

RPM

Music Weekly

10 CENTS

Volume 7, No. 24

Week Ending August 12th, 1967

5 YEARS OF CTL

What better year to celebrate a Canadian anniversary than 1967, the 100th year of our Confederation. This is the fifth anniversary of the CTL (Canadian Talent Library). Five years of pushing and boosting and developing a niche for the easy listening Canadian sounds on wax have been five years well spent. Congratulations are in store for the Standard Broadcast Company, and in particular, J. Lyman Potts, Vice-President and General Manager, for accomplishing the almost impossible - a saleable Canadian listening device that has been accepted for airplay by Canadian broadcasters from coast to coast.



Upper left photo shows the famous Raftsmen in session. To their left is Denny Vaughn, now working the top U.S. network television shows including The Smothers Bros. Denny is currently cutting a session for the CTL at RCA Victor's Toronto studios. The lower left photo is that of Alexander Ragtime Read and to his left is CTL's musical director Johnny Burt.

How did it all start? - With an idea, like most. But the Canadian Talent Library didn't just happen in July of 1962. When Lyman Potts, at the age of 15, first became a part of the broadcast industry at radio station CKCK in Regina, it was obvious to him that this potentially powerful media could be the basis for recognition of Canadians by Canadians from coast to coast.

It wasn't until July of 1962 that Potts, now a broadcaster of 25 years, and regarded as one of the top administrators in the business, was given the opportunity of putting his plan to work. He was given the go-ahead by Standard Broadcast's Thornton Cran and Jack Dawson, Lyman was an exec. with Standard (CJAD & CFRB) at this time. He was to acquire Canadian talent (musicians and artists), put them on tape and put into operation Canada's first, wholly Canadian, transcription service.

The recording studio was RCA Victor's in Toronto, the conductor Johnny Burt, who with fifteen men and one woman, taped the first twelve selections that were to be CTL's first entry into the recording (restricted) field. Nine more albums, by Canadian artists from coast to coast, some recorded in RCA Victor's Montreal studios as well as their Toronto location, and Potts was ready for his sales pitch.

Every radio station in Canada was canvassed. Potts used the national angle but was aware that Canadian broadcasters demand-

CTL continued on page 7

C-FUN SHAKES WEST COAST

Vancouver: Radio Station C-FUN has just finished their greatest "Soundathon" ever. The top three hundred flashbacks were played for one week then the top 150 were played all Sunday night with the C-FUN "Good Guys" staying up till six in the morning. Listener reaction kept the telephone lines plugged up most of the evening. C-FUN's record library consists of 6500 45's and even more LP's.

The "Good Guys" also had a capacity crowd at their Lovin' Spoonful concert, which now has Jerry Yester, replacing Zal Yanofsky.

While the Spoonful were in town, Terry David Mulligan (Terry D) one of the top west coast personalities (C-FUN) gathered a whole crowd of notables including the Dave Clark Five, Buddy Knox, Bo Diddley and the Spoonful and they all took off to catch Little Richard's late show at Isy's Supper Club. Needless to say it was a great night for Mulligan.

Little Richard did a little travelling on his own, no doubt influenced by Mulligan, and caught Bobby Taylor and The Vancoovers show at the Elegant Parlour. Richard was so impressed with the group that he hired them on the spot, and they're on tour with him now.

Vancouver was also the scene of a very successful Herman's Hermits junket, but the big sensation of the package was The Who, who pulled the audience right out of their seats.



"Good Guy" Mulligan was again the guide for the visitors and the end of the evening he ended up with Herman, Keith Moon, and John Entwistle catching the Painted Ship's performance at The Cave. At one point in the evening the trio took over the stage, which resulted in Keith Moon accidentally ruining a set of drums, but no one seemed to care. Apparently that's par for the course in Vancouver.

LUKE-JEFF-DEAD "BEAUTIFUL PEOPLE"

by Lori Bruner



JEFFERSON AIRPLANE

Toronto: At last, the great marble curtain of the O'Keefe Centre came crashing down. The word was out. The O'Keefe Centre is now "in" with the younger set. Those five dapper grey suited gentlemen are really "hippies". All it took was one presentation of one of the most fantastic and awesome shows ever presented in the Toronto area.

First things first, and that's where Luke and The Apostles came in. If ever a group could warm up an audience it was Luke and his group, and they did it against almost insurmountable odds. First there were the lights, which were hard not to notice, then there was the vastness of the house, which must have taken a bit to get used to, and then there was the audience, who are known for their coolness. But Luke and the audience came through. Strong blues and commercial rock-blues kept the interest running high. It's too bad a group like this is breaking up.

The Grateful Dead, weren't. Dead, that is. Their equipment was "big" and "Lot's of" and their sound was almost "total". Almost, because some dancer, of sorts, with a long mane, and a mini sack cloth, broke the spell with her overbubbling all around the stage.

PEOPLE continued on page 2

STAMPEDEERS MEET ORBISON



The Stampedeers will be appearing at Expo's Garden of Stars - Aug 6th through Aug 12th



Just received pics of the recording session Ottawa's **Staccatos** had at the Capitol complex in Los Angeles. They'll be releasing their single "Whisper Words" and "Catch The Love Parade" by mid-August.

The **CBC** is having an open house when they tape the **Jefferson Airplane's** TV Special. It all happens Aug 8 and 9 at Studio 7, 263 Mutual St. from 8 to 9:30 PM. Doors open at 7:30 PM. Try not to wear shoes.

Stan Obodlac, PR man for **Maple Leaf Gardens** tells me that the advance ticket sales for the **Hermits** show is shaping up to be a big affair. Stan also tells me that the



THE STACCATOS AT LOS ANGELES SESSION

Aug 26 date for the **Tijuana Brass** show is almost sold out.

Caught **The Sunshine Blues** at **The Strawberry Patch**. The Sunshine are a rock group of fine musicians, who have a jazz-blues repertoire. The Strawberry Patch is set up with flashing coloured lights that are controlled electronically by the music played. I don't feel the Sunshine need this distraction although it is effective.

M G & The Escorts will soon release their fourth single on the **Reo** label. They're

PEOPLE continued from page 1

When the motors started to sputter and roar and that fantastically beautiful voice of **Grace Slick**, filled the Centre, the audience went wild. Here was the **Jefferson Airplane**, and it was obvious by the reception they received that every member of that packed first night audience were "ready to blow their minds". "Somebody To Love" couldn't have sounded better. In fact, The **Jefferson Airplane** were beautiful, the audience was beautiful, and the O'Keefe people were beautiful, and I didn't see one flower. All of a sudden the audience was everywhere. On the stage and in the aisles. They were dancing everywhere, and the O'Keefe security didn't bat an eyelash. The result was one of the most disorderly, orderly, un-O'Keefe crowds in the history of the Centre, which quite ironically turned out to be a beautiful "love-in".

NEXT WEEK -
Rodeo's George Taylor
at London's Convention

still the top group in Montreal.

A Passing Fancy are readying their **Columbia** single "I Believe In Sunshine" and "Tell Me What's Wrong" for release prior to their appearance at the **CKFH** "Teen-age Fair" at the **CNE**.

The Toronto show was the first time **Headlights**, a Frisco group that adds the eye bashing effect to the Fillmore scene, had worked with the **Sensefex Inc.**, out of New York, and it worked out well. **Headlights** happen on a centre screen, with the inverted "Y" peace symbol. Colours change from green on blue to blue on green and then drips and fades into many colours. All this is accomplished with coloured oils swirling around on a platter and then projected onto the screen, along with film clips. **Sensefex** works in a similar manner. They use slides that are spotted with paint and a movie projector, which employed mirrors set at different angles. **Sensefex** was more of a hard and real projection while **Headlights** offered a buggy and beautiful collection of colours. This was where the "total involvement" could happen. A larger **Headlight** screen, more of **Grace Slick**.....and **YOU'RE DEAD**.

WESTERN UNION

by FRANK BANYAI

Nell Young, who started out with Canada's **Mynah Birds** and later became a part of **The Buffalo Springfield**, will soon be making his debut as a soloist.

The Beach Boys formed their own record company, **Brothers Records**, which will release their records, as well as many of their newly discovered talents. The label is distributed by **Capitol**. Their long awaited "Heroes and Villains" single features everything from barbershop to jazz.

A **Bonner-Gordon** composition, "Contact", by **Teddy Neeley**, on **Capitol**, has good

possibilities of catching on, for this fine local talent.

Columbia's winners, **Simon and Garfunkel**, will not take long to hit the top ten with "Fakin' It". Another **Columbia** release, "Penny Arcade", by **The Cyrkle**, will definitely bring in the pennies to the group.

The Merry-Go-Round's, "You're A Very Lovely Woman" will spin into the top 100 in no time. It's on the talent hunting label **A&M**.

There was the psychedelic, the English and the love sound, and now comes the Texas sound of **The Lewis and Clarke Expedition**. Their new release, "I Feel Good (I Feel Bad)" on **Colgems**, could start a new trend in modern music. Another new group, **The Stone Country Clan**, will have a release soon on **RCA Victor**.

Paul Revere and The Raiders are on tour again. They live in Los Angeles, but the local audiences are unable to catch their per-



MERRY-GO ROUND

formances because they're always away. They spend more than 200 days a year doing one-nighters across the United States.



THE SEEDS

Jim Valley, a former member of **The Raiders**, has a bouncy tune titled, "Try, Try, Try", on the **Dunhill** label.

If you like blues, you'll like **The Canned Heat**. They have an album out on **Liberty Records**.

The Seeds, the originators of the flower movement are having a rough time everywhere they appear. They are constantly on the move. In New York City, the crowds got so large at the first club they were booked into that they make happiness bloom everywhere they appear.

Something unusual from the English scene: A Group that isn't an overnight sensation, but develops its sound over many years. **The Tremeloes** were originally known as **Brian Poole and The Tremeloes** and have had many hits in Britain. They are presently touring North America and have a new single "Silence Is Golden" on **Epic Records**. From the looks of things they'll be around a long time.



John Davidson
"If You Can Put That in a Bottle"

c/w "In the Sunshine Days" 4.44210

Where a startling Davidson departure produces a hit in the breaking.
On **COLUMBIA RECORDS**

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WHAT'S A NICE KID LIKE YOU DOING IN A BUSINESS LIKE THIS??

BY STAN KLEES
(Guest Columnist)

This is the seventh installment in a series in RPM designed for the young artist on his way. The writer of this series is noted record consultant and A&R producer Stan Klees. Each week Mr. Klees will cover various aspects of the record business aimed at advising the potential recording stars of tomorrow. No one in Canada could be more informed as to the problems that lay ahead for the young artist and musician. Stan Klees is the Canadian music industry. This column has become one of the most popular features in RPM. Mr. Klees talks to groups and his competitor producers and gives them the advantage of his years of experience in Canadian and American studios. He is among the pioneers of the Canadian music industry. RPM is proud to be able to bring you this column. If you have any questions about the music industry (as a business - no fan questions, please), write to Stan Klees, Guest Columnist, RPM 1560 Bayview Avenue, Toronto 17.

THE 10 MINUTE HIT --- IS HERE!

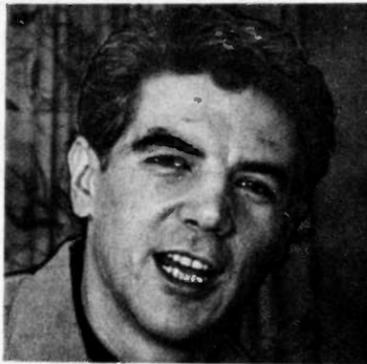
PART SEVEN of a series

The most expensive rehearsal hall in the world.....must be a recording studio. Often you read how "the group took three weeks in the studio to make this side". The obvious retort would be, "What's the matter, no talent?" The talent behind a press release like that is usually the publicists who would like you to picture the group sweating for weeks to perform two and a half minutes of music. It is seldom that a busy studio will become "home" for a group. Record companies usually give a producer a budget to work with and if he wants to be a producer, he had better bring in the completed product within the budget. How easy it

would be for me to say that I spent three weeks in a studio with a group in Los Angeles last week, and you might even believe me, but it is just as easy to say that "everything clicked along and we layed down four sides in four hours."

Mixing is another story. I understand that in Nashville, they cut mono and don't mix. Meanwhile I hear that in New York they mix for hours and hours and often come back 5 and 6 times. Few people really think about mixing as being a corrective measure and no one ever says "It was wrong so we had to mix and mix and mix to make it sound right."

I have nothing but respect for any producer who can walk into a Canadian studio with 4 or 5 musicians and who can come out with a good sound with hit potential at a reasonable cost and without overdubbing instruments. There are many things against him. The most important is a lack of funds in an



industry that just doesn't justify the extravagance that other countries' successful industries might. If Canadian producers (whether they be record companies or independents) were making money, they wouldn't hesitate. They would go into a studio with money and produce a big session and they WOULD come out with a bigger sound. Where will all this money come from?

Don't think there haven't been big sessions in Canada. They were good productions that didn't get enough action and consequently few sales, and somebody had to say "never again".

Recently a group was being interviewed.

Their big American hit was high on the charts in North America. They were asked how long it took them to record the side. Their answer was "10 minutes". THAT'S TALENT! Once the microphones are set up, and the instruments are balanced and someone yells "Take one", that first take could be the freshest sound the group will ever have. After take ten the group is becoming mechanical. It is seldom that anyone can do something over and over again and still retain interest in the material. Hope that you are lucky enough to get a take in the first four takes. After 6 takes, it might be an idea to go on to the next number and come back to the problem number at the end of the session.

Arrive at the session prepared. If necessary, the group should use chord symbols (even of their own design if they don't read) but if it is written down, it can quickly be disputed if wrong and corrected in writing. Know the material well and lay it down quickly while it is still fresh and make it "groove". Aren't there days on the stage when you KNOW you are performing extremely well? Hope that your day in the studio will be the same. The sound is all the tape will capture and if you have the ability to lend "magic" to that sound, it might just be the ingredient that will make it a "hit". Ask a group that had a hit sometime what they did to make it a hit. If they are honest they will tell you they really don't know.

The formula is very simple. Just cut a "hit". It's all up to the group. The producer and engineer are there to put it on tape. It will help them if they have something GREAT to put on tape.

When he yells "Take one" and you have a take, pat yourself on the back, THAT'S TALENT!

BANDS.....

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Breaking For a Hit!

BREAKING OUT ACROSS CANADA

THE RED LEAF "SLEEPER" THAT'S ON ITS WAY

I GOT WHAT I WANTED' THE RAINVILLES

IT'S MAGIC

TTM 634
Red Leaf RECORDS

RADIO

WINGHAM'S ADLER HOSTS LOVE-IN

Wingham, Ont: CKNX personality Marty Adler hosted a giant "Love-in" for residents and tourists to the mid-western Ontario town of Kincardine. The affair was held at Victoria Park and featured groups from the surrounding area including The Comets from Port Elgin, Owen Sound's Diplomats. The Last Remains from Kincardine, The Winjammers from the city of Goderich, Wingham's Denmarks and The Sands of Time from Harriston. Admission was one flower.

CKNX was also there with a mobile unit which allowed Marty to cover the "Love-in" live from 2 to 6 PM.

Prior to the outing, CKNX was almost inundated with letters and telephone calls from anxious listeners requesting more information.

CHICKENMAN FLIES IN FOR GARDENS APPEARANCE

Toronto: There wasn't a top name group or a chart topping artist in sight. Just the famous CKFH crime stopper "Chickenman" and a band of stalwart CKFH personalities who battled a kids lacrosse team. That's all that was needed to bring out a surprisingly large crowd who at 50 cents a head presented the "No 2 Radio" with a couple of potfuls of silver for their favourite charity.

Peter "The Stemmer" Stenkowski was there along with Tom "The Big Kahuna" Fulton and Big "G" Walters and little Susan Taylor as coach. They also had a professional lacrosse game on tap and a record hop after the game.

STAFF CHANGES AT C-HOW

Welland, Ont: Iain Crichton has moved from the 7 PM to Midnight slot (Top Forty) to take over the waker-upper 5:30 to 10 AM shift and Keith Elshaw, formerly with CFOR Orillia and Channel 9 Toronto, will take over rock duties at night.

KEN NEAL TO CJCH

Halifax, N.S.: Ken Neil, popular CJME personality has moved to CJCH where he is presently doing the swing shift. He arrived in Halifax just as the CJCH summer swing campaign got under way. The first big blast happened at the Capitol Theatre July 30th. with the first and only Maritime appearance of Peter and Gordon.

PEACE COUNTRY UPS CANADIAN

Peace River, Alta: CKYL's Bob Zens sends news that the Peace Country has "come alive" to Canadian talent. Six songs on their Top Twenty are Canadian including the Pick Hit. They also have an extensive Canadian playlist, which was started as a Centennial project.

CKYL went "all Canadian" on July 1st. and since they now belong to the Canadian Talent Library they've decided to play all Canadian music every Sunday. Their first "Canadian Sunday" (July 9) met with fantastic listener response.

LAKEHEAD GETS SET FOR HERMITS GIG

The Lakehead: CKPR's personalities are girding themselves for what promises to be the most exciting and top teen attraction of the year. Saturday August 36, Herman's Hermits, along with The Who and Blues Magoos will take over the arena which is reported almost sold out.

The Hermits are currently riding the charts with "Don't Go Out Into The Rain" (RPM 29) while The Who are making it with "Pictures Of Lily" (RPM 36). The Blues Magoos have just exited the charts with "One By One" and are making a bid for the charts with their newest release "I Wanna Be There".



TERRY "D" CFUN-VANCOUVER

"I Am The One" - Larry Williams, "Sunny Goodge Street" - Tom Northcott

MARTY ADLER-CKNX-WINGHAM, ONT.

"Happy" - Blades Of Grass, "Summer In New York" - Imaginations, "Good Times" - The Ragged Edges

RON WADDELL-CKDM-DAUPHIN, MAN.

"To Love Somebody" - Bee Gees, "Cry Softly Lonely One" - Roy Orbison, "Sunny Goodge Street" - Tom Northcott

DENIS MENARD-CKBC-BATHURST, N.B.

"Apple Peaches & Pumpkin Pie" - Jay and The Techniques, "Heaven & Hell" - The Easybeats, "Why Don't You Cry" - The Ragged Edges, "They Don't Give Medals" - Tommy Ambrose

DAVE CHARLES-CJBQ-BELLEVILLE, ONT.

"I Wanna Testify" - Parliaments, "Baby I Love You" - Aretha Franklin, "One Rainy Day" - The Paupers

DAN JAMESON-CJME-REGINA

"A Little Bit Now" - Dave Clark Five, "Apples Peaches Pumpkin Pie" - Jay and The Techniques

TED BOYLE-CJSN-SHAUNAVON, SASK.

"All You Need Is Love" - Beatles, "Fakin' It" - Simon and Garfunkel, "Mr. John" - The Kensington Market

JOHN D POZER-CJET-SMITHS FALLS, ONT.

"More More More Of Your Love" - Bob Brady, "Agnes English" - John Fred and His Playboy Band, "Runnin' Round In Circles" - Five D

Watch
for
SOUNDING BOARD
next
week



- 1 1 THIS TIME LONG AGO
Guess Who-Quality-1874-M
- 2 2 LABORER
49th Parallel-Rca Victor-57-3422-N
- 3 5 CANADA
Sugar Shoppe-Yorkville-45010-D
- 4 10 JACKRABBIT
BTB4 Yorkville-45011-D
- 5 3 LOVE IS A BEAUTIFUL THING
Gettysbyrg Address-Franklin-0100-G
- 6 6 RUNNIN' 'ROUND IN CIRCLES
Five D-Sir John A-1-N
- 7 4 I'LL FORGET HER TOMORROW
Witness Inc-Apex-77041-J
- 8 8 CORNFLAKES AND ICE CREAM
Lords of London-Apex-77054-J
- 9 11 I NEVER HAD A LOVE LIKE THAT
Scepters-Rca Victor-57-3436-N
- 10 7 HE'S IN TOWN
Townsmen-Regency-975-L
- 11 15 SUNNY GOODGE STREET
Tom Northcott-New Syndrome-18-G
- 12 9 WALKIN' MARY HOME
Nomads-Damon-002-J
- 13 14 COME GO WITH ME
Eternals-Quality-1884-M
- 14 --- YESTERDAY'S TODAY
Fifth-London-K
- 15 --- MR. JOHN
Kensington Market-Stone-714-O



- 1 1 WHITER SHADE OF PALE
Procol Harum-Deram-7507-K
- 2 2 I WAS MADE TO LOVE HER
Stevie Wonder-Tamla-54151-L
- 3 4 FOR YOUR LOVE
Peaches & Herb-Date-1563-H
- 4 3 MORE LOVE
Smokey Robinson-Tamla-54152-L
- 5 8 EVERY LITTLE BIT HURTS
Spencer Davis Group-Stone-708-G
- 6 6 SOUL FINGER
Bar Kays-Volt-148-M
- 7 10 BABY I LOVE YOU
Aretha Franklin-Atlantic-2427-M
- 8 5 HERE WE GO AGAIN
Ray Charles-Spartan-1604-O
- 9 13 MAKE ME YOURS
Bettye Swann-Money-126-J
- 10 7 HYPNOTIZED
Linda Jones-Loma-2070-J
- 11 12 I TAKE WHAT I WANT
James & Bobby Purify-Bell-680-M
- 12 16 (I Wanna) TESTIFY
Parliaments-Revilior-207-G
- 13 9 SHOWBUSINESS
Lou Rawls-Capitol-5941-F
- 14 14 COLD SWEAT
James Brown-King-6110-L
- 15 19 WASHED ASHORE
Platters-Columbia-MU4-1251-H
- 16 17 EVERYBODY NEEDS LOVE
Gladys Knight/Pips-Soul-35034-L
- 17 18 GLORY OF LOVE
Otis Redding-Volt-152-M
- 18 15 COME BACK GIRL
Jackie Edwards-Stone-709-G
- 19 23 WINDOWS OF THE WORLD
Dionne Warwick-Scepter-12196-M
- 20 22 SHOOT YOUR SHOT
Jr. Walker-Soul-35036-L
- 21 21 DON'T YOU MISSME A LITTLE BIT
Jimmy Ruffin-Soul-35036-L
- 22 20 I'LL TURN TO STONE
Four Tops-Motown-1110-L
- 23 25 YOU'RE MY EVERYTHING
Temptations-Gordy-7063-L
- 24 24 GREEN DOOR
Wynder K. Frogg-Island-CB-300-G
- 25 --- FUNKY BROADWAY
Wilson Pickett-Atlantic-2430-M



- LP SUPREMES SING RODGERS & HART
Supremes-Motown-L
- LP HERE WHERE THERE IS LOVE
Dionne Warwick-Scepter-M
- LP I NEVER LOVED A MAN....
Aretha Franklin-Atlantic-M
- LP KING AND QUEEN
Otis Redding/Carla Thomas-Stax-M
- LP JAMES BROWN LIVE AT THE GARDEN
James Brown-King-L
- LP ARETHA FRANKLIN'S GREATEST HITS
Aretha Franklin-Columbia-H
- LP TEMPTATIONS LIVE
Temptations-Gordy-L
- LP TOO MUCH
Lou Rawls-Capitol-F
- LP LISTEN
Ray Charles-ABC-O
- LP LET'S FALL IN LOVE
Peaches & Herb-Date-H

WHAT'S KEEPING
PACE IN SALES
WITH NATIONAL TOP SELLERS?

**THE
GUESS WHO
"THIS TIME
LONG AGO"**

ALREADY CHARTED.....

- # 46 CFUN Vancouver
- # 40 CKRC Winnipeg
- # 45 CJME Regina
- # 39 CFPL London
- # 30 CKLG Vancouver
- # 37 CKCK Regina
- # 40 CHYM Kitchener
- # 38 CKBC Bathurst N.B.
- "PICK" CFNB Fredericton

RELEASED IN ENGLAND
SOON TO BE
RELEASED STATESIDE

QUALITY 1874



Manufactured and distributed in Canada by
QUALITY RECORDS LIMITED



Week Ending August 12th, 1967

CHART #56

TOMMY AMBROSE



He's been acclaimed as Canada's top television personality, now join Tommy Ambrose as he sets his sights on the top of the pop charts with his first recording on the Fontana label. "They Don't Give Medals" is already being "picked" and charted by important radio stations on both sides of the border. This is the big one for Tommy. This is the disc of the year, produced by Phil Ramone, one of the top record producers of the world, with lyrics and music written by the famous team of Burt Bacharach and Hal David. You'll also dig the "Casino Royale".

"THEY DON'T GIVE MEDALS"
1/s

"CASINO ROYALE"
ON FONTANA - No. F1592
London Records of Canada (1967)
from coast to coast in Can

AD
RATES
ARE
REASONABLE

FOR FURTHER INFORMATION
CONTACT: MISS LORI BRUNER
RPM Music Publications Ltd.
1560 BAYVIEW AVENUE
TORONTO 17 - 489-2166

We PICK...

THERE IS A MOUNTAIN
Donovan-Epic-10212-H

GET TOGETHER
The Youngbloods-Rca Victor-9264-N

SIXTEEN TONS
Tom Jones-Parrot-40016-K

(We'll Meet In The) YELLOW FOREST
Jay/Americans-Apex-50196-J



TOP LPs

- 1 SGT PEPPERS LONELY HEARTS BAND
The Beatles-Capitol
MAS 2653 SMAS 2653
- 2 MONKEE HEADQUARTERS
The Monkees-Colgems
Cam 103 COS 103
- 3 SURREALISTIC PILLOW
Jefferson Airplane-Rca Victor
LPM 3766 LSP 3766
- 4 SUPREMES SING RODGERS & HART
Supremes-Motown
M 659 S 659
- 5 SOUNDS LIKE
Herb Alpert/Tijuana Brass-A&M
LP 124 SP 4124
- 6 UP UP AND AWAY
5th Dimension-Soul City
SCM 91000 SCS 92000
- 7 GIMME SOME LOVIN'
Spencer Davis Group-Stone
SX 3701 SXS 3701
- 8 GREATEST HITS
Bob Dylan-Columbia
KCL 2663 KCS 9463
- 9 GREATEST HITS
Paul Revere/Raiders-Columbia
KCL 2662 KCS 9462
- 10 REVENGE
Bill Cosby-Warner Bros
W 1691 WS 1691
- 11 CASINO ROYALE
Soundtrack-Colgems
COMO 5005 COSO 5005
- 12 RELEASE ME
Engelbert Humperdinck-Parrot
PA 61012 PAS 70102
- 13 FLOWERS
Rolling Stones-London
LL 309 PS 509
- 14 I'M A MAN
Spencer Davis Group-Stone
SX 3702 SXS 3701
- 15 BORN FREE
Andy Williams-Columbia
CL 2680 CS 9480
- 16 REWIND
Johnny Rivers-Imperial
LP 9341 LSP 12341
- 17 DOUBLE TROUBLE
Elvis Presley-Rca Victor
LPM 3787 LSP 3787
- 18 INSIGHT OUT
Association-Warner Bros
W 1696 WS 1696
- 19 NEW GOLD HITS
Four Seasons-Philips
PHM 200-243 PHS 600-234
- 20 I NEVER LOVED A MAN
Aretha Franklin-Atlantic
8139 SD 8139
- 21 CANADA
Young Canada Singers-Giant
GRC 1901 GRS 7901
- 22 HAPPY JACK
The Who-Decca
DR 4892 DR 74892
- 23 YOU ONLY LIVE TWICE
Original Soundtrack-UA
UAL 4155 UAS 5155
- 24 FRANKIE VALLI SOLO
Frankie Valli-Philips
PHM 200-247 PHS 600-247
- 25 ABSOLUTELY FREE
Mothers of Invention-Verve
V 5013 V 6-5013

CANADA'S ONLY OFFICIAL 100 SINGLE SURVEY



Compiled from Record Company,
Record Store and Disc Jockey reports.

DISTRIBUTOR CODES

- ◆ - BOTH SIDES
- ☆ - MONSTER
- - BIG MOVER

- 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
- Sparton -O

- | | | | |
|---|---|--|---|
| <p>This week
1 week ago
2 weeks ago</p> | <ol style="list-style-type: none"> 1 3 5 A WHITER SHADE OF PALE
Procol Harum-Deram-7507-K 2 2 2 LIGHT MY FIRE
Doors-Elektra-45615-C 3 1 1 WHITE RABBIT
Jefferson Airplane-Rca Victor-9248-N 4 19 32 PLEASANT VALLEY SUNDAY
The Monkees-Rca Victor-66-1007-N 5 5 9 I WAS MADE TO LOVE HER
Stevie Wonder-Tamla-54151-L 6 18 28 A GIRL LIKE YOU
Young Rascals-Atlantic-2424-M 7 4 10 MERCY MERCY MERCY
Buckingham's-Columbia-44182-H 8 16 22 SILENCE IS GOLDEN
Tremeloes-Epic-10184-H 9 26 49 ALL YOU NEED IS LOVE
Beatles-Capitol-5964-F 10 11 11 FOR YOUR LOVE
Peaches & Herb-Date-1563-H 11 8 15 MORE LOVE
Smokey Robinson-Tamla-54152-L 12 6 16 I TAKE IT BACK
Sandy Posey-MGM-13744-M 13 9 19 CARRIE ANN
Hollies-Columbia-5-10180-H 14 14 20 EVERY LITTLE BIT HURTS
Spencer Davis Group-Stone-708-G 15 13 17 SOUL FINGER
Bar Kays-Volt-148-M 16 22 31 MAMMY
Happenings-B.T.Puppy-530-J 17 20 24 JACKSON
Sinatra/Hazelwood-Reprise-0595-J 18 31 56 TO LOVE SOMEBODY
Bee Gees-Atco-6503-M 19 44 63 BABY I LOVE YOU
Aretha Franklin-Atlantic-2427-M 20 7 3 UP UP AND AWAY
5th Dimension-Soul City-756-K 21 24 37 THE BOAT THAT I ROW
Lulu-Epic-10187-H 22 10 4 SAN FRANCISCO (Flowers)
Scott McKenzie-Columbia-2757-H 23 21 29 I LIKE THE WAY
Tommy James-Roulette-4756-C 24 12 12 HERE WE GO AGAIN
Ray Charles-Sparton-1604-O 25 33 34 LET THE GOOD TIMES ROLL
Bunny Sigler-Parkway-153-M 26 50 67 MAKE ME YOURS
Bettye Swann-Apex-77055-J 27 32 36 CHAPEL IN THE MOONLIGHT
Dean Martin-Reprise-601-J 28 34 43 HYPNOTIZED
Linda James-Loma-2070-J 29 15 23 DON'T GO OUT INTO THE RAIN
Herman's Hermits-MGM-13761-M 30 61 85 THANK THE LORD FOR THE....
Neil Diamond-Bang-547-C 31 42 54 OUT AND ABOUT
Boyce & Hart-A&M-858-M 32 43 61 I TAKE WHAT I WANT
James & Bobby Purify-Bell-680-M 33 17 27 THERE GOES MY EVERYTHING
Engelbert Humperdinck-Parrot-40015-K 34 35 41 YOUR UNCHANGING LOVE
Marvin Gaye-Tamla-54153-L | <ol style="list-style-type: none"> 35 48 58 DON'T LET THE RAIN FALL....
Crittters-Kapp-838-L 36 36 39 PICTURES OF LILY
Who-Decca-32156-J 37 57 71 (I Wanna) TESTIFY
Parliaments-Revilont-207-G 38 40 51 SHOWBUSINESS
Lau Rawls-Capitol-5941-F 39 39 50 YOU ONLY LIVE TWICE
Nancy Sinatra-Reprise-0595-J 40 65 73 IT'S A HAPPENING WORLD
Tokens-WB-7056-J 41 49 62 PAPER SUN
Traffic-Island-CB-1302-G 42 46 57 BLUEBIRD
Buffalo Springfield-Atco-6499-M 43 51 55 THE HAPPENING
Herb Alpert-A&M-860-M 44 54 77 COLD SWEAT
James Brown-King-6110-L 45 47 65 WASHED ASHORE
Platters-Columbia-MU-4-1251-H 46 60 82 COME BACK WHEN YOU GROW UP
Bobby Vee-Liberty-55964-K 47 64 87 CRY SOFTLY LONELY ONE
Roy Orbison-MGM-13764-M 48 62 88 DARLING BE HOME SOON
Bobby Darin-Atlantic-2420-M 49 41 42 THIS TIME LONG AGO
Guess Who-Quality-1874-M 50 52 52 LABORER
49th Parallel-Rca Victor-57-3422-N 51 53 68 LONELY DRIFTER
Pieces of Eight-A&M-854-M 52 79 88 RIVER IS WIDE
Forum-Sparton-1612-O 53 58 80 EVERYBODY NEEDS LOVE
Gladys Knight/Pips-Soul-35034-L 54 88 99 FAKIN' IT
Simon & Garfunkel-Columbia-44232-H 55 66 83 GLORY OF LOVE
Oris Redding-Volt-152-M 56 56 72 COME BACK GIRL
Jackie Edwards-Stone-709-G 57 67 81 BROWN EYED GIRL
Van Morrison-Bang-545-C 58 89 99 THE WINDOWS OF THE WORLD
Dionne Warwick-Scepter-12196-M 59 71 84 GENTLE ON MY MIND
Glen Campbell-Capitol-5939-F 60 75 92 SHOOT YOUR SHOT
Jr. Walker-Soul-35036-L 61 69 89 APPLES PEACHES PUMPKIN PIE
Jay/Techniques-Smash-2086-M 62 84 99 SAN FRANCISCO NIGHTS
Eric Burdon-MGM-13769-M 63 73 91 DON'T YOU MISSME A LITTLE BIT
Jimmy Ruffin-Soul-35035-L 64 77 90 HAPPY
Blades of Grass-Jubilee-5582-M 65 63 79 CANADA
Sugar Shoppe-Yorkville-45010-D 66 99 100 THE WORLD WE KNEW
Frank Sinatra-Reprise-0610-J | <ol style="list-style-type: none"> 67 70 93 I'LL TURN TO STONE
Four Tops-Motown-1110-L 68 74 94 THE LOOK OF LOVE
Dusty Springfield-Philips-40465-K 69 99 100 HEROES AND VILLAINS
Beach Boys-Capitol-1001-F 70 92 100 JACKRABBIT
BTB4-Yorkville-45011-D 71 99 100 JILL
Gary Lewis/Playboys-Liberty-55985-K 72 81 100 THOUSAND SHADOWS
Seeds-GNP-394-J 73 95 98 PENNY ARCADE
Cyrkle-Columbia-44224-H 74 76 78 WHY GIRL
Precisions-Stone-712-G 75 90 100 YOU'RE MY EVERYTHING
Temptations-Gordy-7063-L 76 59 60 LOVE IS A BEAUTIFUL THING
Gettys byrg Address-Franklin-0100-G 77 86 99 RUNNIN' 'ROUND IN CIRCLES
Five D-Sir John A-1-N 78 68 46 I'LL FORGET HER TOMORROW
Witness Inc-Apex-77044-J 79 78 95 I'LL NEVER FIND ANOTHER YOU
Sonny James-Capitol-5914-F 80 80 86 CORNFLAKES AND ICE CREAM
Lords of London-Apex-77054-J 81 82 96 SLIPPIN' & SLIDIN'
Willie Mitchell-Hi-2125-K 82 85 97 LONESOME ROAD
Wonder Who-Philips-40471-K 83 96 100 MY ELUSIVE DREAMS
Houston/Wynette-Epic-5-10094-H 84 94 100 FUNKY BROADWAY
Wilson Pickett-Atlantic-2430-M 85 91 100 BLUES THEME
Arrows-Capitol 86 93 100 SLIM JENKIN'S PLACE
Booker T/MGs-Stax-224-M 87 100 100 YOU KNOW WHAT I MEAN
Turtles-White Whale-254-M 88 100 100 HA HA SAID THE CLOWN
Yardbirds-Capitol 89 100 100 I WANT TO LOVE YOU FOR.....
Ronnie Dove-Diamond-227-J 90 100 100 ODE TO BILLIE JOE
Bobbie Gentry-Capitol-5950-F 91 100 100 A LITTLE BIT NOW
Dave Clark Five-Capitol 92 100 100 RUN RUN RUN
Third Rail-Epic-10191-H 93 100 100 I NEVER HAD A LOVE LIKE THAT
Sceptres-Rca Victor-57-3436-N 94 100 100 THINGS I SHOULD HAVE SAID
Grass Roots-Dunhill-4094-N 95 100 100 GOOD DAY SUNSHINE
Claudine Longet-A&M-864-M 96 100 100 NOT SO SWEET MARTHA LORRAINE
Country Joe/Fish-Vanguard-35052-G 97 98 100 DEVIL'S ANGELS
Davie Allen-Capitol 98 100 100 A WOMAN'S HANDS
Joe Tex-Dial-4061-K 99 100 100 REFLECTIONS
Diana Ross/Supremes-Motown-1111-L 100 100 100 SUNNY GOODGE STREET
Tom Northcott-New Syndrome-18-G |
|---|---|--|---|

THIS WEEK'S PICK LPs



Ray Charles has never been better. Listen to "She's Funny That Way", "How Deep Is The Ocean" and "Love Walked In". Ray also does a beautiful version of the Lennon-McCartney smash hit of "Yesterday".
ABC - 595 ABCS



Terry Knight and The Pack have 12 very entertaining sides here including the Jagger-Richard hit "Satisfaction". Most of the other cuts are Terry's own compositions.
CAMEO -2007



"Live At The Garden" is a well done presentation of strong Brown offerings including "Out Of Sight", "Bring It Up", "Please, Please, Please" and seven other top blues items.
KING - 1018



COUNTRY CHART

- 1 I GOT WHAT I WANTED
Rainvilles - Red Leaf
- 2 THE ALCAN RUN
Bud Roberts - Apex
- 3 CUP OF DISGRACE
Tommy Hunter - Columbia
- 4 IT'S JUST ABOUT OVER
Johnny Clark - JC
- 5 TAKE THE BAD WITH THE GOOD
Lynn Jones - Capitol
- 6 WHY DID YOU HURT ME
Merv Smith - Melbourne
- 7 BUILD A SCAFFOLD WAY UP HIGH
Doug Lycett - Columbia
- 8 MR. JUKEBOX
Diane Leigh - Capitol
- 9 LOVE'S GONNA COME BACK
Gary Buck - Capitol
- 10 UNCLE TOM
Mersey Bros - Columbia

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at your favourite record store

The two part article is reproduced here by permission of the Showcase section of the Toronto Telegram. These articles originally appeared in the July 29th edition of Showcase which is the entertainment supplement of the Telegram.

POP POWER

By DAVID COBB

Research by Terry Prout

Photos by Terry Hancey

Pop Power! Listen, kid . . . this group of yours, Mack Truck And The Exhaust Fumes. Okay. We can do good things. But the right way. You need a record on the CHUM Chart, right? No record, you might as well forget it . . . We're looking at the inbred Pop music establishment in Toronto. On these two pages, an operational primer; a breakdown of the satraps of the establishment. Pop Power? You better believe it, kid . . .

Fledgling is the word usually used to describe Canada's pop music industry. Fledgling, and inbred, and imitative, and dull.

Canada's industry, is largely Toronto's, for Toronto is where it's at pop musically in the English language.

Montreal, as in everything else is another scene altogether. Montreal is where The Charts will show 95 percent Canadian records in the Top 40 selection; French Canadian. The remaining five percent will be French French.

Toronto is where The Charts might show three — if it's a good week — Canadian records in the Top 40 selection; English Canadian. The other 37 would be by U.S. groups or English, English.

However, the amount of money involved in the pop music field in Toronto far exceeds what these figures suggest. One young company — Bigland Agency Ltd., a division of the Ron Scribner Agency Ltd., in one year's operation grossed \$1,400,000, handling more than 60 local rock groups. \$1,400,000 — and owner Ron Scribner was only 21! How much of that money gets to the bands themselves? Not much. One highly touted, highly regarded group, the Mandala is now in debt \$60,000.

How does a group go about the business of crashing success? Let us take a fictional group, call it Mack Truck And The Exhaust Fumes and follow it through the essential stages of growth.

First of all, the group is a quartet of 16-year-olds and they meet over countless Cokes in countless pads decorated by countless Playboy foldouts. Here they enviously discuss the Beatles, dream of chicks and Cadillacs (like the Lovin' Spoonful have) or Porsches with tinted glass (like Mama Cass Elliot has). And discuss strategy: I.E., grow hair.

The early gigs are non-Musicians Union. Churches, schools, teen-age clubs. After a bit Mack and The Fumes run out of such gigs. They want to shift gear. Only they find it hard to get bookings, because any of the decent size dances are played by Union bands. Solution: join the Musicians' Union and get a booking agent.

One such agent might have been Ron Scribner, a bearded, sandy-haired, gimlet-eyed live wire of 24.

Scribner got his early experience by running dances for a YMCA social club at the age of 17. "I thought I knew everything in those days," says Scribner allowing himself a half smile. "You know how it is."

Later, as The Ron Scribner Agency he booked many U.S. acts in the days before they were really expensive.

"Until the Beatles arrived," he says, "the best price was 1,000 for a one nighter. I remember booking the Righteous Brothers for three nights for \$1,500. The most recent price for the duo was \$7,500 against 60 percent of the gross receipts for a one nighter."

However, Scribner is no longer a booker: The Musicians' Union recently took away his license for booking acts at less than Union scale. Scribner admits the union's charges but adds: "The first year of Bigland Agency, a fifth of my bookings were union scale. The second year, 50 percent. If I didn't get around the union scale there wouldn't have been any work for the groups."

As it was, Scribner had his license taken away without a hearing, and now manages The Hawk's Nest, a Yonge st. teen club, plus a group called The Power Project which he calls "initially mediocre, but with lots of potential."

Does he complain about all that booking business being lost to him? He does not. The most he made with his own agency and with Bigland (which he formed later with Fred White and Tom Wilson) was \$15,000 a year. Now, with two dances he runs in Muskoka he makes \$20,000 to \$25,000.

Next stage for Mack Truck and The Fumes is to get a trustworthy manager with a sharp eye for the paying chance, and to float a bank loan for some high priced electronic equipment. Sample prices: three guitars at \$600 each, drum set \$1,000, one organ at \$1,000, four amplifiers at \$1,500 each, four microphones at \$80 each . . .

No wonder the Mandala are \$60,000 in debt.

Their manager, Randy Martin, believes in promotion, so besides the cost of the equipment, uniforms, and special psychedelic lighting (total: \$20,000), there are 30,000 give-away buttons at 13 cents each and 100,000 pictures at three cents each to add to the bill.

Then there was the trip to Los Angeles last December — an \$11,000 loss. They have a staff of 11, and air fares are not cheap.

But Martin, 28, is widely admired in the trade for his ability, and willingness, to think big as a promoter. He was the first Toronto manager to push a local band's price — his own, of course — over \$1,000 for a one-nighter.

"I had to work like hell to get the operators to go over the \$200 mark," he says. "At first I had to argue for four hours to get the price up \$25. And I spend more than that for lunch."

He says his band members get \$40 a week each plus all expenses for food, travel, and accommodation. And he thinks the problem with too many Canadian promoters is that they have too much faith in Canada — "they've over-extended themselves, they've died here, the States is where it's at."

Bernie Finklestein, 22, looks like comic relief from an old Cecil B. DeMille biblical epic. He smiles a lot, as well he might. In March he sold Toronto's Paupers to New York's Albert Grossman (manager of such stars as Bob Dylan, Peter, Paul and Mary, Ian and Sylvia, and Gordon Lightfoot), for \$20,000

And he is now managing two groups: The Amen and the Kensington Market.

Finklestein helped form the Market eight weeks ago with guitarist Keith McKite. In this time the band has rushed through a record (Mr. John), and already commands good fees.

He sees his job this way: "I feel very responsible for the people I work with — after all, a guy's career is short in this business. Pretty soon a band's at the end of its rope, which is happening all over the place in Toronto."

Finklestein hunkered low over a coffeehouse table and gave his credo: "Look, I got hell when I sold The Paupers to an American. A lot of people were displeased. I'm not altruistic — not Canada-just-for-Canadians baloney — but it would be nice to go to the Cafe a Go-Go in New York as a known Canadian group for a change. As I say, I'm not altruistic: I'm out for myself first, and my band second."

In the present uncertain times, there are fewer sureties than ever. "There are times," he said, and smiled, "when you don't really know what to do next. Then you stop, throw everything down on the floor, sit on it . . . and guess."

Where Finklestein is endlessly rumped and manages two groups, Fred White, also 22, is clean-cut and runs seven: The Stitch in Tyme, The Ugly Ducklings, The Quiet Jungle, The Rising Suns, The Spectrum, The Cynics, The Bedtime Story . . . Upcoming Monday: The Incredible Sons of Dr. Funk.

"The first things we look for," says White, president of Yorkville Talent Management Ltd., "are creativity, financial balance, and age. We like them to be as young as possible, though we can always lie about that."

"Exposure is the important thing, because the more exposure, the more money. Provided you won't over-expose, because then you're dead. It's a very fine line."

Accordingly, White — through another company in which he has an interest: Holiday Bandstand — runs dances every week in Belleville, Aurora and Barrie. Toronto? White grimaces bleakly.

"We fight shy of Toronto. Toronto can kill you. Aurora? It's a giant. Beautiful. No fight, nothing. And the kids clap after every number. I tell you, you and I on a broomstick would draw in Aurora."

Mack Truck and the Exhaust Fumes would then rent a studio (\$30 or \$40 an hour) to make a demo disc. Thus armed, they and their manager will hawk it round the record companies. Maybe they'll wind up at Yorkville, which currently has two numbers in the top 50 on CHUM's chart, distributed by Arc Sound.

Promotion manager for Arc (a budget-line company formed in 1958 by Philip Anderson and Bill Gilliland, two former executives with Quality Records) is Richard Dinsmore, 25, a man with a look of quiet dissipation about him.

"With any new product," says Dinsmore, "I head first to a radio station — CHUM, or if it's good music, CFRB. But if it's a rock group and you're not on CHUM's Top 50, it's game over. Very exciting, kind of Russian roulette with those little black discs."

Nationally, Dinsmore thinks Canada's music path should aim for "just perfection. Make whatever group it is so good that it will stand up anywhere. Nothing is sicker than to hear a Canadian band do a song affected by the realities of somewhere else."

Bob Stone, 23-year-old boss of Robert J. Stone of Canada Ltd., agrees.

"I'm not impressed by 90 percent of our Canadian talent," he says, feet on his seven-foot long desk, mouth clamped round a cigar. He's a Grade 10 high school dropout, and his two-year-old record company last year distributed over 100 million singles in 68 countries, including Czechoslovakia.

"They go into a recording session and do someone else's stuff. And kids are sick of being hyped about Canadian records — that if it's Canadian it's good for you."

Armed with the record, Mack and the Fumes, plus manager, descend on the trade papers, specifically Canadian Teen, RPM and Billboard.

The first two are Canadian owned and operated. The third a prestigious U.S. weekly with a Canadian correspondent working out of Toronto.

RPM was founded in 1964 by Walt Grealis, 39, former policeman, who decided three years ago that it was time "to give our fledgling industry some Canadian voice. Every other industry in Canada has a voice, from fishing to undertaking."

So far he hasn't missed an issue, but the voice has been sometimes querulous, and the going has been hard: In the first six months of 1967, Grealis found himself \$1,029 in the red. He claims a circulation of 10,000, 40 percent in Toronto; and says that Canadian groups suffer from a kind of "mini-thinking."

Kit Morgan, Canadian representative for Billboard (international circulation: 26,000 weekly; Canadian, 1,000), agrees that few people understand publicity here. One promotion item she received from Ottawa about a group called The Eyes of Dawn began:

"Wayne (Flaming Arrow) McQuaid got his nickname because of his fiery red hair, which extends into extra long sideburns. This presents an unusual sight on stage."

Miss Morgan noted sourly that it might have been more to the point if the promotion man had told



From the top, then...The Toronto skyline seen from Hanlan's Point. Two pop-rock groups on their way, hopefully, up - the Power Project to the right, the Kensington Market to the left. Quietly, at the back of the dock. And from the bottom left, clockwise: Carmen DiPaolo, publisher-editor of Canadian Teen; Fred White, president of Yorkville Talent Agency; Walt Grealis, publisher-editor of RPM; Ron Owen (bearded), Canadian Teen; Brian Skinner (Beatle-mopped), CHUM d.j.; Stan Klees, Red Leaf records, and Groovyart, Ron Scribner manager of the Power Project; and (bottom right) Bernie Finklestein, manager of the Kensington Market. The lady is Kit Morgan, Canadian representative of Billboard; to the left of her, Richard Dinsmore, promotion manager of Arc Records.

her if Flaming Arrow played the flute or the banjo.

Canadian Teen, a monthly whose seventh issue is now on the stands, has a short bespectacled 23-year-old owner called Carmen DiPaolo. After drifting around the music business as manager and dance promoter, DiPaolo started his magazine because of a lack of a vehicle to reach the popper record buyer.

Already it has a circulation of more than 70,000, and the advertising rates are going up.

Finally, or maybe as soon as their record is wared, Mack and the Fumes put their record — their possible passport to immortality — into the hands of the great panjandrum. CHUM's Bob McAdorey himself. What will he do? What will he say? If he doesn't put the damn thing on CHUM's playlist, might as well go straight back to zero, and start all over again.

For a man with such awesome power, McAdorey, 32, wears it lightly. Tanned, with glasses that somehow don't quite fit, he's quick to say that his touch is by no means infallible . . . probably cold comfort to those he's excluded from the playlist in the past.

McAdorey has been music director of CHUM for two and half years. Back then, CHUM depended on 25 record stores in the Toronto area to give it reports from which the station would gauge its all-powerful CHUM chart.

But last fall, McAdorey grew suspicious. One section of the CHUM chart includes a list called Hot New Hits, and McAdorey couldn't help noting that some of the stores — reporting on record sales that week — invariably wrote down the five Hot New Hits of the week before.

"One day I said, I bet if we list a fictitious group called Mack Truck and the Exhaust Fumes singing God Save the Queen as one of the Hot New Hits, some of the stores would report it. Sure enough, 75 percent sent in reports that it was doing well."

Since then, McAdorey has cut the number of reporting stores from 25 to about 10. Even so, Eaton's and Simpson's don't stock 45s that aren't on CHUM's list.

"It's unfortunate," he says. "No matter how dreadful a record might be, if it makes the No. 50 spot on the CHUM chart, it's assured of a 1,500 sale

in Eaton's and Simpson's."

Which is the end, once again, for Mack Truck and His Exhaust Fumes. But curiously enough, there's a genuine rock singer making the rounds called Mac Truque. Only this Truque doesn't sing The Queen.

Where does the rainbow begin, though, for a group that makes it?

Perhaps with a group like The Paupers, the Toronto group sold by Finklestein to Grossman in March. It was a lucky break for The Paupers. "They're making it no thanks to anyone in Toronto," says CHUM's Brian Skinner. "It was American money behind them — and Grossman's contacts — that are making them a success. The simple reason Toronto groups aren't making it is that there isn't any money behind them."

Two Paupers were back in Toronto this week on a visit, and they seemed prosperous and euphoric. The two were Adam Mitchell, 22, and Skip Prokop, 23. Half their conversation seemed to be about The Office (Grossman's 30-strong organization in New York's plush East 50s), and half about Grossman himself.

Said Prokop: "I guess our initial reaction when Bernie sold us was shock. We didn't think he'd quit. But for Grossman? Grossman with Dylan, Lightfoot, PP&M . . . You can't do better than that."

Said Mitchell: "We're his thing right now. He's more excited about us than anyone else. He's got these Picasso on the walls — originals — and you can sleep right there, in The Office, if you want to. He's great, man."

They'd just completed a 17-day tour from Fillmore auditorium in San Francisco to Mobile, Ala. to Los Angeles, to New York. There's talk about being featured in an MGM documentary about an emerging rock group, and another one for French new-wave director Agnes Varda.

"We don't worry about it," said Prokop calmly. "The Office takes care of all that."

As for present finances: "We draw \$65 a week, everything else paid, while we're on the road," said Mitchell. "As Bernie might tell you, when we were working here in Toronto we were lucky to clear \$20."

Prokop, hollowly: "Lucky to clear anything."

Mitchell, joyously: "We now stand to make a FORTUNE! That Grossman! What a man!"

Continued next page →

SHE WINS 100 LP's

This week we announce the winner in our PSYCHEDELIC DESIGN CONTEST. Our judges have deliberated and have finally agreed on who will receive the 100 LPs by top artists. The winner is.....

Sharon LeBlanc

Val Caren, Ont.

Her design was called "Indian" and here is a



reproduction of this winning design. Sharon's records will be going out to her via express very soon. Congratulations Sharon from Canada

Bill and all the staff at RPM.

SECOND PRIZE (10 top LPs) goes to:

Elaine Smith

Stouffville, Ont.

THIRD PRIZE (5 top LPs) goes to:

John Glofcheskie

Barry's Bay, Ont.

Twelve runners-up will each receive a top LP.

Watch for further contests in RPM Music Weekly

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RPM Music Weekly

CANADA'S MUSIC WEEKLY

ed good solid programming material, not a pro-nationalist sympathy approach to their pocketbooks. Canadian talent, the big band variety, was what Potts hit them with, and that's what they accepted.

It's now five years later, and rather than look back, let's take a look at the Canadian Talent Library as it is today. There are now 116 stations from St. John's Newfoundland to Port Alberni, in British Columbia, who have taken advantage of the Canadian talent available on the CTL transcription series. To date, radio stations paying from \$20 to \$100 per month, according to the size of their market, have received 91 albums containing 1132 individual selections created by Canadian arrangers and performed by Canadian singers and musicians. 184 of these were composed by Canadians, of which 163 were recorded first by the Canadian Talent Library. Top Canadian personalities waxed by the CTL include: Mary Lou Collins, Ben McPeck, Gordon Lightfoot, Denny Vaughn, Malka and Joso, Bobby Gimby, Tommy Hunter, Tommy Common, Jim McHarg and his Metro Stompers, Art Maiste, The Al Baculis Singers, and on and on.

Let's get into the meat (financial end) of a typical CTL recording session. Each session consists of two periods of three hours, which allows only 30 minutes of actual recording (AF of M ruling) which means that 12 songs have to be recorded in six hours, to produce an album not exceeding 30 minutes. For each three hour period, musicians receive \$65 each. Lead takes double. Should the

session go into overtime, musicians receive one third per half hour more (\$21.50) and double that for lead. For each half hour of overtime there is only an additional 5 minutes allowed to the finished recording. If a musician



J. LYMAN POTTS

plays more than one instrument on the session he receives 15 percent more and should he play a third instrument he could receive another 10 percent. Should there be singers used as background, they are paid \$60 each. CTL also pays 8 percent of total wages paid to musicians to the AF of M for the pension fund. Arrangers and copyists could take an

additional \$1000 for each recording. Studios rent for \$50 per hour, which includes everything but the cost of the tapes (four track tapes cost \$22 each), which usually take four per session. The mixing of the voices and instrument levels is next which usually takes close to five hours at \$25 per hour. To edit, add another \$25 and the master tape itself costs \$12. Next comes the mastering with full protection, which makes possible the stamper (that makes the actual vinyl disc). This operation costs another \$26. The actual disc costs in the neighborhood of 65 cents each. (in large quantities). The jackets for 350 discs cost about \$165. These are then shrink-wrapped and sent out to the contributing stations. Federal and Provincial sales taxes are paid on everything except the talent charges. So with a 15 piece orchestra, and six background voices, a session could cost about \$4500. CTL is also required by copyright law to seek out the composers of the material they use and pay a statutory rate of 2 cents per playing surface.

The Canadian Talent Library has used as many as 50 people on a session. With about sixteen albums produced each year, this cost has created somewhat of a problem. About a \$100,000.00 nut to crack each year, with CJAD and CFRB bearing a good 70 percent of this cost.

Because of the demands by listeners to have the CTL recordings available for public use, it was a simple matter for Lyman Potts to interest Canadian recording companies in the acquiring of certain of the transcription productions for public sale.

RCA Victor moved very quickly in taking off this potentially giant series and agreed to release 8 of the CTL albums under the banner of the RCA Victor CTL Series. RCA Victor will be allowed to lease all the CTL product they wish and those not selected will be offered to other recording companies.

There were certain protective steps that the CTL had to take. They retain all public performance and broadcasting rights which prevents the non-CTL stations from using.

Public acceptance of the first 8 albums released has been encouraging. Through the Canadian Talent Library, 116 stations are performing their broadcast duties as good Canadian citizens by enabling the public to become familiar with the best in Canadian talent, and by allowing Canadian performers the opportunity to compete fairly with foreign artists. Above all, the Canadian Talent Library is supplying the much needed backbone to the Canadian music industry in offering an exposure media for artists and musicians which opens the way for world recognition of these talents. Through the help of RCA Victor this could lead to a million dollar ALL-CANADIAN music industry and a rather entertaining addition to our economy.

They say the first five years are the hardest, but if the accomplishments of the past five years are an indication of what's to come, J. Lyman Potts, Vice-President and General Manager of Standard Broadcast Productions, is going to experience growing pains with his five year old baby --- THE CANADIAN TALENT LIBRARY.

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POP POWER - continued

FOR A short time last year, Toronto was a pop-rock boom town. It was where Canada's teen sound was happening.

Now the bottom has largely fallen out of the market, and everyone is wondering why.

One of last year's measurable highlights was the Toronto Sound Show at Maple Leaf Gardens in September: 16,721 people attended. From then until Christmas it was high-water — bands were being paid up to four times their normal rates and nobody saw any reason for the situation to change.

But change it did, and some promoters lost their shirts — notably the Centennial Cool Out show at the Gardens in May, which drew less than 500 and lost \$27,000.

Earlier this month promoter manager Fred White staged two dances each at Lambton and Keeleesdale arenas. Altogether they drew no more than 800 people, despite such well known MC's as CHUM's Bob McAdorey, Jungle Jay Nelson and Brian Skinner.

This last White about \$2,000.

Part of the decline has been due to a general rise in admission prices. What last year was generally a \$1.50 admission is now up to \$3.50 a head.

"I think the kids have been getting blasé," says Ron Scribner, manager and former band booker. "They've seen everything from the Beatles on. They demand class now and if they don't get it they don't go."

Or if they do go, they go to dances held in school arenas where there are no overheads and where admissions will likely be \$1.00 a head. At this rate, with an audience of 800, they could hire The Stitch In Time for \$600 and still have approximately \$200 left over. Says White laconically: "And \$200 will buy a lot of football sweaters."

Other excuses for the sudden lack of action in Toronto — which isn't entirely local, since the pop-rock business is slow everywhere right now — range from exams to Expo.

Says Walt Grealis, editor-publisher of RPM, Canada's trade magazine: "One of the favorite magazine articles next year will be: How Expo Nearly Drained Our Country Dry."

In 1966, almost 3 million records were imported into Canada from the U.S. In that time we exported to the U.S. 67,500 records. And we produced ourselves, in the pop-rock field, about 200 singles.

To get its money back, a group would have to sell 15-20,000 copies. A good seller ("giant," in the argot of the trade) is 25,000 — puny compared with 150,000-sellers of many French Canadian performers. A "million" seller in English-speaking Canada is one that sells 50,000 copies.

From this it can be seen that only a super-optimistic nut would cut a record and expect to make money. Records are cut to get air-play.

"If a group gets a hit record," says Bob Stone, 23, president of Stone Records, which currently has eight singles and two albums on the Canadian charts, "their booking price doubles — even triples — overnight."

One of the difficulties in the Canadian pop scene is that relatively few Canadian radio stations have a Top-40 format — that is, have a playing schedule mostly of Top 40 hits.

In fact there are only about a dozen such stations across the country. The same number thrive in the Los Angeles area alone. Small wonder, then, that CHUM has the power it enjoys in Toronto (followed, at a considerable distance, by CKFH).

Small wonder, either, that there are grumbles. Stan Klees, who owns Red Leaf records, complains: "There's only one station that matters in Toronto in the pop field." CHUM? "You said that, I haven't had a record played on that station in a year."

Bob McAdorey, CHUM's music director, retorts: "What an insane thing to say. I'd love to play a Red Leaf record just to shut Klees up. The trouble is that they consistently turn out an unbelievably inferior product."

Outside the major cities, Canadian pop records undeniably have a hard time. John Loweth, 26, a disc jockey for Sudbury's CHNO and former promotion man for Arc Records, puts it this way:

"We play all the big U.S. hits, and the Canadian records are usually locked up and put away. I've been in radio stations all over the north, from Kapuskasing to Wawa to Timmins to Kirkland Lake, and they're all the same — run by young kids who don't really know. So they take the easy way out and play the U.S. hits."

Says McAdorey realistically: "Ninety percent of Canadian radio stations refuse to play an unproven record, whether it's from Czechoslovakia or Tilsenburgh. They don't feel they have any obligations to prove themselves heroes."

The most striking single facet of the music industry in Toronto is the way it lives out of one pocket.

For instance: There are four recording studios in Toronto — RCA Victor, Hallmark, Bay (owned by Arc), and Sound Canada. This means that records for Capitol, Columbia, Spartan, and so on are recorded in studios owned by their retail competitors.

RPM (Walt Grealis) and Gronvyart (Stan Klees), which lays out RPM, work out of the same office. They are at pains to insist on their independence of one another, but RPM nevertheless runs ads for Red Leaf records (Klees), and is currently featuring a guest column by Klees of Red Leaf and Gronvyart.

Fred White works out of the same office as Tommy Wilson, a booking agent whose company shares the same letterhead as White's Yorkville organization. White is president of Yorkville, but again they insist they are quite separate.

White, Wilson and Ron Scribner until last September were Bigland Agency. White (who got his start in the business through Stan Klees) and Bob McAdorey were quarter partners in Teen Scene last year, a dance-operation company.

Is McAdorey connected with dances this year? "No, sir," says McAdorey, "except as m.c. But if I thought they could be profitably operated I'd be in there in a second."

But Brian Skinner, a prime time colleague of McAdorey's at CHUM, says that disc jockeys may mention on air the dances where they are appearing. For these appearances the d.j.-m.c.'s are paid either a flat rate or a percentage of the dance gross.

"We're stopped by our management," says Skinner, "if we go overboard."

And Susan Taylor, 17, a recording artist with Arc's Yorkville records, was until yesterday one of two people responsible for programming records on CKFH.

The outlook for the future? Some hope for another sensation to jerk the scene out of the doldrums.

"I look for another boost in the next year," says

WHERE it's AT...

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Hats off to all the nightclub owners and managers who have had the foresight to book top soul acts. The 21-35 crowd has been living it up in the past few months with King Curtis...Bo Diddley...Fats Domino...Ben E. King...and Joe Tex in the hip Toronto and Montreal clubs. It's great to see that steady bookings for soul acts are the rule....rather than the exception these days. However....it's discouraging to note that some people still fail to recognize the power of advertising. One Toronto club recently blew a bid to change from Jazz to R&B strictly through lack of promotion. The regular patrons were unprepared for the veteran soul group that greeted them....and ordered the "Noise" turned down. Perhaps they were more interested in the television program blasting out from the refreshment counter. Whatever the reason....the experiment died an ignoble death.

Buddy Guy and A.C. Reid were in Toronto recently for a one week engagement....but where were all the so-called Blue's fans hiding? Probably next door.... or around the corner digging one of the flower-power groups....even though Buddy Guy's guitar is considered by many as one of the most important influences on today's scene....bar none....including B.B. King and Bo Diddley. However....you'll have a second chance to see Buddy in action.... as he'll be appearing at this year's Mariposa Festival....along with Arthur Crudup and The Staple Singers.

Those Memphis sounds just keep on coming. Newest goodies include Aretha's "Going Down Slow"....King Curtis's "Memphis Soul Stew"....Pickett's "Funky Broadway"....and Redding's "Glory Of



Norman "B"

Love". Interesting to note that the Stax-Volt-Atlantic sounds from Memphis are this summer's major influence on the charts. Memphis artists are "Tuff"....and less compromising than the pop-blues stylings of Detroit singers....An encouraging sign for all soul fans who have been settling for watered down offerings for far too long.

The Five Stairsteps are a gas. Ranging in age from three to seventeen years....The five youngsters really work it out. They're currently touring coast to coast with the Otis Redding package.... and brought the house down in Buffalo. However, they apparently didn't show at a slated Expo performance....a great loss for the Montreal people.

Watch for these excellent new waxings...."Higher And Higher"....by Jackie Wilson....(His best in many moons)...."I Cried"....Lowell Fulson....(For blues fans only)...."Apples, Peaches, Pumpkin Pie"....Jay and the Techniques.. (pop style)...."I Want You Back"....Roddie Joy....(not likely to be released in Canada, but worth going after)...."That Did It".... Bobby Bland....(typical Bland winner).... and "Mama He Treats Your Daughter Mean"....Big Maybelle....(great for digging or dancing).

FINAL AD LIB: If your local stations aren't playing enough soul....it could be they don't recognize the growing demand for this product. Write to the station music director or call up your favourite dee jays. Let them know about your favourite songs and artists....it'll probably do the trick.

NORMAN B.....LATER.

Scribner: "Another Presley. Another Beatles. The Monkees? They've come and gone — they're just a big hype (promotion gimmick), and everyone knows it."

There are indications that the boost may come directly from the U.S.

CHUM's Skinner said that if Toronto promoters, booking agents, record companies and operators don't take care, U.S. interests — "already watching the Toronto scene" — will move in and take over.

Two major magazines — Saturday Evening Post in the U.S., Rave in Britain — have recently forecast that Canada is the next place where the teen-age music scene will happen. But for whom, then?

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