! Roger Miller'd flip!!

Well, here I am at the end of my ribbon, and I haven't even got around to the rumours. Ah well, who needs 'em?!

Keep well. - Grant Nelson Hewett

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HOBBY CENTRE	Portage La Prairie	Manitoba
FOSTER'S HOME APPLIANCES	110 Thames Street	Ingersoll, Ontario
NASH ELECTRIC	Blind River	Ontario
DENNIS RADIO & TV SERVICE	563 Dundas Street	Woodstock, Ontario
MARY'S RECORD MART	220 Front Street North	Sarnia, Ontario
CARL HEINTZMAN LTD.	245 King Street West	Kitchener, Ontario

AND MANY MANY OTHERS

COUNTRY CHART

- | | |
|---|--|
| 1 2 APPLESauce
Lynn Jones-Capitol-72546-F | 21 22 THEN YOU CAN TELL ME GOODBYE
Eddy Arnold-RCA-9606-N |
| 2 1 ONLY DADDY THAT'LL WALK THE LINE
Waylon Jennings-RCA-9561-N | 22 23 LOOKING AT THE WORLD THROUGH A WINDSHIELD
Del Reeves-United Artists-50332-J |
| 3 3 HARPER VALLEY PTA
Jeannie C Riley-Reo-9016-M | 23 26 HAPPY STREET
Slim Whitman-Imperial-66311-M |
| 4 4 LOVE TAKES CARE OF ME
Jack Greene-Decca-32352-J | 24 24 I STILL BELIEVE IN LOVE
Jan Howard-Decca-32357-J |
| 5 5 DREAMS OF AN EVERYDAY HOUSEWIFE
Glen Campbell-Capitol-2224-F | 25 39 RENO
Dottie West-RCA-9604-N |
| 6 6 I KEEP ON COMING BACK FOR MORE
Dave Dudley-Mercury-72818-K | 26 31 NEXT IN LINE
Conway Twitty-Decca-32361-J |
| 7 7 A LITTLE LATER ON DOWN THE LINE
Bobby Bare-RCA-9568-N | 27 27 LOVE IS WHAT HAPPINESS IS
Scotty Stevenson-RCA-57-3462-N |
| 8 8 JUST BECAUSE I'M A WOMAN
Dolly Parton-RCA-9548-N | 28 29 CHILLY WINDS
Jimmy Arthur Ordge-Apex-77084-J |
| 9 9 THE LATE AND GREAT LOVE
Hank Snow-RCA-9523-N | 29 33 IN LOVE
Wynn Stewart-Capitol-2240-F |
| 10 11 FROM HEAVEN TO HEARTACHE
Bobby Lewis-United Artists-50327-J | 30 32 HEY DADDY
Charlie Louvin-Capitol-2231-F |
| 11 13 BIG GIRL'S DON'T CRY
Lynn Anderson-Chart-1042-N | 31 32 THE WIFE YOU SAVE MAY BE YOUR OWN
Diane Leigh-Chart-59-1051-N |
| 12 15 I JUST CAME TO GET MY BABY
Faron Young-Mercury-27827-K | 32 36 CHRISTOPHER ROBIN
Stonemans-MGM-13945-M |
| 13 20 HAPPY STATE OF MIND
Bill Anderson-Decca-32360-J | 33 37 I WALK ALONE
Marty Robbins-Columbia-44633-H |
| 14 12 ON TAP IN THE CAN OR IN THE BOTTLE
Hank Thompson-Dot-17108-M | 34 38 PLASTIC SADDLE
Nat Stuckey-RCA-9631-N |
| 15 10 AS LONG AS I LIVE
George Jones-Columbia-MU4-1298-H | 35 35 MARRIAGE BIT
Lefty Frizzell-Columbia-44563-H |
| 16 19 JODY & THE KID
Roy Drusky-Mercury-72823-K | 36 40 SOUNDS OF GOODBYE
Tommy Cash-United Artists-50337-J |
| 17 21 WHEN YOU ARE GONE
Jim Reeves-RCA-9614-N | 37 --- IT'S ALL OVER BUT THE CRYING
Hank Williams Jr.-MGM-13968-M |
| 18 18 RAGGEDY ANN
Charlie Rich-Epic-27358-H | 38 --- LOVE ME LOVE ME
Bobby Barnett-Columbia-44589-H |
| 19 16 CHANGING OF THE SEASONS
Myrna Lorrie-Columbia-MU4-1293-H | 39 --- THE TRUE AND LASTING KIND
Bobby Lord-Decca-32373-J |
| 20 17 CALGARY
Gary Buck-Capitol-72539-F | 40 --- SHE STILL COMES AROUND
Jerry Lee Lewis-Smash-2186-K |



Polydor's Mona Vary set for chart action with "Back In Town To Stay"

*Now
Appearing!*



DATES

Sat. Oct. 5th.

WPIX New York 3 PM
WFLD Chicago 6:30 PM
WCPO Cincinnati 2 PM
WMC-TV Memphis 3 PM
WVTV Milwaukee 5 PM
WSBK Boston 2:30 PM
WMET Baltimore 6 PM
WTOP Washington 5 PM
KONO San Antonio 11:30 AM
WJKS Jacksonville 3:30 PM

Sun. Oct. 6th.

KTLA Los Angeles 8 PM
KPLR St. Louis 4 PM

Mon. Oct. 7th.

WBMG Birmingham 7 PM

Sat. Oct. 12th.

KEMO San Francisco 3:30 PM
KMEG Minneapolis 8 PM
WCIV Charleston S.C. 3 PM
WKBD Detroit (S. Field) 5 PM
WTTV Indianapolis 10:30 AM
WBAP Fort Worth 5:30 PM
WKEF Dayton 4 PM
WGR Buffalo 4 PM

Sun. Oct. 13th.

WPHL Philadelphia 1 PM

Sun. Oct. 13th. (continued)

WCCB Charlotte N.C. 6 PM
KSHO Las Vegas 4 PM

Thurs. Oct. 17th.

WJRJ Atlanta Ga. 7 PM
KICU Fresno (Visillia) 6 PM

Sat. Oct. 19th.

KHTV Houston 4 PM
WLUK Green Bay 3:30 PM
WAJA Miami 5:30 PM
WWOM New Orleans 1 PM
WTEN Albany N.Y. 2 PM