

RPM

MUSIC TELEVISION RADIO
FILM RECORDS THEATRE
Weekly

10
CENTS

Volume 9 No. 15

Week Ending June 8th. 1968

STRATFORD

A FESTIVAL OF CULTURE



LEGISLATED RADIO

ROYALTIES - A

ONE-WAY STREET

PART 6
OF A
SERIES

Record sales in Canada have chalked up a very impressive \$80,000,000.00 plus. This figure constitutes the total of retail sales. The record business can also add to this, millions of dollars for performance rights for compositions paid by radio stations (as well as any other performance rights that may be put into effect) and the music business in Canada becomes a major industry. It might be a conservative figure to say that 98% of the rights to production, artist performance, composition and publishing are foreign owned. Consequently, a great amount of this impressive total leaves Canada in the form of royalties.

So impressive must be the amount, that it is difficult to get any real estimate or guess from the people who are paying it out. A few "guesstimates" ranged from 30 million to 80 million dollars of the music industry's gross, leaving the country in the form of various royalties. This figure does not include the dollars paid to performers who work in concert, tour, film, record commercials and monies paid out as royalties to music services etc.

The total in all these areas must be staggering when you figure that it is a one way road. Canada doesn't get back any such royalties or fees worth mentioning for Canadian works sold or performed elsewhere in the world. These

monies simply leave and there is no exchange. In the music industry the biggest export is money, and talent would be second. Masters, compositions, performers etc. would not be an important export.

What success Canadian songwriters have had has come while they have been under contract with a foreign publisher. What success recording artists have had has come when they were the property of a foreign record company. Few artists have toured from Canada and come back with the gold from their tours. It is far easier for a foreign artist to come into Canada than it is for a Canadian artist to get into the United States.

Under such circumstances, it would be very easy to thwart any attempt to create a music industry in Canada, but there is no reason for any under-handed dealings, the industry is stymied right here in Canada by Canadians themselves. They also hold back all the allied industries of our culture. The star system of foreign countries reflects practically completely in movies, television, records, books, art, drama and every other aspect of the entertainment business and the arts.

The situation must be understood to be remedied. As distasteful as it may be to read about, it is never-the-less a sad state of affairs that hasn't been looked into. It can be excused by many hundred weak excuses and Canadians have an immense talent for finding a REASON for their lack of initiative.

Legislating the play of Canadian music on Canadian radio is not a "cure all", but it is a step in the right direction.

To further encourage Canadians to produce music in Canada would not be a responsible act. The music can too easily be tabbed "inferior" by Canadians. Radio does have the power to create the FAITH in Canadian music with its listeners. Radio has proven this a number of times, but not often enough to sustain the producers of Canadian music.

It must be exasperating to Canadian

artists, writers and producers to have to live with the negative attitude of radio stations that has somehow reflected itself upon record companies and Canadian publications. The critics have assumed an overwhelming task and there is good reason to doubt their abilities to criticize because there is a good possibility they are completely Americanized in their thinking. The "brainwashing" of some 50 years of foreign culture will not disappear overnight, and no legislation will immediately succeed in making us Canadians, but it is ANOTHER step toward getting to know who we are and what we have. We are a distinctive nation with a definite culture of our own. We have contributed a great deal to the world's culture but at the expense of our own country.

The future of Canada's cultural development in the entertainment arts is in the hands of the CRTC (Canadian Radio and Television Commission) and the office of the Secretary of State.

The bleating of the Canadian record producer may sound very inconsequential to both our controllers of culture, but theirs is only the first fight to win. It is RPM's contention that the rest of the battle will be easy in comparison.

The Canadian music industry has no leader, no spokesman, and no hero. The industry struggles against the giant industries of the world's music. It is a losing cause. Often we lose our talented people faster than new ones can rise to make a weak attempt and be stamped out by the many pitfalls of the industry. The problem would seem to lie in the lack of strength of the industry. Often it seems useless to fight back. The odds against Canadian artists and the allied talents is too big.

Will anything be done? It is doubtful, and the rumours that surround the possible legislation of Canadian music on Canadian radio would lead one to believe that as one spokesman for the broadcasters tells us, there will not be any legislation in Canadian radio to assist the music industry.

The next selection you hear (probably) won't be Canadian.

A NEW SERVICE FROM RPM

With RPM now reporting on Music, television, radio, film, records and theatre we are in the process of presenting a new feature - Canadian Casting News - to be published each week at no charge.

Those involved in the above are requested to supply RPM with whatever information they feel necessary to help them obtain the services of the right party.

Send to: Canadian Casting News
RPM Weekly
Suite 107
1560 Bayview Avenue
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RECORDS

WITH LORI



The big news that's making the Warner Bros/7 Arts people happy is the fantastic break-out of Tiny Tim's "Tip Toe Through The Tulips" (WB/7 Arts 0679). Most of the pop stations have jumped on the release adding it to their playlist and some even charting the disc. It was even heard one early Sunday morning over Toronto's CFRB. What's shaping up to be a bit of a problem is who has the rights to Bill Haley's "Rock Around The Clock" (WB/7 Arts 5002) which was just issued by the Warner people. It was just a few weeks ago that Apex issued their Haley version of "Clock" (20017) and which has since climbed the charts across the nation. Warner's promo man Mike Reed advises that Haley's album, on their label, containing "Clock" has been a steady seller for several years. CKKW Kitchener's Grant Hoffman has been doing a little extra-curricular activity for Warner Bros in promoting a contest on what his listeners think Fat Albert looks like (drawings). This is in connection with the Cosbyanna release of "Fat Albert Hey Hey" by Bill Cosby. Most original entry gets the complete library of Cosby albums. Mike Reed is pretty excited over the Reprise single of "Sock It To Me" (0680) by Judy Carne, who has become popular through her appearances on the Rowan and Martin "Laugh In" TVer. Another Reprise single that should pick up mucho MOR action is Charles Aznavour's

"Love Is New Everyday" (0688). When the Three Degrees (3 girls from Detroit) appeared recently at Toronto's Embassy, they received better than average reviews for their stage presentation and vocal talent. Now they've waxed "Contact" (WB/7 Arts 7198) which was produced by their manager Richard Barrett. Top selling album from WB/7 Arts is Joni Mitchell (Reprise 6293) which has climbed steadily on the charts in the U.S. trades. The Collectors (WB/7 Arts 1746) are also showing good form in national sales, particularly in the west coast of Canada where they make their home.

"Pete Turko has an unbelievable range. His voice is thrilling (reminiscent of the late Mario Lanza) with quality plus." That's one of many reviews that Quality's latest acquisition Pete Turko has recently picked up. Quality is just issuing Turko's Barry single "Big Window" and "My Love For You" (3493) and advance reports would seem to indicate that Pete Turko, being as versatile as he is, could come in for top radio exposure.

Quality's Ed Lawson has gone to the trouble of putting the strongest cuts with listener appeal from four different artists and their respective albums on a special radio station single. These are cuts from the Bee Gees' album "Horizontal"; "Once Upon A Dream" from the Rascals' album; Otis Redding's album "Dock Of The Bay"; and "Beat Goes On" album of the Vanilla Fudge. The "Day Tripper" album of Jimi Hendrix and Curtis Knight (Quality SV-1814) has several movin' and groovin' sounds including a 6 minute cut of "Knock Yourself Out"

The recent successful Canadian appearance of Hendrix has given a giant sized boost to this release. On the MGM label comes Eric Burdon & the Animals' long awaited "The Twain Shall Meet" (SE-4537) which was produced by Tom Wilson and contains their current hit single "Sky Pilot". Hot on the heels of their top selling single "Simon Says" comes the 1910 Fruit Gum Co's album by the same title (Buddah 5010) a co-production of Jerry Kasenetz and Jeff Katz. The Box Tops currently climbing the charts with their "Cry Like A Baby" (Mala 593) are almost guaranteed a top seller with their album by the same title (Bell 6017). Another couple of chart toppers, Tommy Boyce and Bobby Hart have just released their "I Wonder What She's Doing Tonight?" album (A&M 4143) which, of course, was their top selling single of a few weeks ago.

While Compo's Al Mair is husking the western provinces several of the releases he has been working hard on are picking up action in the eastern provinces. Probably the most successful is the Wilson/Basie single "Chain Gang" which is showing up on practically every chart in the east as well as the west. "Hey Joe" by Edmonton's Nomads has also been picking up chart listings particularly in the west but it's also showing up at CKLB, Oshawa; CJIC, the Soo, and CKNX, Wingham. The Witness Inc. could go internationally with their Apex release of "Harlem Lady". Much support for these westerners is coming from the west but a few of the braver eastern types are giving it a spin and finding it good for their playlist.

MARLENE VER PLANCK CUTS "ODD COUPLE"

NYC: Hot on the heels of the successful showing of Paramount's "The Odd Couple", comes the release of Marlene Ver Planck's single of "The Odd Couple" (Mounted 111). Miss Ver Planck, well known in the commercial and jingle field, is currently doing well with her first album release for Mounted.

"The Odd Couple" dinking by Marlene, produced by her husband Billy Ver Planck, will apparently receive the benefit of a full scale promotion by Paramount Pictures. The flip is Lalo Schifrin's 2 "Mission Impossible" from the Paramount Television series by the same title. There is no release date set for the disc in Canada.

MAURICE WILLIAMS & ZODIACS SIGNED TO VEEP LABEL

NYC: Veep Records, the R&B subsid of United Artists has signed Maurice Williams and The Zodiacs, who have been travelling the success p.a. circuit since their '59 hit of "Stay". George Butler A&R for UA and Veep negotiated the long term exclusive contract for the group.

The Veep line-up of hot artists has been growing rapidly over the past few months and includes Anthony and the Imperials, Sari and The Shalimars, Baby Washington, Jimmy Cliff, Jackie Edwards, Timmie Willis, Charlotta Gilbert and Truman Thomas. Besides the soul and R&B productions, Veep is also focussing a major effort in the gospel field with a Butler produced album by The Children's Gospel Choir, as well as several new projects on the drawing boards.

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Music BIZ



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.

It must be obvious to any aware observer, that something has happened to the music industry in Canada. New productions are few and far between, and the group and soloist activities on record has dwindled quite noticeably.

Perhaps it is time to dig deeper into the cause of the lack of progress. It seems that groups not only are not recording, they are not gigging as much and are breaking up at a remarkable rate. Only a few groups have survived "the plague".

What else has been effected? The recording studios have noticed a decline in sessions. Publishers have had their source of new compositions (performed type) practically cut off. Disc jockeys who depend on gig percentages for sometimes twice their station salary have had to take a

beating at the gate. Fewer artists are anxious to deal out the fee to join the unions (not to mention union fees that have probably not maintained the high flow of a year ago.) Any radio station promotion that involves talent must depend on a smaller selection and acts that lack drawing power or must pay out huge sums to foreign acts (and that money will leave the country!) Record companies have little Canadian product to advertise (which could terminate the publishing of a trade weekly like RPM very quickly, since the only source of revenue for this publication is advertising.)

The development of our young talent has come to somewhat of a standstill. The RPM 100 chart has recently shown very few Canadian productions. It is rumoured that disc jockeys might return to playing records at hops instead of using live entertainment (which I understand is "best").

It is good to be an optimist and to look on the brighter things by saying something is bound to happen. It still might not, and what guarantee have we that if it does happen, we won't undo it again like we did a year ago.

For any industry to survive, there must be action and good people. There must be a continuing rating of talent. The very good must do very well, the rest must be eliminated.

You can always blame the downfall of Canadian talent on the talent itself, except that many of the groups that have had some success in Canada have left to compete for success in the United States.

While many have promoted their own interests in the Canadian music industry, how many have promoted the industry itself? The answer is very few. There was a great willingness to compete, but in WHAT? A manager spoke to me recently at some length about his group. During the whole time, he sold me a bill of goods about his group. The last thing that must have entered his mind was the lack of industry in which his group could thrive. It is really the cart before the horse situation.

There is no industry. Consequently there is no need for the components for that industry to lie around uselessly. There are newsletters that talk about OUR products. There are house organs that talk about OUR writers and OUR publishers, but there are very few that will promote The industry. Yes, there is a great deal of money being spent uselessly promoting the interests of a few but not the overall interests of the Canadian music industry. A great deal of money is being spent on many independent dreams, but not on the BIG DREAM for everyone. Something to think about!

CALGARY RECEIVES EDUCATIONAL TELEVISION SYSTEM

Calgary: Through the co-operative efforts of the University of Calgary, the Southern Alberta Institute, the Calgary public and separate school boards, three rural school divisions, Mount Royal Junior College and the Alberta department of education, Canada's first multi-channel microwave educational television system went into full service May 24th. The system will transmit programs to 23 Calgary and area schools and to the University of Alberta's Calgary campus.

Studios for the new ETV system are located on the campus of the Southern Alberta Institute of Technology.

The system, a two year pilot project is capable of colour transmission.

RICHMOND ORGANIZATION TO LAUNCH CAMPAIGN ON WORKS OF WILDER

NYC: Composer Alec Wilder, whose works were the subject of a one hour television docu in March of this year on CBC-TV which also included an interview with the composer, will have his works promoted in one of the most ambitious publication projects in The Richmond Organization history. TRO will issue a deluxe book, containing well over 100 pages with a host of additional service features for professional users over and above the normal grouping of lead sheets and lyrics. The book will be sent out in mid-June to more than 1000 A&R men, indie producers, and individual artists.

The Wilder book took more than a year to prepare and was assembled and produced under the supervision of Judy Bell, TRO's production manager.

The Wilder touch has not been restricted to the pop field but has shown quite successfully in various types of classical forms as well, including chamber works, suites, and operas. A complete directory of these works by titles will be incorporated in the book which will also contain piano parts and lyrics for many of his pop writings including "Winter Of My Discontent", "Mimosa And Me", and "Such A Lonely Girl Am I". Some of Wilder's collaborations with writers Bill Engvick, Fran Landsman, Marshall Barer and Edward Eager are also included in the TRO collection.

EXCELLANCE AWARDS PRESENTED TO BROADCASTERS

Kitchener, Ont: May 17 at the annual regional seminar for central Canada of the Radio-Television News Directors Association of Canada awards for excellence in news broadcasting were presented by Mr. Charles Edwards, general manager of Broadcast News Ltd., which distributes Canadian Press news to broadcasting stations.

CKLW Windsor was awarded the Charlie Edwards award for outstanding news coverage of the Detroit race riots last summer. Dick Smyth, CKLW news director accepted.

CFPL-TV London also picked up a Charlie Edwards award for its television coverage of the last six hours of Expo.

CFCF Montreal was awarded a Dan McArthur award for outstanding reporting outside regular newscasts for a feature presentation on the capture of Vimy Ridge (1917). CKSO-TV Sudbury received a Dan McArthur award for coverage of their municipal election.

INTRODUCING.....

PETE TURKO

- FIRST: A VOICE
- SECOND: AN UNBELIEVABLE RANGE
- THIRD: TREMENDOUS PERSONALITY
- FOURTH: TERRIFIC PRESENTATION
- FIFTH: VERSATILITY

"BIG WINDOW"

b/w
"MY LOVE FOR YOU"
(Barry 3493)



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THE RPM 100

CANADA'S ONLY OFFICIAL 100 SINGLE SURVEY

Compiled from
record company,
record store &
radio reports

- 1 1 8 **MASTER JACK**
Four Jacks & A Jill-Rca-9473-M
- 2 2 1 **MRS. ROBINSON**
Simon & Garfunkel-Columbia-44511-H
- 3 4 4 **TIGHTEN UP**
Archie Bell-Atlantic-2478-M
- 4 3 3 **THE GOOD THE BAD AND THE UGLY**
Hugo Montenegro-Rca-9423-N
- 5 7 15 **DELILAH**
Tom Jones-Parrot-40025-K
- ★ 6 15 20 **MONEY MONEY**
Tommy James & The Shondells
Roulette-7008-C
- ★ 7 18 25 **MY GIRL, HEY GIRL**
Bobby Vee-Liberty-56033-J
- ★ 8 17 26 **LIKE TO GET TO KNOW YOU**
Spanky & Our Gang-Mercury-72795-K
- ★ 9 16 18 **AIN'T NOTHING LIKE THE REAL THING**
Marvin Gaye & Tammi Terrell
Tamla-54163-L
- 10 6 2 **A BEAUTIFUL MORNING**
The Rascals-Atlantic-2493-M
- ★ 11 25 42 **YUMMY YUMMY YUMMY**
Ohio Express-Buddah-38-M
- 12 5 7 **COWBOYS TO GIRLS**
Intruders-Reo-9011-M
- 13 9 13 **SHOO-BE-DOO-BE-DOO-DA-DAY**
Stevie Wonder-Tamla-54165-L
- ★ 14 26 37 **SLEEPY JOE**
Herman's Hermits-Quality-1910-M
- ★ 15 22 29 **SHE'S LOOKING GOOD**
Wilson Pickett-Atlantic-2504-M
- ★ 16 40 49 **MAC ARTHUR PARK**
Richard Morris-Rca-4134-N
- 17 8 9 **DO YOU KNOW THE WAY TO SAN JOSE**
Dionne Warwick-Scepter-12216-J
- ★ 18 27 39 **THE HAPPY SONG**
Otis Redding-Valt-163-M
- ★ 19 33 76 **THINK**
Aretha Franklin-Atlantic-2518-M
- ★ 20 29 35 **I WANNA LIVE**
Glen Campbell-Capitol-2146-F
- 21 24 31 **IF YOU DON'T WANT MY LOVE**
Robert John-Columbia-44435-H
- 22 23 32 **MAY I TAKE A GIANT STEP**
1910 Fruit Gum Co-Buddah-39-M
- 23 10 5 **HONEY**
Bobby Goldsboro-United Artists-50283-J
- ★ 24 46 62 **A MAN WITHOUT LOVE**
Engelbert Humperdinck-Parrot-40027-K
- 25 11 6 **LOVE IS ALL AROUND**
Troggs-Fontana-1607-K
- ★ 26 39 50 **JELLY JUNGLE**
Lemon Pipers-Buddah-41-M
- 27 19 16 **SWEET INSPIRATION**
Sweet Inspirations-Atlantic-2476-M
- 28 13 11 **TAKE TIME TO KNOW HER**
Percy Sledge-Atlantic-2490-M
- 29 34 45 **HOW'D WE EVER GET THIS WAY**
Andy Kim-Dot-707-M
- 30 12 10 **U.S. MALE**
Elvis Presley-Rca-47-9465-N
- ★ 31 62 78 **THIS GUY'S IN LOVE WITH YOU**
Herb Alpert-A&M-929-M
- 32 14 12 **SCARBOROUGH FAIR**
Simon & Garfunkel-Columbia-44465-H
- ★ 33 49 60 **I COULD NEVER LOVE ANOTHER**
Temptations-Gordy-7072-L
- ★ 34 56 68 **I LOVE YOU**
People-Capitol-2078-F
- 35 37 44 **LOVE IN EVERY ROOM**
Paul Mauriat-Philips-40530-K
- ★ 36 47 65 **TIME FOR LIVIN'**
Association-WB/7 Arts-7195-P
- 37 28 36 **WEAR IT ON YOUR FACE**
Dells-Caet-5599-L
- 38 21 27 **IF I WERE A CARPENTER**
4 Taps Motown-1124-L
- ★ 39 51 66 **ANGEL OF THE MORNING**
Merrilee Rush-Bell-703-M
- 40 44 56 **UNWIND**
Ray Stevens-Monument-1048-K
- 41 48 64 **BROOKLYN ROADS**
Neil Diamond-UNI-55065-J
- 42 52 61 **I'M SORRY**
Del Fonicas-Philly Groove-151-M
- ★ 43 58 69 **SHE'S A HEARTBREAKER**
Gene Pitney-Columbia-MU4-1306-H
- ★ 44 59 81 **CHOO CHOO TRAIN**
Box Tops-Mala-12005-M
- 45 45 52 **DOES YOUR MAMA KNOW ABOUT ME?**
Bobby Taylor & The Vancouvers
Gordy-7069-L
- 46 32 34 **CONGRATULATIONS**
Cliff Richards-Capitol-72534-F
- ★ 47 60 77 **UNITED**
Peaches & Herb-Dote-1603-H
- 48 42 46 **LAZY DAY**
Small Faces-Immediate-5007-H
- ★ 49 61 72 **NEVER GIVE YOU UP**
Jerry Butler-Mercury-72798-K
- ★ 50 66 83 **INDIAN LAKE**
Cowbells-MGM-13944-M
- 51 43 51 **I CAN REMEMBER**
James & Bobby Purify-Bell-721-M
- 52 41 43 **ROCK AROUND THE CLOCK**
Bill Haley & The Comets-Apex-20017-J
- 53 50 57 **FRIENDS**
Beach Boys-Capitol-2160-F
- 54 63 74 **APOLOGIZE**
Ed Ames-Rca-9517-N
- 55 67 80 **REACH OUT OF THE DARKNESS**
Friend & Lover-Verve/Forecast-5069-G
- ★ 56 68 87 **I GOT YOU BABE**
Etta James-Cadet-5606-L
- 57 65 67 **HERE'S TO YOU**
Hamilton Camp-WB/7 Arts-7165-P
- ★ 58 71 88 **I'LL NEVER DO YOU WRONG**
Joe Tex-Dial-4076-M
- ★ 59 70 82 **SKY PILOT (Part 1)**
Eric Burdon & The Animals
MGM-4537-M
- 60 57 59 **CHAIN GANG**
Jackie Wilson & Count Basie
Brunswick-55373-J
- ★ 61 75 --- **TIP TOE THRU THE TULIPS**
Tiny Tim-WB/7 Arts-0679-P
- 62 64 75 **HARLEM LADY**
Witness Inc-Apex-77077-J
- 63 73 90 **LICKIN' STICK LICKIN' STICK**
James Brown-King-6166-L
- 64 72 70 **LILLI MARLENE**
Al Martino-Capitol-2158-F
- ★ 64 84 --- **SAFE IN THE GARDEN**
Mamas & Papas-Rca-4125-N
- ★ 66 77 99 **THE LOOK OF LOVE**
Sergio Mendes & Brazil '66
A&M-924-M
- ★ 67 81 --- **YOU DON'T KNOW WHAT YOU MEAN TO ME**
Sam & Dave-Atlantic-2517-M
- ★ 68 87 --- **HERE I AM BABY**
Marvellettes-Tamla-54166-L
- 69 69 71 **I WISH I KNEW**
Solomon Burke-Atlantic-2507-M
- 70 74 76 **(You Keep Me) HANGIN' ON**
Joe Simon-Sound Stage-7-2608-K
- 71 78 --- **PICTURES OF MATCH STICK MEN**
The Status Quo-Pye-835-C
- 72 80 100 **ANYONE FOR TENNIS**
Cream-Polydor-541009-Q
- 73 82 94 **MY SHY VIOLET**
Mills Brothers-Dot-17096-M
- ★ 74 97 --- **FACE IT GIRL, IT'S OVER**
Nancy Wilson-Capitol-2136-F
- 75 83 85 **IT'S OVER**
Eddy Arnold-Rca-9525-N
- 76 76 84 **SAN FRANCISCO GIRL**
Fever Tree-UNI-55060-J
- 77 86 --- **BRING A LITTLE LOVIN'**
Los Bravos-Parrot-3020-K
- 78 79 91 **IT'S MY TIME**
Everly Brothers-WB/7 Arts-7192-P
- ★ 79 96 --- **BACK IN LOVE AGAIN**
Buckingham's-Columbia-44533-H
- ★ 80 98 --- **IT SHOULD HAVE BEEN ME**
Gladys Knight & The Pips
Soul-34045-L
- 81 85 98 **HELULE HELULE**
Tremeloes-Epic-10328-H
- 82 91 --- **THE DOCTOR**
Mary Wells-Jubilee-5621-L
- 83 93 --- **READY WILLING & ABLE**
American Breed-Atca-824-M
- 84 89 --- **CLIMB EVERY MOUNTAIN**
Hesitations-Kapp-911-L
- 85 95 --- **PLEASE STAY**
Dave Clark Five-Capitol-72537-F
- 86 --- --- **THE HORSE**
Cliff Nobles-Columbia-C4-2812-H
- 87 --- --- **LADY WILLPOWER**
Gary Puckett & The Union Gapp
Columbia-44547-H
- 88 --- --- **JUMPIN' JACK FLASH**
Rolling Stones-London-908-K
- 89 --- --- **HERE COMES THE JUDGE**
The Magistrates-MGM-13946-M
- 90 --- --- **STONED SOUL PICNIC**
5th Dimension-Soul City-766-K
- 91 --- --- **LOVER'S HOLIDAY**
Peggy Scott & Jo Jo Benson
Reo-9014-M
- 92 94 95 **LA LA LA**
Raymond Lefevre-4 Corners-149-J
- 93 --- --- **MOUNTAIN OF LOVE**
Ronnie Dove-Diamond-244-J
- 94 --- --- **MECHANICAL WORLD**
Spirit-Ode-708-H
- 95 --- --- **RANDY**
Happenings-B T Puppy-540-J
- 96 100 - **BOTH SIDES NOW**
Harpers Bizarre-WB/7 Arts-7200-P
- 97 99 --- **SOME OF SHELLY'S BLUES**
Stone Poneys-Capitol-2195-F
- 98 --- --- **YESTER LOVE**
Smokey Robinson & The Miracles
Tamla-54167-L
- 99 --- --- **YOU'RE GOOD FOR ME**
Lou Rawls-Capitol-2172-F
- 100 --- --- **FUNKY FEVER**
Clarence Carter-Atlantic-2508-M



OLD ED: certainly has gone arty with this publication. First it was the record industry, and now the movie, TV, and theatre arts are getting the RPM treatment...and it's about time. The government certainly hasn't done much of a job to encourage our talent to do much more than leave. For awhile I thought that Trudeau (being a swinger) would make some overtures to the entertainment industry, but, the only references I've heard so far were to foreign compositions. Meanwhile, Patrick Watson (one of my favourites) (by the way he isn't running) was interviewing Stanfield, and got Stanfield to commit himself on Canada's culture. Stanfield showed a lack of knowledge of the problem, but possibly both these fine gentlemen will see the light and lean toward doing something for Canada's entertainers. We haven't really had a group of "Kennedys" in Canada who have seen the value of the entertainment industry in politics, or the need for furthering a cultural commodity...namely **TALENT**. /// Yes I did get an "UNPRINTABLE" memo about the cake and champagne caper. /// News reaches me about that **CLEAN SWEEP** (under the carpet) in a sub-major record distributor's operation. I hear the **WHOLE** staff got the boot (and any that didn't**WHOOOPS**....!) I have a great name for a record company...(are you ready) **FREERIDE RECORDS**. /// There will be a job open for a promotion man shortly with A record company.

You can apply directly to me. The qualifications really don't have to be anything for a**SUITABLE**.... replacement!!!///Columbia's **BASH** for Tommy Hunter reminded me of the days when that other record company was so famous for their **BASHES** and were they big with everybody. They were a giant. They **WERE**. Since then they don't promote, advertise or what have you. There is a rumour that they supplied the wardrobe of a number of disc jockeys. Now that they have **ONE** radio station locked up, they have nothing to worry about except the sagging sales and the loss of labels. (Ed: Who's that?) **GETTING BACK** ...to Columbia's party, the whole crowd from **CFRB** were there including **Bill McVean**. Old Ed: got a chance to speak to **Bill** and tells me that **Bill** would like to be the Editor of a small town paper. We might be able to set **Bill** up in a small country paper. The paper is **RPM** and the country is **CANADA** (with words and music by (Ed: NO! my dear we don't do that!!!)) ///Ed was making a mile-a-minute tour of these parties and the next stop was **RCA's** party for **Tommy Common**. Congratulations to **EP** and **JF** of **RCA** (Ed: Are we getting "inside"!!!) on a great do. It was really a nice tribute to **Tommy Common**. ///Heard that **Stan Klees** was making a whirlwind tour of western Canada (the airport terminals probably). ///**Bebe Gee** still hasn't returned from her meditation course in **India**. Can you imagine the column she will be writing when she gets back. Her views on the entertainment business with a **McLuhan-Meditation** background. Maybe she will **TEE HEE** an awful lot!!!!///

SINGLES

COMPO

Jupiter-1138-**THE SINNERS**
Go Go Trudeau/Go Go Trudeau

LONDON

Imperial-66292-**SANTO AND JOHNNY**
Sleep Walk '68/ It Must Be Him

London-2524-**THE NEW FACES**
We Can Get There By Candlelight/
The Yellow Road

Melbourne-3290-**SHIRLEY ANN**
It's My Turn To Cry/We've Got Love

Melbourne-3292-**DOUGIE TRINEER**
Little Grey Church On The Hill/Evening Prayer

QUALITY

A&M-9X-**CLAUDINE LONGET**
The Look Of Love/Hello, Hello
Love Is Blue/Small Talk

Amy-11011-**PAPA DON ASSOCIATION**
Counter Melody/Souled Out

WB/7 ARTS

Reprise-0681-**THE HOLY MACKEREL**
Haven't Got What It Takes/Love For Everyone

Vogue-328-**GERARD CALVI**
Beach Blue/Sun Legend

WB/7 Arts-2092-**ROY REDMOND**
That Old Time Feeling/Good Day Sunshine

WB/7 Arts-7186-**THE GREATFUL DEAD**
Born Cross-Eyed/Dark Star



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DOMINION DRAMA FESTIVAL - A CBC-TV SPECIAL
 Toronto: Tuesday May 28th at 9 PM EDT, Barry Morse will host and narrate a special 60 minute docu review of the Dominion Drama Festival to be seen in colour on the CBC-TV network.

Originating from Cleary Auditorium in Windsor, Ontario, the program will include scenes from the competing plays, presentation of awards and

GILMER & FIREBALLS ON VIDEO

NYC: Atco Records announce that they now have two new video tapes available. One is of The Fireballs performing their current single "Goin' Away" (Atco 6569), the other being Jimmy Gilmer with his new release "Three Squares".

These tapes are being sent out to top television shows in major markets from Atco's New York office.

RYDER SHOW FOR AHA

NYC: Mitch Ryder, currently reigning as the "Prince Of Hearts" for the American Heart Association is scheduled to put on a special performance for the benefit of the Association May 28th. in Cleveland. The Mitch Ryder Show is expected to put on a second benefit sometime in June.

LONGHAIR SIGNS THE KOALA TO CAPITOL

NYC: Harriet Wasser reports that The Koala, one of the most sought after rock groups in New York, have been signed to Longhair Productions (Bob Wyld and Art Polhemus). Following up this signing, Wyld and Polemus have just consummated a deal through Artie Kornfeld to produce the group for Capitol Records.

HO SIG-GUI INTERNATIONAL INC. PACTS WITH LAURIE

NYC: Elliot Greenberg, of Laurie Records, announces a production deal with Teddy Vann, president of Ho Gig-Gui International. The first release under the new arrangement will be "The Year 2000" and "The Naked Boy" by Estelle.

Vann has had much success as a producer, and includes in his success roster "Love Power" by The Sandpebbles on Cella, and Johnny Thunder's hit "Loop-de-Loop". He also produced for Dave "Baby" Cortez and The Bobbettes.

ARETHA FRANKLIN SIGNS LONG TERM CONTRACT WITH ATLANTIC

NYC: Atlantic/Atco's Bulletin May 6, notes that Aretha Franklin's new long term contract with Atlantic was recently announced at a Bon Voyage Luncheon held in Miss Franklin's honour at the St. Regis Hotel. Miss Franklin's latest single "Think" (2518) has, in its second week on the RPM 100, climbed to No. 47.

interviews with past DDF participants, some who have become well known professional actors, including Gordon Pinsent, John Vernon, Ted Follows, Anna Cameron and Donald Harron. Terry Tweed, winner of last year's best actress award, will also be interviewed. Morse will interview adjudicator David Peacock, who is responsible for evaluating the performances and choosing the winners.

The Dominion Drama Festival is the major annual of Canadian amateur writers with entrants being chosen from among the best productions in the regional festivals of the Festival.

The CBC will present a prize of \$2000 for the best production of a Canadian play in the Festival. The prize will be presented by the newly appointed vice president and general manager of English networks, Eugene Hallman.

The program is produced and directed by Bill Bolt with Alfie Scopp

as writer and Nick Bakyta as associate director. Thom Benson is executive producer.

The plays entered in this year's Festival are: "All In Good Time" by William Naughton, staged by the Scarborough Players, Scarborough, Ontario; "The Persecution and Assassination of Marat as performed by the Inmates of the Asylum of Charenton, Under the Direction of the Marquis de Sade" by Peter Weiss, presented by the London Little Theatre, London, Ont; "Giratoire" by Pierre Voyer, presented by La Troupe Les Enfants de Voiture, Montreal, "Et Cetera" by Jean Barbeau, by La Troupe des Treize de Laval, Quebec City; "The Country Wife" by William Wycherley as staged by the Gateway Players, Saskatoon, Saskatchewan; and John Herbert's controversial play "Fortune and Men's Eyes" as staged by the Acadia University Dramatic Society of Wolfville, Nova Scotia.



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STRATFORD FESTIVAL OF CULTURE

Stratford-In-Ontario: Fifteen years later and Canada has attained a very close national institution yet still a very provincial theatre in the round. Much of the support given Canada's national theatre, other than that supplied by the federal government, comes from Ontario's large centres and in particular Toronto, where special Stratford commuting trains have been set up. Although you may be surprised to find that Ontario's Stratford is known around the world, it is disappointing to find that Stratford suffers from that terrible monster "apathy" that has become so unique with Canadians as regards to their entertainment industry, live theatre, films and records.

What Stratford has accomplished is a rather fat and well healed community of over 20,000 that was apparently destined as a ghost town. Now they have several flourishing new businesses that eased the employment problem and because they are living in the shadow of a transplanted Shakespeare, they are, each year, bringing in several millions of dollars in tourist trade. The tent is no longer a tent. It is now a permanent building, which is the world's first circular playhouse. Also on the Festival property is the Avon, a proscenium arch house with a thrust stage, a total value of over four million dollars.

The first season of the festival, there were only two plays presented, "Richard The Third", and "All's Well That Ends Well", and 15 recitals. The season lasted six weeks with an overall attendance of 68,000. The expenditures were less than \$160,000.

The Festival's 16th season extends from June 10 to October 12.

Last season there were over 400,000 in attendance with a \$1,700,000 budget. Total personnel was up around 500. That's successful theatre in any language, provincial or otherwise.

JAMES BLENDICK REPLACES DOUGLAS CAMPBELL IN "WAITING FOR GODOT"

Stratford-In-Ontario: William Hutt, director of Samuel Beckett's "Waiting For Godot" announces the withdrawal from the production of Douglas Campbell, who was to play Pozzo. James Blendick will replace. Blendick is a 1966 graduate of the National Theatre School and a Canada Council grant recipient. He made his first Stratford appearance in 1967. This season he repeats his role of Snug and portrays Porthos in "The Three Musketeers". Blendick was born in Winnipeg and has appeared in the Manitoba Theatre Centre productions of "Antigone", "The Three Sisters", and "Romeo and Juliet".

Mr. Campbell apparently had to cancel out because of a commitment in Marshall, Minnesota which has involved him in the creation of an acting company.

"Godot" opens at Stratford August 22nd.

LEADING ACTORS SIGNED FOR STRATFORD '68

Stratford-In-Ontario: This year's Festival will see an impressive line-up of leading actors and the return of past favourites.

Douglas Rain, currently featured in the Cinerama success of 1968, "2001", will return for his 15th season and will play three leading roles; D'Artagnan in Peter Raby's adaptation of Dumas' novel, "The Three Musketeers"; Orgon in Moliere's comedy "Tartuffe"; and Bottom in "A Midsummer Night's Dream".

Martha Henry has appeared at the Festival for the last six seasons and will be Lady de Winter in "The Three Musketeers"; Elmire in "Tartuffe"; and repeat her touring role as Titania in "A Midsummer Night's Dream".

Denise Pelletier, acknowledged "First Lady" of Quebec Theatre, returns to play Arkadina in Jean Gascon's production of "The Seagull".

Leo Ciceri will play Mercutio in "Romeo and Juliet"; Porthos in "The Three Musketeers"; and Cleantes in "Tartuffe".

Amelia Hall, the first actress to appear at the Festival (June /53) returns for her tenth season and will play the nurse in "Romeo and Juliet", and Polina in "The Seagull".

Welsh-born Powys Thomas returns for his sixth season and will take the roles of Athos in "The Three Musketeers", Vladimir in "Waiting For Godot", and is in the chorus in "Romeo and Juliet".

Bernard Behrens will play Peter Quince in "A Midsummer Night's Dream" and will also appear as Friar Laurence in "Romeo and Juliet", and Bonacieux in "The Three Musketeers".

Barbara Bryne chalks up a third season and will play Puck in "A Midsummer Night's Dream" and Madame Pernelle in "Tartuffe".

Pat Galloway returns after an absence of five years and will be featured as Dorine in "Tartuffe" and Queen Anne in "The Three Musketeers".

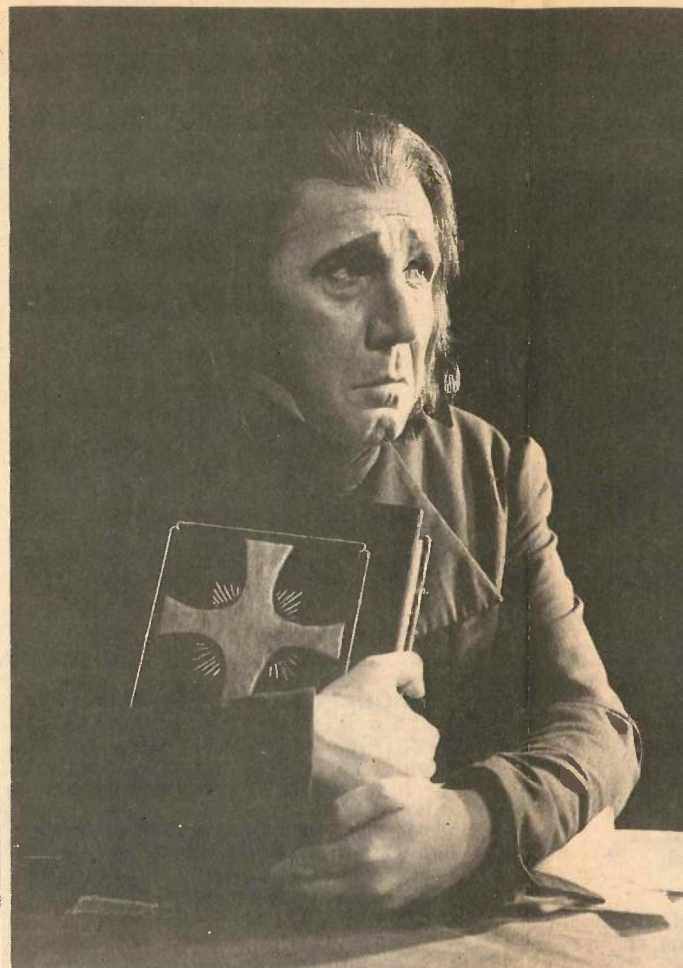
Mervyn Blake, in his twelfth season will appear as Montague in "Romeo and Juliet", Loyal in "Tartuffe", and Sorin in "The Seagull".

Max Helpmann returns for his thirteenth season and will appear as Escalus in "Romeo and Juliet", Egeus in "A Midsummer Night's Dream", Tybalt in "Romeo and Juliet", and Treville in "The Three Musketeers".

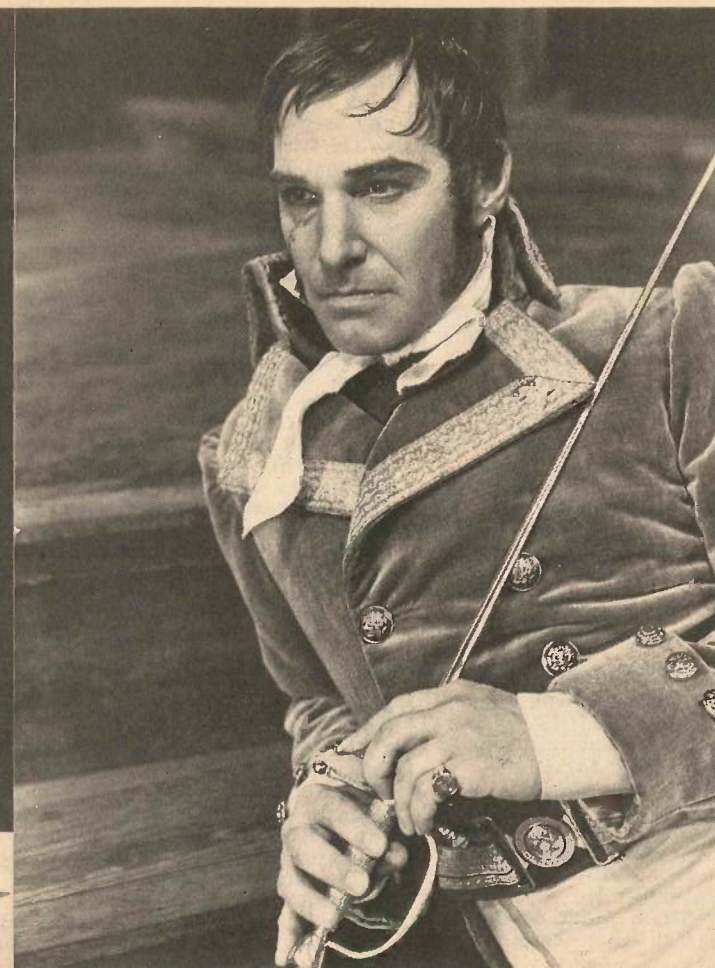
Neil Dainard is to play Demetrius in "A Midsummer Night's Dream", Tybalt in "Romeo and Juliet", and Konstantin in "The Seagull". This will be Dainard's third season.

Christopher Newton, also in his third year will appear as Paris in "Romeo and Juliet", Oberon in "The Dream", and Buckingham in "The Three Musketeers". Newton is also a well know writer.

Sandy Webster made his Stratford debut last season and this year will be



(Top left) Scene from "Tartuffe" - William Hutt as Tartuffe. (Top right) Scene from "Romeo And Juliet" - Leo Ciceri as Mercutio.



(Top) Scene from "Romeo and Juliet" - Louise Marleau as Juliet, Christopher Walken as Romeo. (Bottom) Scene from "Tartuffe" - Martha Henry as Elmire, Douglas Rain as Orgon.

featured as Shamrayev in "The Seagull". Webster has become quite successful in Canadian films as a character actor as well as in television.

Mia Anderson, away from the Festival for the past five years plays Mariane in "Tartuffe" and Mme. Bonacieux in "The Three Musketeers".

Marilyn Lightstone, recently graduated from the National Theatre School returns for her second season to play Hippolyta in "A Midsummer Night's Dream", and Masha in "The Seagull".

Eric Donkin has been signed to play Staveling in "A Midsummer Night's Dream", Felton in "The Three Musketeers", and Estragon in "Waiting For Godot". Donkin received rave reviews last season for his portrayal of Bobchinsky in "The Government Inspector".

Joel Kenyon is back for his third season and appears as Benvolio in "Romeo and Juliet", Philostrate in "A Midsummer Night's Dream", and Medvedenko in "The Seagull".

Kenneth Pogue, winner of the Tyrone Guthrie Award in 1965 appears

as Capulet in "Romeo and Juliet", Theseus in "A Midsummer Night's Dream" and Porthos in "The Three Musketeers".

Leon Pownall, who has appeared at each Festival since 1964 will be seen as Sampson in "Romeo and Juliet", Valere in "Tartuffe", and Flute in "A Midsummer Night's Dream".

Patrick Crean, who is Fencing Master for the Festival will appear as Uncle Capulet in "Romeo and Juliet", and Jussac in "The Three Musketeers".

Making their Stratford debuts this season will be Joyce Campion who will appear as Lady Montague in "Romeo and Juliet", and as an Attendant in "A Midsummer Night's Dream"; and Nancy Kerr, who will be featured as Lady Capulet in "Romeo and Juliet" and as an Attendant in "The Cream".

"ROMEO AND JULIET" TO OPEN STRATFORD

Stratford, Ont.: Opening play for Stratford '68 (June 10) will be Shakespeare's best-known love story "Romeo and Juliet".

ROYAL WINNIPEG BALLET TO PLAY AVON

Stratford-In-Ontario: The Avon, which just last year completed a \$1,000,000 reconstruction project, will open this season July 5th. with the Festival Opera Company's production of Rossini's adult opera "Cinderella" (in English).

July 9, the Royal Winnipeg Ballet, will return to the Festival with several new works under the direction of Arnold Spohr.

Also on the books for The Avon is Chekhov's "The Seagull" which opens July 23 under the direction of Jean Gascon and designed by Brian Jackson.

The final Avon presentation for the season which ends August 31 is Samuel Beckett's "Waiting For Godot" under the direction of William Hutt and designed by Brian Jackson.

Other plays and dates for the Festival are Moliere's "Tartuffe" which opens June 11; Shakespeare's "A Midsummer Night's Dream" opens June 12; July 22 a new adaptation by Peter Raby of Dumas' "The Three Musketeers" will open.

MIDNIGHT MUSIC NEW FEATURE AT STRATFORD

Stratford-In-Ontario: Victor di Bello, Music Administrator for the Stratford Festival, has announced a new innovation for Stratford '68.

Commencing July 19 and continuing through four successive Friday evenings, "after theatre" concerts will be presented in cooperation with the Stratford Art Association at the Rothmans Art Gallery. The hour long concerts will commence at midnight and will feature both visiting artists and resident musicians of the Stratford Festival Orchestra.

Works to be performed will be decided by the musicians during the course of their Summer Workshop Program, and will be announced the evening of performance.

Wine and champagne will be sold at the concerts. Admission is limited due to the restricted number of seats. Tickets are free and will be available on the day of each concert from the Festival Theatre Box Office and the Rothman's Art Gallery in Stratford.

Richard Robinson

NEW YORK CITY

The number of musically valid and only quasi-commercial groups in New York was lowered by one this week when The Lovin' Spoonful announced they were releasing a new single.

Normally a new Spoonful effort is a fresh breeze in this city in a stillness of groups imitating The Rascals and of rock music fans who don't respond to too much too often. But this Spoonful single is different. Titled "Never Comin' Back" it is the first release by the group not written by John Sebastian or any of the Spoonful. Sebastian, who has always been the guiding genius of the group, was not even at the session when the cut was recorded, although he has not officially left the group.

"Never Comin' Back" has been called an "experiment" by those representing the group. Obviously they hope to discover whether the group will be accepted without Sebastian and his talent.

James Brown will appear with his review at Yankee Stadium on June 22 for a charity performance that will benefit several youth organizations. Tickets will cost from 99¢ to \$100.

Booker T. And The M.G.'s - the band that backs up all the Stax artists including Sam and Dave, Rufus Thomas, Eddie Floyd, and the late Otis Redding - played their first New York

City date last weekend. The Foundations, Felix Papalardia, the Cream's producer, The McCoys, Gene Cornish of The Rascals, and King Curtis dropped by to see them perform. John Fred played on the same bill with the M.G.'s.

News of the rock revival in Britain has been sparking similar happenings here. In Cleveland, Ohio last week an "I Remember Rock and Roll Show" was held featuring The Shirelles, The Coasters, and Chuck Berry. Fats Domino was also scheduled to be on the show but missed his plane and didn't make it. Berry received a ten minute ovation. Another rock happening was the release of "Blue Suede Shoes" this week by The Beacon Street Union.

The most recent U.S. "pop festival" was held in Miami, Florida last weekend. Shows ran from noon to midnight on both Saturday and Sunday. Each act did two shows a day, one in the afternoon and one in the evening. Jimi Hendrix, The Mothers Of Invention, Blue Cheer, The Crazy World of Arthur Brown, and John Lee Hooker were on the bill plus local groups. The entire festival was held at the Gulf Stream Race Track and ran well until late Sunday afternoon when it started to rain just as Hendrix went on to finish up the afternoon show. The rain continued until the middle of the evening and pretty much finished off the festival.

New releases announced this week included albums by Charlie Rich, Jim Webb, The Fleetwood Mac, and Donovan. The Mac will also have a single released here during the first

week of June.

Around New York this week: Arlo Guthrie arrived back in town from concerts on the West Coast and began work on his second album. The McCoys, who recently completed an album "Infinite McCoys" for Mercury, played at The Scene to a packed house. The group have cast off their "Hang On Sloopy" teen image and are now performing all their own material. Several critics in New York have heralded them as one of the best hard rock groups on the scene. Blue Cheer returned from Florida festival to New York to continue recording their album and prepare their next single, "Just A Little Bit". Steppenwolf, probably the best West Coast group in recent months, travel to New York to play the Fillmore East on June 7 and 8 and then play The Scene June 9-12.

The Jackie Wilson Show comes to town next week for one night. Show features Arthur Conley, A new Elvis single is expected out in conjunction with his new film "Speedway". The Jefferson Airplane received a gold record for their million selling album "Surrealistic Pillow" before they head back to the West Coast following their New York dates. New albums from Motown this week by The Temptations and Martha and The Vandellas. The Temps album features their recent single plus a cut made popular by Jimmy Ruffin, Eddie's brother, "Gonna Give Her All The Love I Got". The Vandellas' album, "Ridin' High", includes "Honey Chile", "To Sir, With Love", "I Say A Little Prayer".

LONDON TO DISTRIBUTE CHAPTER 1

NYC: London Records has just completed negotiations to handle the distribution of Les Reed's newly formed British label Chapter 1, in the U.S. and Canada.

Kicking off the pact is a Reed and Barry Mason penning "Cry My Heart" by The March Hare, which was produced by David Balfe.

Reed is probably best known for his songwriting, but has also had much

success at production and arranging.

Notable among his writings are the current Tom Jones hit "Delilah" and Jones' first hit "It's Not Unusual". He also wrote Petula Clark's hit "Kiss Me Goodbye", and one of the large ones for Herman's Hermits "There's A Kind Of Hush (All Over The World)", and "The Last Waltz" which turned out to be a smash single for Engelbert Humperdinck. He has also written several major sides for the Dave Clark Five.

SAM & DAVE RELEASE ON ATLANTIC

NYC: Sam & Dave's new single "You Don't Know What You Mean To Me" (Atlantic 2517) marks the first Atlantic single for the popular duo, who will be appearing in Toronto at Massey Hall June 3rd. Their records, for the past two years, have been released on Stax, however their contract is with Atlantic. They will continue to be produced by the team of Isaac Hayes and David Porter.

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CAL BOSTIC RELEASES ON RCA VICTOR

Toronto: RCA Victor promotion man Ed Preston introduced many of Toronto's press and radio corps to Cal Bostic, formerly of Chicago and now residing in the Lakehead, who was in town for the taping of an "In Person" CBC-Tver to be shown Saturday June 1st. RCA Victor have scheduled June 3rd, as the release date for Cal's initial album release for that label which spotlights Cal's talents as a pianist as well as a singer. The album "Introducing Cal Bostic" (PCS 1195) was cut at RCA's Toronto studios and employs some of the top sidemen in the business.

Cal Bostic is somewhat of a legend in the twin cities of Pt. Arthur and Fort William, where he is featured weekly on CKPR-TV's "Spectrum". Cal has also had much success with a locally produced civic venture of souvenir songs on the Civic label. The songs "Nanabijou" (Legend of the Sleeping Giant) and "Two Cities" were written by Bostic.

TORONTO'S EARLY SUMMER MAKES UP FOR DISMAL WINTER

Toronto: Toronto promoters are once again becoming brave and taking a chance on bringing in top names. Richie Havens has finally been set for a date at Massey Hall May 25; Sam and Dave will be moving into Massey Hall for a June 3rd. date; and The Cream, who disappointed Toronto fans a few weeks ago, are now on for a June 5th. showing at the all of a sudden overworked Hall. The Vanilla Fudge have a May 31st. date at the Coliseum.

With the oldies in records being brought back, one of the greats of the 1956 sound, Chuck Berry, is booked into the Embassy from May 13th; and Chubby Checker, who sold a few million of his "The Twist" disc opens May 13th. at the Hook & Ladder Club at the Beverly Hills Motor Hotel. Checker has Pattie LaBelle & The Bluebells as part of his "Freak Out" Revue and Gordie Tapp as special emcee.

Toronto's Embassy are apparently throwing in everything but the kitchen sink for a two weeker of Louis Armstrong commencing May 20th. for a reported \$35,000.

PLACE RADIO CANADA TO COST \$66 MILLION

Montreal: After many years of stalling (1962) it has now been definitely established that construction will commence on the CBC's east end complex headquarters to be called Place Radio Canada.

Construction will begin in November with completion hoped for by early spring of 1972.

Original cost of the project was estimated at \$71,000,000 but through the planning phase another \$9,000,000 managed to get tacked on, which resulted in another delay. To bring the costs back down to the original estimate, it has been reported that two studio areas will be eliminated, and instead the CBC will continue to use the International Broadcast Centre which is located on the grounds of Man and His World.

The new headquarters is expected to house more than 3000 employees.

Much of Bostic's success is due, he'll readily admit, to the kindness of the late Dorothy Kilgallen, who owned the popular New York disco the Left Banke. It was here that Cal, while playing the piano, met many of the important showbiz VIPs and which led him to Broadway where he played a piano, player in Sidney Kingsley's production of "Night Life", at the Brooks Atkin Theatre. Bostic was a standby to Bobby Short, but did get to appear several times with well known Broadway stars, Carol Lawrence, Jack Kelly and Neville Brand. Another New York club where Bostic picked up a great deal of popularity was the famous Blue Angel.

Currently making the Holiday Inn circuit in the U.S., he's presently at the Holiday Inn in Bordentown, New Jersey until June 3rd., and then opens at the State College, Pennsylvania Holiday Inn for a month, he will be spending the summer clubbing the Lakehead area.

CATRON - NEW BMI EXEC

NYC: Mrs. Theodora Zavin, vice president in charge of performing rights administration (BMI) announces the appointment of Stanley Catron as assistant to the executive director of writer administration.

Mr Catron has been a show business performer from the age of 6 and has appeared in Broadway and Hollywood productions and was an early veteran of television on New York's WPIX. In 1959 he became a part of the Steve Lawrence-Eydie Gorme music publishing companies and in 1962 he joined Don Costa and Teddy Randazzo in the formation of South Mountain Music Corporation where he remained as professional manager until 1966.

He formed Bornwin Music Inc., in 1966, which has recently become prominent through the chart efforts of Robert John's recording of "If You Don't Want My Love" (Columbia 44435). He has also been active conducting seminars on popular

music for the Rockland Community Resource Pool and the Boston University Music Workshop.

Mr Catron joins BMI immediately and is currently engaged in disposing of his interests in Bornwin.

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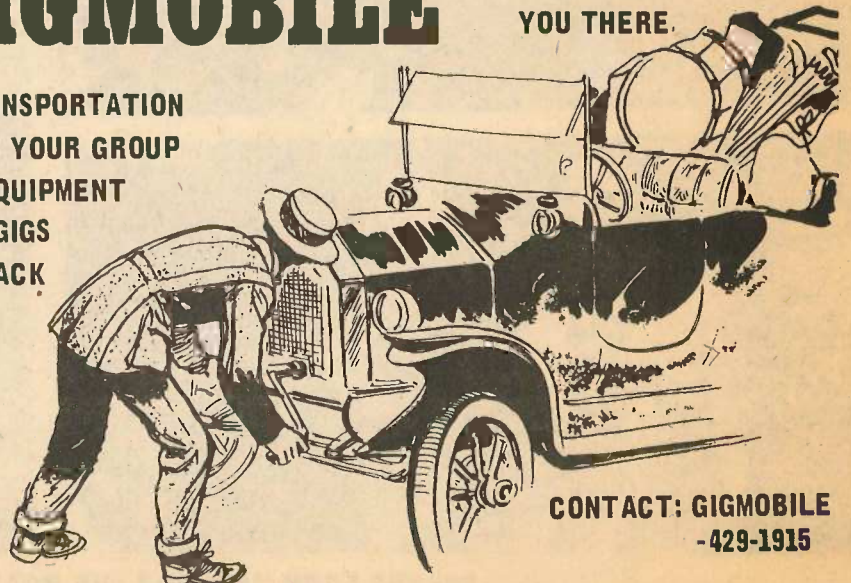
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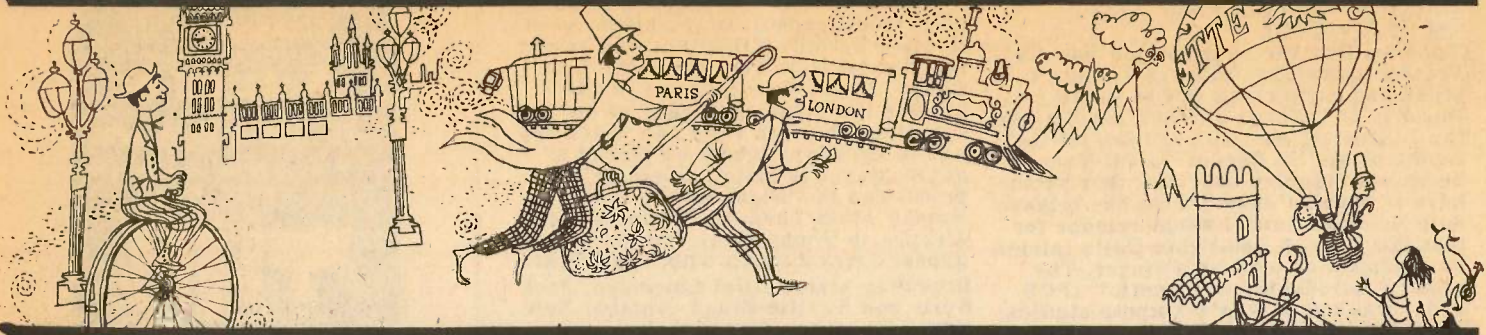
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SCENES FROM "AROUND THE WORLD IN 80 DAYS"

AROUND THE WORLD IN 80 DAYS



Michael Todd's production of "Around The World In 80 Days" made motion picture history, and shattered many records. It's doubtful that any picture since has come close to the Todd phenomenon. For instance, there are 50 motion picture stars, each playing a role relative to the film, and none appearing as themselves. You'll see Frank Sinatra playing a piano in a Barbary Coast saloon; Red Skelton, a drunk in the same saloon; Buster Keaton is the train conductor on the Central Pacific Railroad of California; Hermione Gingold, a "tart" in a London pub; Noel Coward, who plays Roland Hesketh-Baggot, manager of an employment agency in London; Joe E. Brown, Stationmaster at Fort Kearney; Marlene Dietrich, owner of a Barbary Coast saloon; George Raft, bouncer at the saloon; Peter Lorre, Japanese steward on the S.S. Carnatic, and on and on. There were 64,894 people photographed in thirteen different countries. There was over 4,000,000 air passenger miles chalked up in filming the movie. There were 140 actual locations in addition to the stages of six major Hollywood studios, as well as studios in England, Hong Kong and Japan, which tallied up to the most sets ever used in any movie up to and since. They used more camera set-ups, 2000, to beat the record which was held by "Gone With The Wind". They used 74,685 costumes, which they designed, made and rented, another record. There were thirty-four different species of animals used in key scenes, a total of 7959, which included fifteen elephants, four trained ostriches, two deer, six trained skunks, a sacred cow, 2448 Buffalo, 3800 Rocky Mountain sheep, the last remaining herd of Texas longhorn cattle, 17 fighting bulls, more than 800 horses, 12 Mongolian ponies, 12 matched Palominos, 950 burros, a colt, 78 ducks, 48 geese, 97 hens, a dozen turkeys, 65 goats, four oxen, a dozen dogs, and 512 Rhesus monkeys. They required ninety handlers for the animals. This is just a small part of the movie. We could go on for pages about the million dollars worth of sound equipment, the meals coffee, pots of tea, wine, the disappointments, etc., but it's all there for you to see and what's most amazing is that 80 days of exciting and fascinating, fun filled adventure is squeezed into an all too short 3 hours.

"The human race has never before seen entertainment such as this. Greatest show on earth!" (National Board Of Review); "A remarkable feat of movie-making!" (Life); "A great wide, wide Wonderful Smash!" (Dave Garraway - NBC); "A cinema triumph. London will love it!" (London Daily Telegraph); "It leaves an immense and profound impression." (France Amerique);

"It's Dan-Dan-Dandy" (Jackie Gleason-CBS). The year was 1956 and these reviews were a few from top movie critics from around the world, and it was obvious they were gassed with Michael Todd's first and only movie "Around The World In Eighty Days".

"The most fantastic turner-on of the century. For the first time in our lives we got high on excitement". (RPM Weekly - Canada). That's a move up, in English composition, of 10 years, but the feeling of excitement is there, even though the description is a little "hipper". But it's now 1968 and "The World's Most Honoured Show" is ready for a go at another generation of movie goers.

Victor Nowe, manager of Toronto's Odeon Carlton Theatre recently gave his staff and invited members of the radio, television, and press, the opportunity of viewing the movie at a private screening. Following is a review by RPM's movie critic Howard Joynet, who belongs to the new generation.

■ A movie about one epoch but with no limit to the various generations it can entertain is Around The World In Eighty Days. A movie spectacle of one generation of movie goers, will be an equal spectacle to any new people who have entered the celluloid entertainment world.

The story of a daring wager between English gentlemen about the possibility of a trip around the world in eighty days provides an enjoyable three hours of entertainment. Nothing about the movie is overbearing. There is enough humour to make it light, enough tension to keep you in your seat and enough personal involvement with the characters to keep you interested. The story however simple in its plot provides involvements in humanity that are set plain enough for all to see, such as the contrast between the British and American societies.

Even the scenery is kept to a level to where you can enjoy it all without being passionately overwhelmed. The beautiful sunsets are shown only long enough on screen to allow you to appreciate them and still be able to enjoy the following sunset scenes. ■

"Around The World In Eighty Days" stars David Niven as Phileas Fogg; Cantinflas as Passepartout; Shirley MacLaine as Princess Aouda and Robert Newton as Inspector Fix, and was directed by Michael Anderson, with William Cameron Menzies as Associate Producer. The screenplay was by James Poe, John Farrow and S.J. Perelman based on the Jules Verne novel.

It was almost one hundred and thirty years ago that Jules Verne, a writer of fiction, described as fantastic,

wrote about television, rockets and submarines, much of which is now becoming fact. At the same time he wrote a book about going around the world in eighty days. He was even so far out to predict that it would probably be done in eighty hours.

"Around The World In Eighty Days" opens in London during the reign of Queen Victoria.

The big news of the day is that the Bank of England has just been robbed of fifty thousand pounds. That same day, Phileas Fogg (David Niven) has wagered with several members of his exclusive Reform Club, that he can make a trip around the world in eighty days. All this to the tune of twenty thousand pounds, and what is more incredible, Fogg, decides to leave the same day. In the meantime he has hired Passepartout (Cantinflas) as his gentlemen's gentlemen. The race is on and the first stop is Paris where a dapper French agent (Charles Boyer) supplies Fogg with a balloon, which is paid for by English bank notes carried in a carpetbag. Their next stop is Spain. Here after much excitement which includes a bull fight, and a lively dance number by Jose Greco, they abandon their balloon for a yacht which takes them to the far east and another star, who is waiting for them. Robert Newton, portraying Inspector Fix, a private sleuth, who is convinced that Fogg stole the fifty thousand pounds from the Bank of England. Fix shadows Fogg and Passepartout to India where Shirley MacLaine as Princess Aouda is saved from a fiery sacrificial death. Our party of four are now in Hong Kong and shortly thereafter show up in Yokomama and finally across the Pacific to America and San Francisco where again much adventure befalls them and leads up to an action packed trip across the Indian infested prairies of the U.S. to the east coast and a fantastic Atlantic crossing only to be arrested in Liverpool on suspicion of robbing the Bank of England. He misses his train to Liverpool and everything looks pretty bad. But there's a surprise ending.

Already playing at some theatres across Canada "Around The World In Eighty Days" is scheduled for a May 30th opening at Toronto's Odeon Theatre. Mr. Victor Nowe, manager of the Odeon Toronto is anticipating good houses during its run. Other theatres scheduled for showing are:

Kings Theatre	-	Winnipeg	-	May 30
Centre	-	Windsor	-	May 30
Oxford	-	Halifax	-	June 5
Coronet	-	Saskatoon	-	June 5
Breezes	-	Brantford	-	July 10

The Todd spectacular is currently playing to good houses in Vancouver, Calgary, Edmonton, Hamilton and Montreal.

Sound track for "Around The World In Eighty Days" is on the Decca label (DL79046) with music by Victor Young and according to Compo promotion manager Al Mair, has been a good seller since coming on the market in 1956. The Compo people are expecting another resurgence of sales in the areas where the movie will be playing, and have already released a single "Around The World In Eighty Days" by Bing Crosby with music by Victor Young, and the flip the instrumental version (Decca 30262).

The movie is distributed by United Artists.



under wraps and won't show them until they are a tightly knit group. Their bag is commercial rock and blues and they handle the underground sound as well.

Ritchie Yorke, who has gathered quite a following in Toronto through his articles in the Telegram's After Four supplement, has put together one of the best interviews we've yet seen on Aretha Franklin, and guess where it shows up - the Ottawa Journal. Ritchie has put many hundreds of thousands of words behind him in the past few years and is fast becoming one of Canada's top reporters of the teen music scene. You might also be interested in knowing that Ritchie has written a couple of books. These were published in his homeland, Australia.

Henry Taylor and John Kehoe are back in the news once again. This time they are co-sponsoring a Liquid Light Show (Energy Inc.) to be called Freak Out '68 at the Victoria Arena, in Bramalea, Ontario. If those of you who were at the Doors' show at Toronto's

Coliseum will recall the lights and the 60 x 30 screen used as a backdrop, that's what you'll be seeing at the Freak Out. They have 14 projectors and 2 oil masses which should spook the place up pretty good. Appearing on this June 15 show will be the Freedom Fair, formerly the Power Project, The Rajah, and one of the most fantastic Jamaican Rock Steady groups in the business, The Fugitives.

Marty Butler of Montreal and Ottawa's famous Sceptres just phoned to tell us how great they are doing at the Coq D'or in downtown Toronto, and I can believe it. If you had the opportunity to hear their Allied single "Something's Coming Along", you'll discover one of Canada's best vocal groups. This disc, by the way has just been released in the UK on the Sparks label. When they finish their week in Toronto they'll be going back to Montreal for several weeks of rehearsing for their next single and hopefully an album.

Remember what happened when The Stampeders went east from home in Calgary? They made money and became one of the top groups in Upper Canada. Now, after a couple of appearances in the Maritimes, they've almost been forced to stay on. Mel Shaw, their manager isn't revealing any prices but they must be making over \$500 a night to keep them there and that's on top of everything found. Now all they need is a record release, and I understand we should be getting the final date soon.

Grant Patterson, the guy who helped move the Ragged Edges into prominence, is now doing the same for a Burlington, Ontario group known as The Royal Banke. The group was playing locally but Grant has put them



POLYDOR RECEPTION FOR GEORGE WALKER

At a recent Toronto reception at the Park Plaza Hotel, Toronto, Polydor Records introduced their newest singing star Montrealer, George Walker. The reception turned out to be one of the largest of its kind bringing out record dealers, critics, radio personalities and members of the press. Gilles Marchand,

promotion manager for Deutsche Grammophon (Montreal) was in attendance as well as Ontario branch reps and branch manager Don Carter.

Seen above (l to r) CFRB's chief librarian Art Collins, Polydor's Lori Bruner and George Walker. (Centre) Ritchie Yorke, freelance writer and his wife Anne and Walker. The third photo shows Date recording artist Johnny Dollar and friend with Walker.

The album "James Last Presents George Walker" (184114) was cut in the Hamburg studios with 58 musicians and a background of 30 voices.

H & H TO DISTRIBUTE SACKVILLE LABEL

Toronto: Hal Hill of H&H Distributors reports good regional sales on the initial Sackville release "The Jazz Giants" (3002) which will be distributed nationally by H&H.

"The Jazz Giants" featured on this album are: Wild Bill Davison, coronet; Buzzy Drootin, drums; Herb Hall, clarinet; Claude Hopkins, piano; Benny Morton, trombone, and Arvell Shaw on bass.

The album was recorded at Hallmark Studios during the band's recent engagement at Toronto's Colonial Tavern and contains a cross section of material from the group's repertoire. Included on the album are "Dardanella", "Black and Blue", "Blue Angel", "Yesterdays" and several other solid jazz stylings from the past.

Of the album, John Norris, Editor of Coda Magazine, writes, "The music on

this record is more than just another 'dixieland' recording. It is authentic jazz played by some of the elder statesmen of the idiom. Collectively and singly their music carries the stamp of creativity and experience. It is the genuine article." Other notable Toronto jazz critics have also given the album a fair shake.

Because of the special nature of the company's product, distribution and retail sales will only be through specially selected outlets. Distribution to the trade, in Canada, will be handled by H&H Distributing Company, 34 Habitant Drive, Weston, Ontario.

H&H also handle 52 other labels, all dedicated to jazz of all eras. Notable of these being the Cav-A-Bob label which recently released The Saints And Sinners; "The Entertainer" featuring Max Morath on the Arpeggio label, and "Grand Piano" on the Exclusive label which features the virtuoso duets by Willie (The Lion) Smith and Don Ewell.

"THE JAZZ GIANTS"

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We handle approximately 52 labels.

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COUNTRY

"BIG" Bob Fuller, is one of Montreal's most interesting entertainers. He's three-hundred and thirty pounds of talent, with a repertoire of over fourteen-hundred songs, and a beard that would do justice to a cossack. It all adds up to a commanding appearance.

Originally from Liverpool, Nova Scotia (from whence came another Canadian artist by the name of Clarence Eugene Snow), Bob went with his family, at the age of seven to Winnipeg. After some hearty upgrowing, Bob spent twelve years in the army. The paratroopers yet!!!! Bob finally left the army, after too many farmers billed the government for Bobs plowing up their fields in mid crop! And besides, his three-hundred and thirty pounds, always got him down first, and he got restless loafing around on the ground, while waiting for the other boys to come down. It was in the army that Bob became interested in country music.

Bob has been appearing at the Blue Angel Cafe on Drummond Street since coming to Montreal from out west. He's been there over eighteen months now, and never fails to please.

Besides being an entertainer, Bob is also the publisher of a newsmagazine, dedicated to the preservation and encouragement of bluegrass and old time music. The paper, called The Underground, is free, to anyone interested in it, and Bob puts it out entirely at his own expense.

Here is an excerpt from a recent editorial: "We only ask that you enjoy the true sounds of authentic country music, as opposed to the adulterated slush that is presently being produced by the Nashville interests. The music we love, has been forced off the air by the so called top forty. How long has it been since you heard a great song from before 1956 by the original artist?". And one more, explained the aims, "And there neighbors are the three main ails of our club. The introduction of bluegrass music to Canada, the promotion of Canada's old time fiddlers, and the preservation of traditional country music."

In my own opinion, the paper takes a rather hard line on modern country music, but true "grass and old time" fans in Great Britain, Germany, Sweden, New Zealand, Australia and the U.S. are inspired by it. There is also a section for old time record collectors as far as buying swapping etc. Bob himself like the good fanatic he is, has a personal collection of over two thousand LPs, and over one thousand old 78s. And he knows within a second where every single one is!!!

Any true blue, dedicated "grass or old time" fan wishing to join the underground can reach "BIG" Bob at 7280 Casgrain Street, Montreal 10, P.Q. It's free, and if that's your bag doagies it's a must!

- GRANT NELSON HEWLETT

RPM COUNTRY CHART

- | | | | |
|----|-----|-------------------------------|---|
| 1 | 4 | HONEY | Bobby Goldsboro-United Artists-50283-J |
| 2 | 3 | I WANNA LIVE | Glen Campbell-Capitol-2067-F |
| 3 | 2 | WILD WEEKEND | Bill Anderson-Decca-32276-J |
| 4 | 4 | MENTAL JOURNEY | Leon Ashley-Sparton-1665-O |
| 5 | 5 | I GOT YOU | Waylon Jennings & Anita Carter Rca-9484-N |
| 6 | 8 | COUNT YOUR BLESSINGS WOMAN | Jan Howard-Decca-32269-J |
| 7 | 10 | FIND OUT WHAT'S HAPPENING | Bobby Bare-Rca-9450-N |
| 8 | 11 | WILD BLOOD | Del Reeves-United Artist-50270-J |
| 9 | 6 | HAVE A LITTLE FAITH | David Houston-Epic-5-1029-H |
| 10 | 7 | THAT'S WHEN I SEE THE BLUES | Jim Reeves-Rca-9455-N |
| 11 | 9 | LEGEND OF BONNIE & CLYDE | Merle Haggard-Sparton1661-O |
| 12 | 21 | RAINBOW'S ARE BACK IN STYLE | Slim Whitman-Imperial-66283-K |
| 13 | 23 | COUNTRY GIRL | Dottie West-Rca-9497-N |
| 14 | 12 | CHASER FOR THE BLUES | Bernie Early-Columbia-C4-2786-H |
| 15 | 24 | TAKE ME ALONG WITH YOU | Van Trevor-Date-1594-H |
| 16 | 28 | SWEET ROSIE JONES | Buck Owens-Capitol-2142-F |
| 17 | 30 | THE IMAGE OF ME | Conway Twitty-Decca-32272-J |
| 18 | 32 | D-I-Y-O-R-C-E | Tammy Wynette-Epic-5-10315-H |
| 19 | 20 | FOR BREAKING UP MY HEART | Wayne King-Melbourne-3282-K |
| 20 | 13 | FIST CITY | Loretta Lynn-Decca-32264-J |
| 21 | 25 | THE CANADIAN RAILROAD TRILOGY | George Hamilton IV-Rca47-9519-N |
| 22 | 26 | CHANGING OF THE SEASONS | Myrna Lorrie-Columbia-MU4-1293-H |
| 23 | 19 | SUCH A LOVELY DAY | Jeannie Ward-Melbourne-3284-K |
| 24 | 31 | DO DIE | Johnny Dollar-Date-1600-H |
| 25 | 33 | THE EASY PART'S OVER | Charley Pride-Rca-8514-N |
| 26 | 15 | THERE AIN'T NO EASY RUN | Dave Dudley-Mercury-72779-K |
| 27 | 37 | SOMETHING PRETTY | Wynn Stewart-Capitol-2137-F |
| 28 | 38 | NO ANOTHER TIME | Lynn Anderson-Chart-1026-N |
| 29 | 40 | AIN'T GOT TIME TO BE UNHAPPY | Bob Luman-Epic-10312-H |
| 30 | 39 | I'M GONNA MOVE ON | Warner Mack-Decca-32308-J |
| 31 | 34 | ABSENT MINDED ME | Mercey Brothers-Columbia-C4-2790-H |
| 32 | --- | SHE WENT A LITTLE BIT FARTHER | Faron Young-Mercury-72774-K |
| 33 | --- | REMEMBERING | Jerry Reed-Rca-9493-N |
| 34 | --- | ROW ROW ROW | Henson Cargill-Monument-1065-K |
| 35 | --- | I'VE BEEN THERE BEFORE | Ray Price-Columbia-44505-H |
| 36 | --- | SHUT THE DOOR | Donn Reynolds-Arc-1208-D |
| 37 | --- | IT'S OVER | Eddy Arnold-Rca-9525-N |
| 38 | --- | I PROMISE YOU MY WORLD | Ferlin Husky-Capitol-2154-F |
| 39 | --- | GOOD TIMES | Bob King-Melbourne-3291-K |
| 40 | --- | HOLDING ON TO NOTHING | Porter Wagoner & Dolly Parton RCA-9490-N |

TOOTSIE'S WALL OF FAME

In most places, if you were to write on the walls, you'd be thrown out. But in Tootsie's it's allowed. In fact, it's even encouraged.

So if you happen to take Aunt Bea's bus tour to Nashville, be sure to take along your pencil. One of the stops on the itinerary is Tootsie's.

On Tootsie's wall you'll see names of all the big country artists: Porter Wagoner, Billy Walker, Hank Snow, and stars of the future such as Larry Kirby, George Owens and Bernie Early.

Tootsie's walls have become so

famous that an instrumental, "Tootsie's Wall Of Fame" written by Lloyd Green and Little Richie Johnson, has been recorded by a group calling themselves Tootsie's Orchid Loungers on the Way side label.

The "A" side of the record features Tootsie singing "My Little Red Wagon". Judging from the background sounds, a good time was being had by all on that wagon.

Due to the success of this first record, Tootsie has been asked to do a second. Release details are expected shortly. - Ben Kerr



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