

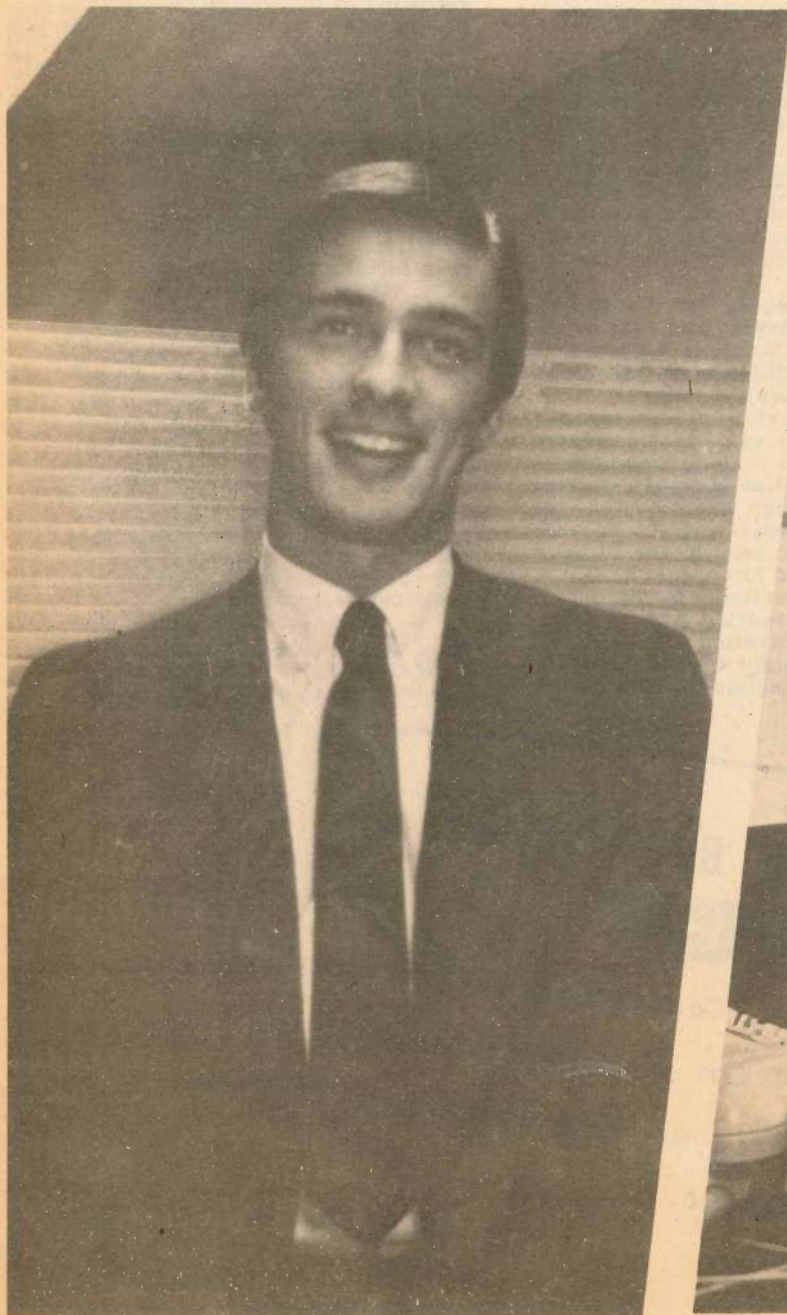
RPM WEEKLY

TWENTY-FIVE CENTS

Volume 11 No. 17

Week Of June 23rd. 1969

MAPLE LEAF NETWORK BOWS ○○○ TORONTO'S POP FESTIVAL ○○○
RCA'S POZER TRIPS WEST ○○○ THE CANADIAN ELECTRIC CIRCUS ○○○
VIGNEAULT TO MARIPOSA ○○○ CBC WINS WILDERNESS AWARD ○○○
ANN ARBOR'S FIRST BLUES FESTIVAL ○○○



CHUM's J. Robert Wood



Richard Lafferty - Electric Circus

CANADIAN STATIONS TO BOOST CANADIAN DISCS

Toronto: A recent meeting of record company execs and J. Robert Wood, program supervisor of radio station CHUM revealed plans of a very progressive action to "build a Canadian record industry". Instigated by Wood, a group of Canadian stations are getting together under the working title of the "Maple Leaf System" to review Canadian content singles each week. Member stations and musical directors are:

- CKLG—Vancouver—Roy Hennessy
- CHED—Edmonton— Don Hamilton & Keith James
- CKXL—Calgary —Bob Robertson
- CJME—Regina —Johnny Onn
- CKOM—Saskatoon—George Johns
- CHLO—London —Paul Ski
- CKOC—Hamilton —Nevin Grant
- CKPT—Peterboro —Ken Cassavoy
- CFRA—Ottawa —Eldon Diehl & Al Pascal
- CHUM—Toronto —J. Robert Wood & Mike Rutledge
- CFOX—Montreal —Frank Gould
- CJCH—Halifax —Bill Ozard & Danny Roman

Using a conference telephone line, each music director will prepare reviews of a pre-selected number of each week's releases using a point system to determine the ratings of the discs in question. The group has agreed to give extensive programming to the singles that qualify in an effort to create chart action that isn't readily available by way of the programming consultants and the international charts. A record designated as "A" (one that can be played throughout the day with wide appeal for both the adult and teen market) can be aired as many as eight times during the day. A "B" record (one with hard rock or soul properties and with top appeal for the teen crowd only) will be programmed during the early night time hours and could be aired up to 4 times during this portion of programming.

If successful, this well thought out scheme could conceivably be the breakthrough the Canadian recording industry has been looking for and could put Canadian records on the international charts.

The reason for the meeting with

record company execs was to impress them with the absolute necessity of their support in guaranteeing member stations personalized service with regard to new Canadian releases and additional material to familiarize the members with the artists in question.

Perhaps the most revolutionary aspect of this plan is the proposed approach to Canadian records. They will be integrated with their playlists with no hoop-de-doo as to their origin. To quote directly from CHUM's press release, "It was agreed that creating a big fanfare about a Canadian recording could have a negative effect because of the feeling that exists among many Canadians that Canadian talent is inferior." This unique concept and approach may guarantee the scheme a total success.

The three singles picked by the member stations each week will also appear on the respective station's survey or chart which is made available to the public. There will be no special Canadian designation given these listings. Those picked will be aired for a period of two weeks and if listener response and sales show sufficiently the records will be moved onto the charts.

It has been suggested that the continuing discussion and controversy regarding the unfortunate necessity of proposing legislation of Canadian content on AM and FM radio in Canada might have been a factor in this move. It has now become clear that the CRTC's concern about the use of the Canadian airwaves to transmit entirely foreign music content has moved this progressive group to remedy the situation prior to any legislation that would force what is only practical and inevitable to conform with the new Broadcast Act.

The self-motivation of these radio stations might cause the CRTC to shelve their legislation discussions

to see the outcome of this Maple Leaf System scheme. Any failure of the plan would no doubt embarrass the Committee into fast and definite action.

It was unfortunate that while independent producers might be responsible for as much as 75% of the product made available in Canada, there was only one independent represented at the CHUM conflag. The balance of those in attendance were Canadian record company reps and the trade press. It's expected however, that independents will be a part of any future meetings.

This 12 member group has thrown out a challenge to other stations to meet their precedent in Canadian programming or jeopardize their privilege to maintain a licence to use the airwaves. Wood is confident of the success of this new scheme and emphasized the team effort involved in getting such an undertaking underway.

Comments from those present were mixed. Most agreed that this was a fantastic move. George Offer, general manager fo Apex Records noted, "It's a wonderful idea." Columbia's Charlie Camilleri, "Great, just what we're been looking for". Ed Preston of RCA. "The timing couldn't have been better". Quality's Lee Farley. "They'll get our support all the way". Bert Renka, of Capitol. "This could bring the attention to our industry we have been looking for over the past years". and London's Gilles Aubin, "A fantastic idea that will no doubt bring much attention to our industry". Another interested observer noted "They have had these great plans before. I sincerely hope they really mean it this time. If they do and if they succeed, they have my heartiest congratulations.

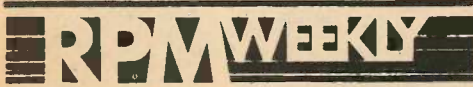
We really couldn't ask for much more than their sincere interest in what is being done in Canada. We expect them to play only the very

JAD RECORDS CO. and RCA

Congratulate the Maple Leaf System for helping to pave the way for some very deserving Canadian talent.

*Dean Hagopian
(Jad Records)*

*Andy Nagy
(RCA Victor)*



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best productions.

Canadian releases to be reviewed by the 12 member group for the first week (Friday June 13) are:

HANDS OF THE CLOCK/Life
OH DEED I DO/Elyse Weinberg
EARLY MORNING/Collectors
WHEN I DIE/Motherlode
PACK IT IN/Buckstone Hardware
LOVIN' SOUND/5 Man Electric Band
GOOD MORNING NEW DAY/Sceptres
I WANT YOU/Soundbox
LAUGHING SONG/B.J. Bird

FOUR ARTS IN CLOSER TIES WITH UK

Toronto: Four Arts Productions announce the completion of negotiations between themselves and Starlite Artistes, of London, England. The agreement gives the Toronto firm exclusive representation of all Starlight Artistes acts in Canada. These include The Tremeloes, Move, Fleetwood Mac, Herd, Spencer Davis Group, Marmalade and Valentino. The latter is the current rage of the night-

club world of the UK, and is presently breaking all attendance records at London's Cafe Royal.

Other artists signed for Canadian representation include David Whitfield, Anne Shelton and Matt Munro.

On the heels of the above announcement comes news from Dick Citroen, a director of Four Arts, that a tour of Canada has been arranged for the Tremeloes for the month of September. Citroen happily reports that over half the tour dates were sold within three days of releasing the news to the trade. The Itinerary has yet to be finalized as there are still a couple of dates to be confirmed. It's also expected that the Tremeloes' next single will be released immediately prior to the tour. Their records are distributed by Columbia.

Top Canadian groups will be appearing with the Tremeloes. Citroen revealed that it was hoped by arranging coast-to-coast tours for top British acts that a package show can be built around them to afford coast-to-coast exposure for Canada's fast developing music industry. Says Citroen "By developing the package show concept, Four Arts hope to make a direct and lasting contribution to the Canadian industry, for only by working with the best acts in the world, can Canadian artists develop their full potential and eventually become stars in their own right."

CLUBBING.....

Polydor's Sceptres currently making headway up the charts with their lid of "Good Morning New Day" opened at Le Coq D'or (2). The group has an excellent sound, but could stand a little more life in their stage presentation. Their repertoire, a standout and helps to overcome the poor atmosphere created by the waiters and bouncers, who obviously had their weekend guards up.

Bobby Curtola's opening at the Town and Country nice change. Doorman, waiters, and particularly the audience were fun seekers and all having a great time. Curtola never ceases to amaze. His dynamism almost unbelievable, and the audience wasn't made up of the youngsters who grew up with Curtola. There were some there however, which may have influenced the over thirties who joined in the hand clapping and sing-a-longs that now seem synonymous with the Curtola crew. Honey Wells, adding that pretty on-stage look created a nice atmosphere for Curtola to follow. The new back-up group, from Calgary were excellent, drummer exceptional.

When Bobby Curtola appeared at the Beachcomber in Calgary recently, he brought the house down and resulted in the following review being sent RPM by Georgina Mallett and Margaret Baldwin.

"Bobby Curtola returned to Alberta after a nearly two year absence to a triumphal engagement at the Beachcomber. Originally scheduled for an eight day performance, Bobby was held over twice which made for a three week engagement. In fact, the crowds liked his show so much that an immediate invitation was extended for another engagement in August.

"Variety" was the keyword. There was something for everyone, as Bobby moved smoothly from hit paraders to sing-a-longs to old favourites to ballads. Each evening, Bobby brought the house down with moving renditions of 'You Gave Me A Mountain', 'Al DiLa' and 'The Impossible Dream'.

"Bobby's fans were joined by interested observers and non-committal

bystanders for each appearance, be it an autograph party or late night dancing. Everyone seemed to enjoy at least one facet of the show. He did three shows nightly with his back-up group and Honey Wells sharing the spotlight between sets during which Bobby circulated from table to table chatting with the guests and signing autographs.

"The place was the Tahitian Room in the Beachcomber, Calgary, and BOBBY CURTOLA WAS THE MAN OF THE HOUR".

The Modern Rock Quartet (MRQ) in to the Electric Circus for one week (2). Acoustics very hard, which didn't do much justice to the group. One sad note - John Martin, lead singer and an exciting talent to watch, no longer with group. Freedom sound and jamming by group still very much in evidence. Apparently this Ottawa group have much going for them with New York record execs.

Capitol Records (Canada) Ltd. Appointments



Arnold Gosewich

Mr. R.M. Plumb, Executive Vice-President and General Manager of Capitol Records (Canada) Ltd. is pleased to announce the appointment of Mr. Arnold Gosewich as Vice-President - Group Marketing. In his newly created position Mr. Gosewich will be responsible for the total marketing functions in the Distribution, Sub-Distribution, and Retail Divisions of the Company and its subsidiaries. This includes all sales, advertising, merchandising, and promotion activities.

Mr. Gosewich has had 12 years experience in the music industry and is a graduate of Clarkson College (Potsdam, N.Y.) with a Bachelors Degree in Business Administration. Prior to his appointment he was a Vice-President of Waco Sales and Kensington Distributors, subsidiaries of Capitol Records (Canada) Ltd.



Alex Sherman

Mr. Ronald M. Plumb, Executive Vice-President and General Manager of Capitol Records (Canada) Ltd. is pleased to announce the appointment of Mr. Alex Sherman to the position of Vice-President, Business Expansion, effective June 1, 1969. In his new position, Mr. Sherman will be primarily responsible for the expansion of the operations of the Company's Retail Chain of stores known as the "Alex Sherman Music Centres." In addition, he will be responsible for the establishment of a franchising division of the retail chain, and for the obtaining of additional record labels for distribution.

Mr. Sherman has 18 years of experience in the music merchandising industry. He was formerly President of Sherman Enterprises Ltd., and most recently Vice-President of Waco Sales Limited, a subsidiary of Capitol Records (Canada) Ltd.

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ACTION STATIONS

CKOY OTTAWA

BAD NEWS/Cat Mother & All Night Newsboys-Q
 DON'T WAKE ME IN THE MORNING/
 Peppermint Rainbow-J
 SINCERELY/Paul Anka-N

CKDM DAUPHIN

IT'S GETTING BETTER/Mama Cass-N
 RAGAMUFFIN MAN/Manfred Mann-K
 LOVIN' LOOK/5 Man Electrical Band-F

CHUM TORONTO

COLOUR HIM FATHER/Winstons-L
 WHAT DOES IT TAKE/Jr. Walker-L
 MOMENTS TO REMEMBER/Vogues-P

CHED EDMONTON

LOVE THEME FROM ROMEO & JULIET/
 Henry Mancini-N
 LET ME/Paul Revere & Raiders-H
 GOOD MORNING STARSHINE/Oliver-L

CKQC HAMILTON

YESTERDAY WHEN I WAS YOUNG/Roy Clark-M
 PROPHECY OF DANIEL & JOHN/Cowsills-M
 MRS. ROBINSON/Booker T & MGs-M

CJCH HALIFAX

COLOUR HIM FATHER/Winstons-L
 HUSHABYE/Jay & Americans-J
 WHAT DOES IT TAKE/Jr. Walker-L

CKLW WINDSOR

DID YOU SEE HER EYES/Illusion-M
 SWEET CAROLINE/Neil Diamond-J
 AIN'T NO LOVE AT ALL/Dynamics-M

CHAT MEDICINE HAT

SPINNING WHEEL/Blood Sweat & Tears-H
 MORNING GIRL/Neon Philharmonic-P
 THE ISRAELITE/Desmond Dekkar-J

CJMS MONTREAL

SUGAR SUGAR/Archies-N
 SPINNING WHEEL/Blood Sweat & Tears-H
 I THROW IT ALL AWAY/Bob Dylan-H

RPM WEEKLY

CANADIAN CONTENT CHART

- 1 1 **BABY I LOVE YOU**
Andy Kim-Steed-1031-M
- 2 2 **PACK IT IN**
Buckstone Hardware-Apex-77098-J
- 3 3 **WHEN I DIE**
Motherlode-Revolver-002-J
- 4 5 **HANDS OF THE CLOCK**
Life-Polydor-540009-Q
- 5 4 **WALKIN' ON MY MIND**
Dianne Brooks-Revolver-001-J
- 6 7 **CHILD OF MY SLEEPING MIND**
The Noblemen-RCA-1030-N
- 7 8 **IF YOU BELIEVE**
Michael Tarry-Columbia-C4-2683-H
- 8 10 **GOOD MORNING NEW DAY**
Sceptres-Polydor-540010-Q
- 9 9 **MAKE ME AN ISLAND**
Tom Northcott-WB/7 Arts-7283-P
- 10 --- **ROLL WITH IT**
Southbound Freeway-Quality-1937-M

Recommended Canadian Content

I'LL CATCH THE SUN
Pierre Lalonde-Capitol-72573-F

WORDS
Ray Dahlen Jr-Dominion-97-E

NEVER LEAVE ME NEVER
Love Cycle-Franklin-626-K

FANTASY WORLD
Meddy's People-Quality-1931-M

MAY DAY
Tony Allan-London-17370-K

EVANGELINE MON 'AMOUR
Studio A Orchestra-Capitol-85043-F

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CHART LISTINGS - Alphabetically

- And She's Mine 94
- April Fools 32
- Baby I Love You 24
- Bad Moon Rising 13
- The Ballad Of John & YoKo 27
- Black Pearl 9
- Brown Arms In Houston 81
- But It's Alright 76
- Can Sing A Rainbow/Love Is Blue 17
- Colour Him Father 33
- Crystal Blue Persuasion 28
- Days Of Sand and Shovels 39
- Didn't We 82
- Daggone Right 78
- Don't Let The Joneses Get You Down 37
- Don't Tell Your Mama 84
- Don't Wake Me Up In The Morning 56
- Everyday With You Girl 10
- The Feeling Is Right 41
- Funny Feeling 83
- Galveston 98
- Get Back 1
- The Girl I'll Never Know 47
- Girl You're Too Young 96
- Good Morning Starshine 4
- Good Ole Rock 'N Roll 86
- Grazin In The Grass 14
- Hands Of The Clock 70
- Hushabye 45
- I Can't Quit Her 67
- I'm Just A Struggling Man 79
- In The Ghetto 3
- In The Year 2525 77
- Israelites 11
- It's Getting Better 71
- I Turned You On 30
- I Want To Take You Higher 65
- Let's Dance 100
- Let Me 12
- Let Me Love You 64
- Listen To The Band 57
- Lollipop (I Like You) 91
- Love Can Make You Happy 25
- Love Me Tonight 5
- Medicine Man 21
- Memphis Underground 87
- Minotaur 23
- Moody Woman 34
- Moon Flight 72
- Moments To Remember 68
- More Today Than Yesterday 26
- Morning Girl 16
- Mrs. Robinson 36
- Mother Popcorn 58
- My Cherie Amour 51
- My Pledge Of Love 44
- My Little Chickadee 73
- New Day 88
- No, No, No, No 59
- No Matter What Sign You Ate 29
- Oh Happy Day 22
- One 6
- Pack It In 48
- Pinch Me (Baby Convince Me) 61
- The Popcorn 46
- The Prophecy of Daniel & John The Divine 40
- Put A Little Love In Your Heart 69
- Quentin's Theme 49
- Rainy Jane 80
- Ram Jam 89
- River Is Wide 18
- Roll With It 97
- Romeo & Juliet Theme 2
- Ruby Don't Take Your Love To Town 55
- See 8
- Sincerely 75
- So I Can Love You 63
- Son Of A Travelin' Man 95
- Special Delivery 19
- Spinning Wheel 7
- Stay And Love Me All Summer 92
- Sunshine Red Wine 90
- Sweet Caroline 54
- Tears On My Pillow 99
- (I Wanna) Testify 35
- Tell All The People 50
- Tomorrow Tomorrow 20
- Too Busy Thinking About My Baby 15
- Too Experienced 62
- Walkin On My Mind 74
- We Got More Soul 53
- Welcome Me Love 38
- What Does It Take 42
- When I Die 66
- While You're Out Looking For Sugar 93
- Without Her 31
- With Pen In Hand 60
- Why I Sing The Blues 85
- Yesterday When I Was Young 52
- You Don't Have To Walk In The Rain 43

CONGRATULATIONS

to

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for opening new

avenues for Canadian Talent.



RPM 100

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CANADA'S ONLY NATIONAL 100 SINGLE SURVEY

Compiled from record company, radio station and record store reports

- | | | | | | | | | | | | |
|----|----|-----|---|----|----|-----|---|-----|-----|-----|---|
| 1 | 1 | 1 | GET BACK
Beatles-Apple-2490-F | 34 | 45 | 70 | MOODY WOMAN
Jerry Butler-Mercury-72929-K | 67 | 71 | 761 | CAN'T QUIT HER
Arbors-Date-1645-H |
| 2 | 3 | 10 | ROMEO & JULIET THEME
Henry Mancini-RCA-0131-N | 35 | 36 | 41 | (I WANNA) TESTIFY
Johnny Taylor-Stax-0033-M | 68 | --- | --- | MOMENTS TO REMEMBER
The Vogues-Reprise-0831-P |
| 3 | 2 | 8 | IN THE GHETTO
Elvis Presley-RCA-9741-N | 36 | 55 | 93 | MRS. ROBINSON
Booker T & MGs-Stax-0037-M | 69 | 85 | --- | PUT A LITTLE LOVE IN YOUR HEART
Jackie DeShannon-Imperial-66385-K |
| 4 | 7 | 14 | GOOD MORNING STARSHINE
Oliver-Jubilee-5659-L | 37 | 39 | 52 | DON'T LET THE JONESES GET YOU DOWN
Temptations-Gordy-7086-L | 70 | 81 | 100 | HANDS OF THE CLOCK
Life-Polydor-540009-Q |
| 5 | 15 | 31 | LOVE ME TONIGHT
Tom Jones-Parrot-40038-K | 38 | 38 | 45 | WELCOME ME LOVE
Brooklyn Bridge-Buddah-95-M | 71 | 86 | 97 | IT'S GETTING BETTER
Mama Cass-RCA-4195-N |
| 6 | 8 | 13 | ONE
3 Dog Night-RCA-4191-N | 39 | 48 | --- | DAYS OF SAND AND SHOVELS
Bobby Vinton-Epic-10485-H | 72 | 98 | --- | MOON FLIGHT
Vik Venus-Buddah-118-M |
| 7 | 25 | 53 | SPINNING WHEEL
Blood Sweet & Tears-Columbia-44781-H | 40 | 46 | --- | THE PROPHECY OF DANIEL & JOHN THE DIVINE
Cowills-MGM-1408 5-M | 73 | --- | --- | MY LITTLE CHICKADEE
Foundations-UNI-55137-J |
| 8 | 9 | 23 | SEE
The Rascals-Atlantic-2634-M | 41 | 53 | --- | THE FEELING IS RIGHT
Clarence Carter-Atlantic-2642-M | 74 | 73 | 67 | WALKIN' ON MY MIND
Dianne Brooks-Revolver-001-J |
| 9 | 13 | 17 | BLACK PEARL
Checkmates Ltd- With Sonny Charles-A&M-1053-M | 42 | 51 | 61 | WHAT DOES IT TAKE
Jr. Walker & All Stars-Soul-35062-L | 75 | 76 | 80 | SINCERELY
Paul Anka-RCA-0164-N |
| 10 | 10 | 11 | EVERYDAY WITH YOU GIRL
Classics IV-Imperial-66378-K | 43 | 54 | 96 | YOU DON'T HAVE TO WALK IN THE RAIN
Turtles-White Whale-308-M | 76 | 78 | 88 | BUT IT'S ALRIGHT
J.J. Jackson-WB/7 Arts-7276-P |
| 11 | 20 | 40 | ISRAELITES
Desmond Dekkar & Aces-UNI-55129-J | 44 | 56 | 75 | MY PLEDGE OF LOVE
Joe Jeffrey Group-Wand-11200-J | 77 | --- | --- | IN THE YEAR 2525
Zager & Evans-RCA-0174-N |
| 12 | 22 | 22 | LET ME
Paul Revere & Raiders-Columbia-44854-H | 45 | 52 | 59 | HUSHABYE
Jay & Americans-UA-50535-J | 78 | 87 | --- | DOGGONE RIGHT
Smokey Robinson & Miracles-Tamla-54183-L |
| 13 | 5 | 9 | BAD MOON RISING
Creedence Clearwater-Fantasy-622-R | 46 | 59 | 91 | THE POPCORN
James Brown-King-6240-H | 79 | 88 | --- | I'M JUST A STRUGGLING MAN
Edwin Starr-Gordy-7087-L |
| 14 | 11 | 5 | GRAZIN' IN THE GRASS
Friends Of Distinction-RCA-0107-N | 47 | 60 | 85 | THE GIRL I'LL NEVER KNOW
(Angels Never Fly This Low)
Frankie Valli-Philips-40622-K | 80 | 80 | --- | RAINY JANE
Neil Sedaka-Atlantic-SGC 008-M |
| 15 | 23 | 24 | TOO BUSY THINKING ABOUT MY BABY
Marvin Gaye-Tamla-54181-L | 48 | 50 | 63 | PACK IT IN
Buckstone Hardware-Apex-77098-J | 81 | 82 | 83 | BROWN ARMS IN HOUSTON
Orpheus-MGM-14022-M |
| 16 | 6 | 7 | MORNING GIRL
Neon Philharmonic-WB/7 Arts-7261-P | 49 | 74 | --- | QUENTIN'S THEME
Charles Randolph Green Sound-Ranwood-840 | 82 | 91 | --- | DIDN'T WE
Richard Harris-RCA-4194-N |
| 17 | 33 | 58 | CAN SING A RAINBOW/ LOVE IS BLUE
Dells-Cadet-5641-L | 50 | 67 | --- | TELL ALL THE PEOPLE
Doors-Elektra-45663-C | 83 | 84 | 86 | FUNNY FEELING
Delfonics-Philly Groove-156-M |
| 18 | 4 | 4 | RIVER IS WIDE
Grossroots-RCA-4187-N | 51 | 61 | 81 | MY CHERIE AMOUR
Stevie Wonder-Tamla-54180-L | 84 | --- | --- | DON'T TELL YOUR MAMA
Eddie Floyd-Stax-0036-M |
| 19 | 19 | 20 | SPECIAL DELIVERY
1910 Fruitgum Co-Buddah-114-M | 52 | 63 | 82 | YESTERDAY WHEN I WAS YOUNG
Roy Clarke-Dot-17246-M | 85 | 90 | 95 | WHY I SING THE BLUES
B.B. King-Bluesway-61034-Q |
| 20 | 26 | 29 | TOMORROW TOMORROW
Bee Gees-Atco-6682-M | 53 | 57 | 54 | WE GOT MORE SOUL
Dyke & Blazers-Original Sound-86-K | 86 | --- | --- | GOOD OLD ROCK 'N ROLL
Cat Mother & All Night News Boys-Polydor |
| 21 | 24 | 26 | MEDICINE MAN
Buchanan Bros-Event-3302-J | 54 | 72 | --- | SWEET CAROLINE
Neil Diamond-UNI-55136-J | 87 | 92 | --- | MEMPHIS UNDERGROUND
Herbie Mann-Atlantic-2621-M |
| 22 | 12 | 2 | OH HAPPY DAY
Edwin Hawkins Singers-Pavilion-20001-M | 55 | 68 | --- | RUBY DON'T TAKE YOUR LOVE TO TOWN
Ken Rogers & First Edition-Reprise-0829-P | 88 | 89 | 92 | NEW DAY
Jackie Lomax-Apple-1807-F |
| 23 | 28 | 42 | MINOTAUR
Dick Hyman-Command-938-Q | 56 | 69 | --- | DON'T WAKE ME UP IN THE MORNING
Peppermint Rainbow-Decca-732498-J | 89 | 94 | 98 | RAM JAM
Byron Lee-RCA-57-1038-N |
| 24 | 35 | 9 | BABY I LOVE YOU
Andy Kim-Steed-1031-M | 57 | 58 | 68 | LISTEN TO THE BAND
Mankees-RCA-5004-N | 90 | --- | --- | SUNSHINE RED WINE
Crazy Elephant-Bell-804-M |
| 25 | 14 | 3 | LOVE CAN MAKE YOU HAPPY
Mercy-Columbia-42898-H | 58 | 83 | --- | MOTHER POPCORN
James Brown-King-6245-H | 91 | 93 | --- | LOLLIPOP (I Like You)
Intruders-Gamble-231-J |
| 26 | 16 | 6 | MORE TODAY THAN YESTERDAY
Spiral Staircase-Columbia-44741-H | 59 | 65 | 77 | NO, NO, NO, NO
Lost & Found-Barry-3503-M | 92 | 95 | --- | STAY AND LOVE ME ALL SUMMER
Brion Hyland-Dot-17258-M |
| 27 | 44 | --- | THE BALLAD OF JOHN AND YOKO
Beatles-Apple-2531-F | 60 | 77 | --- | WITH PEN IN HAND
Vikki Carr-Liberty-56092-K | 93 | --- | --- | WHILE YOU'RE OUT LOOKING FOR SUGAR
Honey Cone-Hot Wax-6901-M |
| 28 | 41 | 79 | CRYSTAL BLUE PERSUASION
Tommy James & Shondells-Roulette-7050-C | 61 | 64 | 87 | PINCH ME (Baby Convince Me)
Ohio Express-Buddah-117-M | 94 | 96 | --- | AND SHE'S MINE
Spanky & Our Gang-Mercury-72926-K |
| 29 | 31 | 43 | NO MATTER WHAT SIGN YOU ARE
Diana Ross & Supremes-Motown-1148-L | 62 | 62 | 71 | TOO EXPERIENCED
Eddie Lovette-Steady-124-J | 95 | 97 | 99 | SON OF A TRAVELIN' MAN
Ed Ames-RCA-74-0156-N |
| 30 | 42 | 64 | I TURNED YOU ON
Isley Brothers-T-Neck-902-M | 63 | 70 | 94 | SO I CAN LOVE YOU
Emotions-Volt-4010-M | 96 | --- | --- | GIRL YOU'RE TOO YOUNG
Archie Bell & Drells-Atlantic-2644-M |
| 31 | 34 | 55 | WITHOUT HER
Herb Alpert-A&M-1065-M | 64 | 66 | 72 | LET ME LOVE YOU
Ray Charles-ABC-11213-Q | 97 | --- | --- | ROLL WITH IT
Southbound Freeway-Quality-1937-M |
| 32 | 32 | 39 | APRIL FOOLS
Dionne Warwick-Scepter-12249-J | 65 | 79 | --- | I WANT TO TAKE YOU HIGHER
Sly & Family Stone-Epic-10450-H | 98 | 99 | --- | GALVESTON
Roger Williams-Kapp-2007-J |
| 33 | 43 | 73 | COLOUR HIM FATHER
Winstons-Metromedia-117-L | 66 | 75 | 90 | WHEN I DIE
Motherlode-Revolver-002-J | 99 | --- | --- | TEARS ON MY PILLOW
Johnny Tillotson-Amos-107-M |
| | | | | | | | | 100 | 100 | --- | LET'S DANCE
Ola & Jan Guers-Crescendo-423-J |

THE PEOPLE'S PLACE - Toronto's Electric Circus

Toronto: If you've heard stories about the demise of Toronto's great "Age Of Rock", don't believe it, that is until the end of summer. Hogtowners are now being subjected to the greatest promotion of today's sounds then ever before. The Pop Festival, hitting Varsity Arena for two days, June 21st. has brought together top artists from the world of pop, with a definite Canadian flavouring. Sitting in the wings and perhaps in the best position to reap the benefit of the big pop push for the fun months, is the Electric Circus, a shining example of the Toronto press put down. Richard Lafferty, manager of the expensive venture, hasn't surrounded himself with the best in public relations, and his own demands for press coverage isn't perhaps the most congenial, but one must look through this protective shield and rude staff into the real and exciting happening called the Electric Circus. The very make up of the Circus is in keeping with today's rebellious spirit. If you're looking for the generation gap you can find it, but if you're prepared to seek out and do your own thing, you won't meet with much opposition, and the 30 and 16 year olds can enjoy their own company without too much revulsion.

Environment is the key word. The large dance area is perhaps the most popular. Although somewhat lacking in acoustical properties the room does offer a very unique and dynamic light

show. The walls and the ceilings in the darkened room seemingly throb with light excitement from their 48 projectors operated by digital computers, four overhead liquid projectors pulsating with weird and beautiful colours along with 4 movie projectors that seem to fight for room and add to the turned-on atmosphere. Sculptured-type couches allow the light struck dancers to lay back and become involved in this strange new world. Lafferty, being a man of the theatre, has interjected a touch of drama. A group of mimes acting out old comedies and new satires which brings back memories of the first clown you ever saw, a fire-eater lights up a darkened area with his flaming rites and a trapeze artist swings high over the heads of the dancers all go to make the tent room extremely enjoyable. Smaller environmental rooms are also important in keeping the interest running high, the Supertent, the new strobe-lite room, perhaps next in line of popularity to the dance area. The room is built on a slant with a deep foam rubber floor that together with the flashing strobes and ear piercing electronic music supplies a never-before-felt experience that one might suggest has therapeutic capabilities. There are also many little hideaways and circular cubicles where a couple can get away from it all but not offering sufficient privacy for indiscretions. Wild colours throughout offer

much visual excitement. You can look down on the dance area from a well positioned peanut gallery which allows you to see the projection room in action and you can look in on a CKFH on-air personality who broadcasts "live" from the Circus. The restaurant area has also been designed to keep the adrenalin fluid active. The tubular rail seats aren't the most comfortable and the help behind the bar must be related to the door man. That's perhaps one of the biggest complaints. While the atmosphere lends itself to freedom and happiness the staff look like they're programmed for death valley days and are about as helpful and polite as the Berkley fuzz.

Richard Lafferty, the man who runs the Electric Circus (Canada) was in from the start and involved with its layout. Prior to this he managed the New York Electric Circus. He had had 18 years experience in the entertainment and communications business and was associated with the Vancouver Playhouse Theatre Company and assistant manager for the Manitoba Theatre Centre. His future plans for Toronto's Circus could make or break it. Although a six day happening for the light crowd and electronic crowd, Lafferty would like to make moves toward bringing graphic, industrial and trade shows under the big top, as well as establishing "live" theatre nights and presenting ballets, chamber music and sound shows which would certainly be different and perhaps most appealing with the environment the



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We would like to congratulate the initiative and originality of the men responsible for this unique venture in considering Canadian records.

In this vast country, too often each location is truly like a self sustaining entity unto itself and although performers had made an impression in areas, the overall impact was slight.

With this move to link the ideas and opinions of men in radio, that are thousands of miles apart, we move into a new era of "National Acceptance" for our combined talents.

Canadian radio moves to the forefront of the Canadian music scene with an exciting bold "change". Combined with this will be the enthusiasm of all concerned who will know that the men who count are listening.

Our heartiest congratulations!
Mel Shaw,
Executive Producer,
Melbourne Records.

A 45 HIT

WRONG
DEAD END
PLAYGROUND
DANGER HIGH VOLTAGE
DO NOT ENTER
YIELD
U TURN OK
CROSS X WALK
NO PARKING BUS STOP
KEEP RIGHT
NO U TURN
ONE WAY
SLIPPERY WHEN WET
DO NOT ENTER
NO PARKING ANY TIME
PLAYGROUND
YIELD

STAMPEDERS GT 3314 **melbourne**

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Circus has to offer. The very success and future of the Circus depends on how effectively Lafferty can make Toronto's Electric Circus — the PEOPLE'S PLACE. It wouldn't be such a bad idea for some of the local politicians to take an Electric Circus trip. It could develop their eighth sense. Well known prophet of the communications media, Marshal McLuhan, is reported to have once stated that "We live in an Electric Circus", which wasn't meant, obviously, as a hype for the Toronto or New York Circuses, but they do lend, somewhat, to this philosophy.

Visitors to Toronto shouldn't miss the experience of the Electric Circus, and Torontonians should take advantage of this rather unique happening within their midst. This is not just another showplace for groups. Big name groups have been brought in to add to the environment only. They are just another happening within a happening. This is a total involvement complex of sight and sound, the latter kept at an extremely high decibal throughout which is perhaps the most effective temper controlling device on the market today.

RCA'S POZER TO LAKEHEAD & 'PEG

Toronto: RCA's newly appointed Executive Assistant to the Vice-President, John Pozer has just completed a trip to the Lakehead and Winnipeg and the signing of new writers and groups which is part of RCA's new open-door policy.

During the ten day trip, Pozer completed arrangements in the Lakehead for the finalization of album product selections and arrangements for the forthcoming LP of The Noblemen featuring Harry Youngs. Jack Richardson has been signed to oversee the production, which will be under the Sunbar banner. Release date is skedded for September 1st.

Pozer met with Don Hunter, booking agent and business manager of the Guess Who while in Winnipeg and viewed several new 'Peg groups.

Both Pozer and Jack Feeney, the latter recently appointed executive producer of RCA, have stepped up their activities in the Canadian scene.

JERRY NORTH ON WAY UP

Toronto: The Gary Buck produced single of "Life's A Lot Like Movies" by Capitol's latest Canadian country artist Jerry North, is showing strong signs of becoming a chart item across the country. North will shortly appear at several Jamborees in the U.S. as well as appearances in Wheeling West Virginia and Europe. He's been a favourite at Calgary's famous Inn where he appeared shortly after a blockbusting stint at the Stampede.

North receives excellent backing from the Wardens who are currently touring with him.

CBC WINNIPEG WINS WILDERNESS AWARD

Winnipeg: The annual Wilderness Award for the best film produced for or by the CBC in 1968 was awarded to the Don S. Williams production of "Death Of A Nobody" which was produced for CBC Winnipeg.

First shown locally on CBWT Winnipeg, the 30 minute colour drama, depicting an actual incident involving the death of an Indian boy, was later shown on the network series "Pick Of The Week".

Principals, besides Williams, receiving medals were Ken Gregg, camera man; Norman Bortnick, writer; Jeff Kook, editor; Peter Kaczmarek, designer; Moe Smith, lighting, and Des Jakovac, sound.

Also picking up Wilderness Medals was the Gordon Babineau production of "Lasers" from the "Frontiers Of Science" series (CBC Vancouver); and Jean Martinet's 25 minute documentary of heart surgery, "Technique de la Greffe du Coeur" (CBC Montreal).

VIGNEAULT TO MARIPOSA

Toronto: Columbia recording artist Gilles Vigneault, who was so enthusiastically received at last year's Mariposa Folk Festival, has been signed for this year's show, held on the Toronto Island from July 25 through the 27th.

Also appearing at the Festival will be Joni Mitchell, Alanis Obomsawin, Bonnie Dobson, Neil Young, Ian & Sylvia and their new back-up group, The Great Speckled Bird, and a giant new discovery from Canada's Atlantic provinces, John Alan Cameron.

London Holds Branch Managers' Meeting

Montreal: London Records, one of the few companies in Canada with company owned branch offices across the country, recently held a meeting of London Executive and their branch managers in London's head offices in Montreal.

The photo above shows (back row 1 to r) Jacques Druelle, Classical Product Manager; Dave Doucette, Liberty Group Manager; Gary Kouri, Philips/Mercury Group Manager; Roland Fargues, Canada Dist. Ltee; Ted Blair, Calgary Branch Manager; E.A. Paggetto, Treasurer; Adrian Bilodeau, National Sales Manager; and Pierre Bellemare, National Promotion Manager. (front row 1 to r) Fred Reffca, Montreal Branch Manager; Gilles Aubin, Toronto Branch Manager; Orm Jones, Vancouver Branch Manager; Alice Koury, Product Administrator; F.C. Jamieson, President; Gerry Young, Winnipeg Branch Manager and Jean-Pierre Beaulieu, French Product Manager.

Canada's Hottest Number Is In Toronto 651-6550

ALBUMS

HAIR
Original Cast
LSO 1150
A WARM SHADE OF IVORY
Henry Mancini
LSP 4140
THREE DOG NIGHT
DS 50048
OLIVER
Original Soundtrack
COSD 5501
FROM ELVIS IN MEMPHIS
Elvis Presley
LSP 4155
WHEATFIELD SOUL
Guess Who
NNS 102
AT YOUR BIRTHDAY PARTY
Steppenwolf
DSX 50053
ELVIS SINGS FLAMING STAR
Elvis Presley
CAS 2304
GRAZIN'
Friends Of Distinction
LSP 4149
GOLDEN GRASS
Grass Roots
DS 50047
NEW
LIGHTHOUSE
LSP 4173
FELICIANO 10 To 23
LSP 4185

651-6550

SINGLES

IN THE GHETTO
Elvis Presley
47-9741
THEME FROM ROMEO & JULIETTE
Henry Mancini
74-0131
THESE EYES
Guess Who
NN 9005
GRAZIN' IN THE GRASS
Friends Of Distinction
74-0107
ONE
Three Dog Night
D 4191
RIVER IS WIDE
Grass Roots
D 4187
LISTEN TO THE BAND
Monkees
66-5004
SINCERELY
Paul Anka
74-0164
IT'S GETTING BETTER
Mama Cass
D 4195
DIDN'T WE
Richard Harris
D 4194
DELIA'S GONE/
DAY'S OF SAND & SHOVELS
Waylon Jennings
74-0157
RAM JAM
Byron Lee
57-1038
NEW
IN THE YEAR 2525
Zager & Evans
74-0174

One Call Gets Them All

RCA

A New Image For Canadian Broadcasters

IT HAS BEEN RUMOURED....that a group of Canadian radio stations have gotten together to put a concentrated push on Canadian content. The group has obviously realized that what the business needs is some organized assistance and each week they will gather together on a conference line and vote on what records will get the push. The idea is not only a good one, but an excellent one. Somehow I seem to think that there already exists a list of singles that



Canada's foremost gossip columnist, Elvira Caprese reports spasmodically in RPM on the Canadian music industry undercover. Miss Caprese's news and comments are read weekly by millions (several thousand.....anyway).

have received initial approval from the trade across Canada which obviously isn't official enough. It's a shame that all this bookkeeping and expense must be gone to when there has been a list available for than five years. (Ed: Why must you undermine everything?) I hope their efforts are sincere, and won't be just a "shot in the pan". If they are, they are to be commended and I might even recommend their licenses be renewed indefinitely (Ed: Or that they get a special award from RPM if they make a success of this venture.)///A CERTAIN RADIO STATION.....is cleaning house. They have known for sometime that they have a "problem" on the staff. Now that it has been made very clear to them that their house needs CLEANING.....they have decided to go legitimate.///TORONTO AND OTHER PRODUCTION CENTRES....in Canada are being invaded by foreign agents (Ed: Very funny!!!) anxious to sign up anyone who might amount to someone someday.

The contracts some of them are handing out makes you wonder where Lincoln is now that we need him!!! FINGERS!!!!...are Canadian that are salaried to instill confidence in foreign agents (Ed: Very funny!!!) who want to tie up local talent. They are either salaried or pieced off. Now read the next item!!!//TODAY....Canadian content is anything that is at all Canadian. Those contracts that are being handed out are for 5, 7, 10 years or longer. What will happen to a Canadian who signs and the definition of Canadian content doesn't qualify him to be recognized in his own country??? As our nationism grows, it is possible that this could happen... in the years to come.///I WAS HONOURED.....when an artist traveled all the way from New York to Toronto to answer to an item that appeared in this column two weeks ago. I would like to thank him for caring enough about my remarks to sit down with Old Ed: (Ed: YES! And you should be more careful what you write!) ///A CERTAIN WELL KNOWN RECORD PRODUCER.....is coming out of retirement. Rumours persist that he has made some excellent advances into the international record business. ///OLD ED....is wandering around the office with a crash course on French under his arm. He's preparing for his personal appearance in Quebec City and should be able to utter up to three words by the time he gets there! (Ed: Wee!) ///A BELATED CONGRATULATION....to Billboard Magazine for their special Canadian section. As a news media, we must bring this very worthwhile magazine to the attention of the trade. Not to mention them because they are competitors would be a gross injustice. The special issue was indeed a great boost to Canada and brought our music industry to the attention of the world. Billboard should be congratulated and as small as RPM is, we feel that credit must go where it is deserved

and we do not hesitate to recommend this foreign publication./// I ALWAYS ENJOYED.....the critical approach of the Toronto Star TV Weekly. One of the best columns was by E.E. Hausman. I always read it first!///JUST FOR THE RECORD.... Old Ed: visited with John and Yoko and the Pepsies in Montreal during their "Bed In", and finally had an opportunity to meet Derek Taylor who has been so helpful and cooperative to RPM for these many years.///WHAT IS THIS.....a new act called Laddie Metro! THAT is a contrived name if I ever heard one. How long will we have to wait for a record??? I just thought I'd throw that in! (Ed: I'm tempted to throw it OUT!) ///AND THAT'S.....your conscience for this week! 'Bye!///

Humperdinck Top Draw On Canadian Trip

Montreal: Engelbert Humperdinck's recent trip to Canada not only drew record crowds to his Playboy Club (Montreal) and O'Keefe (Toronto) appearances but also allowed London Records the opportunity of laying gold on the famous Parrot recording artist.

Photo on the right was taken at Montreal's International Airport and shows Humperdinck and London's national promotion manager Pierre Bellemare surrounded by a flock of bunnies who had gathered at the airport to welcome the British star.

Centre photo features Humperdinck and musical director Sir Arthur Green-slade during opening night performance at the Montreal Playboy Club (May 15).

Photo on the right shows Mr. Fraser Jamieson, President of London Records of Canada, as he presented Humperdinck with their Gold Discs. Presentation of the awards were for Humperdinck's sale, in Canada, of over 100,000 copies of his first three albums: "Release Me" (PAS 71012); "The Last Waltz" (PAS 71015); and "A Man Without Love" (PAS 71022).

Little Richard Fails To Show At Le Coq D'or

Toronto: It's been reported that Little Richard may face legal action for "no showing" at the Le Coq D'or recently.

Owner-manager of the Yonge St. Tavern, Bill Bulucon, had apparently intended filing a suit with the American Federation of Musicians and to take legal action if necessary. Losses to the club because of Richard's failure to show were reportedly in the neighbourhood of \$5000.00.

Richard was skedded for a Monday and Saturday appearance for which he was to have been paid \$6000.00, but "sicked out" with a sore throat and flew direction from his Detroit stand to Los Angeles.

We at PICKWICK are pleased with the positive steps being taken to co-ordinate and promote a truly Canadian record industry

PICKWICK RECORDS OF CANADA, LTD.

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TWO
CANADIAN
CONTENT
LABELS



THE PRODUCER and His Craft

While there are talented young artists in Canada who are anxious and ready to record, there is a great shortage of young producers. The record industry is in dire need of young people to go into studios and make records. It is a very specialized craft that requires a certain skill and special training. Too many hopefuls have in the past wandered into studios with too little know-how and attempted to record with just money, guts and a lot of misconceptions. The fact that a studio has recording equipment does not guarantee that they

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.

can manufacture a sound for you, nor are they capable or willing to attest to the potential of the material that you might think is commercially acceptable.

The young musician and young producer in the early days of recording thought that because they knew what they wanted, the studio would give it to them. They found that often the way they had to play, hear and record what they wanted, caused them to corner themselves with the expensive tape and time to a point where they couldn't "mix" themselves out of their trouble.

Their inability to communicate with the engineer and their lack of knowledge of what it is possible to record, made it difficult to find in the great conglomeration of knobs and wires, the sound that they wanted to hear. They were further surprised to find that what they heard in the studio was not what they walked away with under their arm.

After everybody had interfered with the session, the end result was something short of what was possible with a home tape recorder but the cost was staggering.

Obviously they might have done better to have spent their money in a school for record producers, but there isn't one.

Your first thought must be, "Well, where do you learn?"

I can only assist you by relating my own personal experience in learning what was necessary to becoming a producer. By some means, I found myself in studios with producers as often as possible. How I got there even today is a mystery. By watching and asking questions of the engineer and some very talented record producers and later adding experience (which I had to underwrite personally), I acquired the skill and confidence required to not only produce, but to attempt to change some of the early concepts of recording in Canada.

Reflecting upon my own early ex-

perience in getting started, I have made it an unwritten rule to always have someone in the studio with me to share with me what knowledge I might be able to transfer and to assure that Canada someday might have a group of talented young producers. Many of these hopefuls have gone on to do some very excellent work. Many of them acquired the gift to produce, but not the temperament to motivate themselves. Many were just star-struck and found that it was work and couldn't discipline themselves to the prime requisite of handling artists and instilling confidence. Others burned themselves out trying to repeat the rags and riches stories of record producers that only appear in press releases (written by people who have never been in recording studios) and fan magazine writers who seem to be graduates of the Hans Christen Anderson School of Puff. It's a job like any other job. You go into a studio at 7 PM and you might still be there at 7 AM. The high rental rate carries through any breaks you must have. You record the same thing over and over till you are satisfied that it is perfect. You later enter the small re-record room where you and an operator mix your tracks for hours and hours and hours only to return a couple of days later to mix the whole thing again.

You listen to your takes at a dangerously high level that experts say could affect your hearing. Your head would ache if you didn't console yourself by the fact that the engineer sitting beside you does it oftener than you do.

To quote some of the young hopefuls, "You mean you just sit there and listen to the band?"

No! You sit there often looking out at 12, 15 or 24 musicians who are waiting for you to tell them what to do. You must keep things moving, iron out technical or creative problems and all the time you are spending your money or someone elses and the success of the session could reflect heavily on your reputation as a producer. I don't think you "just sit there".

On the other side of the glass

might be an accumulation of 480 years of experience in the music industry and everyone of them wants you to tell them what to do next.

The temperament of the artists you are working with has a lot to do with the success of the session. You are nursemaid, father, diplomat and mentor to a group of people who have given you of their time to make them stars (or a star) and this is their moment.

The extremely heavy odds against your production ever making money, might tend to depress you, but it is your chosen vocation and you chose it of your own free will and you only expect a fair shake. You might feel you are building a mountain. Your only salvation is in the fact that someday you will put the last stone in place and when you do, you will be going into the studio oftener to fulfil your need to be creative and the credit on the label is in 7 point light (anything smaller wouldn't be readable.)

You will probably plough the fortune you make back into bigger and better sessions. Those are the symptoms and that is my prognosis... like it or not!

LAST MINUTE REPORT

As we go to press CHUM has given RPM an exclusive report on the first telephone conference call between all member stations of the newly formed Maple Leaf System.

(AN RPM EXCLUSIVE)

The first record chosen by the System was "When I Die" by the Motherlode" on the Revolver label distributed by The Compo Company.

(AN RPM EXCLUSIVE)

The second record was the Polydor release of "Hands Of The Clock" by Life.

(AN RPM EXCLUSIVE)

Third record voted for simultaneous play by the Maple Leaf System was "Pack It In" by Buckstone Hardware on the Apex label.

(AN RPM EXCLUSIVE)

It should be noted that all three of these selections are on the RPM Canadian Content Chart in the top four and were only topped by the Andy Kim record (which was not reviewed because of its prominence).

(AN RPM EXCLUSIVE)

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A Murphy Formula For Would Be Broadcasters

(Ed: John Murphy, one of Canada's best known radio personalities and programmers, has been instrumental in discovering and furthering the broadcast careers of many of Canada's top radio newsmen, copywriters and on-air personalities. He has come up with an extremely interesting formula for future broadcasters. Murphy is well versed in his subject matter, both from the point of view of a broadcast employee and a broadcast employer. He has been in the broadcasting business for fifteen years and has worked in markets both large and small, as both staff announcer and member of management. He was Canada's first correspondent for a major U.S. trade magazine, Cash Box,

a post he held for six years.

The following article by Murphy appeared in the *Leisure Magazine* of the *Winnipeg Free Press* recently, where he writes a weekly column on the entertainment industry tagged "Spins 'N' Needles". This article appeared just as Murphy took his leave of the Program Director's position at CFRW in Winnipeg, and is based on actual experience, and represents advice that Murphy has given to would-be broadcasters in person over the years.

As of June 3rd. John Murphy is now involved in new duties at Toronto's powerful easy listening outlet, CHFI.)

SO YOU WANT TO BE A DEEJAY.
by John Murphy.

"How can I become a deejay"? That's a question that broadcasters frequently encounter. Perhaps it's because the good deejays make what they do sound so easy. There's more to it than meets the ear. Many young folks today are under the impression that being a deejay is like having a licence to print money. Before an individual reaches anything like that stage in a broadcast career he's in for a lot of hard work. One must develop whatever natural talent one has over several years of on the job training. This is not formal training either, it's training one must pick up on his own by listening and watching. Hard work and time are the two basic ingredients on which one must build a career in broadcasting. Through hard work, and over a reasonable period of time a deejay reaches the stage where he can command a high salary and the always-important respect of his audience and co-workers alike.

If you have ever entertained thoughts of becoming a broadcaster perhaps I may be able to make a suggestion or two that will enable you to make up your mind one way or another.

A disc jockey is more than an individual with a clever introduction to a record. That is to say, the successful ones are. The fact that you have a large record collection, know everything there is to know about records and recording artists, read all the magazines about record stars and emcee school dances and functions does not automatically mean that you qualify as a successful deejay. Mind you, all of the aforementioned endeavours will assist you towards your goal. But there is much more to it than that. The man behind the mike must be a versatile broadcaster, easily capable of introducing a record; preparing and reading — and even more important, understanding a newscast; interviewing celebrity and citizen alike in an interesting fashion; and even describing an event taking place before him in a colourful, lively manner that will command the attention of his listeners.

There are several good courses available, that is, that will train the young person who is willing to learn,

in the fundamentals of the broadcasting business. It has been said that experience is the best teacher. This is a truism that applies, perhaps more than it does anywhere else, to the broadcasting industry. The basic requirements, not necessarily in order of importance, are: a pleasing personality, the ability to meet people and put them at ease, a constant interest in what goes on around you, a reasonably pleasant voice, and the ability to speak and write the English language well. Most of these requisites can be acquired, you need not be born with them. Read as much as you can. From Shakespeare to the daily paper, read whenever you can, aloud if at all possible. Meet new people whenever you can. Take part in public speaking projects at school and elsewhere. Take part time jobs selling, door to door, across a counter, any kind of sales.

If you are to acquire the all-important experience, begin your broadcasting career in a single station market, a town with but one radio station. Such a station, because of the lack of broadcast competition often employs inexperienced personnel. In a station such as this, usually located in the smaller population centres of Canada, you will have the opportunity to handle a wide variety of jobs, both on and off the air. This is the time to listen to and watch any experienced broadcaster that may be associated with a station of this kind. Often he's the owner, or at least the manager or program director associating himself with a one station market after a lengthy grind in the major markets. Don't copy, but do analyze his methods and try to adapt them to your own way of doing things. This is how a fledgling knight of the turntables will begin to develop his own personal and unique on-air style. This is the experience that will enhance your natural talent to the point where you may advance in the broadcasting industry.

The individual deejay (and many of the more accomplished air personalities recoil at the terminology) is usually responsible for engineering his own advancement. The radio business has the best grape vine of

any industry I know. You hear of an opening in a bigger town, at a more competitive station that probably means more money and you make application in writing, more often than not supplying an off-air recording of the air work you are doing at the time. Seldom does the employer with an opening on his staff initiate the procedure. In Canada the average annual wage for a disc jockey ranges between six and ten thousand dollars. It varies sharply according to the experience and ability of the individual concerned, and the population of the centre where-in the station is situated. Beginners can expect to earn fifty dollars a week or less. The salary usually increases as a deejay moves into larger, multi-station markets. As the salary increases so does the risk of unemployment, almost without notice. A deejay is only as good as his last rating. In competitive markets ratings dictate the very existence of a deejay, a good rating in his time period is usually an indication that his efforts are effective. Continued poor showings in the ratings, taken as many as four times a year, usually spell disaster for the deejay concerned. Most often a disc-jockey finds that he must serve as his own bargaining agent. Infrequently is a deejay in Canada represented by a union (only in the very largest centres and in most stations owned and operated by the CBC). He can demand whatever he feels his services are worth to an employer, bearing in mind that most stations will get a deejay as cheaply as they can, no matter how big and how rich they may be. In any case, being a deejay is usually a means to an end. Very seldom do you hear of a deejay retiring on pension. They nearly always advance to another position either in the broadcasting business or in a closely allied field. They often become a member of the management team of a station, or even go on to eventually become the owner of their own station. In recent years as one company-chains of stations have evolved the opportunities for advancement with the same company at various management levels have been far more frequent.

Here are a few tips for the would-be deejay. The single most important service you provide to your employer is your ability to sell the sponsors' products and services. You must read or talk a convincing commercial that keeps the sponsor, the broadcaster's customer, happy. Don't talk just to hear yourself talk. From a listener's point of view you know that is annoying, and even worse, a tune-out factor. One of the big secrets of success lies in the amount of planning you do for your show. However long that air-shift may be, devote at least a similar amount of time every day to the planning and preparing of what you are going to say and do on the air. A deejay's on-air hours often seem comparatively short, but most stations require a minimum of forty hours a week, often spread over six instead of five days, due to the twenty-four hour nature of the broadcasting business. Be certain in

your own mind what you are going to say and do before you open that mike key. Then your effort will run smoothly and hopefully briefly, and as a result your entire show will become a consistently listenable, and saleable commodity.

Try to put yourself in your listener's place. What is he doing, what is he thinking about as you are talking to him. (Always direct your remarks to an individual — never a group, after all radio's success is in its oneness—its intimacy). Identify with your listener. Talk about things that mean something to him. Project, by all means, but don't shout. Deliver your lines with a degree of authority, as they say in show biz speak so they can hear you in the balcony, but don't deafen the folks in the orchestra seats. But above all do make sure your brain is engaged before you put your mouth into gear.

The radio broadcasting industry is a lively, booming business. It's the most interesting business in the world, because more than any other business it brings the world to your doorstep — really it even opens up the door and drops the world right into your lap. A hard worker and a ready learner can be a successful broadcaster. It'll take time, but I believe you'll find every moment interesting, exciting and rewarding.

ANN ARBOR'S FIRST BLUES FESTIVAL

Ann Arbor, Michigan: The University of Michigan Activities Centre and Canterbury House of Ann Arbor announces their first annual Blues Festival to be held from August 1st through the 3rd.

There will be four major concerts during the three days which will include some of the top names in the blues business. The first evening will feature B.B. King, Junior Wells, Fred McDowell, J.B. Hutto and Luther Alliston. Saturday evening the lineup includes Howlin' Wolf, Muddy Waters, Clifton Chenier, Sleepy John Estes, Roosevelt Sykes and Jimmy Dawkins. A Sunday afternoon show has been arranged the stars Big Mama Thornton, John Lee Hooker, Big Boy Crudup and Freddy King. The final evening features James Cotton, Charlie Musslewhite, Magic Sam, Lightnin' Hopkins, Son House and T-Bone Walker.

It's expected that many Canadian blues fans will make the Ann Arbor date, which is not too far from Detroit. Individual concerts are ticketed at \$5.00 or the four concerts for \$14.00. Jam sessions after the concerts are free with concert admission. If you just want to catch the jamming the cost is only \$1.50. Admission to Saturday workshops and lectures will be \$2.00.

Further information may be obtained by writing to the Ann Arbor Chamber of Commerce Conference and Visitors Bureau — 115 East Liberty St. Ann Arbor, Michigan 48104.

Caravan's Merryman Set For Toronto Visits

Toronto: John Loweth, handling sales and promotion for Caravan Records has found an exceptionally heavy run on all album product of Bermuda's famous Calypso group, The Merryman.

The group, one of the biggest draws on the Island and much in demand for promoting the Caribbean sound, will be appearing at the Beverly Hills Hotel for one week commencing July 7th. They'll also be subject of a CBC-TV one hour special to be televised July 23rd.

The Merryman will be in Toronto June 18 for an appearance at a private party to be held at the Royal York hotel.

Jimmy Simms Set For Nashville Walk

Toronto: A few weeks ago country singer Jimmy Simms proved that he could walk 32 miles when he completed the "Miles For Millions" walk-a-thon in a pair of cowboy boots. "Now," says Jimmy, "I'm going to walk from Toronto to Nashville, Tennessee in a pair of cowboy boots".

Jimmy plans to walk into Nashville, Tennessee, during the week of the Convention in October, where he will be singing his new Spartan hit record "Shoes Keep On Walking". — Ben Kerr

Country Music Ala Ampex Multi- Channel Recording

Nashville: Ampex multi-channel recording has been introduced to the country music industry.

Bradley's Barn, owned by Owen Bradley, referred to as the "Father Of The Nashville Sound", has recently installed the Ampex MM-1000, a 16 channel recorder/reproducer permitting greater tone separation and segment recording than previous recorders.

The Barn is also equipped with a complete series of Ampex AG-440 recorder/reproducers.



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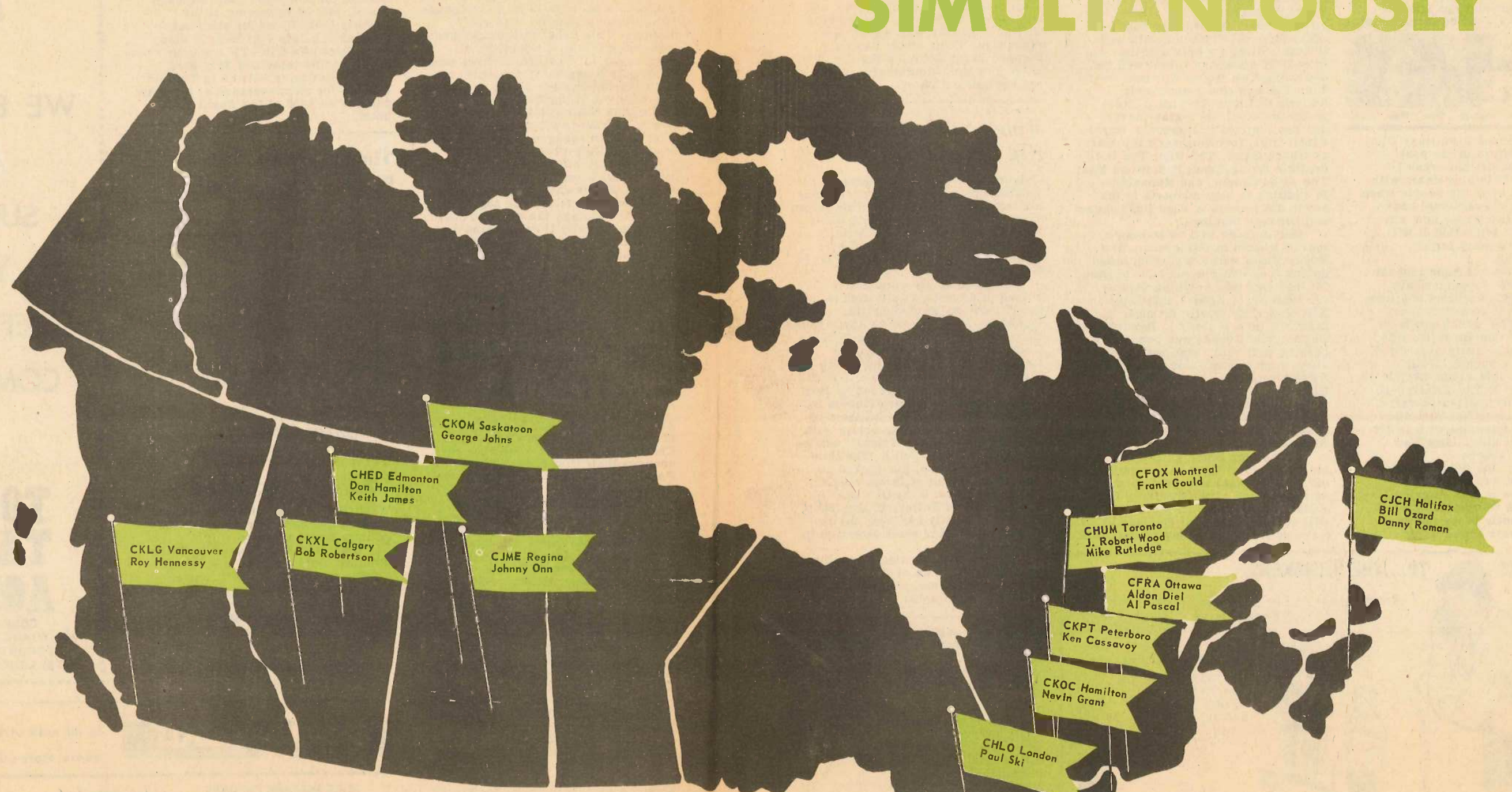
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JOOLS TO GO IT ALONE

British singer and high fashion model Julie "Jools" Driscoll will definitely leave her group, Brian Auger & The Trinity, sometime this year. Her manager confirmed the fact that she is scheduled to play a starring role in a TV documentary drama this summer, and then probably pursue an acting career. No definite plans have been set about the future of the group, and meetings will be held this week to work out arrangements.



Richard Robinson reports from New York

Jools has turned down many film and television offers in the past because she felt that she wasn't ready for them. This play deals with the experiences of young people when they leave their conventional backgrounds and start a whole new way of life, and Julie feels that it will open a whole new thing for her outside of singing.

The split does not mean that the team will not work together again. They will still make albums and tour together if Julie is free from other commitments. The reason given for the breakup was that Brian likes to perform live almost every night, and the pace was too much for Julie.

A special double album from Julie with Brian Auger & The Trinity will be released shortly, titled "Street-noise" and the group has just appeared on a BBC special with Little Richard, Fats Domino, Jerry Lee Lewis and the Monkees.

Jac Holzman, the president of Elektra Records, has rented the Aquarius Theatre in Los Angeles for one night a week this summer. While "Hair" is presently being shown in the theatre the rest of the week,

Holzman will use his night to present rock concerts at two dollars a ticket. Considering the cost of going to a rock concert today (5 to 7 dollars), Holzman should have no trouble filling the theatre. Acts already set for the appearances include The Doors, Paul Butterfield, Rhinoceros, Lonnie Mack, and Delaney and Bonnie.

Speaking of concerts, New York City will be a summer festival again this year. Schaeffer Beer and the Parks Department of the city will stage a music festival composed of thirty three different concerts with tickets selling for only a dollar. An incredible amount of talent will be appearing from Benny Goodman to Tiny Tim and from Cannonball Adderly to Little Richard.....Next month there will be a giant seven day pop festival in London's Royal Albert Hall, featuring such top stars as Chuck Berry, The Who, The Incredible String Band, Fleetwood Mac, The Amen Corner, and Marmalade. In addition to nine concerts in the seven days, there will be light shows and firework displays.

Marvin Gaye will be making a tour of Britain in October.....The Moody Blues will not play on stage unless they can play an hour or more, for they feel that anything less is too limiting.....After a short stay in New York City Beatle drummer Ringo Starr left for a holiday in Bermuda..... Beatle John Lennon has been heard on New York radio stations in interviews from Toronto this past week.... After a near fatal auto accident Classics IV member Wally Eaton is in the hospital for six months. You can drop him a get well card at St. Joseph's Hospital, 265 Ivy Northeast, Atlanta, Georgia.

Texas born blues guitarist and singer Johnny Winter has embarked on his first national tour beginning with an appearance at the Seminole Indian Village in Florida.....Fleetwood Mac will do another tour of England to make up for the one they recently did

with B.B. King that gave them so much disappointment. They felt that they were not allotted enough time to present a proper representation of their act. Meanwhile, they have been in the recording studio almost constantly, working on a new single — a Peter Green composition — of course.

The Bee Gees have managed to get out another single without their brother Robin and it is titled "Tomorrow Tomorrow". If Robin remains steadfast in his decision to go out and record on his own, the brothers will have to start looking for a replacement. Their sister Lesley stepped in for Robin on the last TV show they did. Incidentally, Robin got his hair cut short.

Multisounds Launches Big Chief Push

Calgary: Herb Urano, bossman at Multisounds recently announced that his firm had been appointed Canadian sales and distributors of Big Chief Records of Lethbridge, Alberta. Negotiations were completed by Urano and Donn Petrak, president of Big Chief.

Multisounds are currently involved in promotion activities to get the line off the ground. Initial releases on the label are by three young Canadians from Alberta and British Columbia. Garnet McLean, from Burton, B.C. is picking up action on his self penning of "Spring Is Here Again" which was produced by Roy Warhurst at the Warhurst Studios in Calgary. The Tremblay Brothers of Calgary are also seeing action with their deck of "Crazy Tricks" written by Calgarian Merv Smith. The third artist, Shirley Ann, has picked up much chart action with her single "What's Another Tear Or Two" written by Don Petrak. D'Arcy Scott of CFCN Calgary has been instrumental in bringing much attention to this release.

Big Chief is distributed in Alberta by Central Records of Calgary with negotiations in progress for a Canada-wide distributorship.

FOUR ARTS OPENS UK OFFICE

Toronto: Four Arts Productions announces the opening of a branch office in London England to better handle the volume of business currently being transacted by the firm with the UK and Europe. The new office will be managed by David Reid, who has been in show business for many years and has acquired a valuable knowledge of the international show business scene.

It's expected, with the establishment of this new office, the operation will give Canadian talent a bridgehead into the highly influential and lucrative UK/European markets and create a two-way movement of talent.

OUR THANKS

TO....THE HITMAKERS

- Roy Hennessy - Don Hamilton - Keith James -
- Bob Robertson - Johnny Onn -
- George Johns - Paul Ski -
- Nevin Grant - Ken Cassavoy -
- Aldon Diehl - Al Pascal -
- J. Robert Wood -
- Mike Rutledge -
- Frank Gould -
- Bill Ozard -
- Danny Roman

FROM

ROOVYART

Bill Armstrong

& Stan Klees





Some months ago RPM was asked to explore the possibility of standardizing the industry in the awards for outstanding sales of single and LP records. After considerable research we have been able to set a standard that all companies can look to and a procedure that guarantees each company a coveted reward for their accomplishments in an outstanding sale of a record. We will shortly be announcing the regulations governing these awards. It is our hope that the industry will accept a standard in these awards that will be accepted nationally and internationally. RPM would like to introduce "The Gold Leaf Awards" for outstanding Canadian record sales. A truly Canadian award for outstanding effort. Watch for further announcements and full particulars in the mail.

GUESS WHO KICK OFF ONE NITER TOUR

Winnipeg: Canada's top recording unit, The Guess Who, now making international news with their RCA single "These Eyes" and "Wheatfield Soul" LP, have put the final touches on their follow-up single with hopes of release by the end of June. After several appearances in New York including a press reception, the group became highly sought after which resulted in their business manager Don Hunter (Quasimodo) arranging with their U.S. reps for a tour of important eastern centres of the U.S. from June 18 through to July 5 when they end up in Canada.

Their itinerary is as follows:

- June 18-Philadelphia
- June 19-New Rochelle, N.Y.
- June 20-Washington
- June 21-Salisbury, Mass.
- June 22-Milwaukee
- June 25-Inlet, N.Y.
- June 26-Chicopee, Mass.
- June 27-Waterloo, Ont.
- June 28-Comack, L.I.
- June 29-Falmouth, Mass.
- July 2 -Arlinton, Ill.
- July 3 -Wakeecan, Ill.
- July 5 -Ottawa, Ont.



Bill Bessy (left) CBC with Neil Mathews and his wife Nancy Joan after recent recording session produced by Jack Boswell.

RPM is available in better record stores across Canada each week.

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POP FESTIVAL TAKING SHAPE

Toronto: Rain insurance costing an estimated \$11,000, record companies who can afford to drop a bundle, the top recording stars in the world and a lot of luck could make Toronto's first Pop Festival an annual happening. The big days, Saturday June 21 and Sunday June 22 are already reportedly shaping up to be one of the biggest attractions in the history of the city. An estimated \$110,000. is already in the till at time of writing, which is a pretty healthy picture, if the nut to crack is the estimated \$200,000.

The big attraction would appear to be Blood, Sweat and Tears. David Clayton Thomas, although reluctant to take the spotlight away from the group, is the talent that's way out front. Thomas was attaining stardom in Canada but very slow indeed. It wasn't until he went south and joined up with the Blood, Sweat and Tears group that he and the group cracked the chart barrier. Says Thomas, "It was difficult hustling a nine piece brass band sound, but it was a lot better than sweating it out at Canada Wire and Cable". Thomas worked at several menial jobs in Canada prior to and during his Canadian recording career. Things are going so good for him now that he expects to set up a production house in Canada and with the contacts he has made recently, will be able to funnel his productions to New York. Blood, Sweat and Tears are currently hitting with "Spinning Wheel" and a couple of hot selling LPs "Blood, Sweat And Tears" (CS 9720), and "Child Is Father To The Man" (CS 9619). Another Columbia talent, Johnny Winter, who hasn't really reached his peak, will be here to show off his fantastic white WHITE blues talent. His Columbia set under title of his name (CS 9026) has been receiving good exposure on the underground stations. Imperial have a Winter LP going for them as well, entitled "The Progressive Blues Experiment" (LSP 12431). What could be the break for the group called Man is their appearance at the Pop Festival. This group has been catching fire wherever they've appeared with subsequent good record sales resulting for their Columbia LP (CS 9803). Al Kooper will be appearing, and he has three LPs going for him: "I Stand Alone" (CS 9718), "Al Kooper And Mike Bloomfield - Super Session" (CS 9701), and "Live Adventures Of Mike Bloomfield And Al Kooper (KGP 6). Sly And The Family Stone, hard chart hitters, should attract much attention. Their LPs are listed as "Dance To The Music" (BN 26371), "A Whole New Thing" (BN 26324), "Life" (BN 26397), and "Stand" (BN 26456). Columbia's national advertising director Bill Eaton and his Ontario promotion man Charlie Camilleri have been kept busy arranging for press, television and radio interviews for their artists. Like most of the record companies, Columbia have supplied a hospitality room at the Sutton Place to provide privacy for their artists during their stay in Toronto.

Polydor's national promotion chief Lori Bruner, will be in Toronto to host their hospitality room along with her Ontario promotion man Russ Ledger, to promote their latest signing Elyse Weinberg. Elyse, who is from Toronto, has created quite a stir across Canada with her single "Deed I Do", taken from her LP "Elyse" (543032) which became a top seller in Toronto and Vancouver through top exposure received on CHUM-FM and CKLG-FM.

RCA's big guns, Steppenwolf, return to Canada for their first appearance since making it big in the U.S. Their triumphant return follows an

exciting trip up the charts with singles and albums. Their three LPs "Steppenwolf" (DS 50029), "The Second" (DS 50037), and their latest "At Your Birthday Party" (DSX 50053) are expected to remain best sellers for some time. Ed Preston, Ontario branch manager and Scott Richards, promotion manager, have been kept busy arranging coverage for the group and are finding it increasingly impossible to accommodate all those who would like to interview the group, who first started out as the Sparrow.

French Canada's most popular happening, the dynamic Robert Charlebois, is in for an appearance at the Festival, which will be prior to his Montreal date at the Forum where he ▶

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will share the bill with Steppenwolf. Charlebois recently topped the international charts with his self penning of "Lindberg" and is now creating top of the chart action in Quebec with his lid of "Coeur en chomage" already topping 50,000 units sold. Charlebois has three Gamma LPs going for him, (GS 115), "Robert Charlebois" (GS 120), and his latest "Coeur en chomage" (AA 1036). He writes most of his own material, some of it directed at the problems of English and French Canada. Gamma is distributed by London Records. The Canadian group, Nucleus, who have just released their Mainstream LP "Nucleus" (S 6129), will, no doubt, be a popular attraction. Mainstream is also distributed by London.

Quality's John Dee Driscoll has a couple of top selling record artists to look after. Carla Thomas, no stranger to the charts, and Dr. John, currently hitting with "Babylon" (SD 33-270) and "Night Tripper" (SD 33/234).

The Capitol people will spotlight one of their top Canadian groups. Although the Band is probably much better known in the U.S. they will find an exceptionally warm welcome awaiting them for their appearance at the Pop Festival. The Band, the former Levon and The Hawks, were discovered by Bob Dylan and supplied backing for several of Dylan's recording sessions as well as appearances. Out on their own, they hit the charts with their initial Capitol single "The Weight", and chalked up fantastic sales with their LP "Music From The Big Pink" (SKAO 2955) which is still regarded as a top seller. Both Bert Renka, national advertising manager and Ontario promotion man Joe Woodhouse have pulled all stops in promoting the group, not only throughout the Toronto area but province-wide.

Gord Edwards, Ontario branch manager for Warner Bros/7 Arts Records and his promotion manager

Glen Russell, have been caught up with the fever of Tiny Tim and all the excitement this artist creates. His LPs "God Bless Tiny Tim" (RS 6291), and "Tiny Tim's Second Album" (RS 6323) have come in for much attention. The big Canadian group on the Warners label, Kensington Market, who recently released an exceptionally strong LP "Aardvark" (WS 1780) which features their new Moog Synthesizer, should be in for a stormy reception. They have acquired a sizeable following throughout Canada, and are hot in the Detroit area, where, it has been reported, several hundred tickets have been sold. The Market's initial LP release for the label, "Avenue Road" (WS 1754) created an international image for the group. Also on bill is Eric Andersen, who has become a popular performer in the Toronto area. His last Riverboat appearance drew capacity houses. His LP "Avalanche" (WS 1748) has sold well, nationally.

Revolver's Motherlode, a Toronto group grabbing national action with their single "When I Die" (002), will have an opportunity to showcase their excellent talent before, what is expected to be, one of the greatest audiences ever assembled for a Toronto showing. They are expected to have an album on the market shortly. Revolver is distributed by The Compo Co.

The Modern Rock Quartet, from Ottawa, will also make an appearance. They have just gone through a change in personnel and are expected to tape a record session within the next few weeks. Also included on the giant pop bill are Bonzo Dog Band (a British comedy group who appeared in the Beatles' "Magical Mystery" television film), Procol Harum (who hit the international charts with "Whiter Shade Of Pale"), Velvet Underground, Ronnie Hawkins, Chuck Berry, Slim Harpo and many others.

It is during a giant undertaking such as this Pop Festival, that the value and services of record company

execs and promotion men can be properly measured. Had those in charge of the Festival not received these services and co-operation, the putting together of this affair would, no doubt, have been most difficult.

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would like to join the industry in wishing all the participants in the conference calls all the best of luck in their great effort to help create a Canadian record industry. From your very fine efforts will come a much bigger and better music industry that cannot help but to strengthen the economical and cultural fabric of Canada and bring reality and nationalism to Canada. The scope of your project cannot be realized without the co-operation of every station in the nation, but you are among the trailblazers.

-RPM Weekly

CONGRATULATIONS

TO THE
MAPLE LEAF SYSTEM
ON THEIR BOLD STEP FORWARD



Clint Curtiss & Clintsmen To Newfoundland

Montreal: RCA recording artist Clint Curtiss, who has seen good action on the RPM Country 40 with "Sweet Sweet Feeling", are off on tour of the Atlantic Provinces.

The Curtiss single has been receiving much exposure throughout these provinces lately and just recently grabbed a berth on the powerful Radio Atlantic outlet CFNB Fredericton. Greg Buckler, who handles the Atlantic Jamboree at CFNB, has also expressed confidence in

Clint's follow-up "An Angel In Disguise" of seeing action on the Station. Buckler however, sees more potential in the flip side, "Stop The World" and feels that this side could make it if properly promoted.

A couple of the Clintsmen, Terry Hackey and Angie Gallant have apparently caught the ear of RCA exec Andy Nagy who is now making plans for a recording session with the pair. Curtiss has been requested to record an LP entitled "Clint Curtiss Sings Hits Of The Past".

PERRY EXPERIMENT PRODUCES CAPITOL SINGLE

Montreal: Capitol's A&R Director Paul White, on a recent trip to the Andre Perry studios, listened to a twenty minute taping of experiments in sound containing lush orchestration of an Acadian theme. White influenced Perry and Andre Dubord to enlarge on this theme and come up with an "A" side for a single. The results, just released is "Evangeline Mon Amour" with writing credit going to Buddy Fasano (CAPAC) and arrangement by Art Phillips.

The flip of this single, performed by The Studio "A" Orchestra, is the Jim Webb penning of "Wichita Lineman", arranged by Buddy Fasano.

At a time when well orchestrated Theme music is finding much acceptance with both MOR and MOT stations across the country, it's expected that this beautifully arranged and produced Acadian Theme will find its way on many playlists and charts, particularly because of its Canadian content.

CREWE'S OLIVER CUTS ALBUM

NYC: Harriet Wasser reports that Oliver, whose Jubilee lid of "Good Morning Starshine" is heading for the top of the charts, is finishing up his first album with Bob Crewe producing.

Oliver recently returned from Hollywood where he taped four television shows including Dick Clark's "American Bandstand", "Happening 69", "Groovy" (KHJ-TV), and "Boss City" (KHJ-TV). He also appeared for one week at Le Bistro in Atlanta, Georgia, as a kicking off point for a personal appearance tour.

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TOP 50 ALBUMS

- | | | | | | | | | |
|----|----|--|----|-----|---|----|-----|--|
| 1 | 1 | HAIR
Soundtrack-RCA-LSO 1150-N | 18 | 20 | HELP YOURSELF
Tom Jones-Parrot-PAS 71025-K | 34 | 31 | THE ASSOCIATION'S GREATEST HITS
WB/7 Arts-WS 1767-P |
| 2 | 2 | BLOOD SWEAT & TEARS
Columbia-CS 9720-H | 19 | 21 | LET US GO INTO THE HOUSE OF THE LORD
Edwin Hawkins Singers-Pavilion-1001-M | 35 | --- | A WARM SHADE OF IVORY
Henry Mancini-RCA-LSP 4140-N |
| 3 | 4 | WHEATFIELD SOUL
Guess Who-Nimbus Nine-NNS 102-N | 20 | 16 | STAND
Sly & Family Stone-Epic-26456-H | 36 | 33 | WICHITA LINEMAN
Glen Campbell-Capitol-ST 103-F |
| 4 | 3 | NASHVILLE SKYLINE
Bob Dylan-Columbia-KCS 9825-H | 21 | 22 | THREE DOG NIGHT
Dunhill-DS 50048-N | 37 | 39 | FUNNY GIRL
Soundtrack-Columbia-BOS 3220-H |
| 5 | 15 | THE AGE OF AQUARIUS
5th Dimension-Soul City-SCS 92005-K | 22 | 25 | CLOUD NINE
Temptations-Gordy-GLPS-939-L | 38 | 40 | A SALTY DOG
Procol Harum-A&M-SP 4179-M |
| 6 | 5 | ROMEO & JULIET
Original Soundtrack-Capitol-ST 2993-F | 23 | 30 | JOHNNY WINTER
Columbia-CS 9826-H | 39 | 37 | LED ZEPPELIN
Atlantic-SD 8216-M |
| 7 | 7 | OLIVER
Soundtrack-RCA-COSD 5501-N | 24 | 28 | IT'S YOUR THING
Isley Brothers-T-Neck-3001-M | 40 | --- | FROM ELVIS IN MEMPHIS
RCA-LSP 4155-N |
| 8 | 8 | COWSILLS IN CONCERT
MGM-SE 4619-M | 25 | 27 | SOULFUL
Dionne Warwick-Scepter-SPS 573-J | 41 | 23 | BALL
Iron Butterfly-Atco-SD 33-280-M |
| 9 | 17 | TOM JONES LIVE
Parrot-PAS 71014-K | 26 | 19 | ENGELBERT
Parrot-PAS 71026-K | 42 | 44 | 1776
Original Cast-Columbia-BOS 3310-H |
| 10 | 6 | DONOVAN'S GREATEST HITS
Epic-BNX 26439-H | 27 | 38 | MUSIC
Mason Williams-WB/7 Arts-WS 1788-P | 43 | 49 | CHICAGO TRANSIT AUTHORITY
Columbia-GP 8-H |
| 11 | 13 | SONGS FROM A ROOM
Leonard Cohen-Columbia-CS 9767-H | 28 | 26 | BAYOU COUNTRY
Creedence Clearwater-Fantasy-8387-R | 44 | --- | THIS IS TOM JONES
Parrot-PAS 71028-K |
| 12 | 10 | HAPPY HEART
Andy Williams-Columbia-CS 9844-H | 29 | 24 | SWITCHED ON BACH
Walter Carlos Benjamin Folkman-Columbia-MS 7194-H | 45 | 43 | BEATLES
Apple-SWBO-101-F |
| 13 | 11 | GALVESTON
Glen Campbell-Capitol-ST 210-F | 30 | 32 | SUPER GOLDEN GOODIES
Guess Who-Quality-SV 1827-M | 46 | 48 | LAST EXIT
Traffic-JA-UAS-6702-J |
| 14 | 14 | IN-A-GADDA-DA-VIDA
Iron Butterfly-Atco-SD 33-250-M | 31 | 29 | FEVER ZONE
Tom Jones-Parrot-PAD 71019-K | 47 | --- | TRACES
Classics IV-Imperial-LP 12429-K |
| 15 | 9 | DIZZY
Tommy Roe-ABC-ABCS 683-Q | 32 | 35 | PORTRAIT OF PETULA
WB/7 Arts-WS 1789-P | 48 | 46 | SWEET CHARITY
Original Soundtrack-Decca-DL 71502-J |
| 16 | 12 | MY WAY
Frank Sinatra-Reprise-FS 1029-P | 33 | --- | TOMMY
Who-Decca-DXSW 7205-J | 49 | --- | ON THE THRESHOLD OF A DREAM
Moody Blues-Deram-DES 18025-M |
| 17 | 18 | HAWAII FIVE O
Ventures-Liberty-LST 8061-K | | | | 50 | --- | FOR ONCE IN MY LIFE
Vikki Carr-Liberty-LST 7604-K |



CKLG Vancouver's Christmas Bureau received hefty donation through sales of their "Super Golden Goodies" (Atlantic/Atco, Quality & Taylor Pearson & Carson). (l to r) Reg Ayres, Rich Simons, Don Hamilton, Mrs. Whitelaw (Christmas Bureau) and CKLG music director Roy Hennessy.



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COMING SOON.....

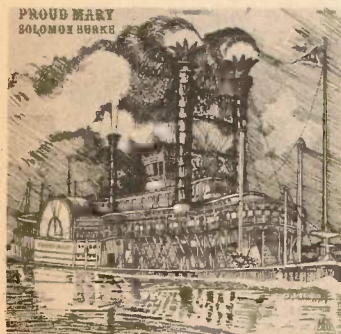
RPM

Canadian Content

Definition and Certification

ALBUM REVIEW

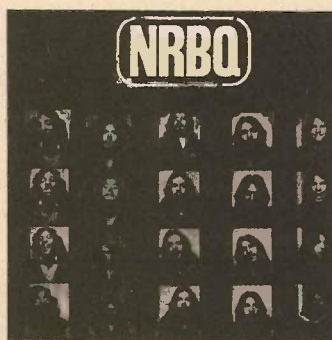
PROUD MARY
Solomon Burke-Bell-6033-M
Already hitting hard as single.
Rest of set in top Burke style.
Should sell well.



PETER PAUL & MOMMY
Peter Paul & Mary-WB/7 Arts-1785-P
"Day Is Done" trio's current charter
contained on set with "Puff The
Magic Dragon". Should become
standard seller.



NRBQ
Columbia-CS 9858-H
A fast pacer that won't satisfy
you with one cut. Lotsa rock with
jazz licks and country influence.
Strings add class.



CANADIAN PACIFIC
George Hamilton IV-RCA-LSP 4164-N
This is the big one. Don't overlook.
Display well. Contains current hit
under title.



TO LOVE SOMEBODY
Nina Simone-RCA-LSP 4152-N
Cozy type offerings including
"Suzanne", and title song. Ex-
cellent for night time programming.
Easy listeners will dig.



JUST GOOD OLD ROCK & ROLL
Electric Prunes-Reprise-6342-P
Set could bring west coast group
back into prominence. Although
still slightly psychedelic the
Prunes are very much with it.



FELICIANO/10 To 23
Jose Feliciano-RCA-LSP 4185-N
Feliciano recorded at age 10 and
onward to present age of 23.
Contains "Hey Jude", "Windmills
Of Your Mind".



MORE TODAY THAN YESTERDAY
Spiral Staircase-Columbia-CS 9852-H
Group scored well with title song.
"Proud Mary", and "For Once In
My Life" make set top fare.

STRATFORD'S FESTIVAL UNDERWAY

Stratford: When initial worries of development and promotion have disappeared after 16 years of Stratford's existence, the question of continued success begins to appear. An answer however is readily supplied from the various aspects of the Stratford Festival's success scheme.

Over the years Stratford has become internationally acclaimed as well as being a domestic pride. Audiences who are enraptured by Stratford's overwhelming nature provided by the subtle surroundings and the brilliant interior performances are bound to return even after 16 years. Even if they don't it seems that there are enough people willing to fill the positions left by those who may possibly lose interest. Statistically, anyhow this seems to be veritable. In 1968, 311,623 patrons were able to enjoy 176 performances varying from plays, opera, ballet and variety musical events to make a total contribution of 1,312,999 to the Stratford Festival. This shows an increase over previous years and points directly to the possibility of future increases. These continued increases seem to be a result of the many student performances provided by the Festival. These students are taken from the dreary text and teacher categorization of an artists' work to a live performance full of pagentry,

colour, and realism. When you see MacBeth's head roll across the stage it's just somewhat more stomach heaving than reading about it in your paperback. Once exposed to the excitement of live performances there is a strong desire to return and experience the vitality and animation of Stratford. Thus it seems that no immediate threat exists of diminishing the royal realm of Stratford on the Avon.

This year's agenda will maintain the calibre of past performances. "Hamlet" and "Measure for Measure" by Shakespeare, "The Alchemist" by Johnson, "Tartuffe" by Moliere, "The Satyricon" by Peter Raby, and "Had-Rain VII", by Peter Luke.

Wednesday and Friday Orchestra series has artists David Nadien, Leonard Rose, Peter Milne and Patricia Kern, and George Schick, Aaron Copland and Mario Bernardi as guests. The special events will have performances by Joni Mitchell, Ian & Sylvia, Gordon Lightfoot, Peter Serkin and a concert including the first performances of songs by McCartney and Lennon. Other music events include brass and woodwind music by the Mozart Divertimenti and military music by the Royal Canadian Regiment Band of London, both outdoors.

PORNOGRAPHIC ONION RE-OPENS

Toronto: Ryerson's Pornographic Onion, closed since April because of a deficit during its 18 months of operation, has been given another lease on life. The Onion, which has introduced many of Canada's top folk and folk/rock performers to Toronto including Lenny Breau, 3's A Crowd, David Rea, PM Howard, and Murray McLauchlan, will now be open Wednesdays to Sundays, an increase of two days of operation.

Onion management have already signed top names for the summer months but will maintain its policy of introducing new performers.

The Onion, located in the basement of the old MGM building at the corner of Gould and Victoria Streets, has been enlarged to 280 seats and now maintains a daytime snack bar.

Ryerson's Radio and Television Arts students were the originators of the Onion in 1967 and later influenced the student council to lend their sup-

port to the venture which could have succeeded had there not been a few unfortunate incidents including a couple of robberies that took their toll.

Re-opening of the Onion came about through the many protests registered, not only from Ryerson Students but the general public who had come to appreciate the roominess, come good talent and well run operation of Toronto's largest coffee house.

All proceeds go to the new student loan program.



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YOUNG ADULT

With the increasing interest of non-top forty stations in the more acceptable young adult "hit parade" records, RPM, will, each week, present a chart to guide this format of broadcasting.

- 1 7 **ROMEO & JULIET THEME**
Henry Mancini-RCA-0131-N
- 2 6 **MORNING GIRL**
Neon Philharmonic-WB/7 Arts-7261-P
- 3 2 **LOVE CAN MAKE YOU HAPPY**
Merci-Sundi-6811-H
- 4 8 **GOOD MORNING STARSHINE**
Oliver-Jubilee-5659-L
- 5 18 **LOVE ME TONIGHT**
Tom Jones-Parrot-40038-K
- 6 4 **HAPPY HEART**
Andy Williams-Columbia-44818-H
- 7 7 **WINDMILLS OF YOUR MIND**
Dusty Springfield-Philips-2623-K
- 8 3 **WHERE'S THE PLAYGROUND SUSIE**
Glen Campbell-Capitol-2494-F
- 9 10 **I'M A DRIFTER**
Bobby Goldsboro-UA-50525-J
- 10 12 **TRUCK STOP**
Jerry Smith-Polydor-11116-Q
- 11 5 **PRETTY WORLD**
Mendes/Brasil 66-A&M-1049-M
- 12 9 **DAY IS DONE**
Peter Paul & Mary-WB/7 Arts-7279-P
- 13 22 **WITHOUT HER**
Herb Alpert-A&M-1065-M
- 14 30 **HURT SO BAD**
Lettemen-Capitol-2482-F
- 15 13 **OH HAPPY DAY**
Edwin Hawkins Singers-Pavilion.20001-M
- 16 25 **EVERYDAY WITH YOU GIRL**
Classics IV-Imperial-66378-K
- 17 11 **GOODBYE**
Mary Hopkin-Apple-1806-F
- 18 17 **RIVER IS WIDE**
Grassroots-RCA-4187-N
- 19 32 **IN THE GHETTO**
Elvis Presley-RCA-9741-N
- 20 26 **APRIL FOOLS**
Dionne Warwick-Scepter-12249-J
- 21 20 **GRAZIN' IN THE GRASS**
Friends Of Distinction-RCA-0207-N
- 22 21 **HERE WE GO AGAIN**
Nancy Sinatra-Repriese-0821-P
- 23 29 **I'LL NEVER FALL IN LOVE AGAIN**
Burt Bacharach-A&M-1064-M
- 24 35 **SON OF A TRAVELIN' MAN**
Ed Ames-RCA-74-0156-N
- 25 14 **SEATTLE**
Perry Como-RCA-9722-N
- 26 33 **WITH PEN IN HAND**
Vikki Carr-Liberty-56092-K
- 27 16 **MY WAY**
Frank Sinatra-Repriese-0817-P
- 28 36 **FRIEND, LOVER, WOMAN, WIFE**
O.C. Smith-Columbia-44859-H
- 29 --- **SPINNING WHEEL**
Blood Sweat & Tears-Columbia-44781-H
- 30 37 **IT HURTS TO SAY GOODBYE**
Jack Gold Chorus-Columbia-44776-H
- 31 40 **DIDN'T WE**
Richard Harris-RCA-4194-N
- 32 38 **PLAY IT AGAIN SAM**
Tony Bennett-Columbia-4-44855-H
- 33 39 **GALVESTON**
Roger Williams-Kapp-2007-J
- 34 34 **YOU DON'T NEED ME FOR ANYTHING ANYMORE**
Brenda Lee-Decca-732491-J
- 35 --- **RUBY DON'T TAKE YOUR LOVE TO TOWN**
Ken Rogers & First Edition-Repriese-0829-P
- 36 --- **DAYS OF SAND AND SHOVELS**
Bobby Vinton-Epic-10485-H
- 37 --- **CRYSTAL BLUE PERSUASION**
Tommy James & Shondells-Roulette-7050-C
- 38 --- **COLOUR HIM FATHER**
Winstonson-Metromedia-117-L
- 39 --- **QUENTIN'S THEME**
Charles Randolph-Dean Sound-Ronwood-840
- 40 --- **DON'T WAKE ME UP IN THE MORNING**
Peppermint Rainbow-Decca-732498-J

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- 1 2 **RIBBON OF DARKNESS**
Connie Smith-RCA-0101-N
- 2 3 **SINGING MY SONG**
Tammy Wynette-Epic-10462-H
- 3 4 **OUR HOUSE IS NOT A HOME**
Lynn Anderson-Chart-5001-N
- 4 5 **BACK TO DENVER**
George Hamilton IV-RCA-0100-N
- 5 1 **CAJUN LOVE**
Lucille Starr-Epic-10421-H
- 6 7 **MY LIFE**
Bill Anderson-Decca-32445-J
- 7 8 **(MARGIE'S) AT THE LINCOLN PARK INN**
Bobby Bare-RCA-0110-N
- 8 9 **TRUCK STOP**
Jerry Smith-Polydor-11162-Q
- 9 10 **RINGS OF GOLD**
Dottie West/Don Gibson-RCA-9715-N
- 10 11 **I'LL SHARE MY WORLD WITH YOU**
George Jones-Columbia-1351-H
- 11 12 **MR. WALKER IT'S ALL OVER**
Billi Joe Spears-Capitol-2436-F
- 12 13 **THERE WAS NEVER A TIME**
Jeannie C Riley-Plantation-6-M
- 13 14 **PLEASE DON'T GO**
Eddy Arnold-RCA-0120-N
- 14 15 **WHEN TWO WORLDS COLLIDE**
Jim Reeves-RCA-0135-N
- 15 6 **WHO DRINKS MY BEER WHEN I'M GONE**
Mersey Brothers-Columbia-C4-2862-H
- 16 16 **ALL HEAVEN BROKE LOOSE**
Hugh X Lewis-Kapp-978-J
- 17 17 **DELIA'S GONE**
Waylon Jennings-RCA-74-0157-N
- 18 18 **WANDERIN' THROUGH THE VALLEY**
Ray Griff-Dot-10364-M
- 19 19 **SOME KIND OF LONESOME**
Country Tigers-Sparton-1712-O
- 20 20 **BABY'S COME HOME**
Debbie Lori Kaye-Columbia-44815-H
- 21 26 **RUNNING BEAR**
Sonny James-Capitol-2486-F
- 22 25 **SWEET SWEET FEELING**
Clint Curtis-RCA-1020-N
- 23 27 **ONE HAS MY NAME/THE OTHER HAS MY HEART**
Jerry Lee Lewis-Smash-2224-K
- 24 28 **SWEETHEART OF THE YEAR**
Ray Price-Columbia-44761-H
- 25 29 **STATUE OF A FOOL**
Jack Greene-Decca-32490-J
- 26 30 **JOHNNY B. GOODE**
Buck Owens-Capitol-2485-F
- 27 31 **CANADIAN PACIFIC**
George Hamilton IV-RCA-74-0171-N
- 28 33 **ALL I HAVE TO OFFER YOU (IS ME)**
Charley Pride-RCA-0167-N
- 29 21 **IT'S A SIN**
Marty Robbins-Columbia-44739-H
- 30 23 **GALVESTON**
Glen Campbell-Capitol-2428-F
- 31 34 **OLD FAITHFUL**
Mel Tillis-Kapp-986-J
- 32 35 **IF ONLY I COULD**
Bambi Lynn-Rodeo-3315-K
- 33 37 **WHEEL CHAIR**
Chef Adams-Sparton-1719-O
- 34 39 **SUSIE'S BETTER HALF**
Billy Charne-RCA-75-1004-N
- 35 40 **THE EVERLASTING NOW**
Mickey Sheppard-Stop-268-C
- 36 36 **WHAT'S ANOTHER TEAR OR TWO**
Shirley Ann-Big Chief-6901
- 37 38 **CAN'T GO BACK TO WINNIPEG**
Scotty Stevenson-RCA-57-1024-N
- 38 --- **LAST WILL & TESTAMENT**
Del Rondo-RCA-57-1035-N
- 39 --- **THE LAUGHING SONG**
B.G. Berg-Apex-77100-J
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