

RPM Music Weekly

10 CENTS

Volume 8 No. 20

Week Ending January 13th. 1968

CBC 2nd. SONG MARKET

Toronto: An outstanding opportunity presents itself for Canadian songwriters in the 2nd CBC Song Market.

Launched in October of 1966, the very successful 1st Song Market received over 3000 entries from Canadians all over the world. The winning entry, "Kiss The Wind" by an amateur songwriter Bruce Barrie, from Prince George B.C. was issued with 11 other entry winners on an RCA Victor LP, the latter part of last year.

In the 1968 search for songs there will be 32 songs selected for broadcast on the CBC radio network and from these, a winning song and three runners-up will be chosen.

Entries must be accompanied by an official entry form, which may be obtained by writing to: CBC Song Market, Box 500, Terminal A, Toronto, Ontario.

The competition is open to Canadians only.

This competition presents a

great opportunity for songwriters to have their songs heard and judged.

The Judges for the competition will be the nationally known CBC songstress Juliette and many other song experts. Alan Millar will host the Song Market broadcasts and the program announcer will be Bruce Marsh. The series will be produced by Jack Budgell.

\$50 will be awarded to the writers of each song broadcast; \$300 will be paid to the four semi-finalists;

and the winning songwriter will receive an additional prize of \$1000.

The winning song will also be recorded by RCA Victor and issued in the fall of 1968.

The CBC should be commended for encouraging Canadian songwriters and making airtime available for Canadian compositions. As songwriters and composers, Canadians have not made a mark in the world music business. Canada has not produced a hit song for almost three years. It is time that publishers and publishers' representatives took the same interest in promoting Canadian compositions in the way the CBC has and it is hoped that the CBC Song Market will continue in future years to afford Canadians a national exposure for their compositions.

THE RPM 100

CANADA'S ONLY OFFICIAL 100 SINGLE SURVEY

Compiled from Record company, record stores and radio personality reports

★ MONSTER
★ BOUNDER
◆ BOTH SIDES

Allied
Arc
CMS
Capitol
Caravan
Columbia
Compo
London
Phonodisc
Quality
Rca Victor
Sparton
WB/7 Arts

- 1 2 4 WOMAN WOMAN
Union Gap-Columbia-44297-H
- 2 3 3 NEXT PLANE TO LONDON
Rose Garden-Atco-6510-M
- 3 1 1 HELLO GOODBYE
Beatles-Capitol-2056-F
- 4 4 13 CHAIN OF FOOLS
Aretha Franklin-Atlantic-2464-M
- 5 6 7 ITCHYCOO PARK
Small Faces-Immediate-500-M
- 6 5 2 DAYDREAM BELIEVER
Monkees-Colgems-1012-N
- 7 8 29 IT'S WONDERFUL
Young Rascals-Atlantic-2463-M
- 8 9 10 SUMMER RAIN
Johnny Rivers-Imperial-66267-K
- 9 10 22 WEAR YOUR LOVE LIKE HEAVEN
Donovan-Epic-10253-H
- 10 14 30 WHO WILL ANSWER
Ed Ames-Rca-9400-N
- 11 16 37 JUDY IN DISGUISE
John Fred & Playboys-Paula-282-C
- 12 12 16 THE OTHER MAN'S GRASS
IS ALWAYS GREENER
Petula Clark-WB-7097-P
- 13 13 20 DANCING BEAR
Mamas & Papas-Dunhill-4113-N
- 14 17 33 BABY NOW THAT I'VE FOUND YOU
Foundations-Pye-827-C
- 15 18 47 BEND ME SHAPE ME
American Breed-Atco-811-C
- ★16 30 45 SUSAN
Buckingham-Columbia-44378-H
- 17 20 32 IF I COULD BUILD MY WHOLE
WORLD AROUND YOU
Marvin Gaye & Tammi Terrell
Tamla-54151-L
- ★18 33 36 DIFFERENT DRUM
Stone Poneys-Capitol-2004-F
- 19 7 6 I HEARD IT THROUGH
THE GRAPEVINE
Gladys Knight-Soul-35039-L
- ★20 37 49 GREEN TAMBOURINE
Lemon Pipers-Buddah-23-M
- 21 24 27 HONEY CHILE
Mortho & The Vandellas-Gordy-7697-L
- 22 11 5 SHE'S MY GIRL
Turtles-White Whale-260-M
- 23 31 31 BOOGALOO DOWN BROADWAY
Fantastic Johnny C-Barry-3438-M
- 24 25 38 BEST OF BOTH WORLDS
Lulu-Epic-10260-H
- 25 32 23 I SECOND THAT EMOTION
Smokey Robinson & The Miracles
Tamla-54159-L
- 26 27 39 WATCH HER RIDE
Jefferson Airplane-Rca-9389-N
- ★27 38 54 MONTEREY
Eric Burdon & Animals-MGM-13868-M
- 28 23 26 MORNING MAGIC
The Stampeders-MWC-2001-G
- 29 15 9 BY THE TIME I GET TO PHOENIX
Glen Campbell-Capitol-2015-F
- 30 21 11 MASSACHUSETTS
Bee Gees-Atco-6532-M
- 31 36 50 IN ANOTHER LAND
Bill Wyman-London-907-K
- ★32 46 71 I WONDER WHAT SHE'S
DOING TONIGHT
Tommy Boyce & Bobby Hart-A&M-893-M
- 33 34 46 LOVE ME TWO TIMES
Doors-Elektra-45624-C

- 34 26 14 YOU BETTER SIT DOWN KIDS
Cher-Imperial-66261-K
- 35 35 35 TELL MAMA
Etta James-Cadet-5578-L
- 36 40-63 NOBODY BUT ME
Human Bienz-Capitol-5990-F
- 37 41 65 GOIN' OUT OF MY HEAD/
CAN'T TAKE MY EYES OFF YOU
Letterman-Capitol-2054-F
- 38 43 48 LOVE WAS HERE BEFORE
THE STARS
Brian Foley-Kopp-861-L
- ★39 49 69 LOVE POWER
Sandpebbles-Trans World-1689-G
- 40 45 60 EVERYBODY KNOWS
Dave Clark Five-Capitol-72521-F
- 41 42 66 BOTTLE OF WINE
Fireballs-Atco-6491-M
- 42 50 61 DEAR ELOISE
Hollies-Epic-10251-H
- ★43 54 55 WINDY
Wes Montgomery-A&M-883-M
- 44 44 59 AND GET AWAY
Esquires-Bunky-7752-G
- ★45 55 87 DARLIN'
Beach Boys-Capitol-2968-F
- 46 47 57 I CAN'T STAND MYSELF
(When You Touch Me)
James Brown-King-6144-L
- 47 48 58 I'LL BE SWEETER TOMORROW
O'Jays-Bell-691-M
- 48 56 72 TWO LITTLE KIDS
Peaches & Herb-Date-1586-H
- 49 52 64 DANCING OUT OF MY HEART
Ronnie Dove-Diamond-233-J
- 50 59 70 STORYBOOK CHILDREN
Billy Vera & Judy Clay
Atlantic-2445-M
- 51 39 62 SNOOPY'S CHRISTMAS
Royal Guardsmen-Laurie-3416-M
- ★52 62 81 A LITTLE RAIN MUST FALL
Epic Splendor-Hot Biscuit-1450-F
- 53 60 ... EXPLOSION IN MY SOUL
Soul Survivors-Crimson-1012-M
- 54 57 78 AM I THAT EASY TO FORGET
Engelbert Humperdinck-Parrat-40023-K
- 55 61 68 ALONE IN MY ROOM
Willie & The Walkers-Capitol-72516-F
- 56 58 73 MY BABY MUST BE A MAGICIAN
Marvellettes-Tamla-54158-L
- ★57 71 ... SHE'S A RAINBOW
The Rolling Stones-London-906-K
- 58 66 79 MOCKINGBIRD
Aretha Franklin-Columbia-44381-H
- 59 51 52 POPCORN MAN
Lords Of London-Apex-77068-J
- ★60 70 98 WHAT A STRANGE TOWN
Jimmy Rodgers-A&M-4130-M
- 61 64 83 EXPECTING TO FLY
Buffalo Springfield-Atco-6545-M
- 62 67 67 COVER ME
Percy Sledge-Atlantic-2453-M
- 63 69 85 GOOD COMBINATION
Sonny & Cher-Atco-6451-M
- 64 65 74 TEARS
Fifth-London-17358-K
- 65 53 53 FLYING ON THE GROUND IS WRONG
The Guess Who-Quality-1890-M
- 66 68 77 IN MY MISTY MOONLIGHT
Dean Martin-Reprise-0640-P

- ★67 76 ... ZABADAK
Dave Dee, Dozy, Beaky, Mick & Tich
Imperial-66271-K
- 68 73 92 THE LESSON
Vikki Carr-Liberty-56012-K
- 69 75 93 COME SEE ABOUT ME
Jr. Walker & The All Stars-Soul-3501-L
- 70 78 ... JUST AS MUCH AS EVER
Bobby Vinton-Epic-10255-H
- 71 79 90 HOME FROM THE FOREST
Ronnie Hawkins-Yorkville-45016-D
- 72 81 ... I'M COMING HOME
Tom Jones-Parrat-40024-K
- 73 72 80 BEHIND EVERY MAN
Checkerlads-Rca-3443-N
- 74 74 75 BABY YOU GOT IT
Brenton Wood-Double Shot-121-J
- 75 84 ... LOVE IS BLUE
(L'Amour Est Bleu)
Paul Mauriat-Philips-40495-K
- 76 80 91 BIRD WITHOUT WINGS
3's A Crowd-Rca-4120-N
- 77 82 ... SPOOKY
Classics IV-Imperial-66259-K
- ★78 ... I'M IN LOVE
Wilson Pickett-Atlantic-2448-M
- 79 86 ... TO GIVE (The Reason I Live)
Frankie Valli-Philips-40510-K
- 80 85 95 FOXEY LADY
Jimi Hendrix-Reprise-0641-P
- 81 88 ... SUNDAY MORNIN'
Spanky & Our Gang-Mercury-72765-K
- ★82 99 ... MONEY
Lovin' Spoonful-Kama Sutra-241-M
- 83 83 99 SOMETHING MISSING
5 Steps & Cubie-Buddah-20-M
- ★84 ... FLOWER GENERATION
The Fringe-Quality-1899-M
- 85 89 99 SKIP A ROPE
Hanson Cargill-Manument-1041-K
- 86 87 88 A VOICE IN THE CHOIR
Al Martino-Capitol-2053-F
- 87 96 ... TOMORROW
Strawberry Alarm Clock-Uni-55046-J
- ★88 ... WE CAN FLY
Cowbills-MGM-13886-M
- 89 91 ... LOST
Jerry Butler-Mercury-72764-K
- 90 ... CARMEN
Herb Alpert & The Tijuana Brass
A&M 890-M
- 91 ... NEW ORLEANS
Neil Diamond-Bang-554-C
- 92 93 ... BREAK MY MIND
Bobby Wood-MGM-13797-M
- 93 97 ... PICK UP THE PIECES
Carla Thomas-Stax-239-M
- 94 ... YOU
Marvin Gaye-Tamla-54160-L
- 95 ... SOME VELVET MORNING
Nancy Sinatra & Lee Hazlewood
Reprise-651-P
- 96 ... I WISH IT WOULD RAIN
Temptations-Gordy-7068-L
- 97 98 ... UP TIGHT GOOD MAN
Laura Lee-Chess-2030-L
- 98 99 ... I WAS MADE TO LOVE HER
King Curtis-Atco-6547-M
- 99 ... DEEP IN THE NIGHT
Candyman-Sparton-1654-O
- 100 ... MISSION IMPOSSIBLE
Lalo Schiffrin-Dot-17059-M

MAGIC CYCLE PACTS WITH GIANT

Toronto: Brendan Clinch, manager of The Magic Cycle has announced that the Cycle are now with Ben McPeck's Giant Records. The group is rush releasing their first Giant outing "Doctor Lollipop" early in January. The session was produced by Cycle drummer Paul Clinch.

The Magic Cycle's recent appearance on CBC-TV's "Let's Go" met with such response that the show featuring the Cycle for a full half hour will be rebroadcast on January 17th. (Wednesday) at 5:30 PM EST. McPeck's Giant roster now includes The Young Canada Singers, The Ragged Edges and The Magic Cycle.

POLYDOR ADJUSTS PRICES

Montreal: With the announcement from Polydor Records of Canada Ltd., of the complete take-over of all Deutsche Grammophon and Polydor product for Canadian distribution, there is a further announcement of price changes.

Album product originally retailing for \$6.98 has now been reduced to \$5.98. There is a further reduction which effects product pressed in Canada. For example the Cream album releases, retail for \$4.98 as will most hit parade product. It should be pointed out however that Polydor instead of shipping the master tape, takes the added precaution of shipping the actual mother for pressing in foreign countries. This ensures that the high European quality is maintained. Polydor will also distribute their budget line, Tip as well as Heliodor, the budget line of Deutsche Grammophon.

It should also be noted that Polydor has established special prices of album product for radio and television stations.

GROUP NEWS

By Canada Bill

Our picture captions were a little off last week, although if you knew who the groups were it was kind of funny. Our apologies to George Olliver, The Magic Circus, 3's A Crowd, The Wiggy Symphony, Penny Candy, and Douglas Good and Ginny Plenty.

Latest news from the George Olliver camp is that he and His Children are really gathering quite a following about them. They appeared in Oshawa over the holiday and packed the arena. Many of the Oshawa types I spoke with agreed that George was never better, even when he was with The Mandala. Next for Olliver is a trip to New York City and a possible signing with a major recording company.

Winnipeg's Pink Plumm have just released their first single on TCP Records. "Along Came Pride" and "You've Lost That Loving Feeling" was produced by Ray Levin and H. Taylor. The disc is distributed by London Records.

How's this for musician esprit de corps? The drummer of The Copperpenny apparently couldn't make it to a New Year's gig so along came Bill McBeth of Vancouver's Nocturnals and filled in for the big shew down at Marty's Place in Wingham, Ontario. Doesn't sound like such a big deal, but it's nice to hear about groups lending a helping hand to each other instead of the mewing and spewing that's part of the Toronto scene. Ever hear a Toronto group NOT put down other groups.

By the way, The Nocturnals will be playing at Toronto's Hawk's Nest on Friday Jan. 19. If you want to catch Vancouver's top white R & B group and tune in on the West Coast Sound, drop around, you'll dig them. They'll be up at the Listowel Arena on Jan 13 and at Kitchener's Bingham Park Arena on the 20th and The Boogaloo Club in Hamilton on the 26th. They've got a whole gang of appearances coming up for February and March.

The Village S.T.O.P. sent along their fact sheet. It reads like this: "I am AL I sing in the group, I am the Smartest one in the group, I think I'm 19. There is 5 people in our group, we play freaky music. Nick plays bass with the group, he is a people person, he likes people, any kind of people. Paul Plays guitar, he is a girl people person, he likes girl people. Steve is weird. Steve and Paul play guitar, one plays rythm and one plays lead, we don't know who plays what. When Jim shows up

he plays drums, Jim wears fur coats, Jim wears fur shoes, Jim wears fur hats, Jim wears fur undershorts, Jim is a hairy little fellow, Jim needs a shave.....we are all pretty. We play freaky music, we play Real freaky music, we like freaky music. We are managed by the GR Talent Bureau of Stoney Creek, Ont., they are nice people, we have a 10% deal with them. We get 10% and they keep the rest. They even think of our health, when they got a new Cadillac they said it was better for our health if we walked, so they didn't get us one." The poor guys.

Canada's famous walled city.....Edmonton, has probably one of the most unique groups in the nation and Edmonton hasn't even discovered them yet. The group, known as The Taitums, range in age from Kathy at 10, who plays rhythm guitar; Ronnie on drums at 11; bass guitarist Debbie, who is 12; and Ritchie the lead guitarist at 13. They got into the music business playing for charities and before they knew it were off on a tour of the western provinces which included the big Fairs in Winnipeg and Vancouver. They've also appeared on the same bill as several top name performers which has led to enquiries being made by U.S. recording majors as to their future plans for recording. They created such a stir in the 'Peg that a whole float was given up to them for the Red River parade. Things aren't all that bad for them in Edmonton. At least The Edmontonian (Alberta's Weekly Newsmagazine) gave them good coverage and who knows, perhaps by the time they cut their first record, there might be a RADIO FREE ALBERTA in operation.

Remember Dee and The Yeomen and Ernie Lyons and The Luv-Lites? Dee and Ernie have put together a group known as The Fern and have apparently been appearing with much success in and around the Toronto area. This past week they were up at Orillia at the Pavalon and on Sat. Jan 13, they'll be playing Hart House on the University of Toronto campus. Along with Dee and Ernie are Don Paveling on bass; drummer Don Draper, who also doubles on flute; and Greg Duff the organist. They'll be cutting a recording session in the new year as well.

You think you got troubles. How about Montreal? They've got three problems. The French, English and Canadian talent. You'd be better off running a Chinese laundry. The French Canadian talent is like it always was.....on top, if you pay the right people. If you're an English speaking Canadian group, forget it. The English radio stations could care less. In Toronto, there isn't any bi-bi problem, and as a matter of fact there isn't any Canadian talent problem. At least they're honest about it in good old hogtown - "IF IT'S CANADIAN TALENT - IT JUST ISN'T GOOD ENOUGH". Taking a look at the whole Canadian scene is bad news



Edmonton's Taitums are Canada's youngest rock groups and are receiving rave reviews wherever they appear.

Capitol's Lynn Karwelot and George Gerrard (in Doctor Doolittle attire with CHUM's librarians and Bob McAdorey.

The Village S.T.O.P. are creating quite a stir in the Hamilton and Niagara Peninsula areas.

Music BIZ

By Guest Columnist Stan Klees



WHEN SHOULD YOU JOIN THE UNION?

A question that I am asked often (and I'm sure there is no definite answer) is when should a musician join the union.

Obviously there is a period of training in which the new musician is working toward the day when he is going to be proficient enough to call himself a musician. Once he has reached this point, he starts to wonder when the student period ends and when professionalism begins.

When a musician reaches the point of charging for his services because he is appearing publically, he is a professional. He should join the union.

Possibly if the young musician knew a little of the history of the union, it might help him to understand why the union was formed.

In the twenties before there was a union, musicians often worked for very little money or just their keep. It was difficult to make a living at music, so a union was formed that would protect the musician and guarantee him a fair wage in comparison to other trades. The theory of strength in numbers was used to enforce the requirements of musicians and as more musicians became unionized, there lot improved.

The union fights for a fair hourly rate for a musician and works to assure the musician of getting paid for his services. They attempt to keep the musician from begin exploited. They work on your behalf and as a member you are obligated to elect the representatives of the union who will represent you and to make your needs as a musician known by attending meetings and in a democratic way suggest and vote to improve the rules and regulations that govern all members of the union. Obviously the union is run like a country and a city and participating in meetings and elections is as important to a union member as it is to vote in the federal, municipal and provincial elections. It is as important to participate in the union meetings as it is to write to your representative in Ottawa if you wish something in the government changed, or making a demand known to your alderman if the matter concerns your ward or municipal rulings.

Too often musicians complain about what the union will or won't permit them to do. If a change in the constitution is decided upon by the members, the union will make the change. Obviously the change must benefit the

majority of members. It is at meetings or in writing to the president that these changes must be suggested. They must be voted upon and the members decide. It is useless to complain unless you are involved in the union, and too often the younger members pay their fees and take no active part in the affairs of THEIR union. It is your union and it is there to help and protect you, but you must let them know how and what can be done to improve your lot.

As times change and as the music business changes, there are new ideas and ways of doing things. The union is interested in knowing from their members the practical problems that can only be experienced as you work as a musician. It is your responsibility to bring these new ideas and these new problems to their attention.

I have been very fundamental in my explanation of the union, but after you join and become aware of their problems in fighting on your behalf, you might understand why some of the regulations are there. When you join, you join with the idea that you will live by the rules that the musicians before you have decided are important. You would respect those rules in the same way you respect the laws. Laws are usually made to protect everyone and to maintain order. In the same way the laws of our country are being changed right now, the union is ready to improve their regulations.

There is no point in joining the union one day and playing for under-scale the next day. You defeat the whole purpose of the union which is to provide the musician with every protection so that he can make a reasonable living being a musician. Read the constitution and try to figure out what a great deal of thought went into each ruling.

I only wish there was a union for record producers that would protect them the way musicians are protected. BE GLAD the union is there with a BIG STICK to protect your interests and YOU!

RPM Music Weekly is published weekly by:

editor & publisher—walt grealis
sales & special projects—lori bruner
art director—bill armstrong
layout & design—groovyart

Authorized as second class mail by the Post Office Department, Ottawa and for payment of postage in cash.

RPM MUSIC PUBLICATIONS LTD

1560 Bayview Avenue, Suite 107
Toronto 17, Ontario, Canada
Telephone: (416) 489-2166

SUBSCRIPTIONS: Canada & USA—\$5. per year
Other countries—\$15 per year
ADVERTISING RATES ON REQUEST

PRINTED IN CANADA

THIS WEEK SPECIAL REPORT

TEMPO RADIO POLL RESULTS

Reprinted with permission from Hamilton Mountaineer December 6, 1967 edition

Here are the results, in each category of voting, for the TEMPO RADIO POLL which Tempo ran for three consecutive weeks last month. The questions on the ballots were treated as separate voting topics and our tabulations are on the basis of those individual categories.

The number of adult (over 21) and pre-adult (12 to 21 in most cases) entries ran about even. Overall tabulations have been made for some questions, however in each category the questions are primarily examined in two sections, adult and pre-adult, since the stations named and the opinions expressed by the two age groups usually conflicted.

The majority of entrants named more than one station when listing favourites for this or that: so points for stations were not made on the basis one ballot per one vote, but for every mention made of that station. In other words, if for example both CHML and CHAM were listed as stations which played what you want to hear (category 4), then both CHML and CHAM were given points for being favourites in that category. Because the winning stations for the separate categories differed.

Here are the results of the TEMPO RADIO POLL: they were often surprising and have already attracted the intense curiosity of the stations in Hamilton.

WHAT DO YOU THINK OF RADIO AS RECEIVED IN THIS AREA?

The votes diverged into three basic channels here. About 65% (both kids and adults) agreed that the programs received in this area were generally good.

30% stated flatly that they thought local radio was Bad; and more than 1/3 of those who voted this way were teenagers. This proves that it is the mainly pre-adult group who is dissatisfied.

The remaining 5% said that it was "fair", or could stand improvement.

The general consensus for category was, then, that Radio As Received in This Area is Good.

WHAT STATION DO YOU LISTEN TO MOST? AND WHY?

The "Why's" for this question varied with each individual, and there is no way of representing them. However the stations named usually implied these opinions by the kind of music they play

In the pre-adult (13 to 21) age group, CHUM came out as the winner; it received the most mentions as Station Listened To Most. Many of the voters stressed that the station they listened to most was not necessarily the one they WANTED to hear most; many mentioned CKFH even though admitting that poor reception made their listening to it spadmodic and infrequent. So CKFH came second in this category. CKOC was not far behind; but once again, quite a few entrants commented that OC's strong signal almost forced them to choose it above the weaker stations.

Other stations to receive minority support were WUFO, the all-coloured blues station in Buffalo, and WWOL, another Buffalo station specializing in country and western only.

In the adult (over 21) age group, CHML and CHAM tied within one vote for Station Listened To Most. This rocketing of the 1280 spot in popularity is very significant for so new a station. Perhaps a year from now, CHAM will be The favourite adult station, upsetting CHML's long-standing monopoly on that market.

Also significant was CKOC's third rating here as in the pre-adult section. OC may have sacrificed its chance of being the favourite pop station due to its current emphasis on middle-of-the-road material before 8:00, but the fact that the number of adult votes and teenaged votes for it were almost equal proves that it has succeeded in gaining a good foothold in the adult sphere without losing entirely its teeny-bopper audience.

Not counting age brackets, for number of votes tallied, CHUM received the most mentions as Station Listened To Most.

IF YOU LISTEN TO THE RADIO IN THE MORNING, WHAT STATION AND WHY? Here again, the "why" question was usually answered by the stations listed.

Roughly 15% said that they did not listen to any station in the morning or could not be bothered.

The pre-adult group, CHUM and CKOC tied with 40% each of the pre-adult votes for favourite morning station. CKFH netted the remaining 20%.

In the adult bracket, CHML won an overwhelming victory, due to the omnipresent Paul Hanover morning program, whose grip will likely never be broken as long as he remains before the microphone. CHAM and CKOC scored poorly here.

In both age groups combined, CHML won out over CHUM as the station receiving the most mentions for favourite morning station.

DOES ANY STATION PLAY WHAT YOU WANT TO HEAR?

WHICH STATION?

This was the key category in the POLL. In answering the first question, only 7% said there was no such station. The other entrants in most cases gave specific names of stations which they felt played what they wanted to hear (many named several stations).

In the pre-adult (13 to 21) age group, CHUM scored almost half of all the votes. CKFH made a stronger showing here, just beating CKOC. This indicates that those who do listen to FH, even though they are a comparative minority, are definite in their choice of 1430 as the best station.

From these results it would appear CHUM is the favourite station among many young people in this area.

In the adult (over 21) age group, CHAM netted half of the adult votes, beating CHML by about 15%. CKOC came in third.

Again, Buffalo's WUFO and WWOL received minority support.

WHAT IS YOUR IDEA OF A PERFECT RADIO STATION?

This was the hardest category to tabulate because some voters named specific stations while others expressed opinions.

The pre-adults who named stations gave CKFH the victory here, by a slim margin. This may at first seem surprising in light of the fact that FH did not do so well in the other categories; actually, it proves again that those who do like FH are a little more vehement in its defence. (CHUM came next, then OC).

In the adult group, CHAM won again, receiving twice as many votes as CHML and CKOC.

The opinions fell into eight general categories, and votes were channeled into them according to mention; i.e. if one person said that they liked a soul station with fewer commercials, then one point would go to the Soul and Blues category and one to the Less Commercials category.

There were no categories which received really large numbers of votes. 16% were in favour of as much music as possible as their idea of a perfect station. 20% were in favour of all kinds of music to-suit every taste being played. 12% mentioned a specific desire for less commercials for more music. 4% said that they did not believe a "perfect" station could exist.

As four kinds of music preferred on the Perfect Station, 16% favoured a mixing of country and western and popular music. 10% wanted only pop (both hit parade for kids and middle-of-the-road for adults). 10% expressed a desire to hear mainly "Good Music", which is a misnomer for very soft mood pieces or ballads. Another 10%, made up of pre-adult voters, specified a liking for Soul and Blues only.

B.C.		SASK	
CFVR - Abbotsford		CJSL - Estevan	
CFLD - Burns Lake		CFRG - Gravelbourg	
CFWB - Campbell River		CJNB - Nth. Battleford	
CHWK - Chilliwack		CHAB - Moosejaw	
CFCP - Courtenay		CKBI - Prince Albert	
CKEK - Cranbrook		CBK - Regina	
CJDC - Dawson Creek		CJME - Regina	
CKAY - Duncan		CKCK - Regina	
CKNL - Fort St. John		CKRM - Regina	
CFJC - Kamloops		CKKR - Rosetown	
CKOY - Kelowna		CFNS - Saskatoon	
CKTK - Kitimat		CFAC - Saskatoon	
CJJC - Langley			
CHUB - Nanaimo			
CHUN - Union			

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ON EPIC

TELEVISION

"The Patty Duke Show" returned to CFTO-TV (Jan 6) and will be seen each Saturday at 6 PM.

CFTO-TV's "Toronto Today" is now seen 11 to 11:30 AM Monday through Fridays with **Carole Taylor** and **Jim Corey** as hosts.

CBC-TV's "In Person" seen each Saturday evening immediately following the NHL game will, for the Jan 13th. edition, guest folk singer **Murray McLachlan** and **The In Singers**, and pop singer **Dick Maloney**, of Ottawa. **Al Hamel** hosts with **The Jimmy Dale Orchestra**.

Toronto's popular **Lords Of London** will be seen on CTV's "After Four" (Jan 13- 4 PM).

Sir John A. Macdonald and **East York** collegiates will have a go at each other on CBC-TV's "Reach For The Top" (Jan 16-6 PM).

"The O'Keefe Centre Presents" will headline **George Burns** who will have an impressive backing of top Canadian talent including **Teresa Stratas**, leading soprano of the Met; Montreal's beautiful and talented chanteuse **Columbia** recording star **Monique Leyrac**; violinists, **The Hansen Sisters**; pop singing star **Mary Lou Collins**; musical comedy star **Sandra O'Neill**; international award-winning ballerina **Martine Van Hamel** of the **National Ballet**; harpist **Donna Hossack**; one of Quebec's top vocal groups **Les Miladies**; and **Midge Arthur's Canadettes**. Musical direction by **Ron Collier**, choreographer, **Robert Tucker**, writer, **Alex Barris** and produced and directed by **Bob Jarvis**. Tuesday Jan 16-9 PM EST.

Mavor Moore's musical satire "Best Of All Possible Worlds", based on **Voltaire's** "Candide" will be telecast on CBC-TV's "Festival" Wednesday Jan 17-9:30 PM EST. This hour long colour production by **Norman Campbell** was presented originally on CBC radio in 1952 and later on stage at Toronto's **Avenue Theatre** for a successful run under the title of "The Optimist". Starring roles are taken by **Edward Evanko**, who portrays **Candide**; **Barbara Shuttleworth** as **Cunegonde**; **Jack Creley** as **Pangloss**; and **Dinah Christie** as **Cacambo**. Also starring are **Howell Glynn**, **Eric House**, **Joseph Shaw**, **Nicholas Simons** and **Kenneth Pogue**. Musical director is **Norman Campbell**. CBC artist **Florian Julino** used a fairly new television technique called "chromo-key", which enabled producer **Norman Campbell** to key his live performer into cartoon graphics created by **Julino**. **Norman Hersch** was in charge of the very unusual special effects; set designs by **Richard Lambert** and costuming by **Suzanne Mess**.

Beginning Jan 19 at 7 PM "The Smothers Brothers" will be seen in Canada on CTV, which is two days earlier than their CBS showing.

CFTO-TV's **Norm Perry**, who hosts his own late-nite "Perry's Probe" has been receiving vibrations from Hollywood. Apparently a Los Angeles station has requested three audition tapes.

(Television stations are requested to submit programming information at least 10 days prior to airing.)

RADIO

Changes in radio personnel across the country include **Hal Weaver**, who moves from **CKOC**, Hamilton to **CJOE**, in London. Hal advises that the latest London-St. Thomas ratings have put **CHLO** on top of the heap once again. **Marty Adler** moves from **CKNX** Wingham to **CKOC** along with **Dave Charles** who leaves **CJBQ** Belleville for the Hamilton post.

CBC's radio network series "Adventure Theatre" will present a radio adaptation of **Jules Verne's** classic "Around The World In Eighty Days" commencing Friday at 7:03 PM EST. The story, in eight episodes, was adapted by Canadian playwright **Len Peterson**. Special music was composed by **Morris Surdin**. **Phileas Fogg** is portrayed by well known Toronto actor **Bruno Gerussi**. **Chris Wiggins** takes the part of **Passepartout**. "Adventure Theatre" is produced for CBC radio by **Eithne Black**. The series begins Jan 12th.

Ian and Sylvia, noted folk singers will be presented in concert on CBC's "Showcase" Sunday Jan 14-5:03 PM EST. This show was recorded last fall before an audience in the foyer of Toronto City Hall as part of the CBC Toronto Festival. This **Jack Budgell** production will spotlight the duo performing some of their own compositions including "Four Strong Winds", "Lovin' Sound" and "Gifts Are For Giving".

(Radio stations are requested to submit change of personnel and programming information to RPM Music Weekly - 1560 Bayview Ave. Toronto 17.)



ATCO - 33-226 (MONO) - SD-33-226 (STEREO)

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<p>BOSS FOURTEEN</p> <p>2 2 TELL MAMA Etta James-Cadet</p> <p>3 5 HONEY CHILE' Martha Reeves & The Vandellas-Gordy</p> <p>4 8 HE AIN'T GONNA GIVE YOU NONE Freddy Scott-Shout</p> <p>5 6 COME SEE ABOUT ME Jr. Walker & The All Stars-Motown</p> <p>6 3 I SECOND THAT EMOTION The Miracles-Motown</p> <p>7 4 YESTERDAY Ray Charles-Sparton</p> <p>8 10 WANT A LOVER/UPTIGHT GOOD MAN Laura Lee-Chess</p> <p>9 12 WHEN SHE TOUCHES ME Mighty Sam-Amy</p> <p>10 11 I'LL BE SWEETER TOMORROW The O'Jays-Bell</p> <p>11 7 SKINNY LEGS & ALL Joe Tex-Dial</p> <p>12 20 SPOOKY The Classics-Imperial</p> <p>13 9 STAGGER LEE/I'M IN LOVE Wilson Pickett-Atlantic</p> <p>14 15 OOH BABY Deon Jackson-Atco</p> <p>15 14 IN & OUT OF LOVE The Supremes-Motown</p>	<p>16 21 DETROIT CITY Solomon Burke-Atlantic</p> <p>17 18 O-O I LOVE YOU The Dells-Cadet</p> <p>18 6 SOUL MAN Sam & Dave-Stax</p> <p>19 24 SOMEBODY'S SLEEPING IN MY BED Johnny Taylor-Stax</p> <p>20 22 STORYBOOK CHILDREN Billy Vera & Judy Clay-Atlantic</p> <p>21 28 PIECE OF MY HEART Irma Franklin-Shout</p> <p>22 23 STAGGER LEE Leo Price & The Orchestra-GMC</p> <p>23 13 I HEARD IT THROUGH GRAPEVINE Gladys Knight & The Pips-Motown</p> <p>24 25 COVER ME Percy Sledge-Atlantic</p> <p>25 30 I CAN'T STAND MYSELF James Brown-King</p> <p>26 26 IT WAS FUN WHILE IT LASTED The Wildseeds-Cadet</p> <p>27 22 BABY YOU GOT IT Brenton Wood-Double Shot</p> <p>28 17 BACK UP TRAIN Al Greene & The Soul Mates-Bell</p> <p>29 31 EXPLOSION IN YOUR SOUL Soul Survivors-Crimson</p> <p>30 --- I WISH IT WOULD RAIN The Temptations-Motown</p> <p>31 --- YOU Marvin Gaye-Motown</p>
---	---

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Bebe Gee's RECOMMENDATIONS

45s

LPs

SHE'S A RAINBOW
The Rolling Stones-London-906-K

COME SEE ABOUT ME
Jr. Walker & The All Stars-Soul-3501-L

WINDY
Wes Montgomery-A&M-883-M

LOVE IS BLUE
(L'Amour Est Bleu)
Paul Mauriat-Philips-40495-K

DISRAELI GEARS
Cream-Polydor-CP 5008-Q

A GIFT FROM A FLOWER TO A GARDEN
Donovan-Epic-B2N 171-H

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New Record Releases

RECORD COMPANIES: Submit one copy ONLY of each single and LP released for listing here.

SINGLES

COLUMBIA

Columbia STEVE LAWRENCE
4-44384 Remember When
f/s You've Got To Learn (Il Faut Savoir)

Columbia TOMMY COLLINS
4-44386 I Made The Prison Band
f/s No Love Have I

Columbia TOPOL
C4-2774 Shoshana
f/s Dona Dona

Columbia THE MARMALADE
C4-2778 Man In A Shop
f/s Cry

Columbia THE TREMELOES
C4-2780 Be Mine
f/s Suddenly Winter

Columbia THE BROOKLYN SYMPHONY
ORCHESTRA
MU4-1271 I Think It's Gonna Work Out Fine
f/s Love Keeps The World Turning

Columbia JOHNNY CYMBAL
MU4-1272 The Marriage of Charlotte Brown
f/s Breaking Your Balloon

Columbia MELBA MONTGOMERY
MU4-1278 Twilight Years
f/s The Day Your Memory Came To Town

Date PEACHES & HERB
2-1586 Two Little Kids
f/s We've Got To Love One Another

LONDON

Imperial JOHNNY CARVER
IM 66268 Your Lily White Hands
f/s What If It Happened To You

Liberty ROSS BAGDASARIAN
F 56004 Red Wine
f/s The Walking Birds Of Carnaby

Liberty VIKKI CARR
F 56012 The Lesson
f/s One More Mountain

London THE NORTHWEST COMPANY
M 17359 The End Is Autumn
f/s Eight Hour Day

Melbourne BILLY STOLTZ
WG 3279 Queenston Heights
f/s The Shoulder Waltz

Melbourne RON McMUNN
WG 3280 Play Me One More Country Song
f/s If You're Gona Go (Why Don't You Git)

Melbourne JOHNNY MOORING
WG 3281 Four Strings And I
f/s Springhill Jig

Mercury JERRY BUTLER
M 72764 You Don't Know What You
Got Until You Lose It

f/s Lost

Monument HENSON GARGILL
MN 1041 Skip A Rope

f/s A Very Well Traveled Man

Philips PAUL MAURIAT AND
HIS ORCHESTRA

PH 40495 Love Is Blue

f/s Alone In The World (Seul Au Monde)

TCP THE PINK PLUMM
101 Along Came Pride

f/s You've Lost That Loving Feeling

WB/7 ARTS

Reprise NANCY SINATRA &
LEE HAZLEWOOD

0651 Oh Lonesome Me

f/s Some Velvet Morning

Warner Bros TOM NORTHCOTT
7160 Other Times

f/s 1941

ALBUMS

POLYDOR

Polydor THE CREAM

Fresh Cream

CP 593 001

Polydor THE CREAM

Disraeli Gears

CP 5008

RPM CANADIAN HITS

- 1 1 MORNING MAGIC
Stampeders-MWC-2001-G
- 2 4 ALONE IN MY ROOM
Willie & The Walkers-Capitol-72516-F
- 3 2 POPCORN MAN
Lords Of London-Apex-77067-J
- 4 6 TEARS
The Fifth-London-17358-K
- 5 3 FLYING ON THE GROUND IS WRONG
Guess Who-Quality-1890-M
- 6 9 HOME FROM THE FOREST
Ronnie Hawkins-Yorkville-45016-D
- 7 5 JEZEBEL
Witness Inc-Apex-77063-J
- 8 7 BEHIND EVERY MAN
Checkerlads-Rca-57-3443-N
- 9 10 BIRD WITHOUT WINGS
3's A Crowd-Rca-4120-N
- 10 11 FLOWER GENERATION
The Fringe-Quality-1899-M



ELVIRA CAPREESE

THIS IS.....IT!!! That long awaited, that sensational, that enrapturing (Ed: THAT-SA-BOUT-ENOUGH!!!) "PREDICTIONS FOR 1968" by Miss Elvira Capreese. Herewith!!!! (Ed: Tra Laa!!!!)

This year, I by-passed my crystal ball gazing to look to the STARS for my predictions. The stars know all and tell ALL!!! The lady that I visited was called Astra Ology. Madame Ology greeted me warmly and layed out 20 or 30 complicated charts. She asked me when I was born. I told her the date and was glad I wasn't born under the sign of Taurus because I didn't want any BULL sitting up there telling me what was going to happen. This Madame Ology was amazing. She told me about my days in the Follies, gave me a total of all the payola I had received and not declared in my income tax. She then reached for a dimmer and slowly lowered the lights as she said, "I see a beeg place. It is a den of teeves, there is dreenk, there is mariment. There is seex and orogieses. This is a teenibelle plaace". Obviously she was talking about a radio station. She told me that suddenly the place was filled with machinery. There were no people. Just machines. (GREAT song line for Simon and Garfunkel). In 1968 automated radio will be a very big thing. It will be a boon to DJs who can do freeby gigs all day without having to go into the station. (Ed: They can import the tapes from San Francisco.)

Seriously, (Ed: You have to be kidding.) I found out that record companies will not be allowed to continue their investment in Canadian talent. Radio stations will pull back on their play of domestically produced groups. Canadian groups will have to go to the USA to be recognized. (Ed: Centennial Year all over again.) The governing body of the broadcasters will concern itself mainly with that good old whipping boy, the CBC, while the government cuts the production budget for Canadian productions, they will be pushing up the percentage of Canadian content on television. (Ed: Not MORE panel shows!) Two very big groups will break up in the USA. They will be Canadian. They aren't necessarily in the USA now. There will be a major shake-up in an important Canadian radio station. The whole format will change. There will be a bottom to top shake-up in a major record company and one record company will clean house completely. It isn't a major. There will be a number of U.S. companies distributing their product in Canada themselves. One will possibly choose WINDSOR as its headquarters. THAT ISN'T THE END OF IT!!!

Recording studios will have a hard time in 1968 with much of the record production work and jingle work being done outside Canada. Ad agencies will follow a new set of guidelines aimed at self liquidation. That's because they are ad agencies and have a mentality higher than most of us. We won't be able to understand what they are selling to us and there will be confused buying. (Ed: How about confused reading???)

Madame Ology held out little hope for Canada....emerging as a record making country. "Centennial has exhausted thee programmers. They have put fort dere greatest effoht. They can not go on." WELL!!! there you have it in a nut shell. The stars do not lie (at least until they have a hit record.) I'M SORRY!!! That the way the planets crumble.

MY OWN PERSONAL PREDICTIONS: The Secretary of State will probably look into the picture of programming on radio (which has no picture) and decide that the 50% Canadian content should apply to radio too. She will be martyred by her foresight and a hit record will be produced about her. It will go to No. 1 (in Johannesburg). The Canadian music industry will make a big noise, but not on record. The national magazines, daily papers, weekend supplements will continue to write up GROUPS YOU'VE NEVER HEARD OF (There may be a whole payola investigation right there!!!) There will not be a BIG hit in Canada in 1968 unless the government produces it!

ALL IN ALL, I think Madame Ology would be well advised to gather up her charts, skirts and what have you and make them into a roll about 5 inches wide and market them as crying towels because that's what '68 is shaping up to be.

THIS COLUMN was produced, written, printed, edited, and published in CANADA.....BY CANADIANS. (Ed: AND IT'S NOT AS GOOD!)

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Around Town

WITH LORI



The Flick, in Toronto's Village, became one of the most popular spots in town in between the Christmas and New Year's holiday. When I heard The Paupers had returned to Toronto, adding two new members and had come up with a new sound I was more than anxious to hear them, and was very pleased when I was invited to review them. However, when I arrived at The Flick and fought my way through masses of fans, which is expected (The Paupers are a very big name and their acceptance in the U.S. has made them very special, particularly in their hometown). When I eventually reached the inner depths of the club, there was no room to sit or even stand. So there I stood (for lack of a better description) with my pencil in my hand, when two students in the furthest corner offered to make room for me to sit at their already crowded table. We all pushed around the table, with not even enough room to take off our coats to be comfortable. Then along came a chap, not the one who extended the invitation, but one who apparently arranges the seating and placed a row of chairs in front of us which of course blocked what little view we had of the stage.

The Paupers arrived on stage, one half hour late. They did five numbers. I think some were vocals because at times we caught a glimpse of the bass player and his lips were moving.

There was a five minute wait between each number, while they tuned up their instruments or decided what number to play next, I'm not certain. There was at least a twenty minute spell between the fourth and fifth number while the drums were being tuned and set up. Their last number was their best. It was a drum solo and Skip Prokop is one of the best drummers in the business so it was only natural that he should shine. There must have been other good talent there as well. Adam Mitchell and Chuck Beal and the new Paupers, Brad Campbell and Peter Steinback, but it just didn't come through. It wasn't so much that it was an unprofessional performance but rather that it smacked of disorganization and was most disappointing. Let's hope there's a second time 'round.

THIS WEEK SPECIAL REPORT

FROM OTTAWA
by Jim Bellshaw

Sandy Gardiner, manager of The Staccatos, is in swinging London Town this month to discuss with EMI the promotion of The Staccatos' new album, "Five Man Electrical Band" slated for release in North America in February and Europe in March.

While in London, besides doing interviews for the Ottawa Journal, Sandy will be meeting with Norrie Paramor, who is leaving EMI to form his own production and publishing firm.

Norrie has expressed an interest in obtaining sub-publishing rights to material written by Les Emmerson of The Staccatos, published in Canada by Arlee Music.

The Staccatos are also taping two "After Four" shows for CTV in January and the group will be augmented by other musicians. The boys' new single, as forecast by RPM, will be "Walker Street" backed with "Super Girl".

Ottawa universities and colleges are now bidding for Johnny Rivers and The Turtles for the Winter Weekend, early in February. Just who will eventually get the group remains to be seen.

The Eastern Passage are heading in that direction Jan. 10th., for a week's showing in Montreal's Scandinavian Club.

Newest in town is A Group Called Bubs and their first recording date comes up Jan. 4th. They're doing a number called "Pushing Up Clover" and it's said to be a Turtles' style song.

The Sheltered Souls reckon larger groups are coming into their own, so the Souls are adding trumpet and sax to bring the group's total to seven.

Condolences to Eddie Mitchel of the Musical Fantasy. Eddie is in hospital suffering from a collapsed lung, but we hear he's feeling just a bit better now.

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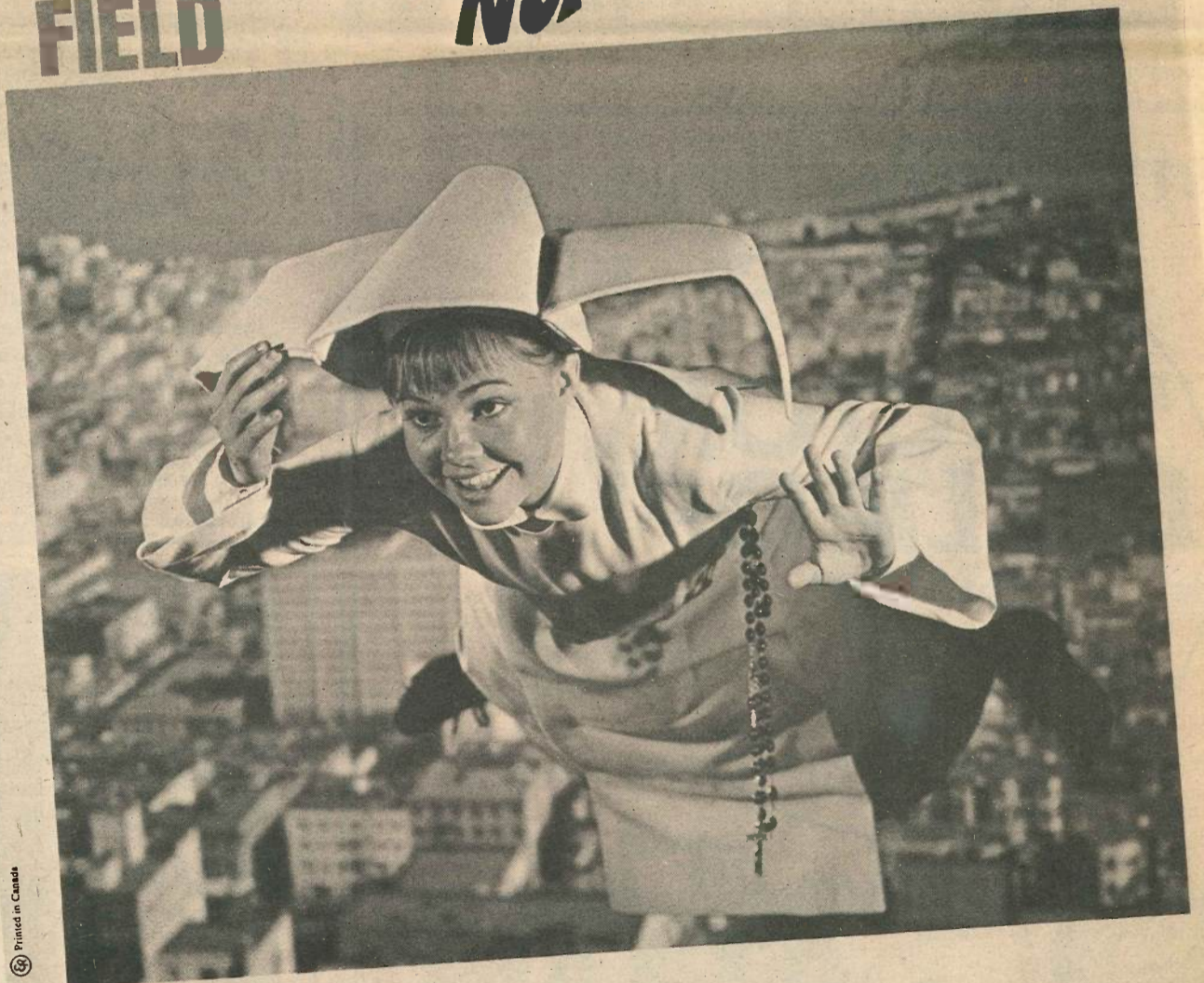
Coming Attractions:

- Fri. Jan 5 - Jack Hardin
Betty Richardson
& The Silhouettes
- Sat. Jan 6 - Grant Smith
& The Power
- Fri. Jan 12 - The Mission
Ian Anderson
Eddie Spencer
- Sat. Jan 13 - Shawne & Jay
& The Majestics

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- 1 2 TELL ME NOT TO GO
Myrna Lorrie-Columbia-MU4-1265-H
- 2 3 GONNA PUT SOME LOVIN' ON YOU
Lynn Jones-Capitol-72508-F
- 3 1 IT TAKES PEOPLE LIKE YOU
Buck Owens-Capitol-2001-F
- 4 8 RIDE RIDE RIDE
Debbie Lori Kaye-Columbia-4-44211-H
- 5 9 BOTTLE BOTTLE
Jim Ed Brown-Rca-0329-N
- 6 12 BY THE TIME I GET TO PHOENIX
Glen Campbell-Capitol-2015-F
- 7 6 YOU'VE BEEN SO GOOD TO ME
Van Trevor-Date-1565-H
- 8 5 MODEL "T"
Irwin Prescott-Melbourne-3268-K
- 9 16 I HEARD FROM A HEARTBREAK
Jim Reeves-Rca-9343-N
- 10 17 HERE COMES HEAVEN
Eddy Arnold-Rca-9368-N
- 11 4 MARY IN THE MORNING
Tommy Hunter-Columbia-44234-H

- 12 7 DEEP WATER
Carl Smith-Columbia-44233-H
- 13 10 YOU MEAN THE WORLD TO ME
David Houston-Epic-10224-H
- 14 14 LOVE IS WORTH LIVING
Porter Wagoner/Dolly Parton-Rca-9369-N
- 15 19 LITTLE WORLD GIRL
George Hamilton IV-Rca-9385-N
- 16 15 I DON'T WANNA PLAY HOUSE
Tammy Wynette-Epic-10211-H
- 17 11 GARDENIAS IN HER HAIR
Marty Robbins-Columbia-44271-H
- 18 --- WHAT LOCKS THE DOOR
Jack Greene-Decca-32190-J
- 19 --- SING ME BACK HOME
Merle Haggard-Capitol-2017-F
- 20 21 ANYTHING LEAVING TOWN TODAY
Ray Dudley-Mercury-72741-K
- 21 22 BLUE DAY
Bob King-Melbourne-3274-K
- 22 --- FOR LOVING YOU
Bill Anderson & Jan Howard-Decca-32197
- 23 23 THUNDERATION
Odie Workman-Caledon-205-G
- 24 --- TAKE ME TO YOUR WORLD
Tammy Wynette-Epic-10269-H
- 25 --- TUPELO MISSISSIPPI FLASH
Jerry Reed-Rca-9334-N

Western Union

FRANK BANYAI

Vancouver's Collectors are in town. They're playing a concert with The Buffalo Springfield at the Santa Monica Civic Auditorium, then move up to San Francisco for appearances at the Fillmore Auditorium. Ian and Sylvia are also making appearances in Southern California. They're appearing at The Golden Bear in Huntington Beach for two weeks. They then headline Doug Weston's Troubador in Hollywood.

Received word from New York City that Toronto's Dickens and Montreal's Influence are going over big at Steve Paul's Scene. The Carnival Connection just finished an engagement at The Electric Circus. The group now has a new drummer, Nicky Katsos.

While The Paupers were working up Toronto way, their new single "Think I Care" (Verve/Forecast) was released in the U.S. The Exciting cut is from their "Magic People" album. Three's A Crowd's "Bird Without Wings" is getting some airplay in Los Angeles and is reportedly breaking out in Philadelphia.

The Daisy Chain, a new local group, is made up of four beautiful girls that come on stage with painted faces. They made their debut at The Cheetah. The Nitty Gritty Dirt Band is appearing at The Ash Grove. Arlo Guthrie is expected at The Golden Bear later this month.

The Beach Boys take to another trend--something that resembles rhythm and blues. Their new album "Wild Honey" (Capitol) is a great improvement over their inferior "Smiley Smile" album. Their recent single "Wild Honey" and their current "Darlin'" are included. "I Was Made To Love Her" was a big hit for Stevie Wonder and The Beach Boys do justice to it. Other outstanding original selections include "Aren't You Glad", "Country Air" and "Here Comes The Night".

The Temptations abandon the Motown sound on their new album "In A Mellow Mood". (Gordy). They concentrate on good-pop favourites and Broadway hits such as "Hello Young Lovers", "Try To Remember" and "A Taste of Honey".

On the singles scene; The Fallen Angeles have a good one in "Hello Girl" (Roulette). "Our Time Is Running Out" (Uni) is the third try for The Yellow Payges, a talented young group who appear as regulars at Hollywood's Hullabaloo Club. This might be what they've been looking for. "Henry's Trumpets", a selection from hornman Henry Jerome's latest LP, should see a good deal of spinning activity on middle-of-the-road and good music stations. The sitar and tabla give Colours', a new recording group, "Butter Lou's Love Colony" (Dot) a wild west coast sound. Flash and the Board of Directors come up with a powerful offering with "I Pray for Rain" on Mala.

A New group and a new label originate from Philadelphia. The group is the Soul Survivors and they record on Crimson Records. The Soul Survivors already have one hit, "Expressway to Your Heart", and their new release, "Explosion in My Soul", is hitbound.

A Monkee first: Micky Dolenz has been given the go-ahead by Screen Gems to write and direct an episode of this season's Monkees T.V. series. Micky will be directing a segment that will be shot on the West Coast and will be aired in mid-March.

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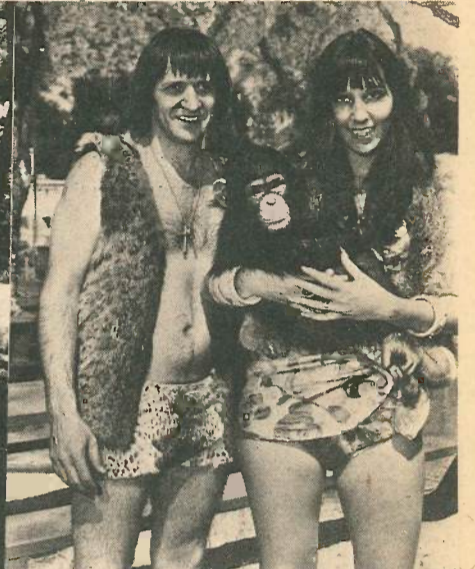
TO BUILD A BIGGER AND BETTER
CANADIAN MUSIC INDUSTRY

THIS WEEK SPECIAL REPORT

FROM VANCOUVER
by SUE HANSEN

Boxing Day was a big day for Vancouver groups. That's the day that Jaguar Enterprises (BC's largest booking agency) threw their Annual Popularity Contest at The Agradome. More than 10 of Vancouver's top bands were entered in the 5 hour marathon. CKLG radio personalities exceeded the giant show which attracted good crowds of local fans, who voted for their favourite group. Some of the bands who participated were: The Epics, Shantelles, Soul Unlimited, Shockers, Stags, Night Train Revue, The Bittersweets, and others. We'll have pics and winners at a later date.

A fairly new club in Vancouver which is really swinging is The King Of Clubs. It also features R & B bands, which is just further proof that R & B is really catching on here. It also features Go-Go Girls (as a matter of fact, so does The Grooveyard and Oil Can Harrys). To sum it all up - Vancouver is really a city to swing in.



(Top left) The Buffalo Springfield, currently happening with "Expecting To Fly" were recently in concert with Vancouver's Collectors in L.A. (T.R.) Sonny & Cher are catching fire with "Good Combination". (B.L.) The Mothers' Of Invention will be appearing in Toronto Jan 24th. (B.R.) Wilson Pickett is set for a Massey Hall (Toronto) appearance Jan 26 and at Ottawa's Capitol Theatre Jan 28th.

RPM Music Weekly

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CAMELOT REVISITED

by
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After reading the daily papers' reviews of "Camelot" I hesitate to admit this, but I liked it. I will concede that this is mainly because of Vanessa Redgrave who acts and sings (yes, she does her own singing) like a dream and has the most interestingly lovely and mobile face I have ever seen.

Being a Burton fan I approached this production with a certain amount of hostility toward Richard Harris but soon decided it was unjustified. Harris did his own singing too and, although he came through very Burton-like in many places and (Rex) Harrison-like in others, he was mostly himself in giving his interpretation of Arthur as a man who put his responsibilities as king ahead of the rest of his life and, in remembering this, tried continually to keep himself in control.

These efforts at control were reflected in his manner of speaking - far too often in a whisper - which, when contrasted with his uncontrolled shout at other times, pointed up the inner struggle in him between passion and control - man and king. In the final scene, torn internally from an emotional pounding, the man and king merged as the king makes a man's emotional bid to save the legend of King Arthur and his Round Table when he meets a young boy, Tom, on the battle field. Tom had only heard about the greatness of Camelot and not of its deterioration. Arthur, greatly moved by him, invests him as a knight and sends him back to safety, urging him to grow up and keep the legend alive. Arthur's final (and somewhat anticlimatic after a very emotional rendition of "Camelot") words are an excited shout, over and over, as Tom heads away from the front lines - "Run, Tom, Run!"

(It is difficult to decide whether the director had deliberately or unintentionally avoided using any last name for "Tom of Warwick". Most modern writing about King Arthur is based on the work of Sir Thomas Malory of Warwick who lived about seven hundred years after the best estimates for the time of the original Arthur. If the director, Joshua Logan, was afraid of an anachronism, he needn't have been - the movie was riddled with them.)

The other lead - Lancelot - was the film's biggest disappointment. When the stage version of Camelot opened on Broadway seven years ago the Toronto Star's heading read "Gotham Splits Over 'Camelot' But Loved Goulet". We could have expected that, if the director and producer (Jack Warner) passed up Goulet in favour of someone else for the role in which he had been so spectacularly successful, Goulet's successor should be an improvement. He could have been. Despite Goulet's beautiful enunciation and clear singing voice he is somewhat wooden as an actor and, although French (North-American not European) sang the role completely without accent. Lancelot could have been either French or an actor or even conceivably, both. However, someone saw fit to select Franco Nero, a twenty-five year old Italian who spoke little English and had to learn presumably by rote, his entire role. This Lancelot not only did not sound as good as Goulet but didn't even sound like a Frenchman. He has a handsome and virile appearance and startling blue eyes but was capable only of running the emotional gamut from A to B and was far more convincing when he was being aggressively pure than when he acted the tortured lover and faithless friend. His attempts at conveying internal pain left you with the feeling that he should be offered an Alka-Seltzer

and his acting certainly failed to reach the heights of emotion of his leading lady. So we had a Lancelot with no colour, no singing ability, no English and, probably, someone else's singing voice - why wasn't Goulet used?

Nero was the film's biggest disappointment but he was followed a close second by the photography. According to all the press releases \$12,000,000.00 was spent on making Camelot. Eight Spanish castles were used as well as huge sets to convey the idea of Camelot and Joyous Gard. The sets and settings were beautiful - I think. If you blinked you missed them and if you didn't blink you got glimpses where you should have seen panoramas, medium shots where a panning long-shot would have been breathtaking and close-ups where you didn't care. The major advantage which the screen has over any stage production is the scope which is given to the camera to roam and to linger, to pan and to dolly in and out. I don't think that there is an entertainment medium as flexible as film; you would never know this just from Camelot, however. We had no jousting except for the single scene of Lancelot unhorsing his three opponents who had been egged on to challenge him by Queen Guinevere. No scene was allowed to build up to the point where it became impressive in scope or in timing and, despite the amount of money spent on the caparison of each of the horses, even the jousting scene was totally unrealistic with the extremely sophisticated trappings on the horses and the almost rural appearance of the list set up for the joust itself.

But, worst of all, I don't think that there was a single major production number related to the music in what was, after all, supposed to be the seasons greatest film musical. "The Lusty Month Of May" sequence could have bigger, better and much, oh so much, less choppy. The song should swing, but, instead it jumped and it bobbed and it cut and it swooped and never once was this done smoothly. An even bigger and better and more delightful number, "Fie On Goodness" in which a sonorous male chorus would have sung of the joys of sin (a number which delighted the stage audience and brought the original version to a complete stop during the try-outs in Toronto) was dropped completely from the film for what reason I will never know. Surely this film, whose plot centered around an adulter and faithless relationship, didn't drop this number because it ambiguously extolled sin, did it?

Vanessa Redgrave handled her singing role beautifully. Although, at the beginning, it was possible to hear overtones of Julie Andrews these faded out and her interpretation of the role changed, as well. Miss Andrews may be many things but she is not a tragedienne and Vanessa Redgrave was able to convey the tragedy in Guinevere's hopeless passion as Miss Andrews never could (why anyone could become hopelessly passionate over the film's Lancelot is totally unknown but once you make this fantastic assumption Miss Redgrave's acting and singing carried conviction.

At the beginning of this review I said that I liked it, and I did. Although its flaws as a movie are overwhelming yet the beauty of Lerner and Lowe's musical still comes through enhanced by the colour, if not the photography, of the film. It was entertaining and even moving and in many places was visually and audially a pleasurable experience, especially when Vanessa Redgrave was on the screen. To anyone who can afford the show I say, don't miss it, and to those of you who can't I suggest that you wait two or three years until it reaches your local theatre.



SCENES FROM CAMELOT