GROUP NEWS
By Canada Bill

Three's A Crowd have happened, just like everyone else had hoped and it all came about at one of their recent shows at the Roxy Theatre in Uxbridge. Maria Casts apparently fell in love with the group when she saw them performing at the big show and it was a simple matter to get the Dunhill people interested and then the Crowd was off to Hollywood for a recording session and at one time in the studio was a variety of groups including the Canadian Connection. They're in town now for a three week run, perhaps even before this edition hits the street we may see titles on their new album and release.

Southern Music's Jerry Reenwych has good reasons to be happy. Besides acquiring Bill Harris and Peter Page as writers they've got a strong Trans World release to beef up their claims. The single "Mary Jane Lonely" and " Trying To Make It On My Own" as per this edition hits the streets tomorrow and there will be little trouble in every city, Edmonton, Swang um gates open long enough to let Willie and The Walkers get their latest Capitol recording out to the rest of the world, of course, CHEO gets top priority to the group. Even with out the hype, Willie and his Walkers will probably get a good deal of attention when they arrive in town with the unique rude One should tell CHEO that the Lords of London have another single going for them it might help update their chart.

The morning newscasts this week were in Drakebridge at The Place which is run by the Anglican Mission. They created so much enthusiasm they apparently even had the pestl guard up their claim. Both Shannon Conaway and Bobby Bratton were brought back there after the event. During the evening, a group of students took autograph pictures of Shannon and Conaway and posted them on the wall making then a permanent feature of The Place. Other news on the BBG is that their coming gig at the Roxy Theatre (20th Century) in Uxbridge. The manager has hired

TEAK WOOD

TEAK WOOD CAN BE A PROBLEM TO ARTISTS

Fan clubs have always been a point of controversy, and a recent letter from a Miss Vicki Foley of Calgary has inspired this column. Miss Foley asks, "To whom do you apply to register a fan club? We tried the groups and record companies but received no answer. Our club is in full swing and we'd like to make it

依法. Official approval usually comes from the group themselves or their management, but record companies don't want to get involved is that they represent so many groups aren't really in the fan club business. The group and their management have to make it legal and secure no one else can try to take over.

To my knowledge there is no place where a fan club can be registered to make it legal. Official approval usually comes from the group themselves or their management, but record companies don't usually want to become involved except to pass your letters on to the group. The only protection you might obtain is that the group will say they are not interested.

by the fans is the official fan club. This does not protect you and other fan clubs can spring up.

RPM MUSIC WEEKLY

THE FRINGE

A FRINGE EXPERIENCE

Toronto: On the music scene now appears an experiment. This experiment is in the form of The Fringe. This past summer Bill Riley, their manager, thought of making a group known in another way rather than the traditional method of (a) playing small gigs (b) becoming increasingly popular and (c) cutting a record.

This experiment began in August. The idea was to get the group interested in the group and make use of electronics and are working on a new harmony in their folk rock sty-

lings besides writing most of their own material. Added to this sound, which

would enable the group to play for higher prices right after the record was out

THE FRINGE

Spare A Dime”. This wasn't the only album I gave a listen right through and prepare your-

the group to play two forty minute sets between performances of Sonny & Cher's flick, "Good Times”. This is a first time experiment and reaction for the Nov 17 date is grow-

them being the first group to be asked for a return engagement. They've also been well

their 10th appearance at the popular teenery and that's a record according to 20th Century has arranged posters on the event and circulated them around the area.

Another Dram group, The Nocturnals from Vancouver are also chalking up a long list of their own. They've been in town for a long time now and have made a real name for themselves.

"A" side will be chosen and a ballot drawn from the drum. If it's got the right "A" side the deejay gets the hundred snacks for his charity.

The Fringe, which consists of Chris Thomas on drums, Chuck Cadnam as lead guitarist, John Murkin as the rhythm man, and Doug Daniel on drums, were picked for this experiment because of their unique style of folk rock music. They make use of electronics and are working on a new harmony in their folk rock sty-

lings besides writing most of their own material. Added to this sound, which

and they'll apparently be debuting their new record release on this Nov 23rd showing.

The GuessWhoare also happening in a big way TV-wise. This Winnipeg foursome

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Vancouver is a city of many, many bands. There is a great deal of opportunity for young bands to get noticed but that has never sounded quite right to me, as the The Nocturnals have done - they must either go to Eastern Canada or to the States to be appreciated.

Vancouverites are great ones for going to dances but they really don't appreciate local talent. This seems an awful shame to me and I hope that in the near future this will change.

One of the favourite night places for the younger set (17-21 years) is the Grooveyard. This is the R&B center for Greater Vancouver and, as I'm sure you know, R&B is really catching on in Canada. Such bands as The Shirelles, Eddy, Days, Soul Unlimited and The Night Train Revue can be heard there every Friday and Saturday night. By the way, there was a record session cut there called "Live At The Grooveyard" with all these bands featured and it has quite unbelievably sold really well.

Another popular place for the older crowd (over 23) in Vancouver is the Oil Can Harry's. It also features R&B predominantly but also serves up a bit of jazz and rock.

I have worked in a record store (Sight & Sound in Brentwood, I couldn't help giving them a plug, for almost a year and I have noticed a distinct trend towards rhythm and blues music here. I think that it is going to stay for a long time and it's great, it really is time for a change,

reprint a few of the nicer ones. The following is from Ron Waddell of CKOU in Dauphin.

"Dear Mr. ---
I'm good enough to say that I agree with this policy, but as the listener in my area keep supporting me and I think I'm good enough for them. I'm certainly not going to let them down by saying egotistical blasts from Mr. Fulton. If I ever do make Mr. Fulton's so-called "big time", I'll make sure I'll have more important things to do than sit up there and look down my nose at the little guy who is still trying to make it."
Three years ago, you could have shot a cannon down Record Alley and you wouldn’t have hit one music publication. Since then, music mags and music papers have been cropping up with some irregularity and a few array of handbooks to commensurate the demise are cropping up with the same regularity. Some have been very impressive. Some have been down right trash, but they come and come and come and go and go and go. Through all of this, RPM continues to flourish and last week, not so much on its industry but the third Canadian Industry Directory, As the Directory, arrived Old Ed: spent all his time on the phone accepting congratulations. One thing you can say for disc, jockeys and record people and groups, they knew how to show their appreciation. As well, the new form of the 8 page RPM Music Weekly has also received countless plaudits.

The continued progressiveness of RPM has made it a winner. Today, Canadian artists and record and radio are known throughout the world industry. It is no longer a novel happening for a DJ or record man to walk into a New York office and be known by name because “I read about you in RPM”, RPM is in continuous change. The non-static format of RPM cannot be melded into for other trade mags to keep their edge on the “hurry little paper from Canada” where the inventiveness and innovativeness of Old Ed: and his staff have introduced innovations that have hitherto not even been considered in the music industry. It has gained Old Ed:, internationales respect in the industry and shed a new light on Canadian. This column is one of the pioneering features that RPM has introduced to the industry. The idea of a gossip (scandals-Hollywood) columnist in a trade oriented weekly was unheard of two years ago (Oct ’75). It’s scary however when your columns are snatched, the main response is staggerng. The “turn to Ellie first” phrase has never been so prevalent.

RPM’s Old Ed: introduced the first national motivational research campaign on records and the young buyer with astounding results that upset the previously published figures on young buyers and the record consumer. The ad agency concept of the trendy buyer was a failure. Our research proved that the record buyer was much older and agencies were selling to the wrong consumer. Record companies have out sales men in leaders in finding out who their record buyers were. It was enough to know who the radio listeners were and it was taken for grated that they were the consumer and they were of the airplay, but roll of the records themselves.

Ad agencies (many of who subscribe to RPM) were interested in the music format of the stations they were to buy time from. RPM made this information available. Record companies (Ed: Many of who subscribe to RPM) wanted to know what stations programmes what music and what DJs occupied prime time slots. RPM has made this information available.

The wealth of news and information supplied to the trade at very little cost (and often NO COST AT ALL) is indispensable.

I have one question to ask of Old Ed: Of the hundreds of rave letters that have been received by RPM regarding the magazine, its contribution to the industry, its importance, the raves from readers, there have only been a few ever reprinted in RPM. I would like to know why? (Ed: It’s a case of lack of space in an 8 page Eillie, and with writers like you, it isn’t a problem. You will eventually tell ALL!!!)

Finally the question that everyone is asking, “How does RPM do it, when other magazines have failed?” (Ed: Very simple. We are publishing with no alterior motive than IT’S EASY & INEXPENSIVE!)

Would you like to have Canada’s top vocal coach and his trio record just for you (on tape) any songs of your choice in your key so that you can sing or play the solo part?

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TOP CANADIAN ARTISTS
TODAY CANADIAN WRITERS

DISTRIBUTED BY RCA VICTOR

CHECK IT IN THE DIRECTORY

CHECK IT IN THE DIRECTORY
It is most encouraging to receive letters from readers who, because of RPM, became aware of a certain group, artist, movie, cabaret or television show. The following is an example. "Dear Wall: Fantastique! Marvellous! And only the CBC and National Film Board could do it! I'm sure of referring to The Emie Game shown for the first time on Festival last night, (Nov 8)"

I first heard about The Emie Game in RPM and when I heard it was to be shown on the CBC, I cancelled everything for last night and made sure I saw it. I must admit I'm a bit partial to NFB films, but only because they're so terrific, natural and thought-provoking. The Emie Game, in which the CBC collaborated with the NFB, was one of the best yet.

The film offered everything: the genius of Leonard Cohen, and the best score I've heard in a long while, written by our own Kensingston Market. A beautiful Canadian wistful setting. A fantastic script out of which comes the weird world of Emie Turner. Emie Turner, a person not easy forgotten, and so fashionably portrayed by Alexa Kanner.

Do you think you could do a story on The Emie Game in RPM? I know it's all finished now, but perhaps interviews or notes on progress of its stars, Alexa Kanner, Judy Gait, or other NFB stars like Peter Kastner (now in the U.S. unfortunately) Julie Biggs, Jacke Burroughs, etc. It's all a part of Canadian production, made in Canada, viewed in Canada, etc.

If the above is not possible, any news on one of our great Canadians, Leonard Cohen, would be very much welcomed. Has he released any of his records yet? P.S. Isn't Alexa Kanner British? He certainly didn't have any accent in the film, but he used to write for a major magazine weekly in Britain, Fabulous UK, and was in a movie there, in which he co-starred. It was a big success, the movie, but I can't remember the name. The Pad.... and how to use it keeps coming to mind but I'm not sure that is the one. Perhaps you could clue me in."

(signed) Ruth Hartman - Kitchener, Ont.
The Five Americans have just released "Stop - Light" by The Five Americans (Abnak) is a smooth rocker with a good impression, and owner of radio station CHILL. Johnny Lombardi booked in Jerry Vale to the O'Keefe Centre for a one-act (32). Vale sang mostly his past hits, and he has had enough to do a complete show. The mainly Italian audience gave Vale such enthusiastic rounds of applause that it was sometimes difficult for the orchestra to come through. The critics weren't too kind and one called him Schmaltzy. Well, schmaltzy or not, thus far he's been so long that it would take up two chart spaces.

The critics weren't too kind and some called him Schmaltzy. Well, schmaltzy or not, thus far he's been so long that it would take up two chart spaces. Vale to the O'Keefe Centre for a one niter (12). Vale sang mostly his past hits, and he has had enough to do a complete show. The mainly Italian audience gave Vale such enthusiastic rounds of applause that it was sometimes difficult for the orchestra to come through. The critics weren't too kind and one called him Schmaltzy. Well, schmaltzy or not, thus far he's been so long that it would take up two chart spaces.

Vale's opening at Granny's was the Walker House for a two week engagement. RCA Victor hosted an open house for radio, press, and the VIP's of the industry. 'S A Crowd, who are now six, have a new look, a new sound and a brand new recording contract with Dunhill Records, which are distributed by RCA Victor. This folk-rock group have not only come up with some fantastic original material but also some fantastic arrangements.

Jerry Vale also happens to be one of Columbia Record's top selling male vocalists. Through. The critics weren't too kind and one called him Schmaltzy. Well, schmaltzy or not, thus far he's been so long that it would take up two chart spaces.
BMI'S COUNTRY MUSIC ACHIEVEMENT AWARDS

Nashville: One of the highlights of the recent CMA Convention was the presentation of BMI's 1967 Country Music Achievement Awards. The well-attended Awards Dinner was held at the beautiful Belle Meade Country Club where BMI president Robert D. S. and Frances Williams Preston, vice president of BMI's Nashville office made the presentations to the 37 writers and 28 publishers of the 40 songs that achieved outstanding success in the country music field during the period from July 1, 1966 to March 31, 1967. This year, the BMI Awards are listed entirely on actual performances reported to the performing rights organization as part of its legging procedure.

In his summing up, president BMI said that "BMI has never limited itself merely to recognizing performances of music on countrywide networks". With regard to the compilation he stated "We also ascertain the usage of music by all of the thousands of independent stations in every section of the country. These performances are tallied by means of a scientific sampling set up system by Professor Paul Lazarsfeld of Columbia University."

Music for the star-studded event was supplied by Sonny Hollandworth and his orchestra. Following is the list of BMI's Most Performed Country Songs (July 1/66 to March 31/67) along with their writers and publishers.

AIN'T NO LOVEWIN' Delmar Freer	Blue Grass Music, Inc.
ALMOST PERSUADED Glenda Sutter, Billy Sherrill At Columbia Music Corp.
DISTANT DRUMS Cindy Walker Combustion Corp.
DON'T TOUCH ME Henri Castellan Pumper Music, Inc.
EVIL ON YOUR MIND Harlan Howard Wilderene Music Publishing Co., Inc.
FLOWERS ON THE WALL Lewis D'Uva Southwind Music, Inc.
FOUR-THIRTY THREE Earl Montgomery, Orange James Glod Music Co.
FUNNY FAMILIAR FEELINGS Mickey Newbury Acapella Recordings, Inc.
GREEN, GREEN GRASS OF HOME Carl Perkins The Paymaster Publishing Co.
THE HUNTING ALL OVER Harlan Howard Wilderene Music Publishing Co., Inc.
I CAN'T STOP LOVING YOU Donny McRae Acapella Recordings, Inc.
NIGHTTIME FEVER Bill Withers BMI Music, Inc.
I REALLY DON'T WANT TO KNOW Rambler Music, Inc.
IT TAKES A LOT OF MONEY Bob Morris Four Star Music Co., Inc.
KING OF THE ROAD Roger Miller Tree Publishing Co., Inc.
LOVELY AGAIN Jean Chapell Four Star Music Co., Inc.
LOVER'S CATHEDRAL Ace Collins, Billy Sherrill At Columbia Music Corp.
MISTY BLUE Bob Montgomery Telstar Music Co.
NO, LONESOME ME Dan O'Brien Acapella Recordings, Inc.
OPEN UP YOUR HEART Buck Owens Blue Book
RIDE, RIDE, RIDE Eric Anderson York Music, Inc.
ROOM IN YOUR HEART Frances Lang, Sonny James Music, Inc.
THE SHOE GOES ON THE OTHER FOOT TONIGHT Buddy R. Nite Morgan/Matheny, Inc.
SOMEBODY LIKE ME Dave Thompson Earl Burton Music, Inc.
SWEET ANGEL Timmell Glover Glenn Publications
STREET OF BALTIMORE Timmell Glover Glenn Publications
SWEET GLORY Dan Good Acapella Recordings, Inc.
SWEET MARY Jim Crumley, Wayne D. Walker Cedarwood Publishing Co., Inc.
SWEET THING Nathan W. Mouser Timmell Glover Glenn Publications
THE TENNESSEE WALTZ PeteTransparentColor, Jim Stewart Acapella Recordings, Inc.
THE WEEKEND EVERYTHING Dallas Frasier BMI Music, Inc.
THE WINTER OF MY LONESOME DON Rick Estelle Olson Blue Book
THE TIP OF MY FINGERS Bob Carlin Tree Publishing Co., Inc.
TOMORROW'S NOT YET LONELY Don Rich, Estelle Olson Blue Book
TOUR OF THE SKY Cathy Lynn, Nobby Young Music Publishing Co., Inc.
WALKING ON THE SUNSHINE Roger Miller Tree Publishing Co., Inc.
WALKING ON NEW GRASS Bill Withers Pumper Music, Inc.
WHO'S GONNA BE GOOD TUESDAY Buddy Miller Blue Book
YOU AIN'T GONNA ENOUGH Loretta Lynn Sure-Fire Music Co., Inc.
This week RPM would like to take you to an opening night in a name Toronto bistro featuring a soon to be internationally known group - THE SIX MEMBERS OF THREE’S A CROWD. Toronto’s psychedelic Granny’s (The Walker House Hotel) is the club and opening night has all the glitter and all the fanfare of a New York theatre premiere or a Hollywood film opening. The group will have to perform before an audience filled with critics, but on the other side, many first night admirers, Press, radio and the group’s record company will be there, so backstage the tension is building. This will be the first night of a two week stand and the hometown audiences are usually super critical. In Toronto (known for its know-nothing newspaper reviewers, when it comes to music of today) you are going to have to make sure that every little detail clicks because a bad light cue might be the basis of a condemning review in the paper the next day.

Three’s A Crowd came through with flying colours and the experts on the folk-rock sound gave them all the plaudits they deserved. The show was well paced and the selections (which suffered somewhat, from the house acoustics) couldn’t have been more professional or entertaining. The “Crowd” communicated with the crowd that had come to see them.

Having just grabbed the golden ring of the record business (a Dunhill recording contract) and having just received the blessing of the top group in the business (the Mamas and Papas) the “Crowd” came home to share their success with their hometown and show again, their talent that got the Yankee nod.

Donna Warner, who you may remember from “Bound To Fly”, sang lead and was capably backed by Trevor Veitch on lead guitar, Brent Petcomb playing rhythm guitar, David Wiffen as lead singer and on guitar, Ken Koblum on bass and Richard Patterson on the drums. Together they proved that even six members of Three’s A Crowd could combine to give out with the best of today’s sound.

Upcoming for the “Crowd” is their first Dunhill release which will be distributed by RCA Victor in Canada. The session was cut in Hollywood at Western Studio No. 3 where the famous Mamas and Papas have cut their sessions. The sides were produced by Steve Barry and co-produced by Cass Elliott (a name you should all recognize). The four sides that were cut are all so excellent, according to the advance word, that they still haven’t decided what to lead off with. The selections are: “Lengthy Coat Of Colours”, “I Don’t Want To Drive You Away”, “Wasn’t It You” and “Bird Without Wings”. Now the big date in the “Crowd’s” future is the release of their first single for Dunhill and the final critics of their record release, the radio personalities who, by playing their release could make them the “international breakthrough group from Canada”.

3’S A CROWD IN ACTION AND IN CENTRE WITH PRESS AND RCA VICTOR VIP’S