

RPM MUSIC TELEVISION RADIO FILM RECORDS THEATRE Weekly

Volume 9 No. 6
Week Ending April 6th. 1968

10
CENTS

CLIFF RICHARD IS BACK!

Congratulations are in line for Cliff Richard. Always a Canadian favourite, Cliff visited Canada a number of years ago and stole the hearts of radio personalities. Subsequently every Cliff Richard single climbed the charts in Canada. Now Cliff is back on the chartclimbing scene with a single that is bound to climb the Canadian charts and bring him back into prominence. The latest entry from Richard is the song that will represent Britain at the Eurovision Song Contest, and which was written by last year's winners Bill Martin and Phil Coulter, who wrote "Puppet On A String". With a brassy backing and a vocal background provided by the Ladybirds, the great side, called "Congratulations", can't miss as an all 'round programming

item suitable for pop and GMP stations. Cliff's many fans as well as recent arrivals from "over 'ome" will be very happy with this one and the added fact that the song will be a winner adds to it's programming interest.

Although not released in Canada as yet, there are as usual, copies flooding into Canada by various routes.

The present chart position of "Congratulations" in England is No. 15 and already there is indication that it will enter the top ten next week and from there on...who knows. Maybe it will be number one.

Capitol Records Paul White has done such an excellent job of promoting Cliff in the past, you will probably see a very effective job of promotion from the very

excited Capitol camp where, even if the record isn't a hit, they can bank on the Cliff Richard following to make the contest interesting.

Richard already has a wealth of recorded material on LP available in Canada and his product was just recently made available in the United States through the UNI label.

If "Congratulations" makes the grade at the Eurovision song competition, there will no doubt be many covers. It is cleverly arranged by Richard and is reminiscent of the song era of music that made the song the thing. Programmers will instantly recognise its potential and you can count on a very big item for Cliff in England and Canada and possibly....the WORLD.

"FALLING TEARS" RECEIVES NATIONAL PUSH

Winnipeg: The Eternals are experiencing a taste of national break-out-ism with their Quality outing of "Falling Tears" (1962). Chart listings haven't been too encouraging but what manager Bob Burns regards as most important is the number of radio stations, from coast to coast, who have added the disc to their playlists. "Tears", which was written by Dave Britten of Ottawa, is not just restricted to the top forty format stations, Burns has found good acceptance among the middle of the road outlets as well. Juke dealers in the Winnipeg area have also found that "Tears" is a popular item. It's been reported that Nester Mendrick, of Universal Music, has arranged for blanket coverage for his Seeburg machines in and around the 'Peg area.

The session was done at UA recording, Minneapolis, formerly Kaybank with Bob Burns producing and Tommy Jung engineering. One of western Canada's top arranger/conductors, Bob McMullin arranged the charts and conducted the studio musicians, who were made up of musicians from the Minneapolis Symphony. "Falling Tears" is what Burns considers the "Soft Rock or Total Sound", which is one of the reasons for the general acceptance at all broadcast outlets.

The Eternals are presently touring Upper Canada and have just completed taping CTV productions "It's Happening" with producer Brian Purdy, and "After Four" with producer Mike Steele. They are also a big draw when they appear at Toronto's Friars Tavern.

The group will be returning to Winnipeg the first week in May when work will commence on material for their new album which will be arranged and conducted by McMullin with Burns producing.

COSBY NOW SET FOR 3 TORONTO PERFORMANCES

Toronto: The Martin Onrot PR firm passes on the information that in view of the sold out situation for both performances of Bill Cosby at the O'Keefe (March 31), the co-producers of the shows have arranged for a third performance. The added show will take place at 5 PM. A check at the O'Keefe box office reveals that tickets for this performance are also experiencing brisk sales.

TAITUMS MANAGER ON NEW YORK PROMO TRIP

NYC: Herb Tait, father and manager of Edmonton's sensational small fry group, The Taitums, moved well among the circle of television and record VIPs on his recent trip to the big town touting his talented brood. Nothing has definitely been established but some very important record and television execs are interested in Cathy-11, Rorie-12, Debbie-13, and Ritchie age 14. The Taitums have appeared with many of the top recording artists who have visited Edmonton and on their own tours have received rave reviews.

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

- | | | |
|---|--|--|
| 1 3 11 LA LA MEANS I LOVE YOU
Delfonics-Philly Groove-150-M | ★ 35 50 64 YOU'VE GOT TO BE LOVED
Montanas-Pye-834-C | ★ 69 89 98 THE GOOD, THE BAD,
AND THE UGLY
Hugo Montenegro-Rca-9423-N |
| 2 2 12 VALLERI
Monkees-Rca-1019-N | 36 18 5 VALLEY OF THE DOLLS
Dionne Warwick-Scepter-12203-J | 70 76 83 GOODBYE BABY
(I Don't Want To See You Go)
Tommy Boyce & Bobby Hart-A&M-919-M |
| 3 1 1 BALLAD OF BONNIE & CLYDE
Georgie Fame-Epic-10283-H | 37 47 58 FIRE BRIGADE
The Move-A&M-914-M | 71 76 83 I WILL ALWAYS THINK ABOUT YOU
New Colony Six-Mercury-72775-K |
| 4 6 19 THE MIGHTY QUINN
Manfred Mann-Mercury-72770-K | 38 40 43 SON OF HICKORY HOLLER'S TRAMP
O.C. Smith-Columbia-44425-H | ★ 72 --- --- LOOK TO YOUR SOUL
Johnny Rivers-Imperial-66286-K |
| ★ 5 14 30 LADY MADONNA
Beatles-Capitol-2138-F | 39 49 61 NIGHTS IN WHITE SATIN
Maody Blues-Deram-85023-K | 73 74 93 I'LL SAY FOREVER MY LOVE
Jimmy Ruffin-Soul-35043-L |
| 6 9 21 SINCE YOU'VE BEEN GONE
Aretha Franklin-Atlantic-2486-M | 40 42 54 BACK ON MY FEET AGAIN
Foundations-Pye-833-C | 74 75 92 OUR CORNER OF THE NIGHT
Barbra Streisand-Columbia-44474-H |
| ★ 7 11 24 YOUNG GIRL
Union Gap-Columbia-4-44450-H | 41 41 46 HEY HEY BUNNIE
John Fred & Playboys-Paulo-294-L | ★ 75 --- --- TAKE GOOD CARE OF MY BABY
Bobby Vinton-Epic-10305-H |
| 8 4 15 UNICORN
Irish Rovers-Decca-32254-J | 42 45 53 RICE IS NICE
Lemon Pipers-Buddah-31-M | ★ 76 91 --- COWBOYS TO GIRLS
Intruders-Gamble-214-J |
| ★ 9 13 27 SUDDENLY YOU LOVE ME
Tremeloes-Epic-10293-M | 43 44 49 LITTLE GREEN APPLES
Roger Miller-Smash-2148-K | 77 88 --- RED RED WINE
Neil Diamond-Bang-556-C |
| ★ 10 30 36 CINDERELLA ROCKEFELLA
Esther & Abi Oforim-Philips-40526-K | ★ 44 55 63 TAKE TIME TO KNOW HER
Percy Sledge-Atlantic-2490-M | ★ 78 --- --- MONY MONY
Tommy James & The Shondells
Roulette-7008-C |
| 11 5 2 SIMON SAYS
1910 Fruit Gum Company-Buddah-24-M | 45 52 59 TIN SOLDIER
Small Faces-Immediate-5003-H | ★ 79 90 --- CAN'T FIND THE TIME
Orpheus-MGM-13882-M |
| ★ 12 23 26 LOVE IS ALL AROUND
Troglus-Fontana-1607-K | ★ 46 58 65 SOUL SERENADE
Willie Mitchell-Hi-2140-K | ★ 80 92 100 TURN ON YOUR LOVE LIGHT
Human Bienz-Capitol-2119-F |
| ★ 13 27 32 SCARBOROUGH FAIR
Simon & Gorfunkel-Columbia-44465-H | ★ 47 59 90 SOUL COAXING
Raymond Lefevre-Four Corners-X | ★ 81 --- --- JUMBO
Bee Gees-Atco-6570-M |
| 14 7 3 JUST DROPPED IN
First Edition-Reprise-0655-P | 48 48 48 QUESTION OF TEMPERATURE
Balloon Farm-Laurie-3405-M | 82 93 --- SHE'LL BE THERE
Vikki Carr-Liberty-56026-K |
| 15 19 20 I'M GONNA MAKE YOU LOVE ME
Madeline Bell-Phillips-40517-K | 49 56 67 FOREVER CAME TODAY
Diana Ross & The Supremes
Motown-1122-L | 83 --- --- GREASY HEART
Jefferson Airplane-Rca-9496-N |
| 16 8 4 WALK AWAY RENEE
Four Tops-Motown-1119-L | 50 54 57 SECURITY
Etta James-Cadet-5594-L | 84 97 --- I LOVE YOU
People-Capitol-2078-F |
| 17 17 23 IF YOU CAN WAIT
Smokey Robinson & The Miracles
Tamla-54162-L | 51 57 69 IN NEED OF A FRIEND
Cowsills-MGM-13909-M | 85 87 97 MASTER JACK
Four Jacks & A Jill-Rca-9473-N |
| 18 20 25 DEAR DELILAH
Grapefruit-Rca-70000-N | 52 61 88 FUNKY STREET
Arthur Conley-Atco-6563-M | 86 94 --- IN SOME TIME
Ronnie Dove-Diamond-240-J |
| 19 10 10 KISS ME GOODBYE
Petula Clark-WB/7 Arts-7170-P | 53 63 86 I GOT THE FEELING
James Brown-King-6155-L | 87 95 --- LONELY IS THE NAME
Sammy Davis-Reprise-0673-P |
| 20 29 33 CRY LIKE A BABY
Box Tops-Malo-593-M | 54 64 73 THAT'S A LIE
Roy Charles-Sparton-1660-O | 88 --- --- UNWIND
Ray Stevens-Monument-1048-K |
| 21 21 29 DANCE TO THE MUSIC
Sly & The Family Stone-Epic-10256-H | 55 66 74 DELILAH
Tom Jones-Parrot-40025-K | 89 --- --- I NEED YOU
Rationals-Capitol-2124-F |
| 22 12 13 THE END OF OUR ROAD
Gladys Knight & The Pips-Soul-35042-L | 56 60 76 SIT WITH THE GURU
Strawberry Alarm Clock-UNI-55055-J | 90 --- --- EVERY MAN OUGHT TO
HAVE A WOMAN
William Bell-Stax-248-M |
| 23 26 31 SOUND ASLEEP
Turtles-White Whale-264-M | ★ 57 80 --- HONEY
Bobby Goldsboro-United Artists-50283-J | 91 --- --- YOUR HEART IS FREE
JUST LIKE THE WIND
Vikki Carr-Liberty-56026-K |
| 24 31 34 PLAYBOY
Gene & Debbe-TRX-5006-M | ★ 58 72 94 SWEET INSPIRATION
Sweet Inspirations-Atlantic-2476-M | 92 --- --- I TRULY TRULY BELIEVE
Temptations-Gordy-7068-L |
| 25 25 28 EVERLASTING LOVE
Love Affair-Columbia-4-2787-H | 59 62 62 L. DAVID SLOANE
Michele Lee-Columbia-44413-H | 93 --- --- COME TO ME SOFTLY
Jimmy James & The Vagabonds
Atco-6851-M |
| 26 32 45 LEGEND OF XANADU
Dave Dee-Dozy, Beaky, Mich & Tich
Fontana-903-K | ★ 60 73 95 THE IMPOSSIBLE DREAM
Hesitations-Kopp-899-L | 94 --- --- UP FROM THE SKIES
Jimi Hendrix Experience-Reprise-665-P |
| 27 33 41 JENNIFER JUNIPER
Donovan-Epic-10300-H | ★ 61 77 --- 100 YEARS
Nancy Sinatra-Reprise-670-P | 95 --- --- BABY YOU'RE SO RIGHT
Brenda & The Tabulations-Diann-507-J |
| 28 36 37 CAB DRIVER
Mills Bros-Dot-17041-M | 62 67 77 ME THE PEACEFUL HEART
Lulu-Epic-10302-H | 96 98 99 MAN IN YOU
Chuck Jackson-Motown-1118-L |
| 29 15 22 WILL YOU LOVE ME TOMORROW
Four Seasons-Philips-40523-K | ★ 63 86 --- SHERRY DON'T GO
Lettermen-Capitol-2132-F | 97 100 --- THE BONNIE & CLYDE
New Vaudeville Band-Fontana-1612-K |
| 30 34 40 GREEN LIGHT
American Breed-Acta-821-C | ★ 64 81 --- YOU'VE STILL GOT A
PLACE IN MY HEART
Dean Martin-Reprise-672-P | 98 --- --- ANOTHER PLACE, ANOTHER TIME
Jerry Lee Lewis-Smash-2146-K |
| 31 38 55 SUMMERTIME BLUES
Blue Cheer-Philips-40516-K | 65 71 82 CALL ME LIGHTNING
Who-Decca-32288-J | 99 99 --- WIND SONG
Wes Montgomery-A&M-915-M |
| 32 16 8 TOO MUCH TALK
Paul Revere & The Raiders
Columbia-4-44444-H | ★ 66 82 --- UNKNOWN SOLDIER
Doors-Elektra-628-C | 100 --- --- UP TO YOUR NECK IN
MUDDY WATER
Linda Ronstadt & The Stone Poneys
Capitol-2110-F |
| 33 37 52 JENNIFER ECCLES
Hollies-Epic-10298-H | 67 68 68 CANDY RAINBOW
Lords Of London-Apex-77074-J | |
| ★ 34 53 60 U.S. MALE
Elvis Presley-Rca-9456-N | 68 69 78 UP ON THE ROOF
Cryan Shames-Columbia-44457-H | |

RECORD DEALER ORDER GUIDE

Record companies and their chart positions on this weeks RPM 100 to assist ordering

Allied	(C)	30-35-40-66-77-78-95
Capitol	(F)	5-63-80-84-89-100
Columbia	(H)	3-7-13-21-25-27-32-33 38-45-59-62-68-74-75
Compo	(J)	8-36-56-57-65-67-76-86
London	(K)	4-10-12-15-26-29-31-39 43-46-55-71-72-82-88 91-97-98
Phonodisc	(L)	16-17-22-41-49-50-53 60-73-92-96
Quality	(M)	1-6-9-11-20-23-24-28 37-42-44-48-51-52-58 70-79-81-90-93-99
RCA	(N)	2-18-34-69-83-85
Sparton	(O)	54
WB/7 Arts	(P)	14-19-61-64-87-94
Barclay	(X)	Various Distributors -47

RECORDS

BY LORI



From left field comes the campy sounds of the 1930's by Tiny Tim on his first Reprise album release "God Bless Tiny Tim". My first re-action was "I don't believe it, it has to be the biggest put on of 1968." However while these thoughts were going through my mind I was thoroughly enjoying this freewheeling, fun-filled album. It is just way out enough to be a hit. Mike Reed of Warners reports many stations have already gone onto "Tip-Toe Through The Tulips". Other tunes included are: "Then I'd Be Satisfied With Life", "Livin' In The Sunshine, Lovin' In The Moonlight", "Strawberry Tea" and "I Got You Babe". Another Reprise album to watch rise is "Nancy and Lee". Nancy Sinatra and Lee

Hazlewood, who have proved to be a successful combination in the past with their many hit singles, now bring us their hit LP. It includes their latest hit "Some Velvet Morning" along with "I've Been Down So Long It Looks Up" and "Greenwich Village Folk Song Salesman". It should be a giant for the duo. Stan Obodiac, publicity director for the Maple Leaf Gardens in Toronto informs us Nancy and Lee will be appearing there for one concert only May 26th. The box office is already swamped with mail and phone calls regarding tickets. Bill Cosby has come up with another hilarious album entitled "To Russell My Brother Whom I Slept With" on Warner Bros/7 Arts. One side features his boyhood

experiences with Russell, while the other side includes cuts on baseball, teaching his daughter how to swim and "Adam, Eve and The Apple". A sure winner for Cosby. Marty Onrot, PR man for the Bill Cosby Show at Toronto's O'Keefe Centre was very happy to inform us that his March 31st. appearance has been extended to three shows to meet the demand of Cosby's many, many fans.

Glen Campbell's latest Capitol album number three is a follow-up to his current hit "Hey Little One". His first two single hits "Gentle On My Mind" and "By The Time I Get To Phoenix" were both followed-up with LPs that became number one chart items. It looks like number three is heading in the same direction. Bill Bannon, Capitol promo man, tells us Glen will be appearing at the Arena in Peterborough April 28th.

RCA Victor's Ed Preston, brought in an interesting release in the spoken word category, "The Truth About Bonnie and Clyde". It is an interview with Billie Jean Parker, Bonnie Parker's sister as told to Jud Collins, news director of

WSM-TV in Nashville. It reveals the real life of the legendary couple. With the controversial movie being in the current limelight, this timely release has some enlightening material.

Brenden Clinch, manager of the Magic Cycle has just returned from England where he has been negotiating with several major recording companies regarding the release of the Cycle's latest offering "Doctor Lollipop" on the Giant label.

Gary Buck was in Nashville last week cutting a session for Capitol. Columbia's Tommy Hunter was also in Music City recording for Columbia.

The Sugar Shoppe are presently in Hollywood cutting their first session for Capitol Records. The Staccatos will be returning to the recording studios in May. This time they will be recording at the Capitol studios in New York. Nick Venet will fly in from the West coast to produce the session.

The Guess Who? are set to wax a new single some time this month in New York. They have just completed some commercials for Honda.

Carnival Connection to record for Capitol



Vern Craig of The Staccatos and Wilson Pickett



Capitol (Canada) execs with John Manson (centre) general manager Discos Capitol De Mexico



Oshawa's Dril releases on Quality



Franklin release for Tradewinds 5 Inc.



Edmonton's Taitums

Music BIZ

By Guest Columnist Stan Klees



STAN KLEES, noted Canadian record producer and music industry consultant writes this column each week exclusively for RPM Weekly. Any questions or comments regarding this column should be directed to Mr. Klees c/o RPM.

You would probably be surprised to know how interested A&R men are in the Canadian scene. It would probably interest you more to know that they are also fascinated (and amused) by some of the antics of artists and managers. To be very blunt, they look at us as unprofessional. They have seen groups well on their way, bungle their chances of fame and fortune.

Nobody wants to be hypercritical about this situation, but between an unbelievable obstinance about how their business affairs should be run and a downright lack of knowledge of a very complicated business, Canadian groups have made themselves unpleasant and costly to handle.

As for managers, they have not only "puffed" their press releases and mothered their groups into grotesqueness, but they have lied grossly and misrepresented the facts to such a degree that they have insulted the intelligence of disc jockies, record companies and the general public (with the help of the daily papers!)

Today the American and British A&R man casts a wary eye at Canada and asks himself if it is worth the trouble. He can also sit back in confidence knowing that not one of the groups could be worth two cents of promotion when they haven't been able to prove their point in Canada. Canada is looking to you Mr. A&R man to

show us the action. Our hand is out for you to make it for us. We want you to lead us to fame and fortune and against the biggest odds and stumbling blocks we can throw in front of you. Point number ONE: There is no action on our records in Canada. TWO: We don't do any promotional tours because there isn't enough money in it. THREE: Our manager doesn't know a thing about the U.S. record business, but he will be our complete adviser...no matter how unreasonable. FOUR: We are the biggest thing in Canada and we want you to remember that and how HARD we worked to get there. FIVE: We have mountainous debts in Canada.

ARE THERE EXCEPTIONS? YES! YES! YES! But would you be interested in hearing about the good managers and good groups that are not making it because they can't compete in the jungle of inequities? And you Mr. A&R man are not going to hear about them either (except in exceptional cases.) Yes Virginia, there is a solid and real music business in Canada, but the A&R man that is interested in real Canadian talent will have to come to Canada with an open mind and an eye to talent not HYPE. The last four years have only proved that a good press release does not a talent make. And maybe disc jockies know it too.

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f/s GOES TO SHOW
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D-4128



STEPPENWOLF
SOOKIE SOOKIE
f/s TAKE WHAT YOU NEED
D-4123

BENNY GORDON
ALL IN MY MIND
f/s SOUL WOMAN
57-3453

HENRY MANCINI
THE PARTY
f/s PARTY POOP
47-9483

COMING SOON! An in-depth study of

LEGISLATED RADIO

as compiled by RPM's research staff. (WATCH FOR PART 1)

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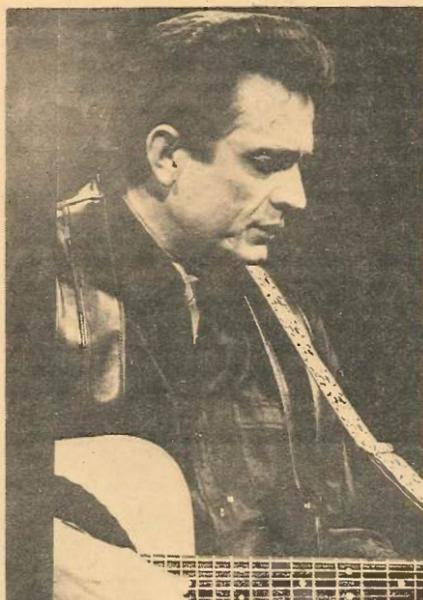
A CBC-TV
PRESENTATION

Toronto: The March 24th show of "The Legend Of Johnny Cash" was the final of six hour-long colour specials for the 1967-68 season of "O'Keefe Centre Presents" and was hailed by many critics as "the best of the series". Produced and directed by Stan Jacobson, the show was written by Bob Arnott, with Aubrey Tadman, Alan Thicke and Stan Jacobson with Bert Niosi as musical director and Bill Zaharuk looking after designs.

Giving Cash a giant assist were his regular touring partners, The Carter Family with Mother-in-law Maybelle heading up the brood (Johnny married June Carter just before the taping). Mother Maybelle is one of the originators of modern country music; the Statler Brothers, vocal quartet discovered by Cash, and back-up group for Johnny, The Tennessee Three.

One of the main reasons for the Cash popularity is his straight forward and simple musical arrangements. He doesn't rely on any of the tricks of the trade. His voice is untrained and many times he just doesn't happen on key, but that's his rugged image, and unfortunately with his black stage attire and forboding facial expressions he portrays the villain, which he really isn't. Behind that gunslinger mask is one of the true faces of Nashville Johnny Cash does well as a composer although he doesn't read music. He works out songs in his head and plays them for the Tennessee Three who elaborate for backing, thus a Cash classic is born. He spends about two thirds of the year on tour and in 1964 brought country storytelling to the Newport Folk Festival, for which he received rave reviews. Because of his time spent on the road Cash, like many of Nashville's travellers outfitted himself with a mobile home complete with beds and kitchen. His 27 Columbia albums and many singles have brought him a great deal of wealth, but he isn't a venturesome businessman. He does own a trailer camp and an orchard in California and just recently built a new home in Hendersonville, Tennessee. He also owns his own publishing firm.

Manager of Johnny Cash is Saul Holiff, who lives in London, Ontario. One of the greatest Cash hits was written by June Carter - "Ring Of Fire".



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ACADEMY AWARDS!

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BEST DIRECTOR BEST SCREENPLAY BEST FILM EDITING

BEST ART DIRECTION BEST MUSIC AND SCORE

THE UNUSUAL "GRADUATE"

RPM
AT
THE MOVIES

The Graduate is a rare, humorous picture of an unusual experience that almost defies description. Director Mike Nichols and his screen-writers, Calder Willingham and Buck Henry have very cleverly put together this difficult story by Author Charles Webb, of a post-college boy who is mixed up in the current generation gap. Nichols cast an unknown, Dustin Hoffman to portray Benjamin Braddock, the boy who made good at college and has vague misgivings about his future. He can't seem to relate to the affluent, silly world of adults where they treat him like a "thing"

and continually talk unmeaningly drivel. Hoffman gives a fabulous performance of the tormented, not too handsome hero, shy, perfectly mannered, unconvincingly tough with moments of private despair. The simple honesty when he falls in love, to the determination and display of guts, which proves his individualism in the end. Anne Bancroft is delightful as Mrs. Robinson, a fortyish, married, bored, alcoholic, who seduces Benjamin and then tries to ruin him. Katherine Ross, as her daughter Elaine, is one of the most beautiful, talented young females on the screen to-day. Inevitably

Benjamin falls in love with Elaine, who is horrified when she learns that her own mother is the other woman. Nichols, who never gets less than an electrifying performance from his actors has once again done so in The Graduate. Elizabeth Wilson and William Daniels as the Benjamin's parents and Murray Hamilton as Mr. Robinson are superb in their roles. Simon and Garfunkel sing throughout the film, featuring "Scarborough Fair" and "Canticle". Their "Sounds Of Silence" is there too adding up to a great score behind the beauty of California.

The brilliant photography with the zesty editing emphasizes the visual and paces the film. It is an adult picture about to-day's grown-ups, the way they live, act and talk and how it affects their children. "THE GRADUATE" won 7 Academy Award nominations. Best Picture Best Actor Best Actress Best Supporting Actress Best Director Best Screenplay Best Cinematography Columbia Records has a Sound Track Album

Scenes from "THE GRADUATE" - Directed by Mike Nichols - An Embassy Pictures release



CFGM's John Hall and RCA's Charley Pride

Next week - Peterborough's Jack Bailey

Harry Rusk - Canadian Indian country singer

COUNTRY music

MONTREAL'S COUNTRY SCENE by Grant Nelson Hewlett

"The REAL ROBERT" alias RAPID ROBERT, Alias "The BALDING BODY BEAUTIFUL" (his own term), alias ROBERT BELL, is a radio personality of the first order. Twenty-two years in the business (tho' he doesn't look a day over forty), doing radio work, television and even some "movin' pitchers". The movies, (as it's written in his dossier) were of the "forgettable" western variety and in T.V. among other things he's appeared on several shows in the "Wojeck" series, with some still upcoming and will be appearing in a future CBC Festival production entitled "The Road To Chaldea". He's worked radio from WFUN Miami to CFGM Toronto, where he did a daily stint for two years. And now we've got him back in Montreal, where he's a ball of fire with his country music show on CF600, from six to twelve every Saturday night. And if ratings mean anything, a recent one showed his show is more listened to than any other two stations combined. French and French, English and English,

French and English or anything and anything!! Now a radio personality, he makes his living in the midst of a blizzard of papers. There's program logs, newsheets, sportscasts, weather reports, fan mail, and another mysterious mountain of memos. Amidst this blizzard, I talked to "The REAL ROBERT" about the Canadian Country Music and recording in general, scene. Our talk, (to give you an idea of how difficult it is to talk to a DJ while he's on the air), went something like this. ME: "Do you think that Canadian country music suffers from a "second rate" complex?" HE: No, not any more, hang on....(on the air) "That's the number two song this week, done by "Tex Ferdifloss and the Tennessee Bananas".....and now, here's the "REAL ROBERT" pick of the week, (then to the phone), Hello, CF....we do play requests as long as it's current.... sorry, that's not current anymore (they ask for something else, it's current) O.K., we'll get that one on next, no, I'm sorry we don't take dedications....O.K. thank

FORT NELSON'S HARRY RUSK by Dick Damron

A full-blooded "slave" Indian child in the wilderness, 100 miles east of Fort Nelson, B.C. has a long road to travel to become a recording artist for a major record company and to appear on national television. Harry Rusk has travelled that road. It has not been easy but he would be the last one to complain. Harry grew up in the wilderness where his people hunted and trapped for an existence. At nine years old he couldn't speak a word of English and knew nothing about the out-side world. At ten he arrived in Edmonton Alberta, but it was not a happy occasion. He had contracted tuberculosis and spent 1949-1953 in the Charles Camsell Hospital. In hospital he learned about the outside world, made many friends and bought his first guitar.

When he returned to Edmonton in 1965 it wasn't long until his talent as a Country Singer was recognized and he began working local shows, dances and television. His popularity grew steadily and he was signed to a record contract. Since that time he has had two LPs released on the Point label and a single, "Northern Memories" on Apex. A follow-up is expected soon. A short time ago Harry guested on Carl Smith's Country Music Hall. He is currently playing nite-spots in Edmonton and appears regularly on CFRN-TV. Some road shows are planned for the future and Harry hopes to be able to meet a lot of DJs and fans. On stage or television he has the qualities that mark him as a rising young star....always sharply dressed, always a warm smile and definitely a way with a Country Song.

you (then to his operator) "Number forty-one (he names the song)" (then back to me) "Now, where were we?" In between all this, he interviewed PAT MCKINNEY from Nashville who was appearing at the Country Palace and did the news for the newsmen who hadn't had a break in five hours, and told me the following:

I asked him as a DJ, what his opinion was on the quality of the Canadian country recordings:-

"Its improving tremendously thanks to people like BEN WETHERBY in Toronto and DOUG TRINEER here. They're starting to produce a product competitive to Nashville, which wasn't being done in Canada. There was a time when you couldn't play say a Waylon Jennings record, a David Houston record, and an ARTIE McLAREN record in between. Artie's record sounded like amateur stuff, it wasn't doing him any favour to spin it, believe me".

What else has helped to change this? "Well, the way they used to do it, and I think ----- was the worst for this, they used to take four or five artists, cut them all together in a package, and you were supposed to play it because it was Canadian. It was pretty bad stuff, and if you did, (bad as it was) you were pro-

Canadian. Then Columbia starts recording people like Myrna Lorrie and Johnny Burke, and this starts some promotion competition. Y'know, they get it done with terrific techniques and the others have to bring themselves up to date. It's getting better all the time!"

Do you find, as many Country DJ's do, that the companies don't get the records out to you?

"More often than not. Especially the Canadian ones. They're budgeted right down to the postage stamps, and the records just pile up on some desk and never get out. I guess some of the local ones, figure they'll save the postage and just drop it by at the station when they happen to be passing, but they seldom do".

Do you think there's any remedy? "Yes, I deplore the service given Radio Stations by the distributors. Especially -----, And I'd advise every artist not to count on their distributor, but to send personal copies to the DJ's. They can't play it if they don't have it and until the distributors wake up, this is the only way!"

Any last remarks? "Yes, I'd like everyone who reads this to send me a dollar, then I'll know how many people read RPM!!!"

RPM COUNTRY CHART

- | | | | | | |
|----|----------------------------------|-----------------------------------|----|----------------------------------|---------------------------------|
| 1 | 1 ROSANNA'S GOING WILD | Johnny Cash-Columbia-44373-H | 12 | 12 YOU ARE MY TREASURE | Jack Greene-Decca-32261-J |
| 2 | 2 HALF A WORLD AWAY | Tommy Hunter-Columbia-4-44367-H | 13 | 13 TOGETHERNESS | Freddie Hart-Kapp-897-L |
| 3 | 3 TAKE ME AS I AM (Or Let Me Go) | Ray Price-Columbia-44373-H | 14 | 14 FIST CITY | Loretta Lynn-Decca-32264-J |
| 4 | 4 A WORLD OF OUR OWN | Sonny James-Capitol-2067-F | 15 | 15 FOGGY RIVER | Carl Smith-Columbia-44396-H |
| 5 | 5 TURN DOWN THE MUSIC | Myrna Lorrie-Columbia-MU-4-1282-H | 16 | 18 HOW LONG WILL MY BABY BE GONE | Buck Owens-Capitol-2080-F |
| 6 | 4 SKIP A ROPE | Henson Cargill-Monument-1041-K | 17 | 20 THE LITTLE THINGS | Willie Nelson-Rca-9427-N |
| 7 | 7 LUZIANNA | Webb Pierce-Decca-32246-J | 18 | 22 HAVE A LITTLE FAITH | David Houston-Epic-5-1029-H |
| 8 | 8 HEY LITTLE ONE | Glen Campbell-Capitol-2067-F | 19 | 19 CHASER FOR THE BLUES | Bernie Early-Columbia-C4-2786-H |
| 9 | 10 SON OF HICKORY HOLLER'S TRAMP | O.C. Smith-Columbia-44425-H | 20 | 21 BABY'S BACK AGAIN | Connie Smith-Rca-9413-N |
| 10 | 9 BLUE DAY | Bob King-Melbourne-3274-K | 21 | 24 CAJUN STRIPPER | Jim Ed Brown-Rca-9434-N |
| 11 | 11 WALK ON OUT OF MY MIND | Waylon Jennings-Rca-47-9414-N | 22 | 25 WILD WEEKEND | Bill Anderson-Decca-32276-J |
| | | | 23 | --- MOTHER MAY I | Liz & Lynn Anderson-Rca-9445-N |
| | | | 24 | --- THERE AIN'T NO EASY RUN | Dave Dudley-Mercury-72779-K |
| | | | 25 | --- THAT'S WHEN I SEE THE BLUES | Jim Reeves-Rca-9455-N |

New Record Releases

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

SINGLES

ALLIED

Bang 556-A NEIL DIAMOND
f/s Red Rubber Ball
Gateway 838-A THE HUMAN BEINZ
f/s My Generation

ARC

Yorkville 45019 RONNIE HAWKINS
f/s Reason To Believe

CAPITOL

Capitol 2119 THE HUMAN BEINZ
f/s Turn On Your Love Light
f/s It's Fun To Be Clean
Capitol 2120 THE EXCEPTION
f/s You Don't Know Like I Know
f/s You Always Hurt Me
Capitol 2122 THE SEEKERS
f/s Love Is Kind, Love Is Wine
f/s All I Can Remember
Capitol 2124 THE RATIONALS
f/s I Need You
f/s Out In The Streets
Capitol 2132 THE LETTERMEN
f/s Sherry Don't Go
f/s Never My Love
Capitol 2138 THE BEATLES
f/s Lady Madonna
f/s The Inner Light
Capitol 72531 BARRY LEE SHOW
f/s I Don't Want To Love You
f/s Over And Over

CENTURY

Tartan 1042 HONEY WELLS
f/s Stand By Me
f/s Da Doo Ron Ron

COLUMBIA

Columbia 2790 THE MERCY BROTHERS
f/s Absent Minded Me
f/s The Great Snowman
Columbia 2793 I CAMALEONTI
f/s L'ora Dell'Amore
f/s Noi E Gle Altri
Columbia 1297 GEORGE JONES
f/s Small Time Laboring Man
f/s Well It's Alright
Columbia 1299 GENE PITNEY
f/s Won't Take Long
f/s The More I saw Of Her
Columbia 44442 THE SPIRAL STAIRCASE
f/s Makin' My Mind Up
f/s Baby What I Mean
Columbia 44465 SIMON & GARFUNKEL
f/s Scarborough Fair
f/s April Come She Will
Columbia 44466 ROBERT GOULET
f/s I Don't Remember You
f/s The Happy Time
Date 1592 PEACHES AND HERB
f/s What A Lovely Way
f/s Commandments Of Love
Epic 10258 CANADIAN SWEETHEARTS
f/s More Than Money Can Buy
f/s Let's Wait A Little Longer
Epic 10302 LULU
f/s Me, The Peaceful Heart
f/s Look Out

KAPP

Kapp 902 WENDY FARRELL
f/s For The Chosen Few
f/s Tar And Cement

QUALITY

Quality 1908X THE FRINGE
f/s Plastic People
f/s Nancy Brown
Dot 17082 RAY GRIFF
f/s The Sugar From My Candy
f/s Till The Right One Comes Along

LONDON

Franklin 307 THE MONGRELS
f/s Death Of A Salesman
f/s Sitting In The Station
Franklin 617 TRADE WINDS 5 INC.
f/s Get Down With It
f/s Love Makes The World Go Round
Jet 4010 THE THANES
f/s So Alone
f/s If She Were Here
Liberty 56015 MEL CARTER
f/s Excuse Me
f/s The Other Woman
Liberty 56026 VIKKI CARR
f/s She'll Be There
f/s Your Heart Is Free Just Like The Wind
Melbourne 3284 THE BLUE CATS
f/s Take Me Back To Heaven
f/s For Breaking Up My Heart
Melbourne 3285 HUGH SCOTT
f/s Happy Boy
f/s A Load Of Misery
Monument 1048 RAY STEVENS
f/s Unwind
f/s For He's A Jolly Good Fellow
Monument 1056 BOOTS RANDOLPH
f/s Fred
f/s Wonderland By Night

Parrot 40025 TOM JONES
f/s Smile Delilah
Philips 40526 ESTHER & ABI OFARIM
f/s Cinderella Rockefella
f/s Your Heart Is Free Just Like The Wind

RCA

RCA 9480 WAYLON JENNINGS & ANITA CARTER
f/s I Got You
f/s No One's Gonna Miss Me
RCA 9481 STU PHILLIPS
f/s Our Last Rendezvous
f/s The Note In Box Number 9
RCA 9483 HENRY MANCINI & HIS ORCHESTRA
f/s The Party
f/s Party Poop
RCA 9484 THE WAYWARD BUS
f/s The Prophet
f/s The Prophet
RCA 9488 VIC DAMONE
f/s Goin' Out Of My Head
f/s Nothing To Lose
RCA 9490 PORTER WAGONER & DOLLY PARTON
f/s Just Between You And Me
f/s Holding On To Nothin'
RCA 4122 THE GRASSROOTS
f/s Melody For You
f/s Hey Friend
RCA 4123 STEPPENWOLF
f/s Sookie Sookie
f/s Take What You Need

ALBUMS

RCA

RCA Cante Hondo LSP-3872
International THERESE DEROY
f/s Due Dieu Protege Notre Amour
PCS-1168
International AMALIA HERNANDEZ
f/s Ballet Folklorico De Mexico
PCS-1172
International ANDRE LEJEUNE
f/s Douce Montagne
PCS-1184
RCA PRICE, BERGONZI, SERENI
f/s FLAGELLO SCHIPPERS
Verdi Ernani LNC-6183
Vintage Vol 1 Charlie Barnet LPV-551
Camden CHICAGO SYMPHONY ORCHESTRA
f/s Festival Of Russian Music
CCCS - 1068
Camden LONDON PROMS SYMPHONY ORCHESTRA
Finlandia VCCS-1069
Camden VIENNA PHILHARMONIC ORCHESTRA
f/s Symphony No. 6, "Pastoral"
VCCS-1070
Camden BARY GRAFFMAN
f/s The Four Chopin Ballades
VCCS-1077
Camden THE LONDON PROMS SYMPHONY ORCHESTRA
f/s The Merry Widow
VCCS-1106
Camden ROYAL OPERA HOUSE ORCHESTRA
Carmen Suite VCCS-1108
Camden CONCERTO FOR ORCHESTRA
f/s Fritz Reiner Chicago Symphony Orchestra
VCCS-1110
Camden MORTON GOULD
f/s Popular Classics
VCCS-1174
Camden ZINKA MILANOV
f/s Tosca Puccini
VCCS-6000
Camden BOSTON SYMPHONY ORCHESTRA
f/s Symphony No. 9, "Choral"
VCCS-6003

British NEWS

by EROTICA PINKUMTON

The follow-up to the Manfred Mann single of "the Mighty Quinn" will be "Up The Junction" and an original sound track album will follow. The song is from the movie of the same name. // Still not a big item in the North American market are the Scaffold (Thank U Very Much) but their new single of "Do You Remember" could do it. Don't look for it in record stores yet, it has just been released. // The Rolling Stones are coming out of hibernation and will have a single release soon. The Stones are reported to be somewhat bitter by their lack of action of late, but they are working hard on their next session. // The Yanks are sleeping at the wheel. No Yankee television company is picking up the excellent pop shows that are available from England that feature your favourite groups. Many shows that feature your top recording acts are being produced in England but they aren't being shown on stateside television. Possibly the English should arrange an exchange of TV shows. They are just smart enough to do just that (or restrict Yankee shows o'er 'ome!) // They have coined a phrase for the new rock movement

in England. It's "ROCKAPOWERR". The last big phrase from England was "beatlemania" remember that one? // Cilla Black's new single enters the charts this week. "Step Inside, Love" is going to be a big one for Cilla. // Caroline has been silenced but there is speculation that the radio ship is just moored in Amsterdam for an overhaul and will be broadcasting pop music to the British Isles again, soon. // The Manfred Mann disc of "Quinn The Eskimo" or "The Mighty Quinn" probably was a factor in the group staying together. Before the hit happened, there were rumours that the group might split. Now there is something to stay together for. // The Don Partridge record of "Rosie" has sneaked up into the top of the British charts. Chances are you'll never hear this one, but if it becomes #1, you may hear it but not too much. The record has a one-man-band backing. Don is a streetsinger. The record might not mean too much on this side of the water, but then there was a record called "The Unicorn". // What have you read into the "Lady Madonna" advertisingif you have seen the ads?

TRAFFIC MOUNTING IN U.S. POPULARITY

NYC: Kicking off their U.S. tour with a three day engagement at San Francisco's Fillmore (March 14-16), the popular British group, The Traffic are building up a large following. Although their United Artists release of "Here We Go 'Round The Mulberry Bush" hasn't created the necessary action for chart listing it has been a springboard for widespread acceptance of the United Artists soundtrack from the new film for which The Traffic collaborated in writing and performing the music.

In view of their mounting popularity United Artists has rush released their album "Mr. Fantasy" which almost immediately became a top seller on the west coast of the U.S. After an engagement at the Shrine Exposition Hall in Los Angeles (March 29-30) the Cheetah Club in Venice, California is next for an April 5th appearance. They'll be at the Showgrounds, in Santa Barbara April 6 and will headline a Hollywood Whiskey A Go Go show from April 7 through 11. They are set to move into Detroit's Grande Ballroom April 12-13 and at Chicago's Cheetah Club April 19-21. They'll be in New York at the Action House April 26-28 and will finalize other eastern engagements at that time.

It's been reported by Traffic's manager Christopher Blackwell, who

LONDON RELEASES FIVE SPECIAL ALBUMS

NYC: London Records, basking in the success of its biggest month (February) in their history, are rush releasing five new album specials with high potential for the pop, classical and spoken word fields. These include The Moody Blues, who are currently happening with their Deram single "Nights In White Satin"; Joan Sutherland's London album "The Golden Age Of Operetta"; and a two LP set of a panel discussion on how heart transplant operations are actually conducted. The panel is chaired by Dr. Christiaan Barnard, the South African surgeon, who pioneered heart transplant surgery.

The other two albums, on Deram are "The Great Waltzes" with the Roberto Mann Strings and Voices, and "Gypsy Romance" with Laszlo Tabor and his Orchestra.

The Moody Blues' LP "Days Of Future Passed" was produced by Tony Clark. Heavy concentration is expected on the underground FM radio circuit as well as the underground press.

heads up England's Island Records Ltd., that producer Miller has been asked to produce the next single for The Rolling Stones. Miller is also a contract artist with United Artists.



YELLOWKNIFE RADIO LTD 10062 Jasper Avenue Yellowknife	NWT Edmonton, Alberta
MIKES NEWS AGENCY 1780 Hamilton Street Wadena	Regina, Saskatchewan
NATIONAL MUSIC LEE RADIO 122 Second Avenue North Saskatoon, Saskatchewan	Saskatchewan
JACK'S MUSIC SOO LINE PIANO HOUSE 71 - 3rd Street Swan River Weyburn, Saskatchewan	Manitoba
MERV'S RADIO HOBBY CENTRE Portage La Prairie 110 Thames Street Ingersoll Ontario	Ontario
FOSTER'S HOME APPLIANCES NASH ELECTRIC 563 Dundas Street Woodstock, Ontario	Ontario
DENNIS RADIO & TV SERVICE MARY RECORD MART 220 Front Street North Sarnia, Ontario	Ontario
JEAN TRUDEL SAMEDAY TV & RECORDS 162 King Street Sturgeon Falls, Ontario	Ontario
ALEX SHERMAN RECORDS NORTH BAY TV 355 Main Street East Hamilton, Ontario	Ontario
BRYDON ELECTRONICS MISENER RECORDS 77 King Street East Hamilton, Ontario	Ontario
MADGE RADIO REGENT TV SERVICE 126 Main Street East Collingwood, Ontario	Ontario
SOUND SHOP LTD. K & D RECORD BAR 252 East Main Street Alliston, Ontario	Ontario
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THE HAWKS NEST SAM THE RECORD MAN 331 Yonge Street Chatham, Ontario	Ontario
WILSON & LEE TIKI CLUB 87 Simcoe Street North St. Thomas, Ontario	Ontario
HOUSE OF SOUND CARL HEINTZMAN LTD. Belleville Shopping Centre Belleville, Ontario	Ontario
CAPITOL RECORD SHOP BOWN ELECTRIC 277 Princess Street Kingston, Ontario	Ontario
TREBLE CLEF LTD. TED'S RECORDS 245 King Street West Kitchener, Ontario	Ontario
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THE action set

CBC RADIO

CANADIAN ANIMATION

Film studios complete with "lights... action... camera!" This generally gives one visions of Hollywood, London or Paris but would you believe Toronto? There are upwards of twenty-five motion picture companies currently operating in this city. They vary in size from one man tucked away in an old office building to giant operations employing over one hundred film craftsmen. Their operations range from a telephone to a plush multiple sound stage facility. The Toronto segment of the Canadian film industry accounts for the major share of a current \$20,000,000 annual gross.

Success stories are plentiful. The Guest Group is a current example. Six years ago, with a borrowed \$6,500 Claire and Al Guest started a television commercial production company. They began business in one room of their

Avenue Road flat. Within six months, they moved into a University Avenue office building; by the end of the year, the business had grossed \$90,000 and had a staff of nine and the Guests had gained a solid reputation for technical ability and artistic excellence.

With tenacious adherence to the principle of quality pictures, the business grew at a phenomenal rate. The company diversified and the profits were put back - first into people and then into equipment.

The Guests have surrounded themselves with the finest filmmaking talent in the country, such men as animator Vlad Goetzelman, winner of the Canadian Centennial Gold Award; film designer Carlos Marchiori, Academy Award nominee last year; Doug Cowan, winner of almost every major commercial award in the world and George Morita,

photographer of many of these award winning films.

Today, the Guest Group occupies 20,000 square feet of space in a building in downtown Toronto, jammed with expensive equipment and over one hundred employees, and has an annual gross approaching \$2,000,000. Its walls are covered with international awards in recognition of the Guest Group's concentration on quality film making.

Last year, the Guest Group won awards for both animated and live action television commercials, including the top prize at the Hollywood Commercial Festival, top prize at the Canadian Graphics Show, The Canadian Commercial Festival's Centennial Gold Award, honourable mention at the American Commercial Festival and a Silver Medal at the New York Art Directors' Show.



Tucked behind Toronto's Royal Alexandra Theatre is an old converted warehouse that houses one of Canada's most successful animation empires. Claire and Al Guest have won international fame

with their productions created in their modern studios and workshops shown above. One of the most current Guest accomplishments is Rocket Robin Hood seen on the CBC-TV network Saturday mornings.

Western Union

FRANK BANYAI

The Influence, who originated in Montreal, and recently moved to Toronto, have a new album on ABC. The Influence has been together only 8 months but their album reveals much hard work for this short period of time. Most selections are written by group member, Louis McKelvey. It's hard to pin-point the exact style since it jumps from the psychedelic "Overture" to the blues flavoured "Pieces Of Me". There's also a touch of vaudeville on such selections as "Baby That's My Bag" and "Mad Birds of Prey".

Reprise Records released something different in a new album titled "God Bless Tiny Tim". Listening to "Tip Toe Thru The Tulips With Me", I surely thought it was Mrs. Miller. Tiny Tim has an amazingly high range (for a male) and has the same operatic quality that made Mrs. Miller famous. The album is full of comical arrangements. Besides his singing talent Tiny Tim accompanies himself with a ukele.

The Billy Vaughn Singers add a sentimental touch to such romantic songs as "Release Me", "Gentle On My Mind" and "It's Such A Pretty World Today" on their new Dot album, "Pretty Country". The Midnight String Quartet also follows a romantic approach instrumentally with their "Love Rhapsodies" album (Viva) which features "Never My Love", "Can't Take My Eyes Off You" and "Softly".

Groups from the Southern United States have been making chart noises

recently. The Box Tops, The Five Americans and John Fred and his Playboy Band came up with several hits. The Uniques are next. They come up with a new album entitled "Playtime" (Paula). A variety of songs are featured including The Bee Gees' "To Love Somebody", Eddie Floyd's "Knock On Wood" and The Stones' "Let's Spend The Night Together" as well as the group's own "I'll Do Anything" and "Groovin' Out".

Lesley Gore makes a good chart attempt with "Small Talk" (Mercury). The song was originally recorded by Claudine Longet. Robert Goulet sings "The Happy Time" (Columbia) from the Broadway play of the same name, in which he held a leading role. Looks like Kapp Records has a winner in David McWilliams' own version of "The Days Of Pearly Spencer". The South African music scene makes U.S. news this week with the release of "Master Jack" by Four Jacks and a Jill (RCA Victor). It's presently at the top of the South African hit parade and the song has the quality to repeat its success here. The Privilege, (formerly The Lords) from Edmonton, make their debut with "The Highly Successful Young Rupert White" (Capitol). The song was recorded at the Capitol studios in Hollywood.

The Paupers are booked at the Electric Theatre in Chicago, April 3-7, and then move on to the Psychedelic Supermarket in Boston on April 12 and 13. 3's A Crowd

will hit Seattle, Washington for engagements on April 23. Another Canadian group, The Sugar Shoppe, will make its bid for the big time in the United States. The group is signed with Capitol Records, the same label that carried Glen Campbell to fame. Just heard happy news from Dominic Sicilia. The Carnival Connection (formerly J.B. and The Playboys and later The Jaybees) will be recording for Capitol in mid-April. Can't wait to hear what fine sounds Al Nicholls, lead vocalist, and Bill Hill, lead guitarist come up with.

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IN JUST THREE SHORT WEEKS

THE ETERNALS

HAVE A HIT COAST TO COAST WITH

"FALLING TEARS"

QUALITY - 1902

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PHILIPS GIVES NATIONAL PUSH TO CASSETTE

Toronto: March 11 was the kick-off date for Philips Appliances Ltd. to launch a national consumer promotion to generate increased sales of cassette recorders.

Special emphasis is being placed on television, in-store promotion and local dealer newspaper and radio advertising.

Philips dealers will also be given a chance to cash in on the promotion with a special introductory offer. Those customers buying any model Philips cassette recorder can purchase a cassette storage album containing four popular musicassettes and two blank 60 second cassettes. The complete album will be available for \$19.95, considerably less than its retail value. (Dealer price is \$16.95).

As an added in-store promotion, a Philips 150 battery operated cassette recorder has been built into the dealer's counter display to allow easy demonstration of the recording and playback facility of cassette units.

Prices on most Philips cassette records will be reduced by \$10.00 with this promotion. There will be a \$20.00 reduction to the Continental 175 model.



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In going over my notes on the "Gordon Lightfoot" special the CBC did last week, the stupidity of what I am doing really hit me. I'm writing a review of a show that's past and gone. Reviewing a "one-time" TV show seems so pointless. You either saw it, or you didn't. There's no chance to agree or disagree with what I say if you didn't see the show. In all honesty the role of a TV critic is a useless one, except if he's able to review the special before it's seen, or if it's a series that is seen each week. The odd bit of behind the scenes information is fun once in awhile too. But unfortunately a lot of the best things can't be printed.

So, after letting you know how really useless my function is, I'll go ahead and do it anyway. I like Gordon Lightfoot. He's a good looking man and his voice, most of the time, is very pleasant. The show itself was well-executed by Drew Crossan. The photography was good. Bonnie Dobson was delightful. Her voice is pure sugar, and she does Lightfoot songs well. Ronnie Hawkins was a surprise. I was under the impression that Hawkins was a "rock" performer. Therefore I was disappointed when two of Lightfoot's most popular songs were not done in a contemporary fashion. It would have made all the difference in the world to have heard an amplified sound just for a change of pace.

By the time we got to the three quarter mark of the show, and Lightfoot was back in the studio singing to a

large number of devoted fans, I must admit to doing some dial-twisting. Just in time to catch Bill Cosby doing his "hit" record. As horrible as it is "The Little Old Man" was a welcome relief for a few minutes. I turned back to CBC in time for the last number and the credits.

As is the usual custom, I discussed the show with the other six members of the "Borscht" rating system. We all came to the same conclusion. A little of Lightfoot goes a long way. There is too much sameness in his writing. After a half hour it all sounds alike. Once in awhile the tempo changes slightly and that's very welcome. But now I understand why so many people have said to me that they love Gordon Lightfoot, but they could never sit through a whole concert. They get bored. That's what happened with the TV show. All of us are fans, but we all sense the lack of variety in the songs. Many people have expressed the preference of hearing others doing Lightfoot. If only "rompin' Ronnie" had really started "rompin'". Well, you can't win 'em all.

The "Bessie" of the week goes to Ron Evans, entertainment editor of the Telegram for his beautiful article printed the last day of Sammy Davis' engagement at the O'Keefe. He expressed the feeling of all of us in our shame over the malicious article of the week before in the Star. Thank you Mr. Evans. Many of us wish we'd written it.

MICHELE'S PROMOTION GIANT SUCCESS

Dauphin, Manitoba: One year after CKDM moved into Roblin, Manitoba for a remote broadcast of opening of Michele's Ladies and Teen Wear, the same CKDM crew gave it another go. This time it was to celebrate the first anniversary of the store. The second time around proved to be a traffic stopper. Ron Waddell and Jack Henderson, CKDM personalities found they were drawing listeners from many parts of Manitoba and Saskatchewan. In view of the packed and generous spending crowd, it's likely that this successful promotion will become an annual affair.

CLIFF RICHARD TO MAKE NORTH AMERICAN COMEBACK

London, England: Cliff Richard, who has been off the recording scene on this side of the ocean for some months, is getting set for a visit to the U.S. sometime in August.

Richard's new U.S. record outlet will be UNI, which will probably make a change in his Canadian company as well. His manager Peter Bormley was recently in the U.S. for talks with UNI, who are reportedly preparing a giant promotion and publicity campaign to get Richard back on the charts, where he belongs. Also shaping up is a possible Hollywood flick for the popular British star.

'MAN TO MAN' - CBC RADIO TO EXPLORE ASPECTS OF COMMUNICATIONS

Toronto: The CBC radio network has put together a 15 week series to explore aspects of communications. Guideline for this interesting series was taken from an inscription on a plaque in the University of Waterloo's main conference room which reads 'I know you believe you understand what you think I have said, but I'm sure you realize that what you heard is not what I said.'

John David Hamilton has spent the past year putting information and interviews from many leading figures in the world of communications in North America and the UK. Harry J. Boyle, executive producer of the series, says "the result of the series will be to point up the common dilemma of many people working in separate media who either disregard or cannot come to grips with problems relating to other forms of communication".

The first program, April 21 at 4:03 PM EST is a general discussion on some aspects of communication as outlined by Jack Craine, director of CBC radio (English) and John David Hamilton. Two of this series producers will also be heard at this time. They are Bob Rhodes and Alex Frame.

Other producers of the series are Bob Black, Bill McNeil, Howard Engil, Bob Whelan, and Mati Lannsoo.



ELVIRA CAPRESE

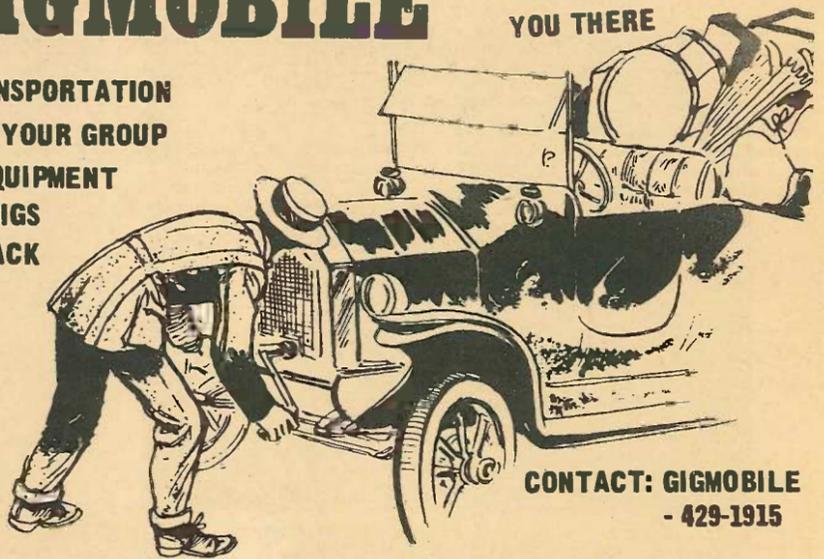
RUDE RADIO MIGHT HAVE SOME VERY SERIOUS STAFF CHANGES SOON. A major overhaul of the OLD sound might be on the way. HOW WOULD I KNOW? AM I EVER RIGHT? (Ed: Are you ever wrong you Old Sourceress!!) /// Talk of a combined activity of NEWSPAPER... TELEVISION STATION... PRODUCTION COMPANY... AD AGENCY... RECORD COMPANY... RECORD STUDIO... MANAGEMENT ORGANIZATION... NATIONAL MAGAZINE... TEENAGE MUSIC MAGAZINE... BOOKING AGENCY to form an empire that is already strong in many of these areas... leads me to ask this question!!! How would you like to be BLACKLISTED by the other NETWORK? (Ed: You forgot "a close LINK with a CERTAIN radio station." FRIGHTENING ISN'T IT!!!) By GOLLY!! It's the TORONTO SOUND ALL OVER AGAIN!! /// Should I call this a my "TORONTO MERRY GO-ROUND PERIOD"? (Ed: Be my guest!) WELLLL MY DEARS!!!! I attended one of the SMASHINGEST cocktail parties for the Irish Rovers hosted by genial and lovable Al Mair of Al's Alley (and Compo Records.) Everyone was there in full colour (Ed: BLAH!!!) and at times you may think you're reading the BLUE BOOK of the HOGTOWN MUSIC INDUSTRY as you read on NAMES! NAMES! NAMES! I wish I had brought my autograph book!!! Please don't call me a name dropper as I list EVERYONE (that was anyone) who was there. (Ed: Hold on to your hat.) FIRST OF ALL Jessie Taylor of the One Stop Taylors was holding court in the corner while Herb Taylor talked about the roaring sales that were coming in for Irish Rovers records. Gordon Lightfoot was in a friendly hobnob with Leed's Al Albutt. CHUM Music Director Bob MacAdorey was handshaking all over the place but principally maintained a strategic position at the bar. Al Mair (himself) was dashing hither and nigh with Irish coffees while George Offer searched for Brenda Lee and came up with Shelley Berman. (Really! Both were there!) One of the Irish Rovers was making the rounds with two Irish colleens who had just come off the boat. Another Irish Rover was trying to introduce two Irish colleens who had just arrived in Canada. Someone told me they thought it was some kind of a dance!!! (Ed: Okay! You cracked up the editor.) Newly arrived Hal Weaver of CHUM and Keith Hampshire, late of Radio Caroline, were eyeing the funny green rubber thing on

the table (which was really the bread). AH and BEGORA it was truly only IRISH MOSS that might have looked a little like mold. Anyway nobody drank it. Al Mair sent out for more whisky. Genial Duff Roman of CHUM met Chuck McCoy of CFKH (who was REALLY REAL!!!!!!) Their handshake looked a little like a Ju Jitsu hold, but everybody breathed easier when they LET GO! Gene Kirby of CKEY looked happy, away from where "Good Music Lives!" Art Collins CFRB Music Director sported the new turtle-neck style. OLD ED himself looked a sight in his turtle-neck from a Dupont promotion (Ed: You promised you wouldn't tell) and his Irish coffee plaid pants. The Irish bouncer started to follow the two Irish Rovers with the four newly arrived Irish colleens, but he didn't know the step. Jimmy Gordon was running a beer drinking contest with himself, but everyone else was having an Irish coffee Drinking Contest so no one noticed. Lloyd McQuire of the CFRB library was chaperoning his library girls. Lloyd has now become a songwriter. The Irish Rovers paged Al Mair from the stage, introduced the two Irish colleens (it really wasn't four) and the bouncer was happy as he danced away. The Rovers paid tribute to Al Mair who did such a good job in promoting their record. Donnie Burns of CHUM met Chuck McCoy of CFKH (Ed: That's fraternity!!) CHUM PD Gary Ferrier and Old Ed; quietly gossiped in a corner. Lori Bruner of Cashbox efferest all over the place in a mini that looked like a tiger skin (Ed: Something she loomed herself). Barry Nesbitt of CKFH held court, just a little to stage right, all evening where he could watch the competition just in case they played something first. Joey Cee of CKFH was promoting his chart. Brian Pombiere sported a new hairdo. George Offer found Brenda Lee but lost Shelley Berman. He shouted something to Old Ed: that was lost amid the noise. Sid Sniderman of Sam's and his lovely wife Silvia enjoyed the festivities. Harold Bothwell, now in charge of all buying for Sayvettes was sobered up by all the goings on. Rosco Campbell of CKLB (new PD) has lost some weight. Kit Morgan of Billboard, in Canada, was perfectly charming... to everyone. (Ed: As usual) Practically everyone was there and everyone was having a good time. Congratulations to Compo for getting back on the bandwagon and promoting like the GOOD OLD DAYS. Have you anything to add Old Ed: (Ed: No, but I have a few things to subtract!!!)

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THE YOUNG ONES

In an era where race communication could mean the difference between life and death, music can play an all important part. Whether Montreal's Young Ones realize it or not they have come up with a working communicable vibration that could be termed "A Genesis of sound". Peter Harris of the Toronto Star tabs them "A musical tapestry with a message". Others see a "Revolutionary new sound", and "An inoffensive racial message".

Whatever the comments or whatever the feelings, when the Young Ones recently happened at the Penny Farthing in Toronto's Village, they created a stir that brought back memories of the old Village, when talent and ideas were abundant and ideals more than a tourist expression.

There was no great rush to see the Young Ones. The first week, to an ordinary club owner, would have been considered a disaster, but to John McHugh, who has seen talent come and go, the Young Ones were almost a revelation. It wasn't necessary to go to the expense of advertising, he had a group he knew would end up making money. Toronto's Village has one of the most unique and complete word of mouth systems on the North American continent. If a talent is good, the underground

even has a way of influencing the non-Village crowd, and that's what happened to the Young Ones. If you were unfortunate in not hearing about this fantastic new act until the latter part of their stay, then you must have been among the many hundreds who unsuccessfully lined up for the last few days and had to be turned away because those already inside the packed house were there for the evening.

This doubting reporter was invited by promotion man Paul Findlay to catch one set, the first one, at 10 PM. We were still there at 3:30 in the morning.

Now - the Young Ones. Wayne Prue, lead guitarist; Julian Brown, on organ; Clayton Johnston, the drummer; Dickie McGee, on trombone; and Bernard Moore, who doubles on tenor sax and flute. They are such accomplished musicians, they no doubt are all capable of playing several instruments.

Leader of the group, Duke Edwards, narrator and lead singer, gives his group an idea, no charts, no cautions, just an idea. They take it from there, and what comes out usually lasts 45 minutes. It has you clenching your fists, tapping your toe, clapping your hands, and just about

sets you up for one of the loudest "hallelujahs" you are capable of, but you don't. You're all of a sudden jolted back into realizing that you've been listening to a message. Whether it's "A Tribute To Africa", "A Touch Of Black", "A Trip To The New World", or "A Tribute to Billy Joe", this "cycle", as Edwards dubs it, has you hooked. It's not an offensive message on racial problems, it's a "revival of the thinking man's music".

There is no possible way of putting in print what the Young Ones convey with their music. It's more than a potpourri of the classics, rhythm and blues, jazz, country, Afro-Cuban, calypso and pop. It's rather, an experience. To categorize the sound of the Young Ones would be too difficult. It's in no recognizable bag. Let's just label it "indiscribably beautiful".

The Young Ones have been together for over a year and most of this time was spent "jamming" and getting to know the musical capabilities of each other. Duke Edwards, who has several outstanding musical credits including studies at the Boston Conservatory of Music is responsible for the putting together of the 72 cycles which make up the repertoire of the group. Their first appearance in Montreal caused somewhat of a shock, which is unusual for the famed cos-

mopolitan bi-bi town. They staged a revue called "A Touch Of Black" which was held over for 14 weeks at Montreal's Le Club. The revue was a musical history of the North American Negro, but aimed mainly at the south. Edwards has arranged portions of this revue as a very well put together 45 minute cycle, which has turned out to be one of the favourites. As can be seen by the photos the Young Ones wear colourful Egyptian style robes. This is a very important part of their role, as is their salaam-like entreaty before and after each performance. One might, if one were prejudiced, read Black Power or Black Muslim into the image of the Young Ones. Some critics have but as far as this reporter is concerned if there was any indication of hate or racial prejudice, the Young Ones are not only superb musicians but masters at deception.

On the record scene, the Young Ones have just negotiated with Prestige Records (U.S.), who have apparently allowed Duke Edwards a freedom of recording ideas that he finds so necessary in promoting his skill.

An evening with the Young Ones would not be complete however, without a personal description of the Duke Edwards ideological "trip". It's the Edwards touch that makes the show.

PHOTOS BY LACROIX STUDIOS

