

RPM

Music Weekly

10 CENTS

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Week Ending September 23rd, 1967

Brian Epstein

The Promoter

Stan Obodiac is perhaps Toronto's best known sports and showbiz press liason figures. Being up-front in the publicity and press department of Canada's greatest show emporiums, Toronto's Maple Leaf Gardens, has brought him in close contact with many of the world's greatest impresarios and the stars they were responsible for. Stan Obodiac knew Brian Epstein as a promoter but he also viewed this great young impresario as a man with perhaps a few problems as he relates here. - Editor

There now have been many assessments of Brian Epstein, the frustrated actor who was a commercial success, the lover of Bach and Sibelius but who worked on the Liverpool Sound, a dropout at school and a discharge from the army but whose inferiority, as he claims, "evaporated with the Beatles".

Epstein brought the Beatles to Canada three times, in 1964, 65 and 66. During the last two tours they omitted Vancouver and Montreal and came only to Toronto. We saw Epstein only in 1965 and 1966. In 1964 he stopped at New York and went on to Florida but when Toronto had the biggest one day crowd (36,500) of the entire North American tour he decided the Ontario capital needed looking into in 1965 and 1966.

He was also a little annoyed with the way Derek Taylor conducted things in North America, although I found Taylor first class, so he decided with the help of new man Tony Barrow to do more personal direction of Beatle touring. It was Derek Taylor who wrote Epstein's autobiography, "A Cellar Full Of Noise".

Taylor now lives in California and he too has taken a look at Epstein in print after the impresario's death. However, his critical analysis has been denigrating. As an example, he said that it was not Brian Epstein who discovered the Beatles but rather the Beatles who discovered Brian Epstein. Taylor claims that Epstein gained fame disproportionate to his role of manager.

I found Epstein an extremely shy man. "Look at the way he blushes", I once remarked. But his assistants told me that he was only wary and difficult to befriend.

He was one of the most fabulously



successful people I have seen come into Maple Leaf Gardens. As manager of the Beatles, no one has eclipsed his record in the 36-year history of the Gardens. In three successive one-day yearly visits to the Gardens, around 100,000 people saw the Beatles. The box office take for the three days was almost half a million dollars.

He was a legend of show business. Contrary to published reports that he had no contract with the Beatles, he certainly did. Each Beatle signed an Epstein-Beatles' agreement in the presence of Alastair Taylor, a

Nems' general manager. Through it Epstein became rich because he was sliced 25% of what the Beatles made. Time magazine said Epstein made \$14 million in five years.

What I liked about him was that he worked hard with all the artists in his stable even though the Beatles overshadowed all other performers. Gerry and the Pacemakers and Billy J. Kramer both played the Gardens and Epstein's promotion of them was worthy. In fact he was very fond of Kramer as his first big artist who helped pave the way for him to sign the Beatles.

BY STAN OBODIAC

In the early days he also had Cilla Black and thought she would be a super star but now you don't hear of her so much.

During the tour in 1965 he asked me to show him the best backstage spot at Maple Leaf Gardens to listen to Sounds Incorporated, another one of his groups whom he considered would be big but never were. He took notes on them, standing backstage the entire time they were on. He had his ear to the backstage curtain and several times I warned him that he would dust his suit, as he was a most immaculate dresser, but he carried right on. Epstein was working to improve their act as he had a self-devouring passion for Quality.

"Not bad", I said of the Sounds.

"They'll be great", he claimed.

He had a business principle which was most unusual. "I believe that a buyer must be convinced that what he wants will not be good for him and what he does not want will be. This is how you become a salesman".

Whereas North American businessmen try to give the public what they want.

At the Gardens in 1965 and 1966 Epstein was mostly concerned about the protection of the Beatles. During the press conference in the Hot Stove Club he never let anyone outside of himself sit with the Beatles at the microphones. Gardens' people like myself could not introduce the Beatles and had to stand outside of Epstein and Barrow. He was always worried that his supreme product, the Beatles, would somehow be unduly exploited.

All our efforts at the Gardens would be concentrated on getting the Beatles on stage. Once on, everyone relaxed. Even Epstein, who would take a chauffeured Cadillac back to the King Edward to rest alone in his suite. In this way he was lonely but he inflicted it on himself.

Somehow he was aloof. Very few people at the Gardens met him and even the Columbia Artists people in New York who sponsored the entire North American tours never did seem to get close to him. He desired to be tremendously successful with graceful cars, elegant homes filled with art and period furniture, but he seemed scandalized to touch the working things which gave him these better things of life. He was never pompous to me but I did think at times that he was assuming a Victorian or Edward VII kingly role.

I really think he was important sociologically for Britain. He surged forward with the wave of iconoclasm and energy which captivated the young in Britain in the 1960s. It was more than just a theatrical upheaval amongst the angry young men of the John Osborne ilk. Aristocratic Britain and empire were doomed. Position no longer commanded wealth. Even the royal family saw this and Epstein had the satisfaction of seeing his products, the Beatles, get O.B.E.s from a grateful government.

Although there has been tremendous success, there is also the drama of tragedy. Investigations continue into the death of Epstein because of the dangerous mixture of barbiturates and alcohol, in some quarters regarded as a suicide. Then there are the fights over the giant estate.

Perhaps I would have known more about Epstein in turmoil if I had accepted the invitation of Tony Barrow last summer while I was in Britain to lunch with them and the boys, discovered more about the man who thought of suicide, took LSD, lived like an aloof-seeming aesthete, was interested in eschatological things and transcendental meditation.

Now he is dead - but
THE BEATLES REMAIN.

Lucille Starr Packs Horseshoe

Toronto: The Canadian Sweethearts, Lucille Starr and Bob Regan have played to sell out crowds just about every night last week at the Horseshoe Tavern.

Lucille and Bob appeared on stage to cheering fans in matching green costumes, all sequined and spangly. Their first number completely captivated their audience.

They sang several duets from their new Epic LP "Side By Side", "Heartaches By The Number" and "Looking Back To See". They sang exceptionally well and have a tremendous blend of voices and personalities that project to everyone in the audience.

When Lucille sang her solo number "The French Song", which she wrote, the room silenced completely. In this song you can detect her classical vocal training. "The French Song" won for Lucille, gold records in Canada and Holland.

The Canadian Sweethearts have a tremendous following, not only in the country field, but in the French Canadian market as well.

I have always compared Lucille Starr to the late Edith Piaf. Lucille, like Edith, has that sadness in her voice. I wonder if Lucille will cut an LP of Edith Piaf songs? Remember, she has had classical voice training.

LORI BRUNER



Well, like Miss Lori says, there are groups and groups and more groups, and even some groups that aren't. That Sunday TVer, "W5" is apparently doing a bit on a group called The New Breed. This must be their exclusive scoop. Can't seem to find out anything about this "dynamic, hot new collection of talent". Somebody else said it, not me.

But here's a group that's real live and soon to be active in the recording end of the



business. They're called The News. They've just finished cutting a couple of sides at Sound Canada. "Tell Me About It" and "Going Down" were produced by Canada's newest and most successful producer, Greg Hambleton.

That Damned group is in the news again. They've been gigging around the Toronto area and they must be moving up on the popularity poll. I get telephone calls asking where they're playing. The group is made up of Rich Estey, who plays rhythm; Ron Bisset, on bass; Ken White is the lead



and Gordon Jones is on drums. Klass Cratts is their new lead singer. He's from Western Canada and just looking for a place to hang up his school cap. Seems he's about to register at one of the local Universities.

Watch out for Winnipeg to be making a lot of noise on the pop scene. You already know about the success of the fantastic Guess Who and their Quality single of "This Time Long Ago", and the Gettysburg Address are happening on a national scale with their Franklin outing of "My Girl". The Mongrels are just about ready to sign to a major American label, and the newest of 'Peg groups is The Jamieson Roberts Device, and just keep



WITNESS INC.

your eyes peeled for news about this group. By the way, The Guess Who and Gettysburg Address are taping a bit for the CBC-TV the latter part of September.

Witness Inc. are in Toronto town and are opening at The Penny Farthing on Sept. 14. This Western Canadian group (Saskatoon) have just released their second disc for Apex. It's called "Jezebelle".

Remember The Charmaines? They're playing the Towne Tavern in downtown Toronto and apparently doing very well thanks to the backing given them by Jim Snowden's group, the Five Reasons.



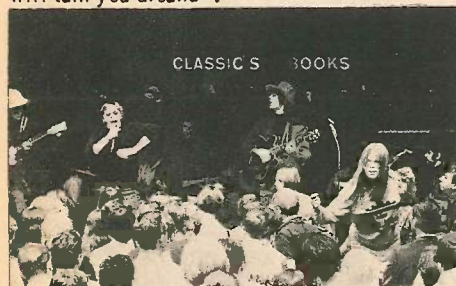
THE VILLAGE STOP

The G.R. Bureau of Stoney Creek, Ont. has a bundle of talent to represent with their folk rock group known as The Village Stop. They've been busy all summer and it looks like a frantic Fall coming up.

Hang on till next week, and remember EAT, SLEEP AND THINK CANADIAN.....and be the LONELIEST kid on the block.

LIVINGSTON'S JOURNEY GETS BOOT

Toronto: Livingston's Journey, Toronto's Jazz and R&B oriented rock group caused considerable controversy in Toronto's downtown business section recently. Booked to entertain the noon town crowds at the Esplanade, a downtown skyscraper with a plaza as its base. The group attracted enormous crowds, but the cacophonous of sound reverberating from the concrete walls appeared to drive the noon business-like less hip tenants of the buildings to call the local constabulary. Toronto Police were somewhat stymied by the fact that there appeared to be no by-law prevailing. By Thursday, building owner Rottenberg and Public Relations firm's Mr. Yanoff, had to decide between the huge happy crowds attracted by Jim Livingston, the group singer, who resembles an errant windmill, aided by his fellows, Stan, Dennis, Bob and the indignity of some tenants, one who went as far as sending his staff home for the day and then proceeded to bill the landlord for the day's wages. They then decided to discontinue the show but not before Livingston's Journey and Company managed to cop considerable coverage in Toronto's dailies, TV and radio stations. The group also managed to distribute some 2000 coloured pin-wheels, bearing the slogan "Livingston's Journey will turn you around".



Livingston's Journey have just returned from Ottawa where they created a monster gathering in Ottawa's famous Mall as well as on Parliament Hill where they received extensive TV, press and radio coverage.

THE DIRECTORY IS

YOUNG RASCALS TO TOUR UK

NYC: The Young Rascals, who are currently enjoying the top side of many charts across the nation with their Atlantic single of "Girl Like You", are getting set for a tour of the United Kingdom. The tour, which will run from Oct. 4 through the 17th., will also allow the gang to do a series of TV performances.

After a successful appearance at The Fillmore, the Rascals went on a tour of the Hawaiian Islands, where they grossed over \$103,000, out-grossing the Rolling Stones at the Honolulu International Centre.

In February, the Rascals are off on a World-Wide Peace Tour. By this time they'll have their new album out and moving as well as a feature length movie, produced by Sid Bernstein, their manager, who became famous as the man who brought The Beatles to North America.

MANDALA INK FILM PACT

Toronto: Rafael Markowitz announces that The Mandala, one of Canada's best known rock and soul groups, have been signed to a motion picture contract with Universal Pictures in Hollywood. The deal is also reported to include appearances on the new NBC series "Ironside", starring Raymond Burr. The signing followed on the heels of the pacting two weeks ago of the Mandala and Decca Records. Leader Don Troiano will produce the group and other Canadian acts for Decca.

Film testing of the Mandala's new members Roy Kenner and Henry Babraj was completed last week and apparently Universal officials were particularly pleased with the photogenic and acting qualities displayed by Kenner.

Properties will be selected when the group plays Hollywood's famous Cheetah in November as a part of their fourth U.S. tour which commenced in New York Sept. 18.

LOU DENNIS MOVES TO WARNER BROS/REPRISE

Burbank: Lou Dennis, former disc jockey and program director, and lately, Product and Sales Manager of Smash and Fontana Records, has been appointed East Coast Field Sales Manager of Warner Bros and Reprise Records.

NOMAD '5' PRESENTS POWER PACKAGE

Scarborough, Ont: The Nomad "5" are fast becoming the top group of their class in the Scarborough area. Their manager George Rivers has been grooming this young group for several months and when they presented their electrifying new show at the Tam Teen Club in Agincourt, they literally brought the house down.

Sammy Romanoff, of the Top Ten Agency caught the Nomad "5" in action at

the Scarborough Sound Show and was impressed with what he saw.

Their manager is confident that his group will make it because of their attitude. They listen to advice given them and have a sincere approach to the business. Another major factor is the interest the parents are taking in the success of the group.

The Nomad "5" have just completed a round of engagements at the Chez Monique in Toronto's Village. The Danforth Gardens in Scarborough, Agincourt's Tam Teen Club



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Don't rush to your nearest record company, because there are no such people, but just in case there are, there is probably a record company that would be happy to pay you the above salary for your services.

How often you will hear someone say they knew a record would be a hit, the first time they heard it on the radio. The truth of the matter is that it was a hit because you heard it on the radio. Few radio stations will play a record that has no potential. Airplay builds potential so unless you can hear and judge the OTHER 99 records that were released that week against the one you heard, you are taking a privileged stand by judging only what you hear on the radio. Finally this becomes the job that the music directors of radio stations are hired and paid to do. Someone has to do it so why not a music director. He sits down each week and listens to every record that comes into the station and without being influenced by the U.S. trade papers or reports or the reputation of the group, he judges fairly each record and according to

the potential of the sound, decides whether it will be played or often if it will go on the chart of his radio station immediately (before it is played on the air).

This is NOT the case. This is the last thing that will happen. He will definitely be influenced by past history of the act in question. He will automatically list a record on his chart before it is played on the air and without auditioning it. Why? Because most records are established as hits elsewhere long before the radio station receives them.

We are led to believe that there are 14 "hitmaking centres" in the USA. If one of these cities starts playing a record, it could spread to a national hit. Can you name a "hitmaking centre" in Canada? Can you name a disc jockey or music director who by getting on a new record can take it to the top of the (even) Canadian charts? Can you?

Your next comment should be "the U.S. is where the action is, and that's where our group should go". Strangely enough the same is said by many people about Toronto, that this is where all the good jobs are and and that's where everybody heads, but a truly qualified person can head away from Toronto where the competition isn't so great and take

over a smaller area. Is it that the grass always looks greener on the other side of the border?

Often I have asked this question of groups who are anxious to move on to the "big time" in the U.S. "Did the Beatles leave England?" There is no reason for a group to leave Canada to make it. A master of your tape can be sent to every country in the world that sells records at a very small cost. Your record can be released in each of these countries and you can be world famous, as big as the Beatles without setting one foot out of Canada IF YOU HAVE A HIT! Then you can tour all over the world to let the world see the group that had the hit and I repeat you don't have to leave Canada.

Too often a bad group with a bad sound and no real talent wants to escape to "better things". The "big time" is where you make it. Right now Canada is the place to be. There has never been such an interest in Canada and like a stick of dynamite, Canada could explode any minute recognized by the starmakers of the world.

Maybe the Beatles wouldn't have meant so much if they had headed for the States before they were big in their own country.

NEXT WEEK: The Animated Jukeboxes

Well the Fall season is really getting underway with top name talent.

The Royal York's Imperial Room started off the season with the versatile Earl Grant, who plays piano and organ as well as the song and dance bit. He's still a great entertainer, and loaded with talent which must account for his packed houses each evening. Moxie Whitney is there between sets and his orchestra is "hip" with the sounds of today, which even brought out the dancing best of of the convention weary Tory visitors. It was a great evening on the town.

The Hagwood Hardy Trio are appearing nightly in the Stop 33 lounge on the top floor of the brand new (and place to be seen) Sutton Place. Most relaxing after a hard day's work.

"Wait A Minim" currently playing the Royal Alexander is a revue on folk songs and comedy from South Africa. It is very cleverly done. Don't miss it.

The Gailenpart II, a singing trio with Paul Neary on drums, Art Snider, organ and Gail Dillon are the reason for the increase in patrons at Doc's Place in the Town and Country.

Actor Noel Harrison will host the Jefferson Airplane "Special" which was taped last week. Mr. Harrison is taking the place of the late Brian Epstein, who was to have appeared on the show. Viewers will be able to see it all October 16 at 8 PM EST on the CBC-TV network.

The Platters opened at the Palm Grove Lounge of the Club Embassy Sept. 10th for a two week engagement.

Canada's Sweethearts Lucille Starr and Bob Regan are playing the country show-place, The Horseshoe till Sept. 23rd. Lucille is a beautiful girl with a big big country personality.

The "Real" O'Neil Speaks Up

In the recent ratings disclosure Dan O'Neil, came away with a bundle of listeners. His very smooth delivery and knowledge of the disc world has brought him to the attention of "young Toronto" and put him in the category of being one of the top radio personalities in the giant Metropolis. - Editor

Now that the so-called "summer slump" is over, record companies may be expected to become more prolific in the very near future. With the dozens of new releases, which have already started pouring into Canadian radio stations in anticipation of heavy fall sales for both domestic and imported products, we radio people can expect to hear more and more of the familiar old complaint from Canadian record handlers: "Why won't you take a chance on Canadian records?" or, "Why don't you play more Canadian records?" And, dear reader, you may rest assured that if the favourite-record-of-the-week-from-the-company-down-the-street does not make the playlist, the record pusher will gripe to everyone who will listen about what a disservice the "radio people" are doing to Canada. If the record in question does make the playlist, you may further rest assured that the particular playlist in question will be used as a wedge elsewhere for the record pusher's benefit.

Now, more than ever before, what not only radio people, but the general public responsible for buying the records, should demand from the companies and their promotion men, is that the good records get pushed, and the junk left at the office to look pretty and collect dust. Record promoters often make the mistake of walking into a radio library and expecting the red carpet treatment for the latest single by a group of unknowns, simply because they happen to be from Ottawa, Dorval, or East Inuvik. The record may be terrible, but if it's local, the promotion department of the local record company will expect airplay.

Patriotism and local pride are nice, but radio stations still have a responsibility to their listeners to deliver the best entertainment material available. That situation is unavoidable in any market, regardless of size or location. Furthermore, in a competitive market, the situation is not only unavoidable, it is the most critical factor for opposing stations. Small wonder that many stations think they can sound bigger by playing only international hits, and thus leaving out of their programming many of the Canadian records because they seem to lack prestige.

This, then, brings us to another complex problem: why don't Canadian hits become international hits? Let's face it, some of the

biggest markets in the world are less than 500 miles from the border to our south. By simple osmosis, Canadian talent should be comprising at least as high a percentage of the recorded material on American charts as overseas talent. Record-for-record, some of our Canadian material is much better than some of the recent overseas material, or even American material, for that matter.

The answer to the whole enigma, in my opinion, is that Canadian music, whether it's produced in Montreal, Toronto, Vancouver, or Edmonton, is the most poorly promoted popular music in the world. Let me cite an example.

Before coming to Toronto, I worked briefly in a border town in up-state New York. The radio station at which I was employed had the best service from every U.S. record company, including a few of which I had never heard. One night, while dial-twisting, I heard "Got To Get You Into My Life", by the Stitch In Tyme, thought it was a gas, and arranged to have a tape of the record sent to a buddy in Rome, New York. It became a request favourite there, and at the station where I was working. Notice it became a request favourite, not a hit. You see, it had never been released, and therefore could not sell any records. Two months later, came the excuse that the record didn't "have enough potential".

What do you say to record promoters who work like that? And yet, this is typical of the record promoters we have in Canada, who expect us to play their every release, be it good or bad, yet don't have the guts to put it on the international market where it can really prove itself against foreign material, and bring home the bacon as far as that elusive "prestige" is concerned.

Granted, exceptions are occurring with increasing frequency. Late American releases of records by the Ugly Ducklings, Guess Who, Lords of London, and others like them will, no doubt, help to remove the stigma of promotion people who, for years, have never been able to see past their own front door. But heaven help us if they still insist on treating every Canadian record the same, just because it is Canadian. Not every Canadian record is good, and not every Canadian record is terrible. It is a smart promotion department, and an even smarter record company, who will concentrate on boosting their own intelligence to the level at which they will be able to tell a hit record when they produce one.

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On COLUMBIA RECORDS

A D I O

SOUNDING BOARD

TV Program Director, English Network.

Mr. Brown has been with the CBC for 16 years. He has toured Indo-China collecting material for a TV program and has met the president of North Vietnam, Ho Chi Minh, and the former king Norodom Sihanouk of Cambodia.

Mr. Brown speaks fluent French, German and Spanish and has translated several books from French and Spanish into English.

Prior to this new appointment, Mr. Brown was manager of the Canadian Forces Network, Air Division, RCAF, Metz, France.

He was born in Millbrook, Ont. attending schools there and in Peterborough as well as the University of Toronto, which was interrupted by the war. He served with the RCAF and was awarded the D.F.C.

STAFF CHANGES AT CFAR

Flin Flon, Man: Norm Bright leaves CFAR to take over duties at CKKR in Rosetown, Sask. Doug Hay takes over his shift. Sir John is still looking after the morning gig. Bruce Monnery, who moved in from Calgary and takes the all night show. Monnery also does a Friday PMer called "Canadiana A Go Go" during which time he plays and talks up the newest in Canadian releases.

Coming up the "Copper City Super Hot Ladder of Sound Survey".

DAUPHIN HAS ONE HIPPIE

Dauphin, Man: With all the talk about the hippies, flower power etc., radio personality



Ron Waddell "the ugly one" decided to give the hippie world a whirl. He donned a wig and sheep skin vest but last reports have him back on the hippie sound kick, only

WAYNE DAVIS JOINS MUSIC & ARTISTS FIRM

Toronto: Bert Mitford, vice president of Music and Artists Placement Ltd., announces that Wayne Davis, former lead of Bobby Kris and The Imperials, has joined the firm.

Mr. Davis will handle the booking of the rock, folk-rock and R&B groups included in the M&A roster as well as supplying this same service to transient groups.

SKITCH HENDERSON TAKES OVER DALY'S PUB

NYC: Skitch Henderson, well known composer, pianist and cut-up, and the man behind the music on Johnny Carson's "Tonight Show", is now one of New York's most interesting and probably well heeled bartenders. Actually, his title is saloon keeper. Skitch, who has had his eye on the 87 year old pub, known as Daly's, for many years, took over the 61st St. and Third Avenue establishment on June 28. Daly's has been a part of the Daly family for three generations and the only change Skitch made was to tack Dandelion on the tail end of Daly's. He also added a few originals to his bar line-up, like Dandelion Beer, Bloody Pilgrims, Bloody Yankees and spiked milk. He is keeping the saloon doors intact along with the stained glass windows, original bar and light fixtures, but has added an intimate sidewalk cafe.

Many famous music and film people are making Daly's Dandelion one of their favourite haunts. Opening night saw pro-showbiz Mayor John V. Lindsay, Walter Toscanini and Leonard Bernstein in attendance along with many notables from the film industry.

MORNINTOWN CRESCENT - Boodly Hoo - Giant

DENIS MENARD - CKBC - BATHURST, N.B.

"A nice easy rock sound as the first release for this group, and it's very good. It has potential for the Canadian Hit Parade. It's also signed Greg Hambleton, a great artist in my books. There's only one little thing I personally don't like about it, and that is the sound. It seems to me that there must have been a lot of dubbing here, because it is not as clear as it could be."

DOUG WILLIAMS - CJKL - KIRKLAND LAKE, ONT.

"Both sides have the strong beat that seems to attract the listeners, however the vocalization of "Mornintown Crescent" is a bit more appealing. Will let the listeners see if they want to make this a hit for the Boodly Hoo."

MARTY ADLER - CKNX - WINGHAM, ONT.

"I have the same comment for both sides of this record: plain & simple - Artist has weak voice. Definitely will not make it."

PLATTERS RETURN TO EMBASSY

Toronto: The Platters returned to the Palm Lounge at the Club Embassy last week and first let me tell you - they're great.

They come on stage like gang busters. They're all over, fingers snapping, arms flying and handkerchiefs waving. While all this is going on The Platters are singing all the songs we associate them with, "The Magic Touch", "The Great Pretender", "My Prayer" and on and on.

They break the spell every now and then with a rocker, folk and R&B number.

These Columbia artists are fine entertainers, and they appear to be having fun. The audience certainly were, as they applauded and sang along with them. However, the

GORDON FENNY - NEW AT CJKL

Kirkland Lake, Ont: Gordon Fenny is the newest on air staff addition at CJKL. Gordon will take over the all night show replacing Duncan Johnson, who had the show for the summer.

old Platters' magic touch was gone. Maybe I'm a sentimentalist but they lacked the sound of 1957.

I suppose one must keep in mind that it is ten years later, and there is only one member of the original Platters left, and it is very difficult for singers to truly sound like their predecessors.

The Palm Grove Lounge has been packed almost to capacity every night which adds up to one heck of a successful return engagement.

LORI BRUNER

RPM PICK LPs

COUNTRY ALBUM



One of Canada's top country draws, The Canadian Sweethearts come up with a strong pop & country offering including "Winchester Cathedral" and "Heartaches By The Number".
EPIC - LN 24243 / BN 26243



Hot on the heels of their smash single "A Whiter Shade of Pale" comes an equally exciting bundle of cuts by Procol Harum. Very strong is their 5.04 version of "Cerde" and of course, their "Whiter Shade Of Pale".

DERAM - DE 160008 / DES 18008



Spanky and Our Gang happened big with "Sun Day Will Never Be The Same" which is included on this album along with their exciting new outing "Making Every Minute Count".

MERCURY - MG 21124 / SR 61124

Countdown 1

RPM 100

Chart # 61 Week Ending September 16th. 1967

The Gettysbyrg Address

One of Western Canada's top groups, Gettysbyrg Address, are off and running to claim national honours. "My Girl" is their hot hot follow-up to their first Franklin release, "Love Is A Beautiful Thing", which is still seeing action across the nation. Bill Wallace, Orest Andrews, Kurt Winter, Mike Hanford and Craig Hamblin are the Gettysbyrg Address and they have something in common, they're talented musicians they and have a hit record. Give a listen to "My Girl" and you'll hear why this top Winnipeg group is the "Best from the West".

"MY GIRL"

PUT AN END TO "RANDOM RECORD ORDERING" CHECK THESE DISTRIBUTOR CODES IN THE RPM 100 CHART EACH WEEK. NOW AVAILABLE AT BETTER RECORD STORES FROM COAST TO COAST.

(But hurry.....this is the last RPM 100 chart. Don't miss it.)

Allied	-C
Arc	-D
C.M.S.	-E
Capitol	-F
Caravan	-G
Columbia	-H
Compo	-J
London	-K
Phonodisc	-L
Quality	-M
Rca Victor	-N
Spartan	-O

Next week- Random record ordering!

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TOM AND IAN AND THE SOUL SET SETTING NON-UNION TREND

Non-union groups in general have the problem of finding the proper outlets for publicity and promotional ideas. Most managers in this field are not aware of the channels available to them to publicize a band.

One of the most well-known amateur R&B groups in Ontario are Tom and Ian and the Soul Set.

The unit consisting of drummer Dave Cairns; guitarist Carry Crawford; bassist Jim Morgan and organist Bobby Rice form the instrumental section of the unit while backing singers Tom Tustin and Ian Sheppard.

Few groups of this kind earn enough even to have proper equipment. The Soul Set have a truck of their own and some of the best equipment available to musicians in Toronto.

Their first public appearance was about nine months ago when they

played at the Drop In The Spot, where their manager Aksel Svensen took over the group. Since then they have played numerous high schools, YMCA's and teen clubs.

This September they have been asked to become the house band at Toronto's famous three-floor bargain centre, the Gogue Inn. The management feel that the drawing power of the youthful group (16-18) is as powerful as some of the top recording bands.

While on the road, Ian's brother Bobby takes care of the group while Ed Karmen acts as road manager. Aksel's enthusiasm for the band influences many that have never had the opportunity to hear them.

Tom and Ian and the Soul Set could make the non-union situation in Toronto look quite interesting in September.



TOM AND IAN OF THE SOUL SET

BRASS PAYS OFF IN GOLD

Toronto: Almost 17,000 people paid nearly \$90,000 to see and hear A&M recording artist Herb Alpert and his Tijuana Brass at Toronto's Maple Leaf Gardens (Aug 23). This was a record for Alpert anywhere.

A window display of Alpert's album "Whipped Cream and Other Delights" attracted many passersby as Sam The Record Man. The beautiful feminine touch was supplied by Miss Toronto - Lucille Boucher seen above with Sam Sniderman on the right and Ed Lawson



Crowd stopping window display at Sam The Record Man with Miss Toronto, Lucille Boucher (centre) Sam Sniderman on the right and Quality's Ed Lawson

"Hole In My Shoe"

Jams Traffic Up Charts

The reason for the phenomenal success of the English white blues in North America has to be blamed on publicity shy Stephen (Stevie) Winwood. He was the wonder boy behind the crashing sound of The Spencer Davis Group. Hit after hit and successful album after successful album. Robert Stone of Canada will probably tell you quite frankly that the reason for his success in the record business was the sales he realized from the Spencer Davis ala Winwood releases.

The Group and Stevie had a parting of the ways. Very friendly they say. No doubt Davis would have fared much better on his Canadian concert tour had he had the Winwood sound along with him, and his latest

disc release could stand a little Winwood beefing up.

Anyway, as you probably know, Stevie has company. David Mason, who plays sitar and guitar, James Capaldi on drums and Chris Wood, who plays flute. They're the Traffic and they introduced themselves to the North American market with "Paper Sun" (RPM 21) which was just a teaser and are now in full flight with "Hole In My Shoe" which is No. 78 on the RPM 100, second week on.

The Traffic are presently touring the U.K. but their presence here in North America is being felt, due to the efforts of Bob Stone, who knows the potential of Stevie Winwood no matter what group he is with.



"MAMAS AND PAPAS CONTEST"

The answer to the recent RCA Victor "Mamas and Papas" contest was John Mills, father of Hailey. The first five winners selected by our judges were:

- Dawn Russell - Windsor, Ont.
- Kari Hagness - Peterborough, Ont.
- Joan Cubberley - Burks Falls, Ont.
- Valerie Acorn - Toronto
- Irene Greenlees - Galt, Ont.

WATCH FOR THE LAST EXCITING RPM 100

CARL WORTH JOINS CKDM ON AIR STAFF

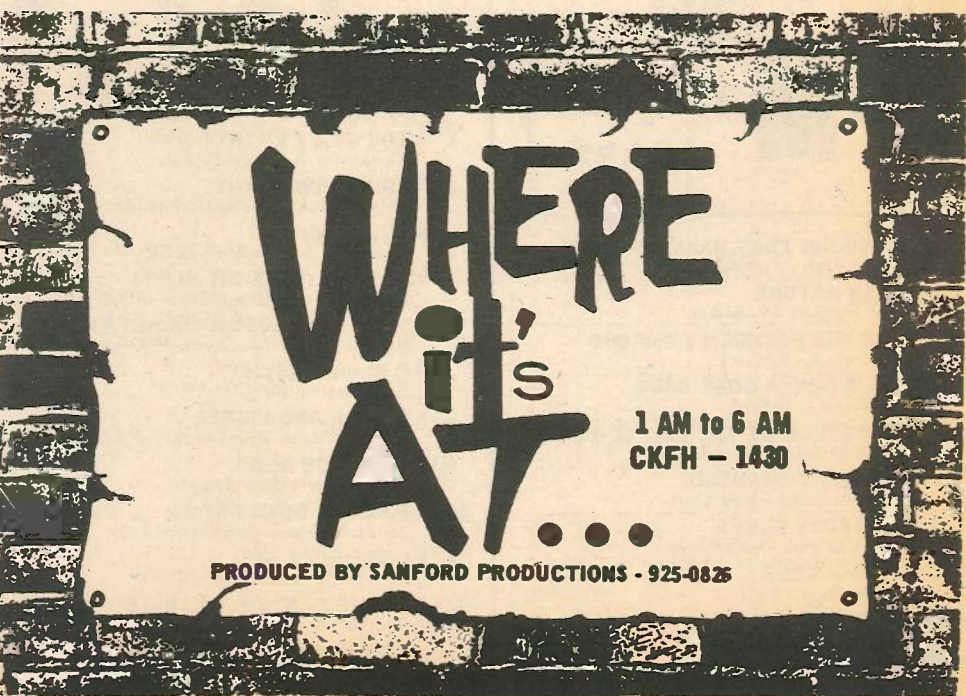
Dauphin, Man: Carl Worth, a local boy, who has been working the Sunday morning run on CKDM for the past six months now joins the full time on air staff and will take over the all night show. Bernie Basaraba will move from the all niter to take over the CKDM sports beat, full time.

LAMPY DIGS HIPPIES?

Toronto: All the recent hippie putting down of Toronto's Controller Allan Lamport would appear to be unfounded (above). The Controller is shown mugging with three members of the highly successful Butter Band. Maybe that's the difference, these hippies



(if they are) have bread. (L to R) Dave Morrow, Dennis Murphy and Rolph Kempf are Hollywood bount. Their manager Syd Kessler has just negotiated a deal that will have the group set up for recording on the U.S. West Coast as well as the usual tours.





HELLO SUCKER (Ed: She thinks she's Diamond Lit) I thought I would start my "comeback column" with an article on what is in and what is out are OUT. (Ed: Oh, well) Instead I will start out by telling you where I have bin (Ed: That's been!!!) and unfold the plot of how my column was "squeezed out" of RPM by a column on (of all things) record production. Furthermore the column was written by a producer who hasn't had a hit in years and is about to go out of business. Now that doesn't make much sense. Furthermore the art of record production in Canada is practically a thing of the past. Everybody is heading to the U.S. to make their records, and it is practically the end of the record business in Canada. (Ed: What do you suggest RPM turn to next, automobiles?) I was out looking for a new job. Certainly my work for this paper couldn't have been important if I could be replaced by a "hack" record producer. I better not say another word.....or I'll get myself into trouble.

WITH THE FLYING DESKS.....and all, this has become a dangerous business. A certain young dignitary of the music business who holds an office of some prestige was involved in an office fracas that looked like something right out of a weirdo party on Fire Island. (Yes, I know about those things.) The other half of this comedy team was hiding in the closet.....AGAIN!!!! Would you think that I could successfully write in the Mafia

Weekly? I have the experience.///That "What's Happening" rag has a columnist named John Street John who is just a "cheap" takeoff on my column.....and not half as funny.///The recent article in the "Showcase" of The Telegram left a lot unsaid. One thing they left unsaid was that the music business does live out of one pocket. Mr. Cobb would not have to go very far to find that within arm's length of him this is true, but that wasn't mentioned except on the credit of the column. Who looks after the publicity of the Kensington Market and the Power Project.....two groups that are getting publicity that is unbelievable.///Do you know that Canadian record companies that don't have pressing plants let their competitors press their records? Did you know that??? Oh boy what some columnist with a daily could do with that.///Do you know that a very important newsmen touts the career of a young lady who sings?????///How about newspapers that own TV stations??? Wow!!! And I'm just getting started.....a syndicate that ties up young musicians to contracts that you wouldn't wish on your mother-in-law... BUT.....who are the underlying FIGURES in this syndicate????//OH! OH! OH! OH! are we getting through to you now?????//Will the end of the RPM 100 cut into national record sales? I think so!!!! I think the national percentage of sales will DROP. I'm just an old lady who doesn't know anything. CHEAPY CHEAPY..... you had your chance!!!!//Red Leaf is up for grabs and who gets it may surprise you.///The success of CKFH in the Toronto market is remarkable because it was done with very little promotion, like a chart.....a weekly tabloid.....hundreds of dollars worth of prizes and without the high price stars that other stations think are so important.....and NOTHING LIKE A FORMULA!!!!//What will happen when this certain station starts to spend money, money, MONEY????//Will I be back next week? Tune into a copy of the "turned on RPM Music Weekly". THE TREND HAS GONE.....TO RPM.

BT4 EXCLUSIVE ARTISTS OF LEN ALEXANDER AGENCY

Toronto: Len Alexander, president of the Leonard Alexander Agency, is pleased to announce the signing of the Big Town Boys to an exclusive booking agreement.

The BT4 have been one of the top recording groups in the nation for some time and have been consistently charted with each of their releases. "Jack Rabbit", their current single, on Yorkville, has become one of the giants across the country.

SUBSCRIBE TO RPM

THE NEW AND POWERFUL DETROIT SOUND - SIDRA

Detroit: Anybody who has heard the "Groovy" recording of "Why Girl" by The Precisions has probably said: That's got to be a Detroit sound. Doubly so.....with the group's latest release called "If This Is Love". The Precisions, four talented youngsters, Dennis Gilmore, Arthur Ashford, Michael Morgan and Billy Prince, all hail from the Motor City and range in age from 19 to 21. Billy Prince looks after the lead chores with the others providing the tight harmony and flashing choreography that brought so many phone calls to the Sidra office, complimenting their recent exciting appearance at the Howard Theatre in Washington, D.C.

Also from Sidra comes the talented and equally exciting Miss Barbara Mercer, who's current recording of "So Real" is shaping up as a chart item throughout the U.S. Canadians are also becoming Mercerminded. The beautiful young Sidra artist is currently packing them in at the LaSalle Hotel in Kingston, Ontario. Her disc is getting localized action but should spread out across the country within the next few weeks.

Who is Sidra, and what's their game? Sidra Records is one of the newest and most powerful, potentially, recording companies to come on the Detroit scene in some time. The man responsible for record production is George McGregor, who may be at one moment writing new material or screening material from other songwriters, rehearsing musicians in preparation for a session, auditioning talent and many of the other necessities that go with the job of being Director of A&R for a busy recording organization.

The front office execs, Bob Szilagy and Bill Craig are usually found on the phone.

SICILIA ASSOCIATES - CANDYMEN REPS

NYC: Dominic Sicilia, who heads up his own Advertising and Public Relations firm, Sicilia Associates, announces the acquisition of the Candy-men as a promotion account. The Candy-men, who backed Roy Orbison, during the time he was one of the top pop artists in the business, are presently playing The Scene (Sept 6 through to Oct 8).

Last June, George Martin and Graham (The Hollies) Nash, produced 2 sides by this hot Southern group, in the same studios where The Beatles cut "Sgt. Pepper". These will be included on the Candy-men's first album, to be released the first week in October.

This is how they "get to" the radio personalities across the nation as well as their distributors, filling them in on the latest action of their releases. They are also busy obtaining bookings for the artists and talking up their new product with trade magazines.

Behind every successful recording



BARBARA MERCER

company is an arranger, and Sidra has one of the best in Mike Terry, who works very closely with George McGregor. Besides the job of arranging, Mike also lends George a hand with special stage arrangements for personal appearances.

The success of Sidra would appear to be their family approach to the recording scene. Everyone has an important job to do, but the secret is - the help they give to one another.

WESTERN UNION

FROM CALIFORNIA
By Frank Banyai

The Association are the first rock 'n roll group to headline the world famous Coconut Grove. Many of their teen followers were present at their opening show. Their polished act made them appealing not only to the teens but to the older clientele that this exclusive establishment usually attracts. They did a medley of their past hits including "Cherish", "Along Comes Mary", "Windy", and their new record "Never My Love", which can soon be added to their string of winners.

Another English group hit California. The Cream, a blues group, appeared for a special show at Whisky-A-Go Go. The newest invasion from England are the blues groups. Heading the list are The Cream, The Procol Harum, The Who and The Jimi Hendrix Experience.

KHJ, a local radio station, held a contest in which listeners sent in their original lyrics to be used by The Buffalo Springfield in their new album. The winner is picked by the members of The Buffalo Springfield and not only receive \$1000 in cash but royalties from the song.

Motown Records is back in the groove with "Love Bug Leave My Heart Alone" by Martha and The Vandellas. Another release is Brenda Holloway. It won't take long for them to catch on.

The Yellow Balloon will float high "Can't Get Enough Of Your Love" on the Canterbury label. Joan Baez's "Be Not Too Hard" on Vanguard, is another good one for

the controversial songstress./The ("I'm Your Puppet") duo of James and Bobby Purify return with another potential hit, "Let Love Come Between Us" on Bell Records./Sergio Mendes and The Brasil '66 put the Latin sound into their newie, "The Frog" on A&M.



MARTHA AND THE VANDELLAS

"Magic People" proclaims the first LP by The Paupers, on MGM's Verve/Forecast, and the foursome does its best to justify its title with some magical sounds. Best selections are "Black Thank You Package", "Think I Care" and "Toudor Impressions". Unfortunately the recording studios didn't capture the magic that the group produces live.

Something is brewing for The Carnival Connection. They travelled to New York City last month to audition for Jeff Barry, who produces records for Neil Diamond and has his own company, Steed Records. Al Nichols (lead vocal) and Bill Hill (lead guitar) are former members of The Jaybees, who disbanded because of personnel problems. Looks like Carnival's making the right connections.

WE GET LETTERS.....

"Dear Sir:- Thank you for choosing my psychedelic design. I never expected to win. When I received your letter stating I had won I couldn't believe it. It's really shocking to win a hundred LP's. Even my family couldn't believe it.

The total of my record collection was 20 singles and 3 LP's. I'll have many hours of good listening now. This will be the first time I ever won anything. You just can't explain what it's like to win so many LP's.

Thank you very, very much."
(signed) Sharon LeBlanc - Val Caren, Ont.
"Dear Sir: Thank you for the five albums which I received as third prize winner in your Psychedelic Design Contest. It was an unexpected thrill to be picked as a winner.

I look forward to participating in your future contests.

Keep up the fine work in your magazine. It is an excellent service to record buyers."
(signed) John Glofcheskie - Barry's Bay, Ont.

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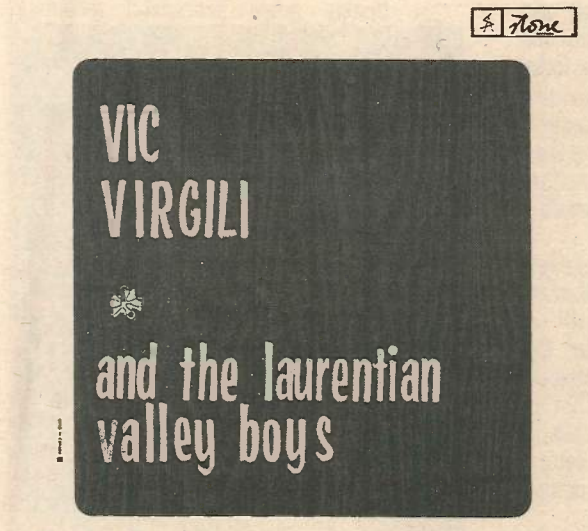


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