

# RPM

# Music Weekly

10  
CENTS

Volume 8 No. 20

Week Ending January 13th. 1968

# CBC 2<sup>nd</sup>. SONG MARKET

Toronto: An outstanding opportunity presents itself for Canadian songwriters in the 2nd CBC Song Market.

Launched in October of 1966, the very successful 1st Song Market received over 3000 entries from Canadians all over the world. The winning entry, "Kiss The Wind" by an amateur songwriter Bruce Barrie, from Prince George B.C. was issued with 11 other entry winners on an RCA Victor LP, the latter part of last year.

In the 1968 search for songs there will be 32 songs selected for broadcast on the CBC radio network and from these, a winning song and three runners-up will be chosen.

Entries must be accompanied by an official entry form, which may be obtained by writing to: CBC Song Market, Box 500, Terminal A, Toronto, Ontario.

The competition is open to Canadians only.

This competition presents a

great opportunity for songwriters to have their songs heard and judged.

The Judges for the competition will be the nationally known CBC songstress Juliette and many other song experts. Alan Millar will host the Song Market broadcasts and the program announcer will be Bruce Marsh. The series will be produced by Jack Budgell.

\$50 will be awarded to the writers of each song broadcast; \$300 will be paid to the four semi-finalists;

and the winning songwriter will receive an additional prize of \$1000.

The winning song will also be recorded by RCA Victor and issued in the fall of 1968.

The CBC should be commended for encouraging Canadian songwriters and making airtime available for Canadian compositions. As songwriters and composers, Canadians have not made a mark in the world music business. Canada has not produced a hit song for almost three years. It is time that publishers and publishers' representatives took the same interest in promoting Canadian compositions in the way the CBC has and it is hoped that the CBC Song Market will continue in future years to afford Canadians a national exposure for their compositions.

★ MONSTER  
★ BOUNDER  
◆ BOTH SIDES

# THE RPM 100

CANADA'S ONLY OFFICIAL 100 SINGLE SURVEY

Compiled from Record company, record stores and radio personality reports

Allied  
Arc  
CMS  
Capitol  
Caravan  
Columbia  
Compo  
London  
Phonodisc  
Quality  
Rca Victor  
Sparton  
WB/7 Arts

C  
D  
E  
F  
G  
H  
J  
K  
L  
M  
N  
O  
P

- 1 2 4 WOMAN WOMAN  
Union Gap-Columbia-44297-H
- 2 3 3 NEXT PLANE TO LONDON  
Rose Garden-Atco-6510-M
- 3 1 1 HELLO GOODBYE  
Beatles-Capitol-2056-F
- 4 4 13 CHAIN OF FOOLS  
Aretha Franklin-Atlantic-2464-M
- 5 6 7 ITCHYCOO PARK  
Small Faces-Immediate-500-M
- 6 5 2 DAYDREAM BELIEVER  
Monkees-Colgems-1012-N
- 7 8 29 IT'S WONDERFUL  
Young Rascals-Atlantic-2463-M
- 8 9 10 SUMMER RAIN  
Johnny Rivers-Imperial-66267-K
- 9 10 22 WEAR YOUR LOVE LIKE HEAVEN  
Donovan-Epic-10253-H
- 10 14 30 WHO WILL ANSWER  
Ed Ames-Rca-9400-N
- 11 16 37 JUDY IN DISGUISE  
John Fred & Playboys-Paula-282-C
- 12 12 16 THE OTHER MAN'S GRASS  
IS ALWAYS GREENER  
Petula Clark-WB-7097-P
- 13 13 20 DANCING BEAR  
Mamas & Papas-Dunhill-4113-N
- 14 17 33 BABY NOW THAT I'VE FOUND YOU  
Foundations-Pye-827-C
- 15 18 47 BEND ME SHAPE ME  
American Breed-Atco-811-C
- ★16 30 45 SUSAN  
Buckingham-Columbia-44378-H
- 17 20 32 IF I COULD BUILD MY WHOLE  
WORLD AROUND YOU  
Marvin Gaye & Tammi Terrell  
Tamla-54151-L
- ★18 33 36 DIFFERENT DRUM  
Stone Pioneers-Capitol-2004-F
- 19 7 6 I HEARD IT THROUGH  
THE GRAPEVINE  
Gladys Knight-Soul-35039-L
- ★20 37 49 GREEN TAMBOURINE  
Lemon Pipers-Buddah-23-M
- 21 24 27 HONEY CHILE  
Martha & The Vandellas-Gordy-7697-L
- 22 11 5 SHE'S MY GIRL  
Turtles-White Whale-260-M
- 23 31 31 BOOGALOO DOWN BROADWAY  
Fantastic Johnny C-Barry-3438-M
- 24 25 38 BEST OF BOTH WORLDS  
Lulu-Epic-10260-H
- 25 32 23 I SECOND THAT EMOTION  
Smokey Robinson & The Miracles  
Tamla-54159-L
- 26 27 39 WATCH HER RIDE  
Jefferson Airplane-Rca-9389-N
- ★27 38 54 MONTEREY  
Eric Burdon & Animals-MGM-13868-M
- 28 23 26 MORNING MAGIC  
The Stampedeers-MWC-2001-G
- 29 15 9 BY THE TIME I GET TO PHOENIX  
Glen Campbell-Capitol-2015-F
- 30 21 11 MASSACHUSETTS  
Bee Gees-Atco-6532-M
- 31 36 50 IN ANOTHER LAND  
Bill Wyman-London-907-K
- ★32 46 71 I WONDER WHAT SHE'S  
DOING TONIGHT  
Tommy Boyce & Bobby Hart-A&M-893-M
- 33 34 46 LOVE ME TWO TIMES  
Doors-Elektra-45624-C

- 34 26 14 YOU BETTER SIT DOWN KIDS  
Cher-Imperial-66261-K
- 35 35 35 TELL MAMA  
Etta James-Cadet-5578-L
- 36 40 63 NOBODY BUT ME  
Human Bienz-Capitol-5990-F
- 37 41 65 GOIN' OUT OF MY HEAD/  
CAN'T TAKE MY EYES OFF YOU  
Lettermen-Capitol-2054-F
- 38 43 48 LOVE WAS HERE BEFORE  
THE STARS  
Brian Foley-Kapp-861-L
- ★39 49 69 LOVE POWER  
Sandpebbles-Trans World-1689-G
- 40 45 60 EVERYBODY KNOWS  
Dave Clark Five-Capitol-72521-F
- 41 42 66 BOTTLE OF WINE  
Fireballs-Atco-6491-M
- 42 50 61 DEAR ELOISE  
Hollies-Epic-10251-H
- ★43 54 55 WINDY  
Wes Montgomery-A&M-883-M
- 44 44 59 AND GET AWAY  
Esquires-Bunky-7752-G
- ★45 55 87 DARLIN'  
Beach Boys-Capitol-2968-F
- 46 47 57 I CAN'T STAND MYSELF  
(When You Touch Me)  
James Brown-King-6144-L
- 47 48 58 I'LL BE SWEETER TOMORROW  
O'Jays-Bell-691-M
- 48 56 72 TWO LITTLE KIDS  
Peaches & Herb-Date-1586-H
- 49 52 64 DANCING OUT OF MY HEART  
Ronnie Dove-Diamond-233-J
- 50 59 70 STORYBOOK CHILDREN  
Billy Vera & Judy Clay  
Atlantic-2445-M
- 51 39 62 SNOOPY'S CHRISTMAS  
Royal Guardsmen-Laurie-3416-M
- ★52 62 81 A LITTLE RAIN MUST FALL  
Epic Splendor-Hot Biscuit-1450-F
- 53 60 --- EXPLOSION IN MY SOUL  
Soul Survivors-Crimson-1012-M
- 54 57 78 AM I THAT EASY TO FORGET  
Engelbert Humperdinck-Parrot-40023-K
- 55 61 68 ALONE IN MY ROOM  
Willie & The Walkers-Capitol-72516-F
- 56 58 73 MY BABY MUST BE A MAGICIAN  
Marvellettes-Tamla-54158-L
- ★57 71 --- SHE'S A RAINBOW  
The Rolling Stones-London-906-K
- 58 66 79 MOCKINGBIRD  
Aretha Franklin-Columbia-44381-H
- 59 51 52 POPCORN MAN  
Lords Of London-Apex-77068-J
- ★60 70 98 WHAT A STRANGE TOWN  
Jimmy Rodgers-A&M-4130-M
- 61 64 83 EXPECTING TO FLY  
Buffalo Springfield-Atco-6545-M
- 62 67 67 COVER ME  
Percy Sledge-Atlantic-2453-M
- 63 69 85 GOOD COMBINATION  
Sonny & Cher-Atco-6451-M
- 64 65 74 TEARS  
Fifth-London-17358-K
- 65 53 53 FLYING ON THE GROUND IS WRONG  
The Guess Who-Quality-1890-M
- 66 68 77 IN MY MISTY MOONLIGHT  
Dean Martin-Reprise-0640-P

- ★67 76 --- ZABADAK  
Dave Dee, Dozy, Beaky, Mick & Tich  
Imperial-66271-K
- 68 73 92 THE LESSON  
Vikki Carr-Liberty-56012-K
- 69 75 93 COME SEE ABOUT ME  
Jr. Walker & The All Stars-Soul-3501-L
- 70 78 --- JUST AS MUCH AS EVER  
Bobby Vinton-Epic-10255-H
- 71 79 90 HOME FROM THE FOREST  
Ronnie Hawkins-Yorkville-45016-D
- 72 81 --- I'M COMING HOME  
Tom Jones-Parrot-40024-K
- 73 72 80 BEHIND EVERY MAN  
Checkerlads-Rca-3443-N
- 74 74 75 BABY YOU GOT IT  
Brenton Wood-Double Shot-121-J
- 75 84 --- LOVE IS BLUE  
(L'Amour Est Bleu)  
Paul Mauriat-Philips-40495-K
- 76 80 91 BIRD WITHOUT WINGS  
3's A Crowd-Rca-4120-N
- 77 82 --- SPOOKY  
Classics IV-Imperial-66259-K
- ★78 --- --- I'M IN LOVE  
Wilson Pickett-Atlantic-2448-M
- 79 86 --- TO GIVE (The Reason I Live)  
Frankie Valli-Philips-40510-K
- 80 85 95 FOXEY LADY  
Jimi Hendrix-Reprise-0641-P
- 81 88 --- SUNDAY MORNIN'  
Spanky & Our Gang-Mercury-72765-K
- ★82 99 --- MONEY  
Lovin' Spoonful-Kama Sutra-241-M
- 83 83 99 SOMETHING MISSING  
5 Steps & Cubie-Buddah-20-M
- ★84 --- --- FLOWER GENERATION  
The Fringe-Quality-1899-M
- 85 89 99 SKIP A ROPE  
Hanson Cargill-Monument-1041-K
- 86 87 88 A VOICE IN THE CHOIR  
Al Martino-Capitol-2053-F
- 87 96 --- TOMORROW  
Strawberry Alarm Clock-Uni-55046-J
- ★88 --- --- WE CAN FLY  
Cowbells-MGM-13886-M
- 89 91 --- LOST  
Jerry Butler-Mercury-72764-K
- 90 --- --- CARMEN  
Herb Alpert & The Tijuana Brass  
A&M-890-M
- 91 --- --- NEW ORLEANS  
Neil Diamond-Bang-554-C
- 92 93 --- BREAK MY MIND  
Bobby Wood-MGM-13797-M
- 93 97 --- PICK UP THE PIECES  
Carla Thomas-Stax-239-M
- 94 --- --- YOU  
Marvin Gaye-Tamla-54160-L
- 95 --- --- SOME VELVET MORNING  
Nancy Sinatra & Lee Hazlewood  
Reprise-651-P
- 96 --- --- I WISH IT WOULD RAIN  
Temptations-Gordy-7068-L
- 97 98 --- UP TIGHT GOOD MAN  
Laura Lee-Chess-2030-L
- 98 99 --- I WAS MADE TO LOVE HER  
King Curtis-Atco-6547-M
- 99 --- --- DEEP IN THE NIGHT  
Candyman-Sparton-1654-O
- 100 --- --- MISSION IMPOSSIBLE  
Lalo Schiffrin-Dot-17059-M

## MAGIC CYCLE PACTS WITH GIANT

Toronto: Brendan Clinch, manager of The Magic Cycle has announced that the Cycle are now with Ben McPeck's Giant Records. The group is rush releasing their first Giant outing "Doctor Lollipop" early in January. The session was produced by Cycle drummer Paul Clinch.

The Magic Cycle's recent appearance on CBC-TV's "Let's Go" met with such response that the show featuring the Cycle for a full half hour will be rebroadcast on January 17th. (Wednesday) at 5:30 PM EST.

McPeck's Giant roster now includes The Young Canada Singers, The Ragged Edges and The Magic Cycle.

## POLYDOR ADJUSTS PRICES

Montreal: With the announcement from Polydor Records of Canada Ltd., of the complete take-over of all Deutsche Grammophon and Polydor product for Canadian distribution, there is a further announcement of price changes.

Album product originally retailing for \$6.98 has now been reduced to \$5.98. There is a further reduction which effects product pressed in Canada. For example the Cream album releases, retail for \$4.98 as will most hit parade product. It should be pointed out however that Polydor instead of shipping the master tape, takes the added precaution of shipping the actual mother for pressing in foreign countries. This ensures that the high European quality is maintained.

Polydor will also distribute their budget line, Tip as well as Heliodor, the budget line of Deutsche Grammophon.

It should also be noted that Polydor has established special prices of album product for radio and television stations.



# GROUP NEWS

By Canada Bill

Our picture captions were a little off last week, although if you knew who the groups were it was kind of funny. Our apologies to George Olliver, The Magic Circus, 3's A Crowd, The Wiggy Symphony, Penny Candy, and Douglas Good and Ginny Plenty.

Latest news from the George Olliver camp is that he and His Children are really gathering quite a following about them. They appeared in Oshawa over the holiday and packed the arena. Many of the Oshawa types I spoke with agreed that George was never better, even when he was with The Mandala. Next for Olliver is a trip to New York City and a possible signing with a major recording company.

Winnipeg's Pink Plumm have just released their first single on TCP Records. "Along Came Pride" and "You've Lost That Loving Feeling" was produced by Ray Levin and H. Taylor. The disc is distributed by London Records.

How's this for musician esprit de corps? The drummer of The Copperpenny apparently couldn't make it to a New Year's gig so along came Bill McBeth of Vancouver's Nocturnals and filled in for the big shew down at Marty's Place in Wingham, Ontario. Doesn't sound like such a big deal, but it's nice to hear about groups lending a helping hand to each other instead of the mewing and spewing that's part of the Toronto scene. Ever hear a Toronto group NOT put down other groups.

By the way, The Nocturnals will be playing at Toronto's Hawk's Nest on Friday Jan. 19. If you want to catch Vancouver's top white R & B group and tune in on the West Coast Sound, drop around, you'll dig them. They'll be up at the Listowel Arena on Jan 13 and at Kitchener's Bingham Park Arena on the 20th and The Boogaloo Club in Hamilton on the 26th. They've got a whole gang of appearances coming up for February and March.

The Village S.T.O.P. sent along their fact sheet. It reads like this: "I am AL I sing in the group, I am the Smartest one in the group, I think I'm 19. There is 5 people in our group, we play freaky music. Nick plays bass with the group, he is a people person, he likes people, any kind of people. Paul Plays guitar, he is a girl people person, he likes girl people. Steve is weird. Steve and Paul play guitar, one plays rythm and one plays lead, we don't know who plays what. When Jim shows up

he plays drums, Jim wears fur coats, Jim wears fur shoes, Jim wears fur hats, Jim wears fur undershorts, Jim is a hairy little fellow, Jim needs a shave.....we are all pretty. We play freaky music, we play Real freaky music, we like freaky music. We are managed by the GR Talent Bureau of Stoney Creek, Ont., they are nice people, we have a 10% deal with them. We get 10% and they keep the rest. They even think of our health, when they got a new Cadillac they said it was better for our health if we walked, so they didn't get us one." The poor guys.

Canada's famous walled city....Edmonton, has probably one of the most unique groups in the nation and Edmonton hasn't even discovered them yet. The group, known as The Taitums, range in age from Kathy at 10, who plays rhythm guitar; Ronnie on drums at 11; bass guitarist Debbie, who is 12; and Ritchie the lead guitarist at 13. They got into the music business playing for charities and before they knew it were off on a tour of the western provinces which included the big Fairs in Winnipeg and Vancouver. They've also appeared on the same bill as several top name performers which has led to enquiries being made by U.S. recording majors as to their future plans for recording. They created such a stir in the 'Peg that a whole float was given up to them for the Red River parade. Things aren't all that bad for them in Edmonton. At least The Edmontonian (Alberta's Weekly Newsmagazine) gave them good coverage and who knows, perhaps by the time they cut their first record, there might be a RADIO FREE ALBERTA in operation.

Remember Dee and The Yeomen and Ernie Lyons and The Luv-Lites? Dee and Ernie have put together a group known as The Fern and have apparently been appearing with much success in and around the Toronto area. This past week they were up at Orillia at the Pavalon and on Sat. Jan 13, they'll be playing Hart House on the University of Toronto campus. Along with Dee and Ernie are Don Paveling on bass; drummer Don Draper, who also doubles on flute; and Greg Duff the organist. They'll be cutting a recording session in the new year as well.

You think you got troubles. How about Montreal? They've got three problems. The French, English and Canadian talent. You'd be better off running a Chinese laundry. The French Canadian talent is like it always was.....on top, if you pay the right people. If you're an English speaking Canadian group, forget it. The English radio stations could care less. In Toronto, there isn't any bi-bi problem, and as a matter of fact there isn't any Canadian talent problem. At least they're honest about it in good old hogtown - "IF IT'S CANADIAN TALENT - IT JUST ISN'T GOOD ENOUGH". Taking a look at the whole Canadian scene is bad news



Edmonton's Taitums are Canada's youngest rock groups and are receiving rave reviews wherever they appear.



Capitol's Lynn Karwelot and George Gerrard (in Doctor Doolittle attire with CHUM's librarians and Bob McAdorey.



The Village S.T.O.P. are creating quite a stir in the Hamilton and Niagara Peninsula areas.

## Music BIZ

By Guest Columnist Stan Klees



### WHEN SHOULD YOU JOIN THE UNION?

A question that I am asked often (and I'm sure there is no definite answer) is when should a musician join the union.

Obviously there is a period of training in which the new musician is working toward the day when he is going to be proficient enough to call himself a musician. Once he has reached this point, he starts to wonder when the student period ends and when professionalism begins.

When a musician reaches the point of charging for his services because he is appearing publically, he is a professional. He should join the union.

Possibly if the young musician knew a little of the history of the union, it might help him to understand why the union was formed.

In the twenties before there was a union, musicians often worked for very little money or just their keep. It was difficult to make a living at music, so a union was formed that would protect the musician and guarantee him a fair wage in comparison to other trades. The theory of strength in numbers was used to enforce the requirements of musicians and as more musicians became unionized, there lot improved.

The union fights for a fair hourly rate for a musician and works to assure the musician of getting paid for his services. They attempt to keep the musician from begin exploited. They work on your behalf and as a member you are obligated to elect the representatives of the union who will represent you and to make your needs as a musician known by attending meetings and in a democratic way suggest and vote to improve the rules and regulations that govern all members of the union. Obviously the union is run like a country and a city and participating in meetings and elections is as important to a union member as it is to vote in the federal, municipal and provincial elections. It is as important to participate in the union meetings as it is to write to your representative in Ottawa if you wish something in the government changed, or making a demand known to your alderman if the matter concerns your ward or municipal rulings.

Too often musicians complain about what the union will or won't permit them to do. If a change in the constitution is decided upon by the members, the union will make the change. Obviously the change must benefit the

majority of members. It is at meetings or in writing to the president that these changes must be suggested. They must be voted upon and the members decide. It is useless to complain unless you are involved in the union, and too often the younger members pay their fees and take no active part in the affairs of THEIR union. It is your union and it is there to help and protect you, but you must let them know how and what can be done to improve your lot.

As times change and as the music business changes, there are new ideas and ways of doing things. The union is interested in knowing from their members the practical problems that can only be experienced as you work as a musician. It is your responsibility to bring these new ideas and these new problems to their attention.

I have been very fundamental in my explanation of the union, but after you join and become aware of their problems in fighting on your behalf, you might understand why some of the regulations are there. When you join, you join with the idea that you will live by the rules that the musicians before you have decided are important. You would respect those rules in the same way you respect the laws. Laws are usually made to protect everyone and to maintain order. In the same way the laws of our country are being changed right now, the union is ready to improve their regulations.

There is no point in joining the union one day and playing for under-scale the next day. You defeat the whole purpose of the union which is to provide the musician with every protection so that he can make a reasonable living being a musician. Read the constitution and try to figure out what a great deal of thought went into each ruling.

I only wish there was a union for record producers that would protect them the way musicians are protected. BE GLAD the union is there with a BIG STICK to protect your interests and YOU!

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## TEMPO RADIO POLL RESULTS

Also significant was CKOC's third rating here as in the pre-adult section. OC may have sacrificed its chance of being the favourite pop station due to its current emphasis on middle-of-the-road material before 8:00, but the fact that the number of adult votes and teenaged votes for it were almost equal proves that it has succeeded in gaining a good foothold in the adult sphere without losing entirely its teeny-bopper audience.

As for four kinds of music preferred on the Perfect Station, 16% favoured a mixing of country and western and popular music. 10% wanted only pop (both hit parade for kids and middle-of-the-road- for adults). 10% expressed a desire to hear mainly "Good Music", which is a misnomer for very soft mood pieces or ballads. Another 10%, made up of pre-adult voters, specified a liking for Soul and Blues only.

### WHAT STATIONS PLAY WHAT MUSIC?

	Rock	Pop	Country	Adult	Classical	Jazz	Easy Listening	Ballads	Soft Rock	Disco	Rock	Pop	Country	Adult	Classical	Jazz	Easy Listening	Ballads	Soft Rock	Disco
<b>B.C.</b>																				
CFVR - Abbotsford																				
CFLD - Burns Lake																				
CFWB - Campbell River																				
CHWK - Chilliwack																				
CFCP - Courtenay																				
CKEK - Cranbrook																				
CJDC - Dawson Creek																				
CKAY - Duncan																				
CKNL - Fort St. John																				
CFJC - Kamloops																				
CKOY - Kelowna																				
CKTK - Kitimat																				
CJJC - Langley																				
CJCH - Nanaimo																				
CJCH - Victoria																				
<b>SASK</b>																				
CJSJ - Estevan																				
CFRG - Gravelbourg																				
CJNB - Mtn. Battleford																				
CHAB - Moosejaw																				
CKBI - Prince Albert																				
CBK - Regina																				
CJME - Regina																				
CKCK - Regina																				
CKRM - Regina																				
CKKR - Rosetown																				
CKNS - Saskatoon																				
CKNS - Saskatoon																				

**YOU'LL FIND IT IN THE DIRECTORY.**

# CBC RADIO

L2N 6071/B2N 171 Stereo

ON  EPIC



# TELEVISION

"The Patty Duke Show" returned to **CFTO-TV** (Jan 6) and will be seen each Saturday at 6 PM.

**CFTO-TV's** "Toronto Today" is now seen 11 to 11:30 AM Monday through Fridays with **Carole Taylor** and **Jim Corey** as hosts.

**CBC-TV's** "In Person" seen each Saturday evening immediately following the NHL game will, for the Jan 13th. edition, guest folk singer **Murray McLachlan** and **The In Singers**, and pop singer **Dick Maloney**, of Ottawa. **Al Hamel** hosts with **The Jimmy Dale Orchestra**.

Toronto's popular **Lords Of London** will be seen on **CTV's** "After Four" (Jan 13- 4 PM).

**Sir John A. Macdonald** and **East York** collegiates will have a go at each other on **CBC-TV's** "Reach For The Top" (Jan 16-6 PM).

"The O'Keefe Centre Presents" will headline **George Burns** who will have an impressive backing of top Canadian talent including **Teresa Stratas**, leading soprano of the Met; Montreal's beautiful and talented chanteuse **Columbia** recording star **Monique Leyrac**; violinists, **The Hansen Sisters**; pop singing star **Mary Lou Collins**; musical comedy star **Sandra O'Neill**; international award-winning ballerina **Martine Van Hamel** of the **National Ballet**; harpist **Donna Hossack**; one of Quebec's top vocal groups **Les Miladies**; and **Midge Arthur's Canadettes**. Musical direction by **Ron Collier**, choreographer, **Robert Tucker**, writer, **Alex Barris** and produced and directed by **Bob Jarvis**. Tuesday Jan 16-9 PM EST.

**Mavor Moore's** musical satire "Best Of All Possible Worlds", based on **Voltaire's** "Candide" will be telecast on **CBC-TV's** "Festival" Wednesday Jan 17-9:30 PM EST. This hour long colour production by **Norman Campbell** was presented originally on **CBC** radio in 1952 and later on stage at Toronto's **Avenue Theatre** for a successful run under the title of "The Optimist". Starring roles are taken by **Edward Evanko**, who portrays **Candide**; **Barbara Shuttleworth** as **Cunegonde**; **Jack Creley** as **Pangloss**; and **Dinah Christie** as **Cacambo**. Also starring are **Howell Glynne**, **Eric House**, **Joseph Shaw**, **Nicholas Simons** and **Kenneth Pogue**. Musical director is **Norman Campbell**. **CBC** artist **Florian Julino** used a fairly new television technique called "chromo-key", which enabled producer **Campbell** to key his live performer into cartoon graphics created by **Julino**. **Norman Hersch** was in charge of the very unusual special effects; set designs by **Richard Lambert** and costuming by **Suzanne Mess**.

Beginning Jan 19 at 7 PM "The Smothers Brothers" will be seen in Canada on **CTV**, which is two days earlier than their **CBS** showing.

**CFTO-TV's** **Norm Perry**, who hosts his own late-nite "Perry's Probe" has been receiving vibrations from Hollywood. Apparently a Los Angeles stations has requested three audition tapes.

(Television stations are requested to submit programming information at least 10 days prior to airing.)

# RADIO

Changes in radio personnel across the country include **Hal Weaver**, who moves from **CKOC**, Hamilton to **CJOE**, in London. **Hal** advises that the latest London-St. Thomas ratings have put **CHLO** on top of the heap once again. **Marty Adler** moves from **CKNX** Wingham to **CKOC** along with **Dave Charles** who leaves **CJBQ** Belleville for the Hamilton post.

**CBC's** radio network series "Adventure Theatre" will present a radio adaptation of **Jules Verne's** classic "Around The World In Eighty Days" commencing Friday at 7:03 PM EST. The story, in eight episodes, was adapted by Canadian playwright **Len Peterson**. Special music was composed by **Morris Surdin**. **Phileas Fogg** is portrayed by well known Toronto actor **Bruno Gerussi**. **Chris Wiggins** takes the part of **Passepartout**. "Adventure Theatre" is produced for **CBC** radio by **Eithne Black**. The series begins Jan 12th.

**Ian and Sylvia**, noted folk singers will be presented in concert on **CBC's** "Showcase" Sunday Jan 14-5:03 PM EST. This show was recorded last fall before an audience in the foyer of Toronto City Hall as part of the **CBC** Toronto Festival. This **Jack Budgell** production will spotlight the duo performing some of their own compositions including "Four Strong Winds", "Lovin' Sound" and "Gifts Are For Giving".

(Radio stations are requested to submit change of personnel and programming information to **RPM Music Weekly** - 1560 Bayview Ave. Toronto 17.)

The **WHERE** it's **AT...**

**SOUL SURVEY**

1430-CKFH

**BOSS FOURTEEN**  
2 2 TELL MAMA  
Etta James-Cadet  
3 5 HONEY CHILE'  
Martha Reeves & The Vandellas-Gordy  
4 8 HE AIN'T GONNA GIVE YOU NONE  
Freddy Scott-Shout  
5 6 COME SEE ABOUT ME  
Jr. Walker & The All Stars-Motown  
6 3 I SECOND THAT EMOTION  
The Miracles-Motown  
7 4 YESTERDAY  
Ray Charles-Sparton  
8 10 WANT A LOVER/UPTIGHT GOOD MAN  
Laura Lee-Chess  
9 12 WHEN SHE TOUCHES ME  
Mighty Sam-Amy  
10 11 I'LL BE SWEETER TOMORROW  
The O'Jays-Bell  
11 7 SKINNY LEGS & ALL  
Joe Tex-Dial  
12 20 SPOOKY  
The Classics-Imperial  
13 9 STAGGER LEE/I'M IN LOVE  
Wilson Pickett-Atlantic  
14 15 OOH BABY  
Deon Jackson-Atco  
15 14 IN & OUT OF LOVE  
The Supremes-Motown

LISTEN TO JOHN DONABIE  
1 AM TO 6 AM - CKFH - TORONTO  
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--- 925-0826 ---

16 21 DETROIT CITY  
Solomon Burke-Atlantic  
17 18 O-O I LOVE YOU  
The Dells-Cadet  
18 6 SOUL MAN  
Sam & Dave-Stax  
19 24 SOMEBODY'S SLEEPING IN MY BED  
Johnny Taylor-Stax  
20 22 STORYBOOK CHILDREN  
Billy Vera & Judy Clay-Atlantic  
21 28 PIECE OF MY HEART  
Irma Franklin-Shout  
22 23 STAGGER LEE  
Leo Price & The Orchestra-GMC  
23 13 I HEARD IT THROUGH GRAPEVINE  
Gladys Knight & The Pips-Motown  
24 25 COVER ME  
Percy Sledge-Atlantic  
25 30 I CAN'T STAND MYSELF  
James Brown-King  
26 26 IT WAS FUN WHILE IT LASTED  
The Wildseeds-Cadet  
27 22 BABY YOU GOT IT  
Brenton Wood-Double Shot  
28 17 BACK UP TRAIN  
Al Greene & The Soul Mates-Bell  
29 31 EXPLOSION IN YOUR SOUL  
Soul Survivors-Crimson  
30 --- I WISH IT WOULD RAIN  
The Temptations-Motown  
31 --- YOU  
Marvin Gaye-Motown

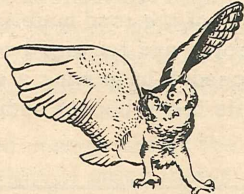
**Bebe**  
**Gee's**  
RECOMMENDATIONS

45s

LPs

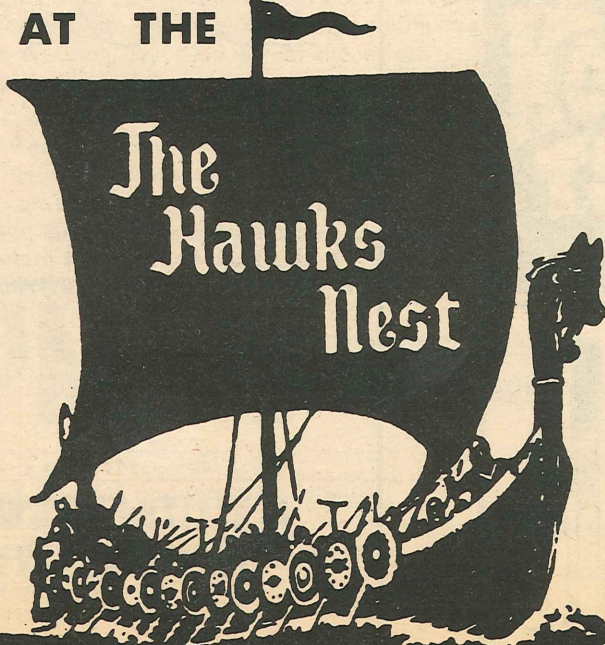
SHE'S A RAINBOW  
The Rolling Stones-London-906-K  
  
COME SEE ABOUT ME  
Jr. Walker & The All Stars-Soul-3501-L  
  
WINDY  
Wes Montgomery-A&M-883-M  
  
LOVE IS BLUE  
(L'Amour Est Bleu)  
Paul Mauriat-Philips-40495-K  
  
DISRAELI GEARS  
Cream-Polydor-CP 5008-Q  
  
A GIFT FROM A FLOWER TO A GARDEN  
Donovan-Epic-B2N 171-H  
  
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## SINGLES

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Columbia STEVE LAWRENCE  
4-44384 Remember When  
f/s You've Got To Learn (Il Faut Savoir)

Columbia TOMMY COLLINS  
4-44386 I Made The Prison Band  
f/s No Love Have I

Columbia TOPOL  
C4-2774 Shoshana  
f/s Dona Dona

Columbia THE MARMALADE  
C4-2778 Man In A Shop  
f/s Cry

Columbia THE TREMELOES  
C4-2780 Be Mine  
f/s Suddenly Winter

Columbia THE BROOKLYN SYMPHONY ORCHESTRA  
MU4-1271 I Think It's Gonna Work Out Fine  
f/s Love Keeps The World Turning

Columbia JOHNNY CYMBAL  
MU4-1272 The Marriage of Charlotte Brown  
f/s Breaking Your Balloon

Columbia MELBA MONTGOMERY  
MU4-1278 Twilight Years  
f/s The Day Your Memory Came To Town

Date PEACHES & HERB  
2-1586 Two Little Kids  
f/s We've Got To Love One Another

### LONDON

Imperial JOHNNY CARVER  
IM 66268 Your Lily White Hands  
f/s What If It Happened To You

Liberty ROSS BAGDASARIAN  
F 56004 Red Wine  
f/s The Walking Birds Of Carnaby

Liberty VIKKI CARR  
F 56012 The Lesson  
f/s One More Mountain

London THE NORTHWEST COMPANY  
M 17359 The End Is Autumn  
f/s Eight Hour Day

Melbourne BILLY STOLTZ  
WG 3279 Queenston Heights  
f/s The Shoulder Waltz

Melbourne RON McMUNN  
WG 3280 Play Me One More Country Song  
f/s If You're Gona Go (Why Don't You Git)

Melbourne JOHNNY MOORING  
WG 3281 Four Strings And I  
f/s Springhill Jig

Mercury JERRY BUTLER  
M 72764 You Don't Know What You  
Got Until You Lose It

f/s Lost

Monument HENSON GARGILL  
MN 1041 Skip A Rope  
f/s A Very Well Traveled Man

Philips PAUL MAURIAT AND HIS ORCHESTRA  
PH 40495 Love Is Blue  
f/s Alone In The World (Seul Au Monde)

TCP THE PINK PLUMM  
101 Along Came Pride  
f/s You've Lost That Loving Feeling

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Reprise NANCY SINATRA & LEE HAZLEWOOD  
0651 Oh Lonesome Me  
f/s Some Velvet Morning

Warner Bros TOM NORTHCOTT  
7160 Other Times  
f/s 1941

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CP 593 001

Polydor THE CREAM  
Disraeli Gears  
CP 5008

# RPM

## CANADIAN HITS

- 1 MORNING MAGIC  
Stampeders-MWC-2001-G
- 4 ALONE IN MY ROOM  
Willie & The Walkers-Capitol-72516-F
- 2 POPCORN MAN  
Lords Of London-Apex-77067-J
- 6 TEARS  
The Fifth-London-17358-K
- 3 FLYING ON THE GROUND IS WRONG  
Guess Who-Quality-1890-M
- 9 HOME FROM THE FOREST  
Ronnie Hawkins-Yorkville-45016-D
- 5 JEZEBEL  
Witness Inc-Apex-77063-J
- 7 BEHIND EVERY MAN  
Checkerlads-Rca-57-3443-N
- 9 10 BIRD WITHOUT WINGS  
3's A Crowd-Rca-4120-N
- 11 FLOWER GENERATION  
The Fringe-Quality-1899-M



## ELVIRA CAPREESE

THIS IS.....IT!!! That long awaited, that sensational, that enrap-turing (Ed: THAT-SA-BOUT-ENOUGH!!!) "PREDICTIONS FOR 1968" by Miss Elvira Capreese. Herewith!!!! (Ed: Tra Laa!!!!)

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

Seriously, (Ed: You have to be kidding.) I found out that record companies will not be allowed to continue their investment in Canadian talent. Radio stations will pull back on their play of domestically produced groups. Canadian groups will have to go to the USA to be recognized. (Ed: Centennial Year all over again.) The governing body of the broad-casters will concern itself mainly with that good old whipping boy, the CBC, while the government cuts the production budget for Canadian productions, they will be pushing up the percentage of Canadian content on television. (Ed: Not MORE panel shows!) Two very big groups will break up in the USA. They will be Canadian. They aren't necessarily in the USA now. There will be a major shake-up in an important Canadian radio station. The whole format will change. There will be a bottom to top shake-up in a major record company and one record company will clean house completely. It isn't a major. There will be a number of U.S. companies distributing their product in Canada themselves. One will possibly choose WINDSOR as its headquarters. THAT ISN'T THE END OF IT!!!

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

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

MY OWN PERSONAL PREDICTIONS: The Secretary of State will probably look into the picture of programming on radio (which has no picture) and decide that the 50% Canadian content should apply to radio too. She will be martyred by her foresight and a hit record will be produced about her. It will go to No. 1 (in Johannesburg). The Canadian music industry will make a big noise, but not on record. The national magazines, daily papers, weekend supplements will continue to write up GROUPS YOU'VE NEVER HEARD OF (There may be a whole payola investigation right there!!!) There will not be a BIG hit in Canada in 1968 unless the government produces it!

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

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

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## Around Town

WITH LORI



The Flick, in Toronto's Village, became one of the most popular spots in town in between the Christmas and New Year's holiday. When I heard The Paupers had returned to Toronto, adding two new members and had come up with a new sound I was more than anxious to hear them, and was very pleased when I was invited to review them. However, when I arrived at The Flick and fought my way through masses of fans, which is expected (The Paupers are a very big name and their acceptance in the U.S. has made them very special, particularly in their hometown). When I eventually reached the inner depths of the club, there was no room to sit or even stand. So there I stood (for lack of a better description) with my pencil in my hand, when two students in the furthest corner offered to make room for me to sit at their already crowded table. We all pushed around the table, with not even enough room to take off our coats to be comfortable. Then along came a chap, not the one who extended the invitation, but one who apparently arranges the seating and placed a row of chairs in front of us which of course blocked what little view we had of the stage.

The Paupers arrived on stage, one half hour late. They did five numbers. I think some were vocals because at times we caught a glimpse of the bass player and his lips were moving.

There was a five minute wait between each number, while they tuned up their instruments or decided what number to play next, I'm not certain. There was at least a twenty minute spell between the fourth and fifth number while the drums were being tuned and set up. Their last number was their best. It was a drum solo and Skip Prokop is one of the best drummers in the business so it was only natural that he should shine. There must have been other good talent there as well. Adam Mitchell and Chuck Beal and the new Paupers, Brad Campbell and Peter Steinback, but it just didn't come through. It wasn't so much that it was an unprofessional performance but rather that it smacked of disorganization and was most disappointing. Let's hope there's a second time 'round.

## THIS WEEK SPECIAL REPORT

FROM OTTAWA  
by Jim Bellshaw

Sandy Gardiner, manager of The Staccatos, is in swinging London Town this month to discuss with EMI the promotion of The Staccatos' new album, "Five Man Electrical Band" slated for release in North America in February and Europe in March.

While in London, besides doing interviews for the *Ottawa Journal*, Sandy will be meeting with Norrie Paramor, who is leaving EMI to form his own production and publishing firm.

Norrie has expressed an interest in obtaining sub-publishing rights to material written by Les Emmerson of The Staccatos, published in Canada by Arlee Music.

The Staccatos are also taping two "After Four" shows for CTV in January and the group will be augmented by other musicians. The boys' new single, as forecast by RPM, will be "Walker Street" backed with "Super Girl".

Ottawa universities and colleges are now bidding for Johnny Rivers and The Turtles for the Winter Weekend, early in February. Just who will eventually get the group remains to be seen.

The Eastern Passage are heading in that direction Jan. 10th., for a week's showing in Montreal's Scandinavian Club.

Newest in town is A Group Called Bubs and their first recording date comes up Jan. 4th. They're doing a number called "Pushing Up Clover" and it's said to be a Turtles' style song.

The Sheltered Souls reckon larger groups are coming into their own, so the Souls are adding trumpet and sax to bring the group's total to seven.

Condolences to Eddie Mitchel of the Musical Fantasy. Eddie is in hospital suffering from a collapsed lung, but we hear he's feeling just a bit better now.

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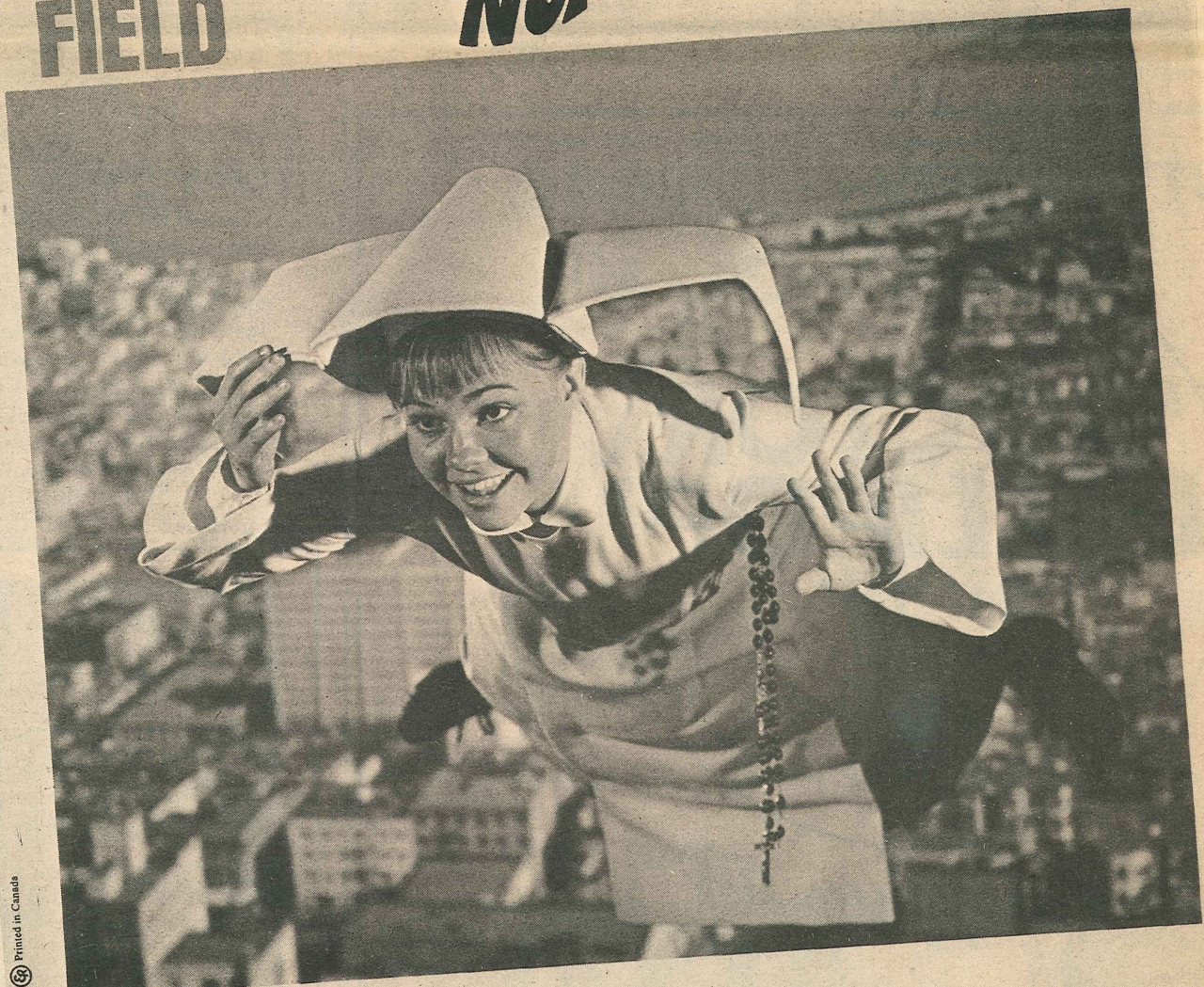
Coming Attractions:

- Fri. Jan 5 - Jack Hardin  
Betty Richardson  
& The Silhouettes
- Sat. Jan 6 - Grant Smith  
& The Power
- Fri. Jan 12 - The Mission  
Ian Anderson  
Eddie Spencer
- Sat. Jan 13 - Shawne & Jay  
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- 1 2 TELL ME NOT TO GO  
Myrna Lorrie-Columbia-MU4-1265-H
- 2 3 GONNA PUT SOME LOVIN' ON YOU  
Lynn Jones-Capitol-72508-F
- 3 1 IT TAKES PEOPLE LIKE YOU  
Buck Owens-Capitol-2001-F
- 4 8 RIDE RIDE RIDE  
Debbie Lori Kaye-Columbia-4-44211-H
- 5 9 BOTTLE BOTTLE  
Jim Ed Brown-Rca-0329-N
- 6 12 BY THE TIME I GET TO PHOENIX  
Glen Campbell-Capitol-2015-F
- 7 6 YOU'VE BEEN SO GOOD TO ME  
Van Trevor-Date-1565-H
- 8 5 MODEL "T"  
Irwin Prescott-Melbourne-3268-K
- 9 16 I HEARD FROM A HEARTBREAK  
Jim Reeves-Rca-9343-N
- 10 17 HERE COMES HEAVEN  
Eddy Arnold-Rca-9368-N
- 11 4 MARY IN THE MORNING  
Tommy Hunter-Columbia-44234-H
- 12 7 DEEP WATER  
Carl Smith-Columbia-44233-H
- 13 10 YOU MEAN THE WORLD TO ME  
David Houston-Epic-10224-H
- 14 14 LOVE IS WORTH LIVING  
Porter Wagoner/Dolly Parton-Rca-9369-N
- 15 19 LITTLE WORLD GIRL  
George Hamilton IV-Rca-9385-N
- 16 15 I DON'T WANNA PLAY HOUSE  
Tammy Wynette-Epic-10211-H
- 17 11 GARDENIAS IN HER HAIR  
Marty Robbins-Columbia-44271-H
- 18 --- WHAT LOCKS THE DOOR  
Jack Greene-Decca-32190-J
- 19 --- SING ME BACK HOME  
Merle Haggard-Capitol-2017-F
- 20 21 ANYTHING LEAVING TOWN TODAY  
Ray Dudley-Mercury-72741-K
- 21 22 BLUE DAY  
Bob King-Melbourne-3274-K
- 22 --- FOR LOVING YOU  
Bill Anderson & Jan Howard-Decca-32197
- 23 23 THUNDERATION  
Odie Workman-Caledon-205-G
- 24 --- TAKE ME TO YOUR WORLD  
Tammy Wynette-Epic-10269-H
- 25 --- TUPELO MISSISSIPPI FLASH  
Jerry Reed-Rca-9334-N

## Western Union

FRANK  
BANYAI

Vancouver's Collectors are in town. They're playing a concert with The Buffalo Springfield at the Santa Monica Civic Auditorium, then move up to San Francisco for appearances at the Fillmore Auditorium. Ian and Sylvia are also making appearances in Southern California. They're appearing at The Golden Bear in Huntington Beach for two weeks. They then headline Doug Weston's Troubador in Hollywood.

Received word from New York City that Toronto's Dickens and Montreal's Influence are going over big at Steve Paul's Scene. The Carnival Connection just finished an engagement at The Electric Circus. The group now has a new drummer, Nicky Katsos.

While The Paupers were working up Toronto way, their new single "Think I Care" (Verve/Forecast) was released in the U.S. The Exciting cut is from their "Magic People" album. Three's A Crowd's "Bird Without Wings" is getting some airplay in Los Angeles and is reportedly breaking out in Philadelphia.

The Daisy Chain, a new local group, is made up of four beautiful girls that come on stage with painted faces. They made their debut at The Cheetah. The Nitty Gritty Dirt Band is appearing at The Ash Grove. Arlo Guthrie is expected at The Golden Bear later this month.

The Beach Boys take to another trend--something that resembles rhythm and blues. Their new album "Wild Honey" (Capitol) is a great improvement over their inferior "Smiley Smile" album. Their recent single "Wild Honey" and their current "Darlin'" are included. "I Was Made To Love Her" was a big hit for Stevie Wonder and The Beach Boys do justice to it. Other outstanding original selections include "Aren't You Glad", "Country Air" and "Here Comes The Night".

The Temptations abandon the Motown sound on their new album "In A Mellow Mood". (Gordy). They concentrate on good-pop favourites and Broadway hits such as "Hello Young Lovers", "Try To Remember" and "A Taste of Honey".

On the singles scene; The Fallen Angeles have a good one in "Hello Girl" (Roulette). "Our Time Is Running Out" (Uni) is the third try for The Yellow Payges, a talented young group who appear as regulars at Hollywood's Hullabaloo Club. This might be what they've been looking for. "Henry's Trumpets", a selection from hornman Henry Jerome's latest LP, should see a good deal of spinning activity on middle-of-the-road and good music stations. The sitar and tabla give Colours', a new recording group, "Butter Lou's Love Colony" (Dot) a wild west coast sound. Flash and the Board of Directors come up with a powerful offering with "I Pray for Rain" on Mala.

A New group and a new label originate from Philadelphia. The group is the Soul Survivors and they record on Crimson Records. The Soul Survivors already have one hit, "Expressway to Your Heart", and their new release, "Explosion in My Soul", is hitbound.

A Monkee first: Micky Dolenz has been given the go-ahead by Screen Gems to write and direct an episode of this season's Monkees T.V. series. Micky will be directing a segment that will be shot on the West Coast and will be aired in mid-March.

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# THIS WEEK SPECIAL REPORT

FROM VANCOUVER  
by SUE HANSEN

Boxing Day was a big day for Vancouver groups. That's the day that Jaguar Enterprises (BC's largest booking agency) threw their Annual Popularity Contest at The Agradome. More than 10 of Vancouver's top bands were entered in the 5 hour marathon. CKLG radio personalities emceed the giant show which attracted good crowds of local fans, who voted for their favourite group. Some of the bands who participated were: The Epics, Shantelles, Soul Unlimited, Shockers, Stags, Night Train Revue, The Bittersweets, and others. We'll have pics and winners at a later date.

A fairly new club in Vancouver which is really swinging is The King Of Clubs. It also features R & B bands, which is just further proof that R & B is really catching on here. It also features Go-Go Girls (as a matter of fact, so does The Grooveyard and Oil Can Harrys). To sum it all up - Vancouver is really a city to swing in.



(Top left) The Buffalo Springfield, currently happening with "Expecting To Fly" were recently in concert with Vancouver's Collectors in L.A. (T.R.) Sonny & Cher are catching fire with "Good Combination". (B.L.) The Mothers' Of Invention will be appearing in Toronto Jan 24th. (B.R.) Wilson Pickett is set for a Massey Hall (Toronto) appearance Jan 26 and at Ottawa's Capitol Theatre Jan 28th.

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# RPM

# Feature Page

10  
CENTS

# CAMELOT REVISITED

by  
Frances  
K. Smookler

After reading the daily papers' reviews of "Camelot" I hesitate to admit this, but I liked it. I will concede that this is mainly because of Vanessa Redgrave who acts and sings (yes, she does her own singing) like a dream and has the most interestingly lovely and mobile face I have ever seen.

Being a Burton fan I approached this production with a certain amount of hostility toward Richard Harris but soon decided it was unjustified. Harris did his own singing too and, although he came through very Burton-like in many places and (Rex) Harrison-like in others, he was mostly himself in giving his interpretation of Arthur as a man who put his responsibilities as king ahead of the rest of his life and, in remembering this, tried continually to keep himself in control.

These efforts at control were reflected in his manner of speaking - far too often in a whisper - which, when contrasted with his uncontrolled shout at other times, pointed up the inner struggle in him between passion and control - man and king. In the final scene, torn internally from an emotional pounding, the man and king merged as the king makes a man's emotional bid to save the legend of King Arthur and his Round Table when he meets a young boy, Tom, on the battle field. Tom had only heard about the greatness of Camelot and not of its deterioration. Arthur, greatly moved by him, invests him as a knight and sends him back to safety, urging him to grow up and keep the legend alive. Arthur's final (and somewhat anticlimatic after a very emotional rendition of "Camelot") words are an excited shout, over and over, as Tom heads away from the front lines - "Run, Tom, Run!"

(It is difficult to decide whether the director had deliberately or unintentionally avoided using any last name for "Tom of Warwick". Most modern writing about King Arthur is based on the work of Sir Thomas Malory of Warwick who lived about seven hundred years after the best estimates for the time of the original Arthur. If the director, Joshua Logan, was afraid of an anachronism, he needn't have been - the movie was riddled with them.)

The other lead - Lancelot - was the film's biggest disappointment. When the stage version of Camelot opened on Broadway seven years ago the Toronto Star's heading read "Gotham Splits Over 'Camelot' But Loved Goulet". We could have expected that, if the director and producer (Jack Warner) passed up Goulet in favour of someone else for the role in which he had been so spectacularly successful, Goulet's successor should be an improvement. He could have been. Despite Goulet's beautiful enunciation and clear singing voice he is somewhat wooden as an actor and, although French (North-American not European) sang the role completely without accent. Lancelot could have been either French or an actor or even conceivably, both. However, someone saw fit to select Franco Nero, a twenty-five year old Italian who spoke little English and had to learn presumably by rote, his entire role. This Lancelot not only did not sound as good as Goulet but didn't even sound like a Frenchman. He has a handsome and virile appearance and startling blue eyes but was capable only of running the emotional gamut from A to B and was far more convincing when he was being aggressively pure than when he acted the tortured lover and faithless friend. His attempts at conveying internal pain left you with the feeling that he should be offered an Alka-Seltzer

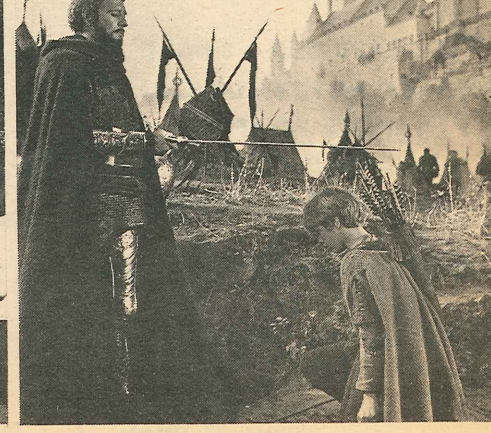
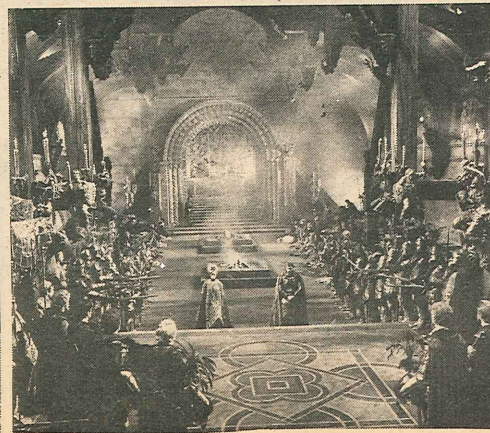
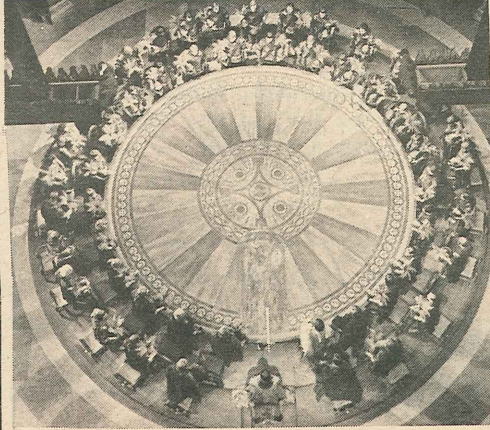
and his acting certainly failed to reach the heights of emotion of his leading lady. So we had a Lancelot with no colour, no singing ability, no English and, probably, someone else's singing voice - why wasn't Goulet used?

Nero was the film's biggest disappointment but he was followed a close second by the photography. According to all the press releases \$12,000,000.00 was spent on making Camelot. Eight Spanish castles were used as well as huge sets to convey the idea of Camelot and Joyous Gard. The sets and settings were beautiful - I think. If you blinked you missed them and if you didn't blink you got glimpses where you should have seen panoramas, medium shots where a panning long-shot would have been breathtaking and close-ups where you didn't care. The major advantage which the screen has over any stage production is the scope which is given to the camera to roam and to linger, to pan and to dolly in and out. I don't think that there is an entertainment medium as flexible as film; you would never know this just from Camelot, however. We had no jousting except for the single scene of Lancelot unhorsing his three opponents who had been egged on to challenge him by Queen Guinevere. No scene was allowed to build up to the point where it became impressive in scope or in timing and, despite the amount of money spent on the caparison of each of the horses, even the jousting scene was totally unrealistic with the extremely sophisticated trappings on the horses and the almost rural appearance of the list set up for the joust itself.

But, worst of all, I don't think that there was a single major production number related to the music in what was, after all, supposed to be the seasons greatest film musical. "The Lusty Month Of May" sequence could have bigger, better and much, oh so much, less choppy. The song should swing, but, instead it jumped and it bobbed and it cut and it swooped and never once was this done smoothly. An even bigger and better and more delightful number, "Fie On Goodness" in which a sonorous male chorus would have sung of the joys of sin (a number which delighted the stage audience and brought the original version to a complete stop during the try-outs in Toronto) was dropped completely from the film for what reason I will never know. Surely this film, whose plot centered around an adulter and faithless relationship, didn't drop this number because it ambiguously extolled sin, did it?

Vanessa Redgrave handled her singing role beautifully. Although, at the beginning, it was possible to hear overtones of Julie Andrews these faded out and her interpretation of the role changed, as well. Miss Andrews may be many things but she is not a tragedienne and Vanessa Redgrave was able to convey the tragedy in Guinevere's hopeless passion as Miss Andrews never could (why anyone could become hopelessly passionate over the film's Lancelot is totally unknown but once you make this fantastic assumption Miss Redgrave's acting and singing carried conviction.

At the beginning of this review I said that I liked it, and I did. Although its flaws as a movie are overwhelming yet the beauty of Lerner and Lowe's musical still comes through enhanced by the colour, if not the photography, of the film. It was entertaining and even moving and in many places was visually and audially a pleasurable experience, especially when Vanessa Redgrave was on the screen. To anyone who can afford the show I say, don't miss it, and to those of you who can't I suggest that you wait two or three years until it reaches your local theatre.



SCENES FROM CAMELOT