

RPM

MUSIC TELEVISION RADIO
FILM RECORDS THEATRE
Weekly

10
CENTS

Volume 9 No. 17

Week Ending June 22nd. 1968

"HERE WE GO 'ROUND THE MULBERRY BUSH"



Bruce Irwin - Canadian Impresario

by Stan Obodiac.

Last March 17th. the Toronto impresario, Bruce Irwin, staged The Greatest British Variety Show for Maple Leaf Gardens. Starring Vera Lynn, the Irish Rovers and Mrs. Mills, it drew nearly 13,000 people.

The smash success has inspired him with the ambition to take The British Variety Show (second production) on an 11-city tour of Canada and the United States, this fall.

He has recently returned from a flying trip to England where he booked artists and another flying trip across Canada where he booked concert halls.

His tour opens in the Halifax Forum on October 2nd. and winds up in Los Angeles at Jack Kent Cooke's Forum on October 20th.

"We play Maple Leaf Gardens on October 4th.," said Bruce, "the Place des Arts in Montreal, the Winnipeg Arena, the Al Ritchie Memorial Arena in Regina, the Centennial Auditorium

in Saskatoon, the Calgary Corral, the Edmonton Forum, the Victoria Memorial Arena, and the new Pacific Arena in Vancouver. L.A., Toronto and Vancouver are our major places; we could do 45,000 people in those big arenas. But if we sell out, close to 90,000 customers should see my show in the eleven cities."

He further claims, "I signed up good British artists, Tommy Trinder, Reg Dickson, Mrs. Mills for a repeat, and Frankie Vaughan and David Whitfield for some cities. There will be a good supporting cast and all the shows, with the exception of Toronto, will be emceed by CFRB's Ray Sonin."

Bruce Irwin is quite pleased to add Los Angeles to his circuit. "Toronto is my flagship but Los Angeles is a good prestige show-business town. Mrs. Mills as an example will be a natural for the Merv Griffin television show."

What about Vera Lynn?

"Right now she's in Australia. I

have her booked for a cross-Canada tour next spring. My intentions are to have two British shows a year. As we found out with the Vera Lynn show last spring there is a hunger for U.K. products, and that doesn't just include the Beatles. You also saw that the Palladium show was able recently to stand up quite well for two weeks at the O'Keefe Centre. But there is one thing we Toronto promoters have to watch: that we don't overbook Italian, Russian or British shows. The market will only stand so much, even if there now is a great chain of theatres, auditoriums and arenas across Canada."

During his visit to England, Bruce Irwin, the author of "The Midas Touch", still showed he had that "touch" when he threw a press party for British journalists at the Playboy Club. The bill was 350 pounds and he immediately took it over to the gaming tables and won that sum in 11 minutes!

NITTY GRITTY DIRT BAND TO APPEAR IN "PAINT YOUR WAGON"

NYC: One of California's leading exponents of the jug-band sound, The Nitty Gritty Dirt Band, have been signed to appear in the film production of Lerner and Loewe's "Paint Your Wagon."

Paramount Pictures are expected to begin shooting on location in Northern California within the next few weeks.

The Dirt Band, The Sunshine Company, both managed by William McEuen Productions Inc., appear in feature spots in the film "For Singles Only".

Phase 4 Moves Into Singles Field

NYC: With stereo singles now becoming popular, phase 4, London Records' successful deluxe sound album sweepstakes, will become a part of the singles field within a short time and will appear in mono as well as stereo form.

According to Walt Maguire, London's national singles sales and A&R chief, the phase 4 singles will be marketed not only as an obviously potent tool for the albums from which they are selected, but as singles in their own right designed for mass marketing and all levels of AM and FM radio play.

Initial release will be "Sunny" by British pianist Ronnie Aldrich from a recently issued phase 4 album. The

single became a top seller for Bobby Hebb a few years ago.

Tony D'Amato, phase 4 producer in London, is expected to produce several tracks on each new album with the singles market in mind as to timing, song concept, instrumentation, and arrangement.

Previous to the advent of the phase 4 singles line, singles which were pulled from a phase 4 album would be issued on the London label, now it will appear in the new line. Maguire noted "With the advent of steadily expanding interest in stereo FM listening, it simply makes sense to build the phase 4 label in all directions, and that we intend to do".

CANADIAN CASTING NEWS TELEVISION

CFTO-TV (Channel 9) TORONTO

Auditions, Sunday June 23 for female variety dancers. Must be attractive and experienced dancers between the ages of 18 and 25. Telephone 362-2811 extension 240 or 258 weekdays between 9 and 5 PM.

A NEW SERVICE FROM RPM

The above service is supplied free of charge by RPM Weekly. Those employers involved in live theatre, films, television, radio, music and records, who wish to take advantage of this service are requested to supply RPM, in writing with whatever information they feel necessary to help them obtain the services of the right party. This service is supplied on a national basis.

Send to: Canadian Casting News
RPM Weekly
Suite 107
1560 Bayview Avenue,
Toronto 17, Ontario
Telephone: (416) 489-2167

New Recording Studio For Edmonton

May 25th. marked the opening of a brand new recording studio at 10160 - 116 Street in Edmonton. Joe Kozak, who formerly operated Universal Sound and produced masters that were released on almost every major in Canada. (Capitol, Decca, Apex and many indies) is in charge of the operation.

The new studio, under the banner of Korl Sound Enterprises is producing a sound far superior to the former Universal sound. The whole operation is completely new throughout and features a Crown International Stereo Deck with a custom board using

Bogen, Telefunken, AKG and other top-line components.

In addition to coming up with a top sound Korl offers the utmost in comfort and convenience right down to sharp design, decor and lighting.

Studio musicians are available as well as a string section and voice group (The Lovin' Sound). The new facilities are definitely a giant step forward and happily no one is attempting to tack a name on the new sound but are willing to work and let the sound make a name for itself. - Dick Damron



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AMERICANIZED RADIO

PART 8
OF A
SERIES

The question arises from time to time, "How much are Canadian radio personalities influenced by foreign "hit charts" and services in their program preparation?"

Our research revealed that up to 100% of the concentrated airplay was influenced by foreign publications, hit charts and programming services. Very little initiative was shown by programmers to do much more than what was a proven formula.

Since only concentrated airplay is valid in creating "stars", and concentrated air play is the only thing that will create a profit factor for the record company, a lack of air play consequently creates a loss and encourages the record company to stay away from the very high production costs. Their unsuccessful records that are not moneymakers still serve a purpose in the radio station. They are programming material that has been supplied to the radio station at a very nominal cost (if any cost at all). The only royalty paid by radio stations to

play these records is a publisher-writer royalty. The record company and producer get nothing.

Any radio station that subscribes to a foreign trade publication must subscribe to check the "action" of LPs and singles. Since there are practically no Canadian LPs or singles listed, they can glean NO action other than the information that their air play CURRENTLY reflects.

At great cost to the radio station, foreign programming services provide foreign programming material to radio stations long before it is available in Canada. They also supply foreign programming formulas for Canadian radio stations to follow. They exert a very prominent influence on Canadian radio.

The concept of radio in Canada is almost completely foreign. There is very little about Canadian radio that is distinctively Canadian. There is very little about the programming format, the music format, the news format, programming aids, commercials or personalities' traits that is not a copy of what has already been proven successful in the United States. Many of the administrators of programming and music as well as many many radio personalities who are American and have brought with them the American concept of programming and often reflect a very pro-American feeling in

their broadcasting. Among them are the harshest of critics of the "Canadian Sound."

Remove the influence of foreign producers via trade papers and other services, and the programmers are left with the responsibility to program according to the quality of artistry and production. This would put domestic product on the same competitive level as foreign product. We would then not be VICTIMIZED by payola which might be prevalent at some point in the foreign assessment of hits (without our knowledge) and victimizing us via any of the authoritative computations of record action.

Once a record has been manipulated onto the charts with payola, any station playing that record might be just as guilty of furthering the manipulation as the original manipulators. Only when a radio station creates their own action by programming records are they free of the anxiety that they are not being influenced by manipulation. Few stations program records that are not "proven".

If foreign influence does not effect radio programming, it would take a great deal of convincing to prove exactly why records are programmed.

The stock answer is "We play what the listeners want to hear" and the phrase "according to their popularity outside Canada" is omitted.

LONDON TO PUSH FOR SUMMER SALES

NYC: Shunning the traditional cool-off summer sales period, London Records are preparing themselves for "the biggest summer pop album action in its history". Much of the album action will be releases by current top singles sellers, Engelbert Humperdinck, Los Bravos and The Rolling Stones. The latter group have jumped into chart prominence with their "Jumpin' Jack Flash". They haven't had an album out since "Their Satanic Majesties Request", which was released over 7 months ago. Their new album, scheduled for June, was produced by Jimmy Miller.

Los Bravos, who reportedly lost their organist Manolo Fernandez through fatal self inflicted gunshot wounds, have bounced back on the charts with "Bring A Little Lovin' ", will also have a new album by the end of June.

Engelbert Humperdinck, still happening on the album bestseller lists, with "Release Me" and "The Last Waltz", is making moves towards the top of many U.S. and Canadian charts with his current single "A Man Without Love". This will be the title of his new album.

A new group under the London banner and already making strong gains among the underground buffs are Ten Years After. Their first album chalked up healthy national sales. Their second, titled "Undead" should be released mid-June, the same time the group are scheduled to arrive in the U.S. for a national tour.

A GREAT FOLLOW-UP TO,
"FALLING TEARS"

THE ETERNALS

NOW BRING YOU ----

"THE REAL WORLD OF MARY ANN"

(QUALITY 1915)



MANUFACTURED AND DISTRIBUTED
IN CANADA BY
QUALITY RECORDS LIMITED.

GRAHAM'S "HAIL AND FAIRWELL" WINS WILDERNESS AWARD

Toronto: "Hail And Farewell", a 90 minute docu study of the 1967 Progressive Conservative leadership campaign and convention, has been named winner of the fifth annual Wilderness Award as the best film made for showing on CBC television last year.

Produced by Cameron Graham of Ottawa's CBC-TV public affairs, the film drew rave reviews from critics and viewers from coast to coast when it was telecast last Sept. 27th.

Presentations were made in Toronto May 30, by CBC President George F. Davidson and Vice President Laurent Picard. Leaving Toronto for the first time in its five year history the Wilderness Award Trophy will remain on display at CBC Ottawa, the production centre responsible for "Hail And Fairwell" until the awards are presented next year.

Judges also voted Wilderness Medals to 14 people associated with "Hail And Fairwell"; to one other of the 40 films nominated for this year's award; and to nine individuals for their outstanding contributions to other nominated films.

Those receiving medals for "H&F" were Cameron Graham, producer; Christopher Young, writer; Peter C. Newman, editorial consultant; James N. Williams, director; Wilfred Doucette, Paul Peguegnat and Robert Whyte, cameramen; Ronal Ayotte, William Menduk and Laurent Richard, soundmen; Dan Botsford and John Patacairk, lighting; Budd Neate, senior film editor; and Robert Murphy, editor.

"Therefore Choose Life", a 60 minute program, picked up a Wilderness Medal for "originality in its approach to the TV essay form". Tom Koch of CBC public affairs, Toronto produced.

Individuals receiving medals for outstanding contributions were: Brewster Knee, research consultant for the Toronto public affairs production "Therefore Choose Life"; David Gardner, director of "The Paper People"; Trevor Williams, designer on the Toronto production "The Paper People"; Alain Stanke, co-producer and writer of the 30 minute Montreal produced centennial special, "Cent ans deja"; Raymond Charette, for his narration of the 30 minute Montreal science production "Atomes et galaxies"; John Seale, for his photography of "The Water

People", two half-hour films produced for the "Camera West" series at CBC Vancouver; Michael Manne, film editor of the 60 minute Toronto schools and youth department docu on Canadian teen-agers, "The Restless Years"; Len Lauk, director-producer-writer of the 30 minute drama "The Clubman", produced at Vancouver for the "Studio Pacific" series; John Kellum, for selection of music and sound on the Toronto farm and fisheries department docu on air pollution, "Air of Death".

The 1967 Wilderness winners were determined by a panel of five bilingual judges, who viewed 40 nominated films from CBC production centres in St. John's, Halifax, Montreal, Ottawa, Toronto, Winnipeg and Vancouver.

Chaired by Jean-Marie Beaudet, director of music for the National Arts Centre in Ottawa, the panel was comprised of Joan Fox, Toronto broadcaster-film critic; Dr. Eil Mandel, professor of English at York University, Toronto; Dr. Dallas Smythe, professor and chairman of the division of social sciences at the University of Saskatchewan, Regina Campus; and Gilles Saint-Marie, Montreal broadcaster-film critic.



Unless you're especially interested in the theatre, the CBC's coverage of the Dominion Drama Festival last week wouldn't be of much concern. But, then again, without amateur theatre we wouldn't have movie stars, television stars or radio stars, much less stars of the stage. I think the CBC did a fine job on the DDF - far better than some of the award shows the American networks have been doing lately. We'll be a long time getting over the Emmy's. What a disaster! Barry Morse was a fine host, and I enjoyed the discussions on theatre between the dedicated workers for amateur theatre and the professionals who make their living from it.

One of the biggest cries from members of the acting profession has been the lack of work especially on TV. There is much talk of special cliques and favouritism shown the fortunate few. That may be, although there seems to be a more open attitude being taken by the CBC in letting people know about castings etc. We could never understand why it was always such a huge secret. I've been asking for casting calls to be printed since starting this column. Our editor is asking for it too, and will devote all the necessary space to it. There is much fine talent around, as witnessed on that CBC show from Windsor, Ontario. They deserve an opportunity to be auditioned too.

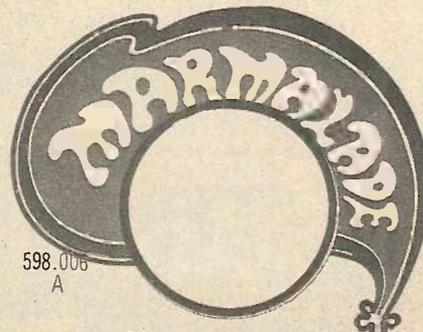
Above all, people who have worked in only amateur productions and are making their first attempt at professional TV should be treated with respect and given an equal chance. One young man was treated abominably at a recent audition at the CBC because he "had the nerve" to audition for an upcoming series without a professional background. The manner in which he was spoken to

could kill his ambition and make auditioning a worse ordeal than it already is. Even Sir Laurence Olivier started somewhere.

One part of the discussion at the DDF that I agreed with during the hour long telecast, was the necessity for workshops and discussion groups during the week's get together. Actors are always wanting to learn more about their craft and nothing could inspire future professionals more than a workshop atmosphere supervised by those who have "made it" in the theatre.

At the same time, there should be many more play-writing seminars. The need for new fresh material especially on TV is far greater than the need for actors. Couldn't the CBC do something about this sad lack of

writers? The DDF had an all-Canadian plays event for Centennial year. Could this not be carried further so that we could have great Canadian vehicles for our great Canadian actors to preform in? I know it gets rather discouraging when all the promising writers end up crossing the border. But let us not be dismayed -- I have the distinct feeling that things are looking up. And one of the reasons is that the border is starting to close up. They've had enough Canadians, thank you very much. They're taking all the good jobs away from Americans, especially in the writing and directing field. Now they'll all have to stay home and produce for Canadians. Maybe some of the Americans will come up here and work-that would be a twist.



598.006
A

THIS WHEEL'S ON FIRE 3:32
(Bob Dylan)
JULIE DRISCOLL, BRIAN AUGER
& THE TRINITY
Prod. by Giorgio Gomelsky

NEW
FROM



Compiled from
record company,
record store &
radio reports

THE RPM 100

CANADA'S ONLY OFFICIAL 100 SINGLE SURVEY

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

- 1 6 16 **MAC ARTHUR PARK**
Richard Harris-Rca-4134-N
- 2 1 11 **YUMMY YUMMY YUMMY**
Ohio Express-Buddah-38-M
- 3 3 2 **MRS. ROBINSON**
Simon & Garfunkel-Columbia-44511-H
- 4 2 1 **MASTER JACK**
Four Jacks & A Jill-Rca-9473-N
- 5 4 6 **MONY MONY**
Tommy James & The Shondells
Roulette-7008-C
- 6 9 19 **THINK**
Aretha Franklin-Atlantic-2518-M
- 7 5 8 **LIKE TO GET TO KNOW YOU**
Spanky & Our Gang-Mercury-72795-K
- 8 12 24 **A MAN WITHOUT LOVE**
Engelbert Humperdinck-Parrot-40027-K
- 9 7 3 **TIGHTEN UP**
Archie Bell-Atlantic-2478-M
- 10 11 14 **SLEEPY JOE**
Herman's Hermits-Quality-1910-M
- 11 16 29 **HOW'D WE EVER GET THIS WAY**
Andy Kim-Dot-707-M
- 12 23 39 **ANGEL OF THE MORNING**
Merrilee Rush-Bell-703-M
- 13 20 31 **THIS GUY'S IN LOVE WITH YOU**
Herb Alpert-A&M-929-M
- 14 8 7 **MY GIRL, HEY GIRL**
Bobby Vee-Liberty-56033-J
- 15 10 9 **AIN'T NOTHING LIKE
THE REAL THING**
Marvin Gaye & Tammi Terrell
Tamla-54163-L
- 16 13 4 **THE GOOD THE BAD
AND THE UGLY**
Hugo Montenegro-Rca-9423-N
- 17 29 33 **I COULD NEVER LOVE ANOTHER**
Temptations-Gordy-7072-L
- 18 19 20 **I WANNA LIVE**
Glen Campbell-Capitol-2146-F
- 19 24 34 **I LOVE YOU**
People-Capitol-2078-F
- 20 22 26 **JELLY JUNGLE**
Lemon Pipers-Buddah-41-M
- 21 27 36 **TIME FOR LIVIN'**
Association-WB/7 Arts-7195-P
- 22 32 47 **UNITED**
Peaches & Herb-Date-1603-H
- 23 35 55 **REACH OUT OF THE DARKNESS**
Friend & Lover-Verve/Forecast-
5069-G
- 24 25 21 **IF YOU DON'T WANT MY LOVE**
Robert John-Columbia-44435-H
- 25 40 61 **TIP TOE THROUGH THE TULIPS**
Tiny Tim-WB/7 Arts-0679-P
- 26 37 50 **INDIAN LAKE**
Cawsills-MGM-13944-M
- 27 38 44 **CHOO CHOO TRAIN**
Box Tops-Mala-12005-M
- 28 31 35 **LOVE IN EVERY ROOM**
Paul Mauriat-Philips-40530-K
- 29 30 40 **UNWIND**
Ray Stevens-Monument-1048-K
- 30 15 15 **SHE'S LOOKING GOOD**
Wilson Pickett-Atlantic-2405-M
- 31 36 43 **SHE'S A HEARTBREAKER**
Gene Pitney-Columbia-MU4-1306-H
- 32 14 5 **DELILAH**
Tom Jones-Parrot-40025-K
- 33 39 46 **NEVER GIVE YOU UP**
Jerry Butler-Mercury-72798-K
- 34 17 10 **A BEAUTIFUL MORNING**
The Rascals-Atlantic-2493-M
- 35 18 18 **THE HAPPY SONG**
Otis Redding-Volt-163-M
- 36 41 59 **SKY PILOT (Part 1)**
Eric Burdon & The Animals
MGM-4537-M
- 37 45 66 **THE LOOK OF LOVE**
Sergio Mendes & Brasil '66
A&M-924-M
- 38 43 65 **SAFE IN MY GARDEN**
Mamas & Papos-Rca-4125-N
- 39 47 88 **JUMPIN' JACK FLASH**
Rolling Stones-London-908-K
- 40 54 90 **STONED SOUL PICNIC**
Fifth Dimension-Soul City-766-K
- 41 34 41 **BROOKLYN ROADS**
Neil Diamond-UNI-55065-J
- 42 48 58 **I'LL NEVER DO YOU WRONG**
Joe Tex-Dial-4076-M
- 43 62 87 **LADY WILLPOWER**
Gary Puckett & The Union Gap
Columbia-44547-H
- 44 50 72 **ANYONE FOR TENNIS**
Cream-Polydor-541009-Q
- 45 56 63 **LICKIN' STICK LICKIN' STICK**
James Brown-King-6166-L
- 46 46 56 **I GOT YOU BABE**
Etta James-Cadet-5606-L
- 47 49 67 **YOU DON'T KNOW WHAT
YOU MEAN TO ME**
Sam & Dave-Atlantic-2517-M
- 48 51 77 **BRING A LITTLE LOVIN'**
Los Bravos-Parrot-3020-K
- 49 64 86 **THE HORSE**
Cliff Nobles-Columbia-C4-2812-H
- 50 55 68 **HERE I AM BABY**
Marvellettes-Tamla-54166-L
- 51 53 54 **APOLOGIZE**
Ed Ames-Rca-9517-N
- 52 59 79 **BACK IN LOVE AGAIN**
Buckinghams-Columbia-44533-H
- 53 58 71 **PICTURES OF MATCH STICK MEN**
The Status Quo-Pye-835-C
- 54 61 70 **(You Keep Me) HANGIN' ON**
Joe Simon-Sound Stage-5-2608-K
- 55 66 98 **YESTER LOVE**
Smokey Robinson & The Miracles
Tamla-54167-L
- 56 65 80 **IT SHOULD HAVE BEEN ME**
Gladys Knight & The Pips
Soul-34045-L
- 57 72 93 **MOUNTAIN OF LOVE**
Ronnie Dove-Diamond-244-J
- 58 60 62 **HARLEM LADY**
Witness Inc-Apex-77077-J
- 59 78 --- **FOLSOM PRISON BLUES**
Johnny Cash-Columbia-44513-H
- 60 76 --- **D.W. WASHBURN**
The Monkees-Rca-56-1023-N
- ★ 85 --- **SOME THINGS YOU
NEVER GET USED TO**
Diana Ross & The Supremes
Motown-1126-L
- 62 73 89 **HERE COME THE JUDGE**
The Magistrates-MGM-13946-M
- 63 70 74 **FACE IT GIRL, IT'S OVER**
Nancy Wilson-Capitol-2136-F
- 64 82 --- **GRAZING IN THE GRASS**
Hugh Masekela-UNI-55066-J
- 65 --- --- **HURDY GURDY MAN**
Danovan-Epic-10345-H
- 66 67 83 **READY WILLING AND ABLE**
American Breed-Acta-824-M
- 67 83 --- **WHISKEY ON A SUNDAY**
Irish Rovers-Decca-32333-J
- 68 69 75 **IT'S OVER**
Eddy Arnold-Rca-9525-N
- 69 74 78 **IT'S MY TIME**
Everly Brother-WB/7 Arts-7192-P
- 70 71 82 **THE DOCTOR**
Mary Wells-Jubilee-5621-L
- 71 83 91 **LOVER'S HOLIDAY**
Peggy Scott & Jo Jo Benson
Rca-9014-M
- 72 90 --- **THE STORY OF ROCK AND ROLL**
Turtles-White Whale-23253-M
- 73 --- --- **LET YOURSELF GO**
Elvis Presley-Rca-9547-N
- 74 88 --- **EYES OF A NEW YORK WOMAN**
B.J. Thomas-Scepter-12219-J
- 75 92 --- **BABY YOU COME
ROLLIN' ACROSS MY MIND**
Peppermint Trolley Co-Acta-815-M
- 76 84 95 **RANDY**
Happenings-B.T. Puppy-540-J
- 77 91 --- **COMPETITION AIN'T NOTHING**
Little Carl Carlton-Backbeat-588-K
- 78 --- --- **PEOPLE SURE ACT FUNNY**
Arthur Conley-Atco-6588-M
- 79 93 --- **DON'T TAKE IT SO HARD**
Paul Revere & The Raiders
Columbia-44553-H
- 80 81 94 **MECHANICAL WORLD**
Spirit-Columbia-C4-2810
- 81 --- --- **ELEANOR RIGBY**
Ray Charles-Spartan-1673-O
- 82 87 --- **LET ME BE LONELY**
Dianne Warwick-Scepter-12216-J
- 83 --- --- **LOVIN' SEASON**
Gene & Debbie-TRX-5010-M
- 84 --- --- **TUESDAY AFTERNOON**
The Moody Blues-Deram-85028-K
- 85 86 100 **FUNKY FEVER**
Clarence Carter-Atlantic-2508-M
- 86 96 --- **2 + 2 = ?**
Bob Seger-Capitol-2143-F
- 87 --- --- **CLASSICAL GAS**
Midnight String Quartet-Viva-628-M
- 88 --- --- **LOVE-ITIS**
Mandala-Atlantic-2512-M
- 89 --- --- **YES SIR, THAT'S MY BABY**
Baja Marimba Band-A&M-937-M
- 90 --- --- **CLAP YOUR HANDS**
Beaumonts-Quality-QGT-014-M
- 91 95 96 **BOTH SIDES NOW**
Harpers Bizarre-WB/7 Arts-7200-P
- 92 97 99 **YOU'RE GOOD TO ME**
Lou Rawls-Capitol-2172-F
- 93 --- --- **SWEET MEMORIES**
Andy Williams-Columbia-44527-H
- 94 100 --- **YOU GOT STYLE**
Jan & Robin-Abnak-130-J
- 95 98 --- **THE LIGHTS OF NIGHT**
Mitch Ryder-Dynavoice-916-M
- 96 --- --- **JUST A LITTLE BIT**
Blue Cheer-Philips-40541
- 97 99 --- **CAN'T SEE ME CRY**
New Colony Six-Mercury-72817-K
- 98 --- --- **SATURDAY'S FATHER**
4 Seasons-Philips-40542
- 99 --- --- **SPIN THE BOTTLE**
Bluesmen Revue-Columbia-4-44495-H
- 100 --- --- **BOY**
Lulu-Epic-10346

RECORDS

Charlie Camilleri of Columbia Records has had much success recently with video tapes of top recording artists and groups. These tapes are available to television stations, and can be secured by writing to Charlie Camilleri, Columbia Records, 1113 Leslie St. Don Mills, Ontario. Some of the big names on tape include Sly & The Family Stone; the Love Affair; Union Gap; Lulu and Georgie Fame. With the demand for these tapes, Charlie has found that service has been excellent from origination points, which brings the tapes into Canada at the time the group or artist is making it big on the charts. The Union Gap are getting set for another rush up the charts, this time with "Lady Willpower". Out of Florida action comes "The Horse" by Dick Nobles Inc. and it looks like it's heading for top of the chart action here in Canada. Another group getting solid Southern support is The Spirit with their "Mechanical World". This one is already riding the number one spot at CKNX in Wingham. Seems their personality Greg Stewart has a direct line to the important stateside centres. He was also first on "The Horse". A Canadian Columbia group, who cut in New York, getting solid Central Ontario action is The Bluesmen Revue, who hail from London, Ontario. Their "Spin The Bottle" has made the charts at CHLO, St. Thomas; CKKW, Kitchener; and CKNX, Wingham.

Ed Lawson, Quality Record's merchandising manager, has been having so much success with his special disc jockey discs that he's issued another. This one contains four cuts from four of the Baja Marimba Band albums. These are "Up Cherry Street"; "How Much Is That Doggy In The Window"; "Brasilia"; and "The Portuguese Washerwoman". The Beau Marks single of "Clap Your Hands" has already sold over 3000 copies in Ottawa alone. The national picture also looks good. If you saw the Mandala on Cleveland's "Up Beat" show (June 2) you'll probably agree that Roy Kenner has really come a long long way. If this is the type of show they give on their p.a.'s then they are truly one of the most professional bands in both nations. Their Atlantic single "Love-it-is" is also a big change, which could bring the group international chart action. "Blue Bonnie Blue" by Calgary's 49th Parallel is getting top action in the West which includes chart action on CKCK, Regina; CKOM, Saskatoon; CKXL, Calgary; CHED Edmonton; CHYR, Leamington; and CKPR, Port Arthur. The original Cast, another Canadian group are catching western action as well. Their Dot outing of "I Can't Make It Anymore". Here's a sleeper that just keeps chugging along and picking up chart action here and there. It's Kenny O'Dell's "Springfield Plane". Kenny's got himself listings on CKLB, Oshawa; CKYL, Peace River; CKEK, Cranbrook; CKLG, Vancouver; and CKNB, Fredericton.

Mike Reed of Warner Bros/7 Arts has received news that the Kensington Market will release on WB. A single should be ready by the latter part of

June and an album in September. Mike has had good reaction to the Association "Birthday" album. He sent the album along with a birthday card to many of Ontario's radio personalities, even if it wasn't their birthday, it did generate a lot of excitement. Don Rickles, who has just had his album release of "Hello Dummy" is currently playing the Sahara Hotel in Los Vegas. Reports have it that he has been assigned a special reporter from Playboy Magazine for an upcoming article. Singles that look good are the First Edition's release of "Charlie Fer' De Lance" (REP 0693); the Mason Williams cut of "Classical Gas" from his album (WS 1729); a new single by newly acquired artist Fats Domino and produced by Richard Perry "Haven't Papas Love Their Mamas Better" (REP 0696); a Duane Eddy offering of a melody by Mozart

adapted to pop music form by arranger Dick Glasser, "The Satin Hour" (REP 0690). This one is described as having a classical piano with a fuzztone guitar, classical brass and back beat rhythm. The Harper's Bizarre could have another large one with "Both Sides Now" (WB 7200) which was written by Joni Mitchell. The Bill Cosby contest at CKKW, Kitchener, has generated a great deal of interest for the Grant Hoffman idea from as far away as Windsor as well as several US centres. Cosby, by the way, will be appearing at the Coliseum in Vancouver on Aug. 2. The big selling single and album seller has to be Tiny Tim. His single "Tiptoe Through The Tulips" is difficult to keep in stock. His album "God Bless Tiny Tim" is also catching fire. Tiny Tim will be appearing at Edgewater Park in Detroit June 23.



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The Man From Nova Scotia/Morning Time

CAPITOL

Capitol-2136-NANCY WILSON
Face It Girl, It's Over/The End Of Our Love

Capitol-2174-THE PACK
Without A Woman/Next To Your Fire

Capitol-2178-STAINED GLASS
Lady In Lace/Soap And Turkey

Capitol-2194-QUICKSILVER MESSENGER SERVICE
Pride Of Man/Dino's Song

Capitol-2197-PATTI DREW
Workin' On A Groovy Thing/Without A Doubt

Capitol-2198-THE HUMAN BEINZ
The Face/Every Time Woman

Hot Biscuit-1456-TIMOTHY CARR
Love My Love/Gone

COLUMBIA

Columbia-4-44532-BARBARA STREISAND
The Morning After/Where Is The Wonder

Columbia-4-44533-THE BUCKINGHAMS
You Misunderstand Me/Back In Love Again

Columbia-4-44538-DEBBIE LORI KAYE
Come On Home/Help Me Love You

Columbia-C4-2812-CLIFF NOBLES & CO.
The Horse/Love Is All Right

Columbia-C4-2813-JOHN FRED
Shirley/High Heel Sneakers

Date-2-1594-VAN TREVOR
Guitar/Take Me Along With You

Date-2-1600-JOHNNY DOLLAR
Do-Die/Forever Is Over

Date-2-1603-PEACHES AND HERB
Thank You/United

Epic-5-10281-THE SWAMPSEEDS
Can I Carry Your Balloon/Coney Island Parade

COMPO

Apex-77079-WILMER AND THE DUKES
Give Me One More Chance/Get It

Decca-32333-THE IRISH ROVERS
Whiskey On A Sunday/The Orange and The Green

KAPP

Kapp-K-915-BETTY BARNES
Requiem/For A Girl Born Of The Wrong Times

Kapp-K-916-THE EIGHTH DAY
Glory/Building With A Steeple

Kapp-K-917-THE STUTZ BEARCATS
Limehouse Blues/Rollin' Home

Kapp-K-918-BOB WILLS
Across The Alley From The Alamo/I'm
Living In The Middle Of Nowhere

Kapp-K-923-SILVER APPLES
Oscillations/Whirly-Bird

LONDON

Aragon-407-SANDY MARINO and the SANDMEN
Big Country/Hopin' And A' Prayin'

Back Beat-588-LITTLE CARL CARLTON
Competition Ain't Nothin'/Three Way Love

Duke-435-BOBBY BLAND
Share Your Love With Me/Save Your Love For Me

Imperial-66283-SLIM WHITMAN
Rainbows Are Back In Style/How Could I Not Love

Imperial-66291-ROGER SOVINE
Culman, Alabam/Savannah Georgia Vagrant

Liberty-56028-JERRY WALLACE
Another Time, Another Place, Another World/
That's What Fools Are For

London-2525-CILLA BLACK
Step Inside Love/I Couldn't Take My Eyes Off You
Je t'aime.....tu m'aimes....

ALBUMS

ARC

Arc 752 THE MAJESTICS
Funky Broadway

COLUMBIA

Columbia-SIMON AND GARFUNKEL
Bookends-9529

Epic-26370-ROD MCKUEN
In Search of Eros

Columbia-323-THE GERALDO SINGERS
Sweet & Swinging hits of the 60s

CBS-20070-BOBBY SOLO
San Francisco

Epic-26368-GEORGIE FAME
The Ballad of Bonnie & Clyde

COMPO

Point P333 THE NOMADS
Hits of The Nomads

UNI 73024 FEVER TREE
Fever Tree

KAPP

Kapp KL-1561 THE HESITATIONS
Where We're At!

QUALITY

A&M-4143-TOMMY BOYCE & BOBBY HART
I Wonder What She's Doing Tonite?

Atlantic-8155-THE SWEET INSPIRATIONS
The Sweet Inspirations

Bell-6017-THE BOX TOPS
Cry Like a Baby

Buddah-5010-1910 FRUIT GUM CO.
Simon Says

MGM-4537-ERIC BURDON & THE ANIMALS
The Twain Shall Meet

Quality-1814-JIMI HENDRIX & CURTIS KNIGHT
Day Tripper

RCA VICTOR

Chart-1004-LYNN ANDERSON
Promises, Promises

Rca-3008-BOSTON POPS ARTHUR FIEDLER
The Pops Goes West

Rca-3012-WALTER TRAMPLER RONALD TURINI
Hindemith

Rca-3014-ITZHAK PERLMAN
Tchaikovsky-Boston Symphony Erich Leinsdorf.

Rca-3012-LIATIGORSKY PENNARIO
Mendelssohn R strauss

Rca-7051-SIEJI OZAWA MESSIAEN TURANGALILA
SYMPHONY TORONTO SYMPHONY-Imperial Love

Rca-1097-VARIOUS ARTISTS
Alexander Ragtime Read

Rca-1098-RAY ST.GERMAIN
Ray St.Germain

Rca-1099-LLOYD BURRY
Night Train

Rca-50032-RICHARD HARRIS
Richard Harris sings All New Jim Webb Originals

Rca-50033-BARRY MCQUIRE
The World's Lost Private Citizen

Cala-287-DOMINIQUE MICHEL
Dominique Michel

Camden-2223-JULIETTE
Juliette

Camden-2227-THE LACKAWANNA AND ERIC
EXPRESS BAND-Chatanooga Choo Choo

Camden-2229-THE ORGAN MASTERS
Carmaine and other beautiful songs

Camden-2234-LIVING STRINGS
Music from Fiddler on the Roof

Camden-2253-LIVING MARIMBAS
Love is Blue

Rca-109-THE MONKEES
The Birds The Bees and The Monkees

Rca-1170-DANIEL GUERARD
Je t'aime.....tu m'aimes....

RCA Victor CHICAGO SYMPHONY
Suites for Orchestra
LSC-3004

RCA Victor BENNETT, BAX AND
BERKELEY

Ethel Greene: Piano Concerto
LSC-3005

Rca-3906-DUKE ELLINGTON AND HIS
ORCHESTRA-"...and his mother called him Bill"

Rca-3945-GEORGE BEVERLY SHEA
Be Still My Soul

Rca-3946-HANK LOCKLIN
Country Hall of Fame

Rca-3952-CHARLIE PRIDE
Make Mine Country

Rca-3953-JORGE MOREL
The Artistry of Jorge Morel

Rca-3959-THE LOADING ZONE
The Loading Zone

Rca-3963-JOYFULL NOISE
Joyfull Noise

Rca-3960-SKEETER DAVIS
Why So Lonely?

Rca-3965-HANK SNOW
Hits Hits and more Hits

Rca-3973-HOMER & JETHRO
There's Nothing Like an Old Hippie

Rca-3974-DON GIBSON
The King of Country Soul

Rca-3976-GROUP THERAPY
People Get Ready For Group Therapy

Rca-3979-AL HIRT
Unforgettable

Rca-3982-MIRLIAM MAKEBA
The best of Mirliam Makeba

Rca-3992-JOHN GARY
John Gary Sings/John Gary Swings

Rca-3993-THE STATUS CYMBAL
In the morning the status cymbal

Rca-3994-BOBBY BARE
The best of Bobby Bare -Volume 2

Vintage-553-DUKE ELLINGTON
Pretty Woman

Vintage-554-WARING'S PENNSYLVANIANS
Waring's Pennsylvanians

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World-8703-BAVARIAN POLKA BAND
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World-8704-VARIOUS ARTISTS
Scandinavian Favourites

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World-8706-VARIOUS ARTISTS
Songs and Dances of Macedonian

World-8707-VARIOUS ARTISTS
Czechoslovakian Brass Bond Music

WB/7 ARTS

Reprise 6290 FRANCOISE HARDY
Francoise Hardy

Reprise RS6293 JONI MITCHELL
Joni Mitchell

Reprise 6296 DAVID BLUE
These 23 Days in September

WB/7 Arts 1729 MASON WILLIAMS
The Mason Williams Phonograph Record

WB/7 Arts 1733 THE ASSOCIATION
Birthday

WB/7 Arts 1738 LALO SCHIFRIN
The Fox

WB/7 Arts 1742 VARIOUS ARTISTS
Bonnie & Clyde

WB/7 Arts 1747 VINCE GUARALDI
Oh Good Grief!

WB/7 Arts 5908 REDD FOX
Foxy-A-Delic

Richard Robinson

NEW YORK CITY

The Central Park Music Festival will be held again this summer in New York City producer Ron Delsener revealed at a press conference last week. The Festival, held in Central Park and charging a low admission price of \$1.00 (concert prices usually run from \$3.50 to \$5.00 here) was faced with possible cancellation when the original sponsor defected because of a budget cut. Now Schaefer Brewing Company, a beer firm, will foot the cost of hiring top-name talent for the only real musical happening in the City.

The Festival will start on June 27th. with Count Basie and Joe Williams and run through August 24th. Among the artists already signed are: Moby Grape, Muddy Waters, Mitch Ryder, Ray Charles, Duke Ellington, The Fifth Dimension, Fats Domino, B.B. King, Buddy Guy, The Mothers of Invention, The Who, Little Richard, Country Joe And The Fish, and Traffic.

During the past two summers that the concert series has been held it has presented the widest spectrum of pop talent ever seen in New York for a price that makes it almost free.

The rise and revival of r&b acts as seen in the Festival listing (Guy, King, Little Richard, Domino, etc.) is happening all over the country. Soul and R&B sounds seemed to be taking over the top 100 pop charts this week with over one third of all singles on the charts being soul artists and soul groups. Motown and Atlantic hold down most of the top spots with such established artists as Stevie Wonder, Marvin Gaye & Tammi Terrell, Aretha Franklin, Percy Sledge, Otis Redding, Wilson Robinson, and Gladys Knight all on the charts this week.

Several soul newcomers are also hitting with singles including many who have never really had big hits before in this country outside of the southern R&B charts. Willie Mitchell, The Intruders, William Bell, Clarence Carter, and Archie Bell and The Drells (at number one) are a few of them.

To completely fill up the charts with soul sounds such as Mary Wells, The Vibrations, James & Bobby Purify and Jerry Butler, none of whom have had a hot release in sometime, have chart records this week.

Mike Nesmith of the Monkees is in Nashville, Tennessee this week working on a secret project. The project, which Mike calls a "top secret album", employs the best musicians in that music city. It is a safe bet that Mike is working on some kind of follow up to his recent big band orchestra album, "Wichita Train Whistle Sings".

The Rascals have just signed with Warner Bros. Seven Arts to star in a full length film. The picture will be shot on location all over the world as the group tours next fall. It is possible that some scenes may be shot behind the iron curtain.

The McCoy's are also working on a feature film called "Venus And Adonis". The film will have many special effects and it is reported that at least \$60,000 is being spent on one infra-red segment of the picture.

The Beatles have also been in front of the cameras recently. They have the starring role in a television

documentary about the effects of pop music on society today. The hour long film will also feature Jimi Hendrix, The Who, and The Cream.

A benefit for the late Doctor Martin Luther King Memorial Fund will be held at Madison Square Garden in New York late this month. The benefit will include appearances by Aretha Franklin, The Rascals, Sam & Dave, Joe Tex, Sonny and Cher, and King Curtis.

Arthur Conley leaves New York for Europe on June 25th. Arthur will be doing some television specials and some concert dates in Italy. While he is in Italy he hopes to record some material in Italian for immediate release there.

A new Arthur Conley, album, "Soul

Directions", was released this week. The album, which features Conley's hit "Funky Street", includes two cuts Otis Redding produced. Conley also put a tribute to Otis on the album, "Otis Sleep On".

Around New York this week: The Gary Burton Quartet at The Scene all week presenting the jazz side of things. Quartet is being followed by Mose Allison for two weeks along with The Crazy World of Arthur Brown....upcoming acts at The Scene include Steppenwolf who are turning into one of the hottest acts in recent months. The group, originally from Canada, have one album out, "Steppenwolf", and have been working on the West Coast. They have a highly original hard rock Stones type sound.

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"MULBERRY BUSH"

In keeping with our present high moral standards, "Here We Go Round The Mulberry Bush" chalks up another plus for our side, we who believe in the new morality. Even the stogey old movie critics are somewhat remiss to pan this one, even though the censors had second thoughts about it.

Barry Evans, according to the press release, has been described as "the boy every red-blooded, mature woman will want to seduce", and makes his film debut in "Bush". Evans, who is 23 years old and a graduate of London's Central School of Speech and Drama, was picked by Clive Donner, director of the film, from more than two hundred candidates for the lead role of Jamie McGregor. Although portraying a seventeen year old, which he photographed well for, Evans' emotional maturity and outstanding acting ability made him a "natural" for the rather dramatically demanding part.

Like most schoolboy stumblebums, Jamie has heard of free love (sexual) that supposedly goes on among teenagers, but he hasn't a clue as to how to get in on the action. In a time span of one year his experiences range from utter rejection from the female to almost rape, which drives him into a world of fantasy and escape. At 18 he settles down and becomes a thoughtful and self-confident young man, with all the answers. Says Evans, "Jamie finds in the end that he can have his cake and eat it, too, but has some second thoughts when he finds other fellows nibbling, too. Every fellow who's dealt with today's new 'independent females' will identify like mad".

Appearing with Evans is Judy Geeson, Angela Scoular, Sheila White, Adrienne Posta, Venessa Howard and Diane.

The Soundtrack of "Here We Go 'Round The Mulberry Bush" (United

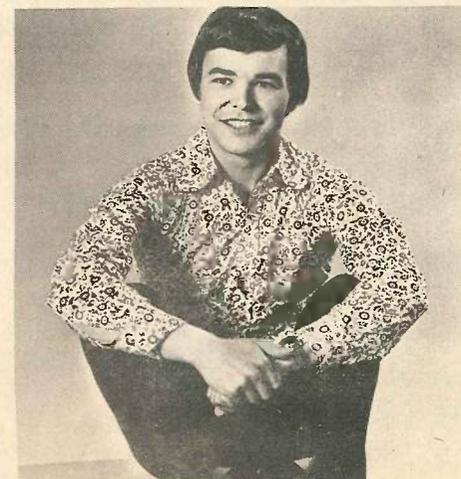
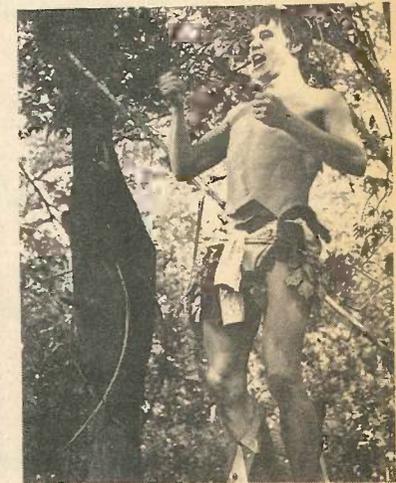
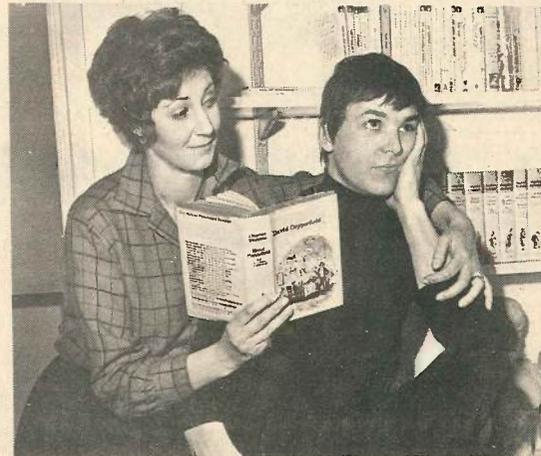
Artists 5175) features the Spencer Davis Group performing 8 songs, and Traffic, who perform the theme "Here We Go 'Round The Mulberry Bush", "Utterly Simple", and "Am I What I Was Or Was I What I Am."

Clive Donner produced and directed from Hunter Davies' novel and screenplay. Additional dialogue for the

Colour by Deluxe film is by Associate Producer Larry Kramer.

Already playing Toronto's Odeon Fairlawn, the film is scheduled for opening at:

Varscona — Edmonton — June 26
 Odeon — Calgary — June 27
 Varsity — Vancouver — Not confirmed
 Odeon — Winnipeg — Not confirmed



Scenes from "Mulberry Bush" starring Barry Evans (lower left).

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GARBER OFFICERS TO WEST COAST

Toronto: Hope Garber, president of Hope Garber & Associates, and Nathan Garber, vice president, will leave June 21 for Los Angeles and talks with record and film execs. While on the West Coast, the Garbers will negotiate music publishing affiliations and recording contracts for their hot new find Murray McLauchlan. Also on the agenda are talks with leading film producers, agents and directors regarding their newly acquired Thespians, Jess Walton and Brian Petchey.

The Garbers will also attend Capitol Records' International salesmen's convention at Century Plaza where they will have the opportunity to catch the first public appearance, for Capitol, of the Sugar Shoppe, who have just completed a recording session at Capitol's West Coast studios.

LONDON PICKS UP HOT MINNEAPOLIS MASTER

NYC: London Records national singles sales and A&R manager, Walt Maguire, revealed recently that they have just picked up a hot master from Minneapolis in its first master acquisition in several months. The master, "Twenty Years Ago (In Speedy's Kitchen)" by T.C. Atlantic was formerly out on the Candy Floss label and chalked up impressive sales in the Minneapolis-St. Paul area. The London release will be on the Parrot label.



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.

Like so many in the music industry, I read the current series of articles in RPM on Legislated Radio with great interest. As an observer of the music scene, I also notice the great change in RPM as far as the Canadian music scene is concerned, and like many others, it is sad to see the industry slipping away.

Some months ago, the RPM Canadian Hits chart was reduced from 20 to 15. Then it dropped to 10 listings. Finally it was dropped. The lack of discs and the lack of action prohibited a Canadian Hit chart of 10 listings, and a chart of 5 was considered (by the editor) an anti-climax to what was a very healthy Canadian scene a year before.

It would be fruitless to try to explain what happened and why. In one sentence, it would appear that there was no longer any reason to produce singles that were not played and consequently not selling.

Surely someone somewhere is willing to attempt again to conquer the world. Surely Canadians aren't going to give up. Surely the trickle of discs that are currently floundering in the industry isn't going to be all we can expect from this great nation. Out there within the 20 million strong there must be someone who can come up with a few thousand dollars to try again to reinstate the Canadian music industry.

I would hate to think that we are a people that will sit by idly while the world creates around us. Have the critics become so powerful that they are running the music industry? Have they announced that the game is over?

What would be in store for anyone who might decide to start again? There is really no indication that there would be any success. The first successful record making entity would be exactly that, "a first". There has been no frontrunner who has conquered the world.

There is every indication from record men that they are still rubbing the wounds as they look at their loss figures. There is very little chance that they will try again. They will do little more than put out what may come their way with very little expectation.

That is the music scene as it stands in Canada today. It is very quiet. If you don't believe me try to place a master. You will probably be told to take it to the United States because "that's where it's happening." They are right, and that is where it will continue to happen.

I'm getting to like the phrase, "The next record you hear probably WON'T be Canadian".

TWO MORE COMPO HITS HAPPENING STATESIDE

"WHISKEY ON A SUNDAY (THE PUPPET SONG)" (DECCA 32333)

The Irish Rovers follow their fantastic smash "THE UNICORN" with another giant, recorded in Toronto. It's already #89 with a bullet in Cash Box and charted at WMCA-New York and many other key U.S. stations. It's Canadian success is a forgone conclusion!

"HARLEM LADY" (APEX 77077)

This Canadian giant by Witness Inc. is happening at WOHO and WTTO in Toledo, and many northern U.S. stations have added it to their playlists. A few key Canadian stations have yet to give this a chance. Gavin picked it.....did you?

MORE GREAT PROGRAMMING.....

- | | | |
|-------------------------|--------------------------|--------------|
| "I SEE THE RAIN" | THE GREAT FLOOD | (APEX 77078) |
| "IF YOU KNEW" | THE GAINSBOROUGH GALLERY | (APEX 77081) |
| "CANDY RAINBOW" | THE LORDS OF LONDON | (APEX 77074) |
| "I BELIEVE IN YOU"/ | THE CAT | (APEX 77080) |
| "DOING THE BEST WE CAN" | | |

"2001" REVISITED

I have been a science fiction buff for more years than I always want to admit to and I can remember when there was no such thing as a "science fiction movie" - just a particular type of horror film. I have seen good science fiction movies and bad science fiction movies but none of them has ever left on me quite the impression that "2001" did. It is one of the few movies I have ever seen that could honestly be described as "Stunning" in every meaning that is carried by that word.

Stanley Kubrick, the director opens with settings as far removed from science fiction as it is possible to get - a series of landscapes completely devoid of man, machine or any kind of super-being. He dwells on immense empty landscapes and gradually introduces us to the apes who were the masters of the world in the first sequence which he calls "The Dawn Of Man".

Movie viewers will probably be arguing for years whether we were watching actors dressed in ape suits or whether Kubrick shot thousands of feet of film of ape colonies and edited and spliced them to get the effect he did.

What were those effects? They were long sequences showing that the apes lacked any form of control over themselves or their environment other than their voices, their teeth and their claws. Then the monolith appears, a thin gray slab apparently about one half foot thick and about four feet by eight feet in its other dimensions. It does nothing, but it apparently inspires one ape genius to pick up a thigh bone and turn it into a weapon. At the end of the "fight" sequence he tosses the bone, the world's first consciously used tool, up into the air where it spins around and, as it is falling, suddenly it is replaced by a space ship on its way to Space Station no. 5. In one magnificent sweep of imagination Kubrick has carried us from the simplest tool to the most complex.

This sequence, taking place on the Hilton Satellite and the Moon, and the next sequence, on board the space ship to Jupiter, are the most conventionally science-fiction. Even with these Kubrick has turned his imagination loose without in any way leaving himself open to claims of inaccuracy or impossibility. If I were to make any technical criticism at all it would be that the sequences on the moon did not appear to be shot in a gravity one sixth that of Earth but, then, how could they? Even so it is easy to imagine that the people on the Moon have learned to handle themselves under these conditions and adapt to them so that no unusual walking gait would be revealed.

Kubrick used an effect in the second sequence which I think deserves highest praise. In most science fiction movies travellers go by space ship, land on a satellite, use inter-planetary communications, etc. But this is not the way we live today and "2001" shows us passengers travelling by Pan American space ship, landing on the facilities of a Hilton Satellite and using a view phone marked with the conventional bell in a circle which means Bell Telephone of A.T. & T. to most of the

world. In this sequence there are no tense moments as the space ship lands; Kubrick would have us believe that space ships are piloted by professionals who do this sort of thing twice a week for a living and treat it just as a part of their professional duty, making no more than the conventional jokes at the stewardesses and, outside of the fact that they are obviously capable of assimilating information at a fantastic rate, are not very different from the average pilot of today (and, for that matter, have you ever seen what the pilot of a B-707 has to watch when he lands one of those big jets?)

I have been trying to give the idea that this is a movie which has gone out of its way to present the world of "2001" as a real world, not today's world with a few gadgets and half a dozen people who can be summed up either as mad scientists, boy geniuses or some fellow in love with a beautiful girl scientist or technician. The world of "2001" is a real and complete world and Kubrick has done exhaustive research into the technology that could result by then. His people are real human beings and in one of the early sequences a scientist travelling to the Moon who has stopped at Space Station no. 5 calls the Earth to wish his four year old daughter a happy birthday and the conversation is every bit as inane as such conversations really are. The detail and thought even extend to working out a practical and pretty helmet for stewardesses who have long hair and are working under free fall conditions, as well as free-fall shops (Velcro on a Velcro Floor)

In another way the movie has been tied to real life and that is by the use of the background music. As nearly as I could tell nothing was written specially for the movie; Kubrick has used for his background well known (or sometimes less well known) pieces of classical music to highlight the action. One in particular stands out - the Blue Danube is used in the sequence where the space ship approaches the space station and many of the critics have complained about the use of such a syrupy accompaniment to anything as complex and science-fictiony as this. In my opinion Kubrick has touched exactly the right note (any pun that you can take from that is intended) for two reasons. The Blue Danube is a fairly stately and graceful waltz and the Pan American Space Ship is moving, in relation to the earth and the moon, in a slow, stately and pre-eminently graceful fashion. The other reason for the use of the Blue Danube is that it is a somewhat banal piece of music. It can be considered ordinary and everyday and this is exactly the feeling that Kubrick was trying to put across that what was being done was no longer wildly exciting but was as ordinary and everyday as a flight from Montreal to Chicago.

The plot itself can be summed up in a few short sentences. The monolith which we saw in The Dawn Of Man has reappeared buried in a crater on the Moon and, when excavated, beams a broadcast in the direction of Jupiter. The Administration, unable to resist the challenge, outfits a space ship and sends it to Jupiter to discover just

by Kenneth M. Smookler.

MR. KENNETH M. SMOOKLER, TORONTO BARRISTER, IS PRESIDENT OF THE ONTARIO SCIENCE FICTION CLUB AND CO-EDITOR OF OSFIC, THE CLUB JOURNAL. ED.)

what is going on there. The flight of the space ship occupies the third sequence in the film and introduces a role which may result in the first acting Oscar being awarded to an actor who never appears on camera. This is Douglas Rain, well known to Canadians from his appearances at Stratford, who is the voice of HAL-9000, a computer who makes up one sixth of the crew of the space ship - the other five being three dormant and two waking human beings. One suspects that, if it were not for the dramatic needs of the film, the space ship could have been run entirely by HAL as he (it, she, they?) is known familiarly to the other crew members. HAL's personality builds up and comes through sharp and clear. He is a machine with a sense of pride, a very strong desire to fulfill his obligation and these factors become strong enough to override whatever inhibitions he has against killing human beings. When the two waking crew members decide to cut part of the computer out of sequence HAL decides that this would result in aborting the mission and he cuts one of the crew men out of sequence instead i.e. programmes one of the machines so that it kills the crew man while he is outside on a mission. The other crew man, Bowman - (Keir Dullea) is trapped

"2001" continued on page 12

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at 10:00 a.m.

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action
set

CBC
RADIO

"2001" REVISITED

Continued from Page 11

in a pod (a small, self-contained space ship used in moving around the large space ship and working on it) without his helmet and HAL refuses to open the space ship's doors to let him back in. This resulted in the only major technical inaccuracy I found in the whole film. Bowman gets back into the ship by opening an emergency door which is not under HAL's control, blowing the explosive bolts off his pod and letting the pressure of the air expanding from inside the pod blow him into the space ship. This is actually practical and recent tests with monkeys in vacuum show that a short exposure to vacuum is not necessarily fatal, unless it is done the way it is shown in the movie. Bowman held his breath during the period when he was in transit from the pod to the space ship and I am afraid that the result would be that the air which he is trying to trap in his body would simply expand and probably rupture his lungs. My guess is that he would have been far better off to empty his lungs as completely as possible to reduce the amount of gas trapped in his body which would expand when exposed to vacuum.

This is included just to show that I was really watching the whole film even the fine details. Immediately after this "bail-out" (bail-in?) scene Bowman goes to work on the computer to remove those sections which he considers as contributing to the malfunction which has killed not only his waking partner but has reduced the temperature in the three hibernating chambers and frozen the dormant scientists. As Bowman is pulling from the computer one memory or logic bank after the other HAL, in the same interested but somewhat dispassionate voice that he has used throughout tries to talk Bowman out of this action, admitting that he may have made a small mistake, i.e. killing five human beings, but, insisting that any existing malfunction is cleared up. Bowman persists and HAL tells him in the same tone of voice "I am afraid, I am afraid, I am afraid".

Almost immediately thereafter Bowman reaches Jupiter and we come into the last sequence which is the one that movie fans, science fans, Kubrick fans and critics of all types will be arguing over for years. I admit freely that I am not sure what it means and that, nevertheless, I found it a fascinating and exciting sequence. It starts with flashes of colour and shape reminiscent of the Bach Toccata and Faque in Disney's Fantasia but infinitely more sophisticated. Colour reversal and altering techniques have been used on ordinary landscapes and the result is both human and eerie. Sight and hearing are both assaulted and caressed and, just as the sequences is at its most mystifying and arousing we suddenly find ourselves in an expensive yet maddeningly ordinary French Provincial room in which Bowman simultaneously and consecutively ages, eats, dies and is reborn while the monolith suddenly appears and "watches" (or does whatever monoliths do).

The meaning of the monolith in the last sequence will be different for everyone who sees it, but as nearly as I can extract any meaning from it at all, the monolith represents some power higher than Man but deeply concerned with him, observing him and guiding as far as is practical without

any more interference than is essential to whatever purpose it has. The last sequence may very well represent the monolith's ability to remove any human being from the ordinary restrictions of space and time and is shown to us as the closest that Kubrick can approach to a dimensionless existence.

I see that I have given no credit at all to Kubrick's co-worker Arthur C. Clarke who, with Stanley Kubrick, wrote the screen play and is probably responsible for much of the technical accuracy of the film. Clarke has long been one of the great science fiction writers, is a founder and past president of the British Inter-Planetary Society (an organization dedicated to the

advancement of rocketry in the days when no one else believed that rockets would ever be possible) and is well known as an author whose books are technically impeccable. How two personalities as strong as Clarke's and Kubrick's could work together as long as these two have I don't know but they did and this landmark film is the result.

Did I like it? Yes - I think I did. Was it a good science fiction movie? A good science fiction movie is only a good movie with a strong element of science built in or which is laid in the future or some alternate way of life. This was more than a good movie by my standards and can only be called a great science fiction movie.

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CJOC SPOTLIGHTS FOREIGN AND DOMESTIC TALENT

Lethbridge, Alta: Wayne Barry, promotion director for CJOC has found solid acceptance among CJOC listeners for both foreign and domestic talent. With their on-air personalities hosting, travelling shows drew capacity audiences. Examples of this was the



CJOC personalities Mike Cleaver and Jim Jackson (back row l to r) with The Troggs.

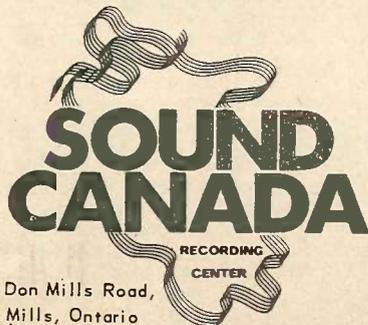
Harper's Bizarre recent showing at the Exhibition Pavilion. This was their only Canadian stop and the crowd topped the 2700 mark. The latter part of April, The Troggs, the first major British group to play Lethbridge drew a capacity crowd of 3800 which is reported to have topped their appearances at other major entertainment centres in Canada.

CJOC also maintains shows that spotlight Canadian talent in front of live audiences. This is their second year of "Talent Cavalcades", and the three shows so far for 1968 crammed in SRO crowds. These shows are broadcast live with CJOC personalities acting as hosts.

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Should he? Can we blame him for giving in easily and making that trip to assured fame and fortune? For this personal manager it could mean various feature stories in national publications, possibly even a national TV special about the great Canadian success who took his act to New York where they were greeted with open arms as the great and wonderful undiscovered talent of the century (and from Canada!!!)

Two weeks later a heroes welcome back in Canada. Ticker tape, press and radio interviews. The collection agencies rub their hands eagerly in anticipation. The group hasn't made one saleable sound, but the personal manager is a star. (Possibly he should be making the record).

Two weeks later the group **BREAKS UP**. The personal manager in the meantime has signed eight other groups that will get the same treatment. The collection agencies are beside themselves.

Strange as it may seem, this personal manager can do this over and over and over. His welcome never wears out. He is greeted warmly by the local radio station. They buy HIM drinks.

So important is this PM, that he doesn't sign any cheques. His assets are all conveniently stashed away in someone else's name. He doesn't have a telephone because he "can't be bothered with phone calls!"

Stardom is wonderful. It is especially wonderful for personal managers who don't have to perform in public. Their private performances of manipulation of human beings are a wonder to behold.

Word from the United States is "pick up ANY GROUP that is good. Tie them up."

From that great barrel of tied up groups will come one or two money making stars, but the real star is the personal manager. While the group dresses conservatively, he usually will have more flare, more theatrics than any four performers. He will use every device in the books to bring attention to himself. His appearance would put any vaudevillian to shame, and the press will eat it up. A picture of "King Tut must appear with every story with one arm visible and the other around back of "his group".

Among his many abilities is the one that the collection agency dreads most. It's called "his disappearing act".

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RCA VICTOR LEAD WAY IN PROMOTING SOUNDTRACK ALBUMS

Montreal: Perhaps one of the most aggressive of record companies in promoting Soundtrack albums is RCA Victor. The sales success of their "Half A Sixpence" Soundtrack album is a typical example. The Calgary and Edmonton promotions were exceptionally well organized. In Calgary, the promotion was set up in conjunction with Reg Dutton of the Chinook Theatre and John Newberry of the local radio station CFAC. The promotion consisted of the theatre putting up record displays in and on their refreshment bar and also a large floor display containing a Soundtrack album in the lobby, explaining an album giveaway on radio station CFAC. Local RCA Victor promoters gave the radio station eighteen albums of "Half A Sixpence"

to be given away on the radio each day to the holder of a ticket stub from the night before's performance. The radio station ran this promotion four times a day or until the album recipient phoned in confirming the ticket number. The promo, mentioned the Soundtrack album of "Half A Sixpence" on RCA Victor. RCA Victor also added albums to the theatre's budget so they could increase the number of spots advertising the movie. For this they received a tag on the end of each of the spots run mentioning that the Soundtrack album from the show was available on RCA Victor from their favourite record dealer. Woodwards, Glens, Hallings, Fishers, and The Bay had instore and window displays on the Soundtrack. This was the successful promotion of Ken Clark.

Up in Edmonton, Barry Haugen also

had a good promotion going for RCA Victor. He set up radio and theatre record giveaways where listeners phoned in regarding the show. Instore and window displays and album covers and posters as well as stills from the film were displayed prominently in most of the Edmonton retail outlets. All radio, television stations and newspapers were made aware of the film and the album. Haugen delivered promotional stories on the show to dealer and ran a contest for dealers so they could receive complimentary tickets for the show. He also arranged with local restaurants to use a mailer on the show for place-mats during the noon lunch breaks. There was also an attractive lobby display in the theatre as well as in their display windows. Haugen even arranged to have the Soundtrack played during intermission.

JOHN DAVIDSON TO HOST OPENER OF MUSIC HALL SERIES

Toronto: Columbia recording artist, and one of the most popular hosts of the Kraft Music Hall series, John Davidson will host the opening show of the Music Hall summer variety series, to be pre-released, in Canada, on the CBC-TV network Tuesday, June 18 at 9 PM EDT. The one hour series is in colour.

Davidson will host three of the Music Hall programs with Ed McMahon taking the reins for the remainder of the series.

The June 18 show will guest Barbara Feldon ("Get Smart" series), and The Doodletown Pipers.

The other Davidson programs are scheduled for July 23 and August 6, when he will welcome special guests Kay Ballard and the Oscar-winning actress Estelle Parsons of Bonnie and Clyde fame.

Members of the studio audience will be involved on the three Davidson shows, by way of a "push-button" feature. By pushing buttons they will indicate their choice of song requests and register their opinions of matters discussed in a filmed interview which Davidson conducts on college campuses. Subjects discussed will range from world politics to free love and the legalization of marijuana.

Music Hall is an NBC origination, and most programs will be seen on CBC-TV on pre-release.

CKDM'S '68 AMATEUR TALENT RAISES OVER \$10,000.00

Dauphin, Manitoba: From March 8th to May 15th., CKDM broadcast six "Amateur Talent Nights" that raised over \$10,000.00 for community organizations in six Manitoba towns. There were over 130 acts participating, approximately 200 people, from many centres in Manitoba and Saskatchewan. There were five regional shows which were held in Grandview, Roblin, Pine River, Winnipegosis, and Ste. Rose, Manitoba with a total of 34 finalists

competing in the grand championship show held in Dauphin. The final show was for five trophies and \$250.00 in cash awards. Grand champion winner was six year old Eleanor Namaka from Winnipegosis, who sang to guitar accompaniment by her father. All six shows were broadcast live in their entirety over CKDM, each show running from 8 PM to midnight. All six shows were hosted by CKDM's "Open Line" moderator Jack Henderson, who was assisted by Bill Flamond and Doug Simmons and Ron Waddell. The CKDM Gals were also in attendance.

TREMELOES SIGN WITH ASHLEY-FAMOUS

NYC: Epic's hot British group, the Tremeloes, who have had five straight Canadian and U.S. hits, have been signed by the Ashley-Famous Agency, according to Peter Walsh, manager of the group.

The group, currently climbing the charts with "Helule, Helule" (Epic 10328), a somewhat change of pace for the group incorporating rock and calypso rhythms, will be returning to this side of the pond on September 28

for a national tour.

Beyond touring the U.S. and Canada the group will fly direct to Latin America for their second visit in less than a year. Their first trip was a box office triumph for Argentina and Uruguay. The Second visit will take them to Brazil, Chile, Colombia and Venezuela. They may also return to Argentina next February prior to a tour already blocked out for the U.S. in March of 1969.

The Tremeloes will be appearing at the Milan Festival June 25 and the Majorca Pop Festival July 27th.

CANADIAN PACIFIC TO SPONSOR CFL FOOTBALL

Toronto: The Canadian Pacific and the CTV Television Network have announced that half of all televised games in the Canadian Football League's schedule will be sponsored by Canadian Pacific.

This will be the second year for Canadian Pacific's presentation of CFL Football and will include 39 Western Conference games (28 on CTV and 11 on CBC); 34 Eastern Conference games (23 on CTV and 11 on both CBC English and French Networks); all the Play-off games and the Grey Cup game on CTV and the CBC English and French Networks.

Johnny Esaw, CTV's Sports Director, is in charge of the production and direction of CTV's football telecasts.

Agency for Canadian Pacific is McKim, Benton & Bowles.

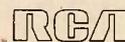


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DEL REEVES PLAYS IT STRAIGHT IN NEW FLICK

NYC: Del Reeves, one of the top country artists on the United Artists label, has been signed to appear in his first major film. He will be a featured player in the Levy-Gardner-Laven production of "Whiskey's Renegade" directed by Arnold Laven released through United Artists. The movie will star Angie Dickinson, Clint Walker, Ossie Davis, and Burt Reynolds.

It's been reported that because of a highly favourable reaction from producers and studio execs who previewed Reeves' performance he has already been signed for two more films, to be produced by Aubrey Schenck for distribution by UA.

Reeves has made film appearances before in "Second Fiddle to a Steel Guitar", "40 Acre Feud", "Gold Guitar", and "Cotton Pickin' Chicken Pickers", where the only talent required was his singing, which has almost continually, over the past few years, garnered him a spot on the country charts. His latest being "Wild Blood" (UA50270).

Reeves was recommended for the "Whiskey" part by Michael Stewart, president of United Artists Records. Details were finalized with studio officials by Norman Weiser, UA Records Vice President of West Coast operations, who is also in charge of studio liaison.

BEGGS MOVES TO CKDR

Dryden, Ont: Bob Beggs, a former member of the Winnipeg group, The Upshots and lately of CHTM, Thompson, Manitoba, has taken over the 1 to 7 PM time slot at CKDR. Also included in the CKDR lineup are Gary Gardener and Doug Harrison.

Manager Peter L. Harding reports a highly successful 18 hour Kinsmen on-air promotion. All on-air duties other than news was taken on by the local Kinsmen and so successful was the promotion that it has been set aside as an annual affair. Highlight of the day, for the young set, was the Boss 20 Countdown, which was done by the local high school teachers.

WORTH & WADDELL PEN DAUPHIN TEEN NEWS

Dauphin, Man: Ron Waddell (The Ugly One) and "Fat Daddy" Carl Worth combined their writing talents last year to produce material for high school papers and titled their column "Wax Watching With Waddell and Worth". The newsy column caught on among many of Northern Manitoba's high schools and it became somewhat of a task keeping the schools supplied. The Daily Bulletin came to the rescue and now print a weekly teen page with all the copy supplied by the CKDM Good Guys. The Teen page consists of a portion of the Super 73 Survey, the CKDM Canadian Talent Top Ten, the CKDM Canadian Pick Hit, the DM Gotta Go Goodie, Ugly's Pick To Click and an ad-lib column about what's happening with new records and groups. Also included is a feature story on a group or artist. Any groups wishing to take advantage of this exposure should direct all bios, and photos to Ron Waddell, Radio Station CKDM, Dauphin, Manitoba.

RPM COUNTRY CHART

- | | | | | | | | |
|----|-----|-------------------------------|---|----|-----|---|--|
| 1 | 1 | I WANNA LIVE | Glen Campbell-Capitol-2057-F | 20 | 26 | SOMETHING PRETTY | Wynn Stewart-Capitol-2137-F |
| 2 | --- | D-I-V-O-R-C-E | Tammy Wynette-Epic-5-10315-H | 21 | 28 | NO ANOTHER TIME | Lynn Anderson-Chart-1026-N |
| 3 | 3 | I GOT YOU | Waylon Jennings & Anita Carter-Rca-9450-N | 22 | 36 | LOVE IS IN THE AIR | Marty Robbins-Columbia-44509-H |
| 4 | 2 | HONEY | Bobby Goldsboro-United Artists-50283-J | 23 | 31 | HOLDING ON TO NOTHING | Porter Wagoner & Dolly Parton-Rca-9490-N |
| 5 | 6 | WILD BLOOD | Del Reeves-United Artists-50270-J | 24 | 24 | DO DIE | Johnny Dollar-Date-1600-H |
| 6 | 8 | RAINBOW'S ARE BACK IN STYLE | Slim Whitman-Imperial-66283-K | 25 | 25 | SUCH A LOVELY DAY | Jeannie Ward-Melbourne-3284-K |
| 7 | 9 | THE IMAGE OF ME | Conway Twitty-Decca-32272-J | 26 | 34 | REMEMBERING | Jerry Reed-Rca-9493-N |
| 8 | 10 | COUNTRY GIRL | Dottie West-Rca-9497-N | 27 | 16 | CHASER FOR THE BLUES | Bernie Early-Columbia-C4-2786-H |
| 9 | 4 | WILD WEEKEND | Bill Anderson-Decca-32276-J | 28 | 38 | I PROMISE YOU MY WORLD | Ferlin Husky-Capitol-2154-F |
| 10 | 5 | FIND OUT WHAT'S HAPPENING | Bobby Bare-Rca-9450-N | 29 | 30 | IT'S OVER | Eddy Arnold-Rca-9525-N |
| 11 | 12 | TAKE ME ALONG WITH YOU | Van Trevor-Date-1594-H | 30 | --- | CALGARY | Buck Gary-Capitol-72539-F |
| 12 | 16 | THE EASY PART'S OVER | Charlie Pride-Rca-8514-N | 31 | 40 | RUN AWAY LITTLE TEARS | Connie Smith-Rca-9513-N |
| 13 | 13 | SWEET ROSIE JONES | Buck Owens-Capitol-2142-F | 32 | --- | NIGHT LIFE | Claude Gray-Decca-32132-J |
| 14 | 17 | THE CANADIAN RAILROAD TRILOGY | George Hamilton IV-Rca-47-9519-N | 33 | --- | SUGAR FROM MY CANDY | Ray Griff-Dot-17082-M |
| 15 | 29 | ROW ROW ROW | Henson Cargill-Monument-1065-K | 34 | --- | BORN A FOOL | Freddie Hart-Kapp-910-L |
| 16 | 23 | AIN'T GOT TIME TO BE UNHAPPY | Bob Luman-Epic-10312-H | 35 | --- | THE ENEMY | Jim Ed Brown-Rca-9518-N |
| 17 | 20 | CHANGING OF THE SEASONS | Myrna Lorrie-Columbia-MU4-1293-H | 36 | --- | COME ON HOME | Debbie Lari Kaye-Columbia-4-44538-H |
| 18 | 22 | I'M GONNA MOVE ON | Walter Mack-Decca-32308-J | 37 | --- | SHUT THE DOOR | Donn Reynolds-Arc-1208-D |
| 19 | 33 | FOLSOM PRISON BLUES | Johnny Cash-Columbia-44513-H | 38 | 39 | GOOD TIMES | Bob King-Melbourne-3291-K |
| | | | | 39 | --- | WHAT MADE MILWAUKEE FAMOUS (Made A Loser Out Of Me) | Jerry Lee Lewis-Smash-2164-K |
| | | | | 40 | --- | BIG COUNTRY | Sandy Marino & The Sandmen-Aragon-407-K |

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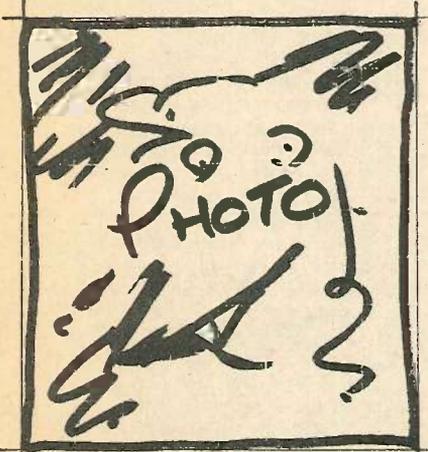
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