

RPM MUSIC TELEVISION RADIO FILM RECORDS THEATRE Weekly

Volume 9 No. 9
Week Ending April 27th, 1968

10
CENTS

EAST MEETS WEST



The Stampeders appearing and playing in Labrador City, Newfoundland

One of Canada's major rock groups (third in 1967 RPM Poll), the Stampeders have just returned from two and a half weeks in Canada's far east, Newfoundland. They performed at a winter carnival, several teen dances, and a club. They found the crowds enthusiastic and very receptive to their show.

They flew into Montreal on Monday to confer with David Bleakney of the Wilson-Garden agency, (who arranged the dates), about other tours to follow in the Maritimes.

Easter week the group began filming location shots in Ontario for their colour promotion films, produced by Divided Productions for American and Canadian release. Filming will include footage for their first International release, a short "Meet The Stampeders", and a screen test for each group member for consideration in Hollywood.

While the group were busy in the East, their Manager Mel Shaw was in New York to negotiate with agencies, arrange distribution for the films, and hear the results of Herb Berstein's sweetening session on the Stampeders' first MGM record. Bob Morgan who supervised all phases of the production was working on the eight track mix while Shaw was in New York. Mel reports that the songs retain their group sound but are bolstered by an eight man violin section, harpsichord, etc. Although the record is taking time, he feels it will be worth the efforts given the songs.

There will be colourful promotion material available for the Canadian MGM release. Mr. Ed Lawson, MGM Merchandising Manager will co-ordinate the promotion in Canada with posters, kits, mailings, and TV films. The folder containing the promotion material will have a "Group Portrait Painting" on the cover with the MGM Lion logo in the center.

The Stampeders will be another step forward for the group who have already set a high standard in Canada for being professional, well liked, and a good bet for international stardom.

THE RPM 100

CANADA'S ONLY OFFICIAL 100 SINGLE SURVEY
Compiled from Record company, record stores and radio personality reports

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

★ MONSTER
★ BOUNDER
◆ BOTH SIDES

- | | | |
|--|--|--|
| ★ 1 4 23 HONEY
Bobby Goldsboro-United Artists-50283-J | 35 44 46 SHERRY DON'T GO
Lettermen-Capitol-2132-F | ★ 68 100 --- LOVING YOU HAS MADE ME BANANAS
Guy Marks-Spartan-1668-O |
| 2 2 2 LADY MADONNA
Beatles-Capitol-2138-F | 36 36 37 FIRE BRIGADE
The Move-A&M-914-M | ★ 69 92 --- WE'RE ROLLING ON
Impressions-Spartan-1656-O |
| 3 1 4 YOUNG GIRL
Union Gap-Columbia-4-44450-H | 37 37 41 SOUL COAXING
Raymond Lefevre-Riviera-R513-X | ★ 70 97 --- BABY MAKE YOUR OWN SWEET MUSIC
Jay & The Techniques-Smash-2154-K |
| 4 5 9 CRY LIKE A BABY
Box Tops-Mala-593-M | 38 39 42 TIN SOLDIER
Small Faces-Immediate-5003-H | ★ 71 88 98 IF YOU DON'T WANT MY LOVE
Robert John-Columbia-44435-H |
| 5 7 13 SCARBOROUGH FAIR
Simon & Garfunkel-Columbia-44465-H | 39 42 58 LOOK TO YOUR SOUL
Johnny Rivers-Imperial-66286-K | ★ 72 86 97 HOW'D WE EVER GET THIS WAY
Andy Kim-Steed-707-M |
| 6 6 7 CINDERELLA ROCKEFELLA
Esther & Abi Ofarim-Philips-40526-K | 40 43 45 SWEET INSPIRATION
Sweet Inspirations-Atlantic-2476-M | 73 73 --- TIP TOE THRU THE TULIPS WITH ME
Tiny Tim-Reprise-679-P |
| 7 3 1 VALLERI
Monkees-Rca-1019-N | 41 50 61 COWBOYS TO GIRLS
Intruders-Reo-9011-M | 74 78 91 DOES YOUR MAMA KNOW ABOUT ME
Bobby Taylor & The Vancouvers
Gordy-7069-L |
| 8 8 10 PLAYBOY
Gene & Debbie-TRX-5006-M | 42 51 65 I WILL ALWAYS THINK ABOUT YOU
New Colony Six-Mercury-72775-K | 75 80 --- WEAR IT ON OUR FACE
Dells-Cadet-5599-L |
| 9 11 19 SUMMERTIME BLUES
Blue Cheer-Philips-40516-K | 43 46 50 CALL ME LIGHTNING
Who-Decca-32288-J | 76 77 --- YOU AIN'T GOING NOWHERE
Byrds-Columbia-44499-H |
| 10 10 17 LEGEND OF XANADU
Dave Dee, Dozy, Beaky, Mich & Tich
Fontana-903-K | 44 48 52 YOU'VE STILL GOT A
PLACE IN MY HEART
Dean Martin-Reprise-672-P | 77 82 83 UNWIND
Ray Stevens-Monument-1048-K |
| 11 12 12 LOVE IS ALL AROUND
Troogs-Fontana-1607-K | 45 45 48 IN NEED OF A FRIEND
Cowbills-MGM-13909-M | ★ 78 95 99 LIKE TO GET TO KNOW YOU
Spanky & Our Gang-Mercury-72795-K |
| 12 15 16 DANCE TO THE MUSIC
Sly & The Family Stone-Epic-10256-H | 46 49 49 SECURITY
Etta James-Cadet-5594-L | 79 83 --- BLACK DAY IN JULY
Gordon Lightfoot-United Artists-50281-J |
| 13 14 18 JENNIFER JUNIPER
Donovan-Epic-10300-H | 47 47 51 DELILAH
Tom Jones-Parrot-40025-K | ★ 80 --- SLEEPY JOE
Herman's Hermits-MGM-13934-M |
| 14 16 20 U.S. MALE
Elvis Presley-Rca-47-9465-N | 48 52 60 TAKE GOOD CARE OF MY BABY
Bobby Vinton-Epic-10305-H | ★ 81 --- YOU'LL NEVER WALK ALONE
Elvis Presley-Rca-9600-N |
| ★ 15 19 30 TAKE TIME TO KNOW HER
Percy Sledge-Atlantic-2490-M | 49 53 64 GOODBYE BABY
Tommy Boyce & Bobby Hart-A&M-919-M | ★ 82 --- IF I WERE A CARPENTER
4 Tops-Motown-1124-L |
| 16 17 11 UNICORN
Irish Rovers-Decca-32254-J | ★ 50 65 88 ANYTHING
Eric Burdon & The Animals-MGM-13917-M | ★ 83 --- MRS ROBINSON
Simon & Garfunkel-Columbia-44511-H |
| 17 9 3 THE MIGHTY QUINN
Manfred Mann-Mercury-72770-K | ★ 51 67 78 I WANNA LIVE
Glen Campbell-Capitol-2146-F | 84 91 94 AS LONG AS I GOT YOU
Laura Lee-Chess-2041-L |
| 18 13 6 SINCE YOU'VE BEEN GONE
Aretha Franklin-Atlantic-2486-M | ★ 52 63 67 MONY MONY
Tommy James & The Shondells
Roulette-7008-C | 85 --- LET'S GET TOGETHER
3's A Crowd-Rca-4131-N |
| ★ 19 23 32 JENNIFER ECCLES
Hallies-Epic-10298-H | 53 62 76 SHOO-BE-DOO-BE-DOO-DA-DAY
Stevie Wonder-Tamla-54165-L | 86 87 93 ANOTHER PLACE ANOTHER TIME
Jerry Lee Lewis-Smash-2146-K |
| 20 20 21 FOREVER CAME TODAY
Diana Ross & The Supremes
Motown-1122-L | 54 54 54 100 YEARS
Nancy Sinatra-Reprise-670-P | 87 93 --- I CAN REMEMBER
James & Bobby Purify-Bell-721-M |
| ★ 21 40 63 JUMBO
Bee Gees-Atco-6570-M | 55 55 40 RICE IS NICE
Lemon Pipers-Buddah-31-M | 88 --- I PROMISE TO WAIT MY LOVE
Martha Reeves & The Vandellas
Gordy-7070-L |
| 22 18 22 SIMON SAYS
1910 Fruit Gum Company-Buddah-24-M | 56 56 56 THE IMPOSSIBLE DREAM
Hesitations-Kapp-899-L | 89 --- SOUL TRAIN
Classics IV-Imperial-66293-K |
| 23 28 36 SOUL SERENADE
Willie Mitchell-Hi-2140-K | 57 58 59 L. DAVID SLOANE
Michele Lee-Columbia-44413-H | 90 94 95 SHE WEARS MY RING
Soloman King-Capitol-2114-F |
| ★ 24 33 43 FUNKY STREET
Arthur Conley-Atco-6563-M | 58 61 71 GOIN' AWAY
Fireballs-Atco-6569-M | 91 --- I AM THE MAN FOR YOU BABY
Edwin Starr-Gordy-7071-L |
| ★ 25 64 89 A BEAUTIFUL MORNING
The Rascals-Atlantic-2493-M | 59 60 62 UP ON THE ROOF
Cryan Shames-Columbia-44457-H | 92 --- CHAIN GANG
Jackie Wilson & Count Basie
Brunswick-55373-J |
| ★ 26 59 70 TIGHTEN UP
Archie Bell-Atlantic-2478-M | 60 70 82 MASTER JACK
Four Jacks & A Jill-Rca-9473-M | 93 --- CAN I CARRY YOUR BALLOON
Swamp Seeds-Epic-10281-H |
| 27 31 35 I GOT THE FEELING
James Brown-King-6155-L | 61 71 --- AIN'T NOTHING LIKE THE REAL THING
Marvin Gaye & Tammi Terrell-Tamla-54163-L | 94 --- MAY I TAKE A GIANT STEP
1910 Fruit Gum Company-Buddah-39-M |
| 28 30 33 SON OF HICKORY HOLLER'S TRAMP
O.C. Smith-Columbia-44425-H | 62 71 --- DO YOU KNOW THE WAY TO SAN JOSE
Dianne Warwick-Scepter-12216-J | 95 --- HERE'S TO YOU
Hamilton Camp-Warner Bros-7165-P |
| 29 29 39 BACK ON MY FEET AGAIN
Foundations-Pye-833-C | ★ 63 79 --- SHE'S LOOKING GOOD
Wilson Pickett-Atlantic-2504-M | 96 --- HARLEM LADY
Witness Inc-Apex-77077-J |
| 30 22 34 YOU'VE GOT TO BE LOVED
Montanas-Pye-834-C | ★ 64 76 --- MY GIRL HEY GIRL
Bobby Vee-Liberty-56033-K | 97 --- HOLY MAN
Scott MacKenzie-Columbia-C4-2802-H |
| 31 32 38 NIGHTS IN WHITE SATIN
Moody Blues-Deram-85023-K | 65 66 69 GREASY HEART
Jefferson Airplane-Rca-9496-N | 98 98 --- I CAN'T MAKE IT ALONE
Bill Medley-MGM-13931-M |
| 32 34 47 ME THE PEACEFUL HEART
Lulu-Epic-10302-H | 66 69 77 I CAN'T BELIEVE I'M LOSING YOU
Frank Sinatra-Reprise-677-P | 99 99 100 MERAVIGLIOSO
Domenica Modugno-Rca-9502-N |
| 33 35 53 UNKNOWN SOLDIER
Doors-Elektra-45628-C | 67 68 68 RED RED WINE
Neil Diamond-Bang-556-C | 100 --- LOVE IN THEM THERE HILLS
Vibrations-Okeh-7311-H |

ANGUS PREPARING "LET'S GO" PILOT

Toronto: With the successful daily "Let's Go" series completing its season (viewed by better than two and a quarter million over a 5 day period), Allan Angus, producer of the Toronto production, is preparing a 60 minute colour pilot which will be the format for Toronto's contribution next season. Vancouver, Winnipeg, Toronto, Montreal and Halifax will each present their hour long production every five weeks instead of the weekly effort of previous years.

In the Toronto pilot Angus will use Jay Jackson, his present regular, who will be backed by The Majestics; Ottawa's 5D; The Rajah; Yeomen; Out Crowd; and Colleen Peterson (Most Promising Female Singer RPM Awards).

Allan Angus, with the assistance of writer Vern Kennedy, has arranged for a fast moving, all action show that will begin one half hour before taping and continue for one half hour after taping. CBC scouts will be on the lookout for new and tight groups, and will not be restricted to Toronto alone.

Date for taping of the pilot has been set as Monday April 29, with audience participation. Doors will open at 7:30PM and tickets are free. Request for tickets can be made direct to "Let's Go", Box 500, Terminal A, Toronto 1.

RECORD DEALER ORDER GUIDE

Record companies and their chart positions on this weeks RPM 1000 to assist ordering

Allied	(C) 29, 30, 33, 52, 67
Capitol	(F) 2, 35, 51, 90
Columbia	(H) 3, 5, 12, 13, 19, 28, 32, 38, 48, 57, 59, 71, 76, 83, 93, 97, 100
Compo	(J) 1, 16, 43, 62, 79, 92, 96
London	(K) 6, 9, 10, 11, 17, 23, 31, 39, 42, 47, 64, 70, 77, 78, 86, 89
Phonodisc	(L) 20, 27, 46, 53, 56, 61, 74, 75, 82, 84, 88, 91
Quality	(M) 4, 8, 15, 18, 21, 22, 24, 25, 26, 36, 40, 41, 45, 49, 50, 55, 58, 60
RCA Victor	(N) 7, 14, 34, 65, 81, 85, 99
Spartan	(O) 68, 69
WB/7	(P) 44, 54, 66, 73, 95
Barclay	(X) (Various distributors) 37

RECORDS

BY LORI



Toronto: Brenda Lee was one of the most exciting, certainly the most professional performer to grace the stage of the Club Embassy's Palm Grove Lounge. Little Miss Lee, with the great big voice is no longer a teen-ager songstress, but a full fledged star who belts out songs almost non stop ala Judy Garland tradition.

Receiving a standing ovation was proof that her audience was not disappointed that her repertoire included only three offerings from her string of past hits.

Backed with an eighteen piece orchestra of Ray Sikora, complete with violins and her own quintet The Casuals, Brenda Lee gave 60 minutes of entertainment that will long be remembered. She projects to the audience at all times whether singing the old standard "Birth Of The Blues" or swinging "I'll Go My Way By Myself". During a medley of "You Ought To Be In Pictures", "When You're Smiling", "Put On A Happy Face" and "Baby Face", polaroid pictures were taken of Miss Lee and members of the audience. She then

autographed them and gave them to the persons photographed with her.

A Charleston number "Don't Tell Mama" appropriately proceeded the high-light and show-stopper of the evening "Bye Bye Blackbird". Complete with an old style telephone as a prop it builds from a dramatic monologue into a startling production number.

Surprisingly, Brenda Lee's style isn't unlike the way she sounded as an eleven year old girl back in 1956. Her artistic ability has of course developed with maturity, along with her skillful technique which has put her right into the sounds of today. Claude Gilbert, manager of the Club Embassy reports Brenda Lee has been the club's biggest draw, and is the beginning of the Club Embassy's shift into supper club acts. Louis Armstrong is the next big headliner appearing for one week commencing May 20th.

The Platters are currently there for a two week return engagement until April 13th and playing to turn away crowds nightly.

Thirty major U.S. cities have taken a stand not to play Gordon

Lightfoot's latest United Artist single "Black Day In July". The controversial disc is a statement on last summer's race riots in Detroit and is fast becoming a national hit in Canada. In the U.K. it is Lightfoot's first release along with his latest album "Did She Mention My Name" which includes "Black Day In July". United Artists in the U.S. report their company in England ordered initially 50,000 copies of Lightfoot's LP. Known internationally for his song-writing, this could make Lightfoot an international artist.

Toronto's Magic Cycle are back in Sound Canada recording studios finishing their first album which is ear marked as a Giant release.

Joni Mitchell's first Reprise album offers ten tracks written by her. Accompanying herself on guitar, she is ably assisted by the bass guitar sounds of Steve Stills. The simple but tasteful production combined with the sincerity of Miss Mitchell's voice make such songs as; "Michael From The Mountains", "Cactus Tree" and "Night In The City" memorable. Joni Mitchell's talents are further recognized by the intriguing cover art which she created. This first outing will no doubt be the beginning of her recording career.

With Simon & Garfunkel riding high in the success of their soundtrack album "The Graduate" the demand for their latest Columbia album "Bookends" is inevitable. Paul Simon and Art Garfunkel self-penned the album that includes their current single "Mrs. Robinson". This

cut has been shortened to 3:39 for air-play. "Save The Life Of My Child", "Fakin' It" are other highlights and "The Bookend" theme which opens and closes one side. Bill Eaton at Columbia reports the disc just released is already shaping into one of their fastest movers.

Al Mair at Compo informs us Neil Diamond formerly with Bang records has been signed by Uni records. His first scheduled single is "Brooklyn Roads" which Diamond penned. It looks back into childhood days with concentration on the vocal lyrics. A rather slow beat but loaded with hit potential.

With Bobby Vee's forthcoming appearance at Toronto's Club Embassy, David Doucette at London records is rushing his latest Liberty single "Hey Girl" to coincide with his opening April 22 for one week. A former hit of the Temptations and Freddie Scott almost guarantees it will be Bobby Vee's fourth hit in a row on his big new comeback.

Chet Atkins is currently in Hollywood taping an appearance on the Grammy Awards special "Best On Record" scheduled for May 8th on NBC-TV. Atkins was selected instrumentalist of the year for his RCA Victor recording "Chet Atkins Picks The Best".

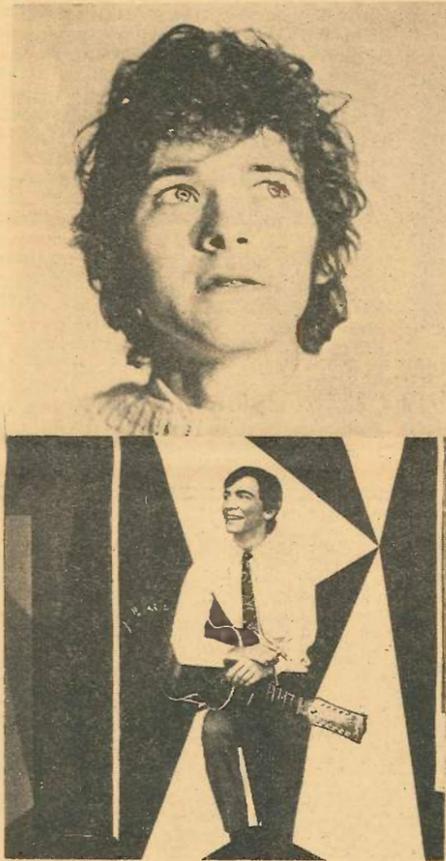
Columbia recording artist Bob Dylan was awarded his fifth gold record for his latest "John Wesley Harding". This was Dylan's first album since his motorcycle accident two years ago.

Murray McLaughlin has been getting much support from Hope Garber Associates

Brenda Lee's Embassy appearance brought out record crowds

Bob Drake is soon to release "In Love Again" on the Nocturne label

Ottawa's Heart are now part of the Donald Billows Progressive Group Management



Oakville's PM Howard to guest on CBC-TV's "Let's Go" April 24

"Moe Koffman Goes Electric" is Moe's first album release for Jubilee

Terry Black is being groomed for a comeback on the Arc label

Columbia's Carnival and John Josie. Group is now playing Toronto's Friars.

Music BIZ

By Guest Columnist Stan Klees



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.

THE SOUND...THE SOUND..... THE SOUND. Throughout the Canadian music industry, we are preoccupied with THE SOUND. So often you hear, "Canadian Records just don't have THE SOUND". If you are talking about the technical sound that comes from the studio or the equipment used to record, you are ALL WET according to some of the best authorities in the world. There is nothing wrong with the Canadian sound. As new equipment is installed in Canada's major studios, it gets just a little better every time, but the problem isn't the technical sound. What it really is could be called a lack of faith.

I once wrote an article in this series about the way one Canadian critic was fooled by a Canadian sound. When he thought it was done in the U.S. We hear into it all kinds of wonderful things that most Canadians would miss. Isn't the question you hear, "Where was it recorded?" (if there is any doubt?) Few sessions are a secret, and few

groups who record in Canada can keep their activities a secret. Although many Canadian groups have made it to the BIG TIME and record in American studios, can we really come up with the astronomical success story of the century as being CUT IN THE U.S.?

NOW, if you are talking about THE SOUND from the standpoint of the number of musicians used and the number of dollars spent on arrangers or better still the dollars that are spent on PROMOTING the record and THE SOUND, you can be assured that Canadian groups and Canadian record companies have not spent as much on their sessions, but at the same time many of the records that have topped the international charts didn't have 32 musicians on the session.

The real problem is unified airplay. The studios are adequate, the musicianship is adequate. The promotion could use some upgrading, but most of all the fault lies with a lack of NATIONAL AIRPLAY. A few stations dotted across Canada playing a record will not make Canada

a HIT COUNTRY.

Is there an influence in Canada that could unify radio stations to a point where they will substantially play a record with equal fervor at the same time? Obviously not, since a recent American production only got limited airplay till it started to make a noise on the U.S. trade charts. Only THEN did many radio stations recognize the potential of the record.

Are Canadian radio stations influenced by foreign trade listings? **YOU CAN BET YOUR LIFE THEY ARE!**

"We don't play unproven records!" and there are close to 50 charts published each week by radio stations that indicate this is true. Occasionally a radio station will strike out on its own and play a record that no one else

is playing and which is UNPROVEN. Often they are alone in their discovery. Few stations carry enough weight in the national picture to spread a hit.

WHAT WILL IT TAKE to unify airplay? It will take an authority so exact and precise in judging hits that the authority will be considered a PROPHET. Possibly there exists TODAY such a force. The question is will Canadians recognize a Canadian system of HITMAKING? When they do, Canadian groups may have their records judged impartially (as they should be) and the talent that will emerge will be deserving....once we get the snowball rolling. It is something to work for and it may happen someday. "SOMETHINGS GOT TO HAPPEN!" It may be soon.



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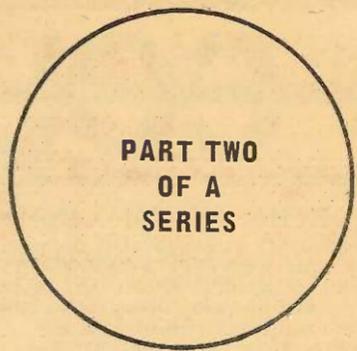
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LEGISLATED RADIO

PUTTING BROADCASTERS ON THE SAME COMPETITIVE BASIS



While pleading for less regulation, Canadian broadcasters have not been able to regulate themselves in providing the required standard of programming and control of broadcasting. Spokesmen for the broadcasters continually blast the regulating powers. They would like to see more relaxed rulings. They might possibly like to have the governing powers abolished or made powerless, but indeed they have failed to indicate that they feel the responsibility of their reign on the airwaves.

It would be ideal for the governing body to be made up of broadcasters whose knowledge and vested interest in broadcasting would have the insight to make rulings and enforce them. It would be ideal except that such a plan would not be feasible. The only answer is the newly established Canadian Radio and Television Committee which will attempt to provide the broadcasters with a set of regulations that will ask them to do little more than broadcast to the people of Canada on a Canadian basis. It will also protect the present licence holders against a flooding of the airways. It will keep the competition on the same level of operation and thereby assure a competitive spirit in programming. It has already indicated that it favours a more nationalistic approach to broadcasting in Canada.

In the area of nationalism, the CRTC must reflect the feelings of

many when they ask that Canadian radio stations not be the sounding boards of foreign features, news or music, but rather that they balance their programming for Canadian listeners and thereby indicate they are good citizens of Canada.

The Canadian content in Canadian radio (heretofore mostly ignored) will have to become the most important issue to face the CRTC.

While a few radio stations have made great advances in programming Canadian content, others have made but a token gesture toward providing more than news from the wire, music from the great American jukebox to the south and commercials, often imported (which employ foreign actors, announcers, musicians, technicians and facilities) and afford Canadian craftsmen and artists no opportunity whatsoever to further their careers in Canada. Announcers, actors and musicians are forced to leave Canada to be recognized. The standard of talent has improved only gradually because of the ignoring of the broadcast industry to further the use of Canadian talent.

The lack of support from broadcasters has caused many of our talented people to move to England and the United States where thriving production centres assure plentiful work and good wages but above all unlimited opportunity.

Subsidized recording by way of the Canadian Talent Library, The

Canadian Association of Broadcasters and CAPAC, and most recently the CBC transcription service have influenced some radio stations to program more Canadian talent. A few even excel in their programming and have not experienced any great disadvantage from their "Americanized competitors."

The big argument would seem to be a lack of uniformity in programming Canadian content. Many stations feel that the competitor, programming foreign fare, has an advantage over the Canadian-oriented programmer. Obviously the answer is for a regulated conformity by a broadcaster's association or (if necessary) by regulating the percentage of Canadian content carefully to assure that the good citizen stations are not at a disadvantage when they program a substantial amount of Canadian content. One of the most successful stations in Canada programs a very high percentage of Canadian content which they not only encourage with exposure, but subsidize financially. With a good music format, this station has remained top dog regardless of their domestic programming of music. This might be considered proof that, even against the most successful foreign formulas of broadcasting, a radio station can survive, indeed flourish, while affording their listeners well balanced entertainment, domestic and foreign. You must not ignore one other aspect of this encouraging

but isolated example. The monies spent in the use of this service go to Canadian musicians, composers, and technicians, and encourage the development of our economy and our talent. It can be done, and without regulation.

Unfortunately, this success story does not repeat itself across Canada. Too many stations have been vocal in their disregard for any attempt to encourage Canadian content in radio. The reluctance of a few may soon cause the regulation of the entire broadcast industry, to prepare their programming more carefully, with an eye (or an ear) toward assuring a sufficient percentage of Canadian content as laid down by legislation.

Each day more and more Canadian recorded material becomes available to broadcasters even when the creation of such product does not guarantee a profit. If music production was profitable, think of the amount of new product of high calibre that would become available to broadcasters.

Would legislated radio open a new field for broadcasters? It would because as broadcast producers, it would be a natural follow-through for broadcasters to enter production and the areas that surround it. As well, it would provide network programs for an even greater broadcast industry. A few farsighted broadcasters have already entered this area.

THIS WEEK SPECIAL REPORT

MURRAY McLAUGHLIN AT TORONTO'S RIVERBOAT
by Howard Joynt

Last week Toronto's Riverboat played host to one of Canada's more promising artists, Murray McLaughlan.

"Sweet Willy", "If We're Not The Same" and especially "Murray's Mountain" were songs that showed why his writing is in such demand. Songs showing reflective thought on various observations of life were prominent. But don't be mistaken they aren't the usual protest songs, crying and wailing the misfortunes of the world. He makes a cool observation of life which he transmits by song. You draw the conclusions. Also, McLaughlan isn't going to stymie himself in one bag of music. He is delving into jazz, blues and rock as well as folk.

McLaughlan also proved his

ability in performing and singing. The audience delighted in his jocular stories and fine singing qualities.

For a performer of nineteen he shows, by his present success, his future potential. With already over thirty songs published, McLaughlan is now looking for new conquests in performing and putting his own work on wax. Young, and with plenty of experience yet to accomplish, he could become a fine asset to the music industry.

When Murray McLaughlan returns to the Riverboat, in October it will be interesting to see what developments have taken place over the summer in this talented young man, Murray McLaughlan.

"RENDEZVOUS '67" A YOUTH CONFERENCE

Ottawa: During a conference of 400 youths at Carleton University, conducted by the Canadian Red Cross Society, Crawley Films was there and covered all phases of the international meeting with its cameras. The result is a 25 minute 16mm motion picture in

colour and sound. The conference was attended by teen-age delegates from 45 countries, debating health, service and international understanding.

Prints of the film "Rendezvous '67", a Centennial project of the Canadian Red Cross Society, can be borrowed free of charge from the Canadian Red Cross Society, 95 Wellesley St. E., Toronto 5.

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COUNTRY MUSIC

MYRNA LORRIE HAS ANOTHER CHART ITEM

Sarnia, Ont.: Although still topping the charts with her "Turn Down The Music" (Columbia MU4-1282), Myrna Lorrie has set herself up for another move toward the charts with her latest release "Changing Of The Seasons" and "Bashful Billy" (MU4-1293). The top side is a tender ballad and excellent for programming. "Billy" shouldn't be overlooked either. It's an up-tempo novelty number written by Don Grashey and D. Petrunka. Both sides were produced by Don Grashey.

Myrna's manager, Don Turner, who makes his home in Sarnia, Ontario sends along the following confirmed dates for upcoming appearances:

- Apr 15 - Manitonna Hotel - Brockville, Ont. (2 weeks)
- Apr 29 - Brampton Inn - Brampton, Ont.
- May 5 - CBC-TV Don Messer taping - Halifax
- June 3 - Edison Hotel - Toronto (1 week)
- Aug 11 - Cobo Hall - Detroit

When Myrna flies into Halifax for a week, taping the Don Messer show she will take her band with her. They'll tape the band tracks and Myrna will sing live over the tapes.

The band is made up of Wayne Roblin, a St. Catherines, Ontario boy who plays bass, sings and acts as emcee; Roger Miller, the drummer, who also sings and hails from Bakersfield California (worked with Merle Haggard); and lead guitarist and singer Bill Wallace, who comes from Truro, Nova Scotia.

Much of Myrna's popularity comes from her constant touring, which has resulted in many new clubs and return engagements. Manager Turner arranges as many package shows as possible at which time he adds musicians to the back-up for Myrna. Her appearance at Detroit's Cobo Hall will see her headlining a show with Capitol's Buck Owens. A reported \$26,000 budget has been set aside for this top country showing.

BERNIE EARLY SCORES AT CKNB

Campbellton, N.B.: Bob Bacon, program director at CKNB has found good listener response to the latest Bernie Early release "Chaser For The Blues" (Columbia C4-2786). Although CKNB is basically a middle of the road station they do set aside two country programs each day. Country opens the day from 6:30 to 7:30 AM and the second show is from 4 to 5PM. They also have a three and a half hour country airing every Saturday evening.

Personalities at the station include Terry Adams, Don Hume, Graham Wyllie, Rod Butcher, as well as Bacon who takes an on-air shift.

A good portion of CKNB's programming does include Canadian releases, whether they be country, middle of the road, classical or rock.

ORVAL PROPHET OPENS AT EDISON

Toronto: Ottawa's popular country personality Orval Prophet moved into the Edison Hotel for a 6 day engagement (15), after completing a similar date at Montreal's Country



Palace. Orval will be playing the eastern portion of Ontario for the next few weeks before heading up to Labrador City for a date.

Just released by Orval is his latest single "Blue Side Of The Street" and "Southbound No. 9"

TOMMY COMMON TO RELEASE ON CAMDEN

Toronto: The May release of RCA Camden will see the return of one of Canada's most personable young country singers, Tommy Common. The album, "Country Classics" has back-up assist be some of the best sidemen in the business including Ollie Strong on steel; Johnny Coxon, piano; Jim Pirie, lead guitar; and Hank Monas on rhythm.

Bowing his talents as producer is RCA Victor promotion man, Ed Preston.

DONN & CINDY RETURN BY POPULAR DEMAND TO VICTORIA HOTEL

Toronto: Donn & Cindy Reynolds, one of Canada's leading variety duos are returning to the Victoria Hotel for a three week engagement commencing Monday April 15th.

The popular pair have had a steady run on the club circuit throughout the province of Ontario. Their next booking is at Starlite Room of the Genosha Hotel in Oshawa, Ontario (May 13). They'll be playing the Valley Motor Hotel in Renfrew, Ontario from May 20, and up to the Serrento Motor Hotel in Sudbury from June 17 through the 24th.

Donn's Arc album "Blue Canadian Rockies" (673) has been chalking up strong sales, particularly in the area where the "King of the Yodellers" is appearing.

The Reynolds have just bought themselves a bit of an estate in Brampton, Ontario, and being a bug for recording sounds, Donn is renovating the basement and hopes to come up with a family size recording studio.

(Caledon 214) which is getting solid support in Ottawa and Montreal as well as in the Maritimes. The plug side "Street" was written by Hamilton's Ben Mitchell.

RPM COUNTRY CHART

- 1 TURN DOWN THE MUSIC
Myrna Lorrie-Columbia-MU4-1282-H
- 3 HEY LITTLE ONE
Glen Campbell-Capitol-2067-F
- 5 YOU ARE MY TREASURE
Jack Greene-Decca-32261-J
- 2 A WORLD OF OUR OWN
Sonny James-Capitol-2067-F
- 7 WALK ON OUT OF MY MIND
Waylon Jennings-Rca-47-9414-N
- 8 FIST CITY
Loretta Lynn-Decca-32264-J
- 4 SON OF HICKORY HOLLER'S TRAMP
O.C. Smith-Columbia-44425-H
- 9 HAVE A LITTLE FAITH
David Houston-Epic-5-1029-H
- 6 HALF A WORLD AWAY
Tommy Hunter-Columbia-4-44367-H
- 10 THE LITTLE THINGS
Willie Nelson-Rca-9427-N
- 11 CAJUN STRIPPER
Jim Ed Brown-Rca-9434-N
- 12 WILD WEEKEND
Bill Anderson-Decca-32276-J

- 13 20 THERE AIN'T NO EASY RUN
Dave Dudley-Mercury-72779-K
- 14 13 BLUE DAY
Bob King-Melbourne-3274-K
- 15 19 BABY'S COME AGAIN
Connie Smith-Rca-9413-N
- 16 17 CHASER FOR THE BLUES
Bernie Early-Columbia-C4-2786-H
- 17 18 MOTHER MAY I
Liz & Lynn Anderson-Rca-9445-N
- 18 21 THAT'S WHEN I SEE THE BLUES
Jim Reeves-Rca-9455-N
- 19 --- LEGEND OF BONNIE & CLYDE
Merle Haggard-Sparton-1661-O
- 20 22 IT'S SUCH A LOVELY DAY
Jeanie Ward-Melbourne-3287-K
- 21 23 A THING CALLED LOVE
Jimmy Dean-Rca-47-9454-N
- 22 25 WILD BLOOD
Del Reeves-United Artists-50270-J
- 23 24 I'LL ALWAYS FIND TIME TO CRY
Bambi Lynn-Melbourne-3282-K
- 24 --- I WANNA LIVE
Glen Campbell-Capitol-2146-F
- 25 --- MENTAL JOURNEY
Leon Ashley-Sparton-1665-O
- 26 --- FOR BREAKING UP MY HEART
Wayne King-Melbourne-WG-3284-K
- 27 --- FIND OUT WHAT'S HAPPENING
Bobby Bare-Rca-9450-N
- 28 --- BLUE SIDE OF THE STREET
Orville Prophet-Caledon-HP 214-F
- 29 --- COUNT YOUR BLESSINGS WOMAN
Jan Howard-Decca-32269-J
- 30 --- SOUTH OF BANGOR
Hal Lone Pine-Melbourne-WG-3286-K

"TOMORROW'S WATERFRONT TODAY" A CRAWLEY FILM ON TORONTO'S WATERFRONT

Ottawa: Crawley Films was recently commissioned by the Toronto Harbour Commissioners to produce a film about the tremendous changes that have come into being and which will create a modern waterfront community.

The 15 minute 16mm colour and sound motion picture in either French or English is a fast moving, action packed film showing Toronto's port future, new buildings, a new island in Lake Ontario as the site for an inter-city jet airport, seven minutes from downtown Toronto. The construction of an outer harbour with free fill from the city's building boom; and clearing and dredging land for a residential complex that will house 60,000 people. This urban area, to be called Harbour City, will be interlaced with waterways for boating in summer and skating in winter.

Prints of the motion picture can be borrowed without charge from the Toronto Harbour Commission, 60 Harbour Street, Toronto.

CBC-TV'S "SWAN LAKE" NOMINATED FOR EMMY

Toronto: A.H. Partridge, overseas and foreign relations officer of the CBC has been advised that the CBC-TV's 90 minute colour production of the ballet "Swan Lake" has been nominated for the international category of the annual Emmy Awards competition. Winner to be announced May 19th.

The production was a part of the "Festival" series and was viewed last December 27th, by an estimated 1,518,000 viewers, registering an overall "enjoyment index" of 67 percent, rising to 78 percent in urban centres.

The ballet was performed by the National Ballet of Canada with Danish danseur-choreographer Erik Bruhn, as guest star.

"Swan Lake" was produced and directed for "Festival" by Norman Campbell.

The Emmy Awards are presented annually by the Academy of Television Arts and Sciences in the United States.

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f/s Flower Power

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A-1206 **Your're So Good To Me Baby**
f/s If This Is Love

COLUMBIA

Columbia **CATERINA CASELLI**
C4-2712 **Perdono**
f/s L'Uomo D'oro
Columbia **THE CARNIVAL**
C4-2789 **Four Seasons**
f/s Out Of My Life
Columbia **I DIK DIK**
C4-2801 **Inno**
f/s Windy

Columbia **SCOTT MCKENZIE**
C4-2802 **Holy Man**
f/s What' The Difference
Columbia **PAT LEAHY**
C4-2803 **Come On' A Runnin'**
f/s On Parting
Columbia **THE PLATTERS**
MU-4-1302 **Think Before You Walk Away**
f/s I Love You Because
Columbia **ROBERT JOHN AND MICHAEL GATELY**
4-44435 **Don't**
f/s If You Don't Want My Love
Columbia **CARL SMITH**
4-44486 **You Ought To Hear Me Cry**
f/s I Used Up My Last Chance Last Night
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C5-112 **Harlem Lady**
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C5-117 **Dirty Old Town**
f/s Peggy Gordon
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f/s I Feel Much Better

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K-904 **I Don't Wanna Live This Way**
f/s Loving You Makes Everything Alright
Kapp **TURLEY RICHARDS**
K-906 **This Is My Woman**
f/s Everything's Goin' For Me
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f/s What A Day

Monument **JOE SIMON**
2608 **Long Hot Summer**
f/s Hangin' On
Popside **THE WEBS**
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f/s Tomorrow

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RCA **AL HIRT**
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f/s We Can Fly / Up Up and Away
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"How Now, Dow Jones"
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CAL-2201
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"HARLEM LADY" CKDM "PICK"

Dauphin, Man: CKDM personality Ron Waddell lists "Harlem Lady" by Witness Inc. (Apex 77077) as the "CKDM Canadian Talent Pick Hit". The Regina group were also chart favourites with their "Jezebel", but writes Waddell, "Harlem Lady" is bound to be their biggest yet".

PRIVATE COLLECTION RETURNS

Toronto: One of Toronto's most popular Village groups, The Private Collection, have returned to the gig circuit after several months layoff. Susan Morgan, who heads up her own booking agency, Alvin Munch Talent, 48 Hayden St., Toronto 5, advises that her firm and the Collection have signed an exclusive agreement for booking. Another top group being handled by AMT is Eric Mercury and the Soul Searchers. Miss Morgan advises that Eric and the group have been very successful with engagements in and around the Toronto area and are, in fact, booked into May and June.

CJYR - ALBERTA'S NEW RADIO STATION

Edson, Alberta: Alberta's newest 10,000 watt station, CJYR, 970 on the dial, officially went on the air, April 4th. Their grand opening however, won't be until the first week of May. Work on the studios are being finalized.

The on-air line-up is as follows:
6 - 10AM Waxie Williams
10AM-1PM Charlie Brown
1 - 7 PM Rick Raesler
7 PM-1AM Sandy Brown

Program director is Chuck Benson, winner of RPM's Top Disc Jockey of the Year (1965). The format of the new station is basically middle of the road but Canadian albums and singles, country and rock, will be given exposure if they warrant same. Record companies please take note.

CTV'S "SPECTRUM" PICKS UP GABRIEL AWARD

Toronto: At a recent get together of the Catholic Broadcasters Association of America, at Notre Dame University in South Bend, Indiana, the CTV's weekly religious program, "Spectrum" was presented with the Gabriel Award for three programs of the 1967 series. These were "The Flying Agnostics", "Cardinal Leger" and "Run, Jack Kuper, Run".

Produced by Religious Television Associates in Toronto, in co-operation with the CTV Network's Public Affairs Department, under the direction of Charles Templeton, the program is shown across the CTV Network and on six independent stations.

Religious Television Associates comprise the broadcasting divisions of the Anglican, Roman Catholic, and United Churches, who pool their production budgets and staffs to present programs in which all three participate.

The "Spectrum" series deals with an unlimited range of subjects. Rev. Des McCalmont, TV production supervisor for the United Church, is executive producer.

Dear People

Come all you people now

Smile on your brother

Everybody Get Together

Try and Love one another

Right Now!

3's A Crowd

RCA

D-4131





ELVIRA CAPRESE

Congratulations to Patrick Watson who recently asked Expatriated producer Norm Jewison if he would return to Canada to produce motion pictures. Jewison quickly replied yes, if the script was right. Beautiful. IF THE SCRIPT WAS RIGHT! Watson asked him if he cared if Canada disappeared. A very upset Jewison replied he felt that Canada had many memories for him. Possibly Miss LaMarsh with her 10 million dollars to spend on movie production in Canada will find that RIGHT script and bring Jewison back. He is presently in line for an Academy Award. It is men like Jewison we need back and also the 10 million dollars to lure them back...if sincerely they will return. WHICH---I.....DOUBT!///In the young TV programming department. I was pleased to hear that CTV will shakeup it's youth shows and look around for something better than the "boy next door" image that has nauseated us for two seasons now. It is time for a change. You only have so much time to make it in this business and then you are TRYING TO HARD! ///CBC Light Entertainment Department might jump miles ahead with their programming for youth. The idea that is being tossed about is higher budgets and a true representation of the real music of today sound from existing groups across Canada. Those 40 year old teenyboppers will be a thing of the past.///I predicted that "Through The Eyes Of Tomorrow" would drop their investigation into the group music business and to date, they have dropped this very hot potato. Come on! Trust a few people over

thirty to tell you "the way it is". ///When CBC's "Let's Go" changes its format, there is only one star that I will miss. Robert DeMontigny who hosted the Montreal portion stood out as a natural. I would predict that properly handled, Bob will probably end up with a very BIG US record contract. His natural talent was rather badly used because of bad script and poor musical backing. In lifting the backgrounds from records, the music still contained a definite jazz feeling. Bob belongs in prime time, and if you can tell the CBC anything, I would like to tell them that he is probably the hottest property in Canada and should be used in prime time. I will go one further and say he should be used in the PRIMEST time. I am talking about the "In Person" slot. With a good producer, good 1968 backing (musically) and excellent music direction, he will be one of the biggest stars in Canada. THIS VERY PAPER that I write in hasn't (to my knowledge) printed one word about Bob. (Ed: We are open for any information on Robert from his people. We would be very happy to do a feature story now that he has YOUR blessing, Oh Mighty One./// A note to Gordon Sinclair and Pierre Berton: Even Ed Sullivan acknowledges the existence of "pop" music. You two are in g good position to do more for the Canadian pop music scene than to turn your noses up to tomorrows youth, unless you really aren't interested in "ROCK AND ROLL" (Ed: You know it really isn't rock and roll, Miss Caprese.)

RCA'S NEW IDENTIFICATION SYMBOL

Montreal: The new RCA Victor logo has been on the market for the past two months but has yet to receive its deserving press coverage.

The first indication that there would be a major change in the RCA Victor trademark was an announcement from Montreal that "RCA Victor Launches major communications program affecting trademark, product, services and facilities". The release also included a statement from John D. Houlding, president, who said "The completely new style change will reflect modern character of the company as Canadian leader in information technology".

The meat of the release was that Canada's leading electronics company was adopting a new communications program that would project more accurately its growing participation in the technological age.

The Montreal headquartered company has six plants across Canada engaged in reserch and manufacturing activities which includes the complicated space equipment down to the home entertainment products. As for their worldwide image, they are actively engaged in engineering, manufacturing and marketing of wide-band communications as well as commercial satellite earth stations for the whole international RCA complex.

RCA

This new logo has now become the identification symbol of all RCA Victor products throughout the world and replaces the old design formed by the letters "RCA" underlined by the symbolic lightning flash as well as the nipper "Little dog before the horn" trademark. The new logo now appears on all printed material, product identification, brand designations, packaging, advertising, trucks, distribution facilities etc.

The conversion is expected to take up to a year but immediate priority has been given to the home entertainment products.

It should be noted that the "dog and horn" symbol will be retained for use only on selected record products. Mr. Houlding stated that "while there will be no rigid uniformity in visual identity of RCA goods and services, they will all share a family resemblance enabling the public to associate each element immediately and unmistakably with RCA."

The communications program was developed and put into effect with the aid of Lippencott & Margulies, Inc., Toronto and New York communications consultants.

ANNE MURRAY STARS ON SOUNDS '68

Halifax: Anne Murray, one of Canada's most promising young folk-rock singers, is the featured vocalist on CBC-TV's "Sounds '68" which commenced with the April 13th edition. Miss Murray will appear in four of the shows which will emanate from Halifax. Her last show will be May 4.

Miss Murray, at 22, has only been singing professionally for three years and has become one of the favourites of Maritimers, both young and old alike. She has performed on CBC radio, and was a featured soloist on CBC-TV's "Singalong Jubilee" for the past two summers and appeared as a regular on the Halifax edition of CBC-TV's "Let's Go", this past season.

THOMPSON LEAVES COLONNADE SHOW

Toronto: Russ Thompson, who had graduated into a very relaxed and professional radio personality will leave his boost to fame, the CBC radio network's "Russ Thompson" show for duties at Toronto's top rated FM station CKFM.

Thompson's show, which was taped live from Toronto's Colonnade Theatre and re-broadcast the following day, will return next season with a new host, yet to be named, and a "live" format.

every
Saturday
at 10:00 a.m.

THE action get

CBC RADIO

THE HARMONICA GANG AT THE HOOK AND LADDER

Toronto: Johnny Puleo and his Harmonica Gang opened to a full house at the Hook and Ladder Club of the Beverly Hills Motor Hotel April 8 for a two week run. There show is fantastically well put together and they were in complete control of their audience from the opening note. They are probably one of the most versatile groups in the business today. They are masters of almost every undertaking whether it be mime, music or comedy. Johnny Puleo, who stands 4' 6", besides being a virtuoso of the harmonica has

an amazing knowledge of pantomime. Many will remember Puleo as one of Borah Minevitch's Harmonica Rascals, who were popular items for short shorts during the silver screen era. They also toured the world and because of their musical and pantomime abilities were accepted and played to packed houses in almost every corner of the world.

Following the Puleo gang will be Helen O'Connell and Bob Eberly for one week commencing April 22. May 6, The Executives move in for one week to be followed by a two week engagement of The Chubby Checker Revue (May 13 - 25).

ETERNALS GUEST ON AFTER FOUR

Toronto: Winnipeg's popular Eternals will appear on CTV's "After Four" Saturday April 27th. Currently touring Ontario, the Eternals have met with much success for their Quality outing "Falling Tears" (Quality 1902). Dubbed the "Soft Rock" or "Total Sound", the record, produced by television personality Bob Burns, was given an immense professional assist by utilizing the musicianship of members of the Minneapolis Symphony, who performed as studio musicians. The disc has received good exposure on middle of the road stations as well as those having a top forty format.

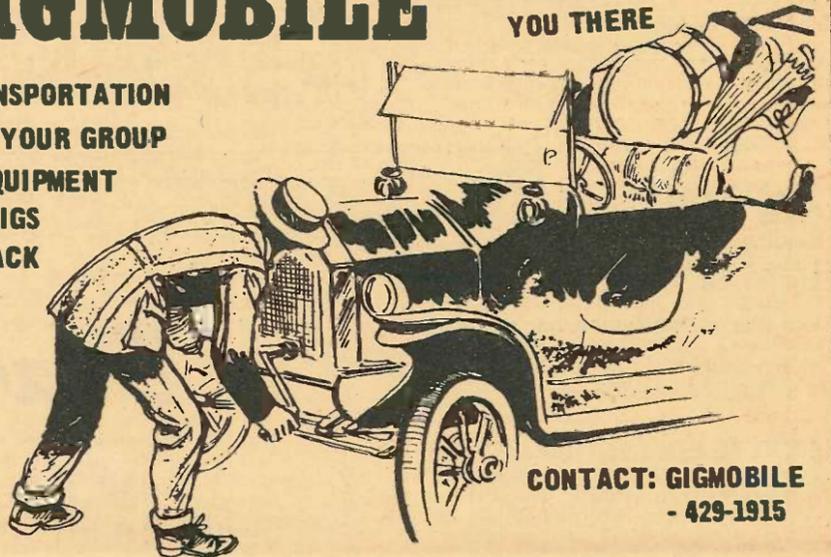
"WOJECK" SERIES POPULAR EXPORT

Toronto: The CBC's department of overseas and foreign relations has found increasing interest in the "Wojeck" series among foreign buyers. Their European agents, Global Television Services of London, England has just completed sale of ten episodes to the Yugoslavian broadcasting organization. Polish interests are also reported interested in the series. European customers already viewing the series are Britain, Sweden, Holland, Belgium, Erie and Finland. Latin-American countries are also reported interested.

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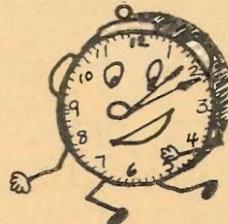
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"ALL I EVER NEED IS YOU"
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RPM Feature Page

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THE AWARD WINNING "A PLACE TO STAND"

Now that Canada has found herself up with the stars, and with a government produced film, but strangely enough not a federal effort, it would perhaps be the proper time to look into Canada's seemingly explosive yet sometimes retarded film industry. We must be content with pseudo-documentaries because of our lack of a star system, in any field of Canadian entertainment, but perhaps introducing new production methods and free wielding producers might just be the proper way.

What better subject and more successful producer could be spotlighted than "A Place To Stand" and its creator Christopher Chapman, who produced, directed, filmed and edited the Oscar winning film for the Ontario Department of Economics and Development.

The film was actually produced for the Ontario Pavilion at Expo '67 where an estimated 2 million persons viewed this almost rebellious experiment in film making, which presented material from a fresh perspective with an awesome price tag of \$490,000, considering it was a government venture. Now that it has won an Oscar it's a pretty safe bet that over 100 million people around the world may have the opportunity to see a little of Canadiana by way of Ontario.

The film idea was partly a brainchild of director of special projects for the Department of Economic and Development, James Ramsay. The original idea was a combination of film and exhibits, but realizing that they could be backed into a corner with costs, they decided to go on the film only.

TDF Productions, a Toronto film house involved in making television commercials, was picked for the job and they in turn hired Christopher Chapman, an independent film-maker, who had already become known within the trade, particularly for his magnificent work on the voyage of the Bluenose to South America. Chapman was given an almost carte-blanc freedom of ideas and 18 months to cover Ontario with his camera. He ended up with over 200,000 feet of film, having a running time of 40 hours, which was cut to one hour and 40 minutes and this is where the Chapman technique becomes somewhat scientific.

According to the typical governmental explanation "Exposition communication is becoming increasingly sophisticated. Among the many varieties of film techniques which have been developed, certain main types may be distinguished. There is multiple screen, where many different pictures are presented on a number of different screens. There is the variable picture, where a single picture may change its shape and size and move on a single screen." The system used, enabled a multiple screen/variable picture to be assembled and projected through a single 65mm film. For this, the screen on which the film was projected was 66 feet wide by 30 feet high, which is reported to be one of the largest in North America. What happens is that the 90 minutes of footage was cut down to 17 minutes via multiple-image projection, which means the inclusion of still and motion picture inserts on one print. There are as many as six moving images

and seven still inserts shown simultaneously. This can be adapted to 65mm and 35mm prints and presents a rather unique method of covering time and action either in flashback form or moving them ahead. It's understood that the Ontario government has worked out a 16mm version of the film which is to be ready for showing in high schools throughout Ontario. Involved in this is the rather complicated job of remixing the sound tracks down to accommodate the six track stereo sound that accompanied the 65mm Expo version.

To describe the film is rather difficult. One might think that because of the highly intellectually perceptive split-screen system with still and moving images flashed on the screen simultaneously ones eyes may be effected. But not so. The Technicolour clarity is superb and befitting each subject. "A Place To Stand" is almost like a three, six or eight ring circus with one exception. You are not trying to see all the pictures at once. You seem to become involved with one rather dominant picture and the surrounding activity plus the fantastically well put together sound track, supplies the necessary environment. After 17 minutes you feel rather proud to be an Ontarian and probably come away from the film knowing more about your province than you had ever picked up during your years of residence.

The music was scored by Dolores Claman with lyrics by Richard Morris. Arranger was Jerry Toth with Rudi Toth conducting 40 members of the Toronto Symphony Orchestra. Ken Heeley-Ray handled the sound track. The 45rpm recording

was produced, pressed, packaged, and distributed by Arc Sound. It's been reported that the disc has sold in excess of 100,000 copies, which gives the province a substantial return.

This is the impressive line-up of professional know-how that went into the making of "A Place To Stand". The film was produced by David Mackay of TDF, for the Ontario Department of Economics and Development and was based on a concept of Christopher Chapman who produced, directed, filmed and edited. The technical production was supervised by Barry Gordon, all from Ontario. Additional cinematography was directed by David Mackay of TDF, and photographed by Joe Seckeresh CSC, and Les George CSC, of TDF, Toronto. Additional sound recording by Bill Foster of Toronto. Music recording by Hallmark Studios and Film House. Opticals by Film Effects. Sound mixing by Todd-A-O Corporation and colour by Technicolour Corporation.

About the man, Christopher Chapman? What more can be said about one who has achieved the foregoing? What other Canadian could put a government agency on the spot for \$490,000, and now while critics of his benevolent charity, crawl back into their eighteenth century lairs, the Ontario Government could conceivably "laugh all the way to the bank". One could go into detail about this lean, soft spoken, 31 year old Ontario film artist, who enjoys the outdoors and sports cars, but the best introduction to Christopher Chapman would be any one of his productions but in particular "A Place To Stand".

