

THE NEW MINI-RPM WEEKLY

For the past six weeks RPM Weekly has been working toward a new mini format that will maximize the amount of reading material and mini-size the headings, leading, charts, and allow for more features, more stories and more pictures. You are reading the new MINI-RPM.

Through the creative genius of Groovyart, who are commissioned by RPM to create, design and layout RPM each week, we have been able to expand our word content by up to 100%. The new fonts used in RPM, while being extremely readable, allow for more words per square inch. The new mini-sized column headings still identify our features but take up less space. Our RPM 100 chart will remain on the front page (to facilitate dealers as a quick reference) but has been considerably reduced. It still contains the same heralded listings, but (and we expect to have complaints) the type is smaller and more readable at a glance.

RPM's format functionality permits us the same immediacy that has made RPM famous throughout the world as a fast and accurate medium of entertainment news.

In the four years of publication, RPM has been very anxious to change, to keep abreast of the needs of the industry. Today, with a wider circulation than any entertainment magazine in Canada, RPM is capable of covering the full spectrum of entertainment news. We have surpassed the pop music magazine stage and today we encompass every aspect of music and entertainment. In this week's issue, you will find Country news, Rock and Roll features, Good Music reports and a story on Classical music's Herbert Von Karajan.

Whether we are interested in your comments or not, we are sure we will hear them as we always do. We feel the new RPM contains more information and even as an 8 pager "PACKS A POWERFUL PUNCH".

SHOLES DIES AT 57

Stephen H. Sholes, Director and Vice President of popular A&R for RCA Victor, died suddenly in Nashville, Tuesday April 23rd., 1968. Mr. Sholes was 57 years of age.

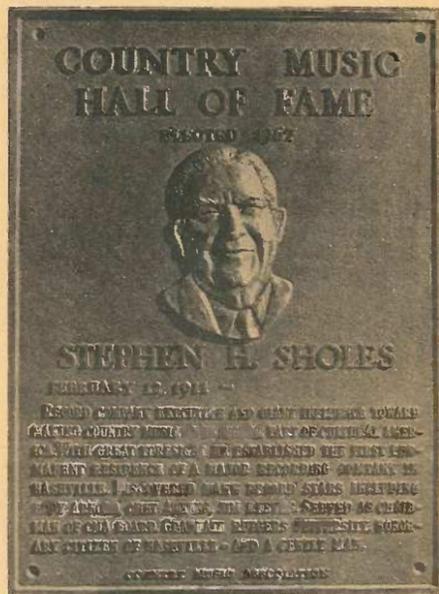
Regarded as a very good friend of Canadian artists, Mr. Sholes was responsible for the first recordings of Hank Snow and Wilf Carter, having had them brought to his attention by Mr. Hugh Joseph of RCA Victor (Canada). He also produced sessions for Canada's most famous inspirational singer George Beverly Shea, and just last year he produced the album and singles that made Canada's Lorne Greene an important part of the recording scene.

Working closely with the Country Music Association, Mr. Sholes was the motivating power behind the boosting of many of Canada's country artists and because of this became a very close, and indeed, important, friend to those Canadian artists looking for recognition outside their own country.

Mr. Sholes is fondly remembered by Mr. Harold Moon, General Manager BMI (Canada) Ltd., former Director on the board of the Country Music Association, who recalls the many times that Mr. Sholes raised the Canadian question at the board meetings which invariably led to a very successful elaboration by Mr. Moon.

Many remember Mr. Sholes for his completing of the negotiations that brought Elvis Presley into the RCA Victor fold as well as Eddy Arnold, Chet Atkins, Jim Reeves, and many many others. He was also the first to introduce lifetime recording contracts.

Because of the many services he had rendered to the music industry,



Honoured by the Country Music Association

in particular the country field, Mr. Sholes was elected to the Country Music Hall of Fame in 1967. He was in Nashville to attend a meeting of the Country Music Association as well as to cut a session at the RCA Victor studios, when death overtook him.

Funeral services were held from the Presbyterian Church, in Tenefly, New Jersey, a short distance from his home in Englewood, Friday April 26th., at 11 AM.

Stephen H. Sholes was an honorary citizen of Nashville and as the CMA plaque reads "A GENTLE MAN".

THE RPM 100

CANADA'S ONLY OFFICIAL 100 SINGLE SURVEY

Compiled from record company, record store & radio reports

1 4 HONEY Bobby Goldboro-United Artists-50283-J	35 43 46 CALL ME LIGHTNING Who-Decca-32288-J	68 80 ... SLEEPY JOE Horman's Hermies-MGM-13934-M
2 2 LADY MADONNA Beatles-Capitol-2138-F	36 48 52 TAKE GOOD CARE OF MY BABY Bobby Vinton-Epic-10305-H	69 87 93 I CAN REMEMBER James & Bobby Purify-Bell-721-M
3 9 11 SUMMERTIME BLUES Blue Cheer-Philips-40516-K	37 47 47 DELILAH Tom Jones-Parrot-40025-K	70 73 73 TIP TOE THRU THE TULIPS WITH ME Tiny Tim-Repulse-679-P
4 5 CRY LIKE A BABY Box Tops-Motown-593-M	38 60 70 MASTER JACK Four Jacks & A Jill-Rca-9473-M	71 79 83 BLACK DAY IN JULY Gordon Lightfoot-United Artists-50281-J
5 25 64 A BEAUTIFUL MORNING The Osmonds-Atlantic-2493-M	39 53 62 SHOO-BE-DOO-BE-DOO-DA-DAY Sylvia Wandell-Tamla-54163-L	72 94 ... MAY I TAKE A GIANT STEP 1910 Fruit Gum Company-Buddah-39-M
6 6 CINDERELLA ROCKEFELLA Esther & Abi Ofarim-Philips-40526-K	40 35 44 SHERRY DON'T GO Leftermen-Capitol-2132-F	73 85 ... LET'S GET TOGETHER The A-Team-Rca-4131-M
7 15 19 TAKE TIME TO KNOW HER Percy Sledge-Atlantic-2490-M	41 62 71 DO YOU KNOW THE WAY TO SAN JOSE Dionne Warwick-Scepter-12216-J	74 81 ... YOU'LL NEVER WALK ALONE Elvis Presley-Rca-9600-N
8 3 1 YOUNG GIRL Urban Gop-Columbia-4-44450-H	42 61 72 AIN'T NOTHING LIKE THE REAL THING Marvin Gaye & Tammi Terrell-Tamla-54163-L	75 77 82 UNWIND Ray Stevens-Monument-1048-K
9 11 12 LOVE IS ALL AROUND Traggs-Fantone-1607-K	43 51 61 I WANNA LIVE Glen Campbell-Capitol-2146-F	76 92 ... CHAIN GANG Jackie Wilson & Count Basie Brunswick-55373-J
10 14 16 U.S. MALE Elvis Presley-Rca-47-9465-H	44 44 48 YOU'RE STILL GOT A PLACE IN MY HEART Dean Martin-Repulse-672-P	77 88 ... I PROMISE TO WAIT MY LOVE Martha Reeves & The Vandellas Gordy-7070-L
11 5 7 SCARBOROUGH FAIR Simon & Garfunkel-Columbia-44465-H	45 52 63 MONY MONY Tommy James & The Shondells Roulette-7008-C	78 ... ROCK AROUND THE CLOCK Bill Haley & The Comets-Apex-20017-J
12 7 3 VALLERI Monkees-Rca-1019-N	46 49 53 GOODYBYE BABY Tommy Boyce & Bobby Hart-A&M-919-M	79 89 ... SOUL TRAIN Classics IV-Imperial-66293-K
13 10 LEGEND OF XANADU Dave Dee, Dozy, Beaky, Mich & Tich Fantone-903-K	47 46 49 SECURITY Elton John-Cadet-5594-L	80 86 87 ANOTHER PLACE ANOTHER TIME Jerry Lee Lewis-Smash-2146-K
14 12 15 DANCE TO THE MUSIC Sly & The Family Stone-Epic-10256-H	48 50 65 ANYTHING Eric Burdon & The Animals-MGM-13917-M	81 91 ... I AM THE MAN FOR YOU BABY Wilson Pickett-Atlantic-2504-M
15 26 59 TIGHTEN UP Archie Bell-Atlantic-2478-M	49 63 79 SHE'S LOOKING GOOD Wilson Pickett-Atlantic-2504-M	82 ... LAZY SUNDAY Small Faces-Immediate-5007-H
16 8 8 PLAYBOY Gene & Debbie-TRX-5006-M	50 64 76 MY GIRL HEY GIRL Bobby Vee-Liberty-56033-K	83 ... JELLY JUNGLE Lemon Pipers-Buddah-41-M
17 21 40 JUMBO Bee Gees-Atco-6570-M	51 58 61 GOIN' AWAY Fireballs-Atco-6569-M	84 100 ... LOVE IN THEM THERE HILLS Vibrations-Okeh-7311-H
18 24 33 FUNKY STREET Arthur Conley-Atco-6563-M	52 66 69 I CAN'T BELIEVE I'M LOSING YOU Frank Sinatra-Repulse-677-P	85 ... I WISH I KNEW Solomon Burke-Atlantic-2507-M
19 23 JENNIFER ECCLES Hollies-Epic-10298-H	53 57 58 L. DAVID SLOANE Michele Lee-Columbia-44413-H	86 96 ... HARLEM LADY Witness Inc-Apex-77077-J
20 34 38 THE GOOD THE BAD AND THE UGLY Hugo Montenegro-Rca-7423-N	54 ... CONGRATULATIONS Cliff Richard-Capitol-72534-F	87 ... LOVE IN EVERY ROOM Paul Mauriat-Philips-40530-K
21 39 42 LOOK TO YOUR SOUL Johnny Rivers-Imperial-66286-K	55 69 92 WE'RE ROLLING ON Impressions-Spartan-1656-O	88 ... THE HAPPY SONG Otis Redding-Vol-163-M
22 28 30 SON OF HICKORY HOLLER'S TRAMP O.C. Smith-Columbia-44435-H	56 83 ... MRS. ROBINSON Simon & Garfunkel-Columbia-44511-H	89 95 ... HERE'S TO YOU Herb Alpert-A&M-925-M
23 14 JENNIFER JUNIPER Dorsey-Epic-10300-H	57 68 100 LOVING YOU HAS MADE ME BANANAS Guy Marks-Spartan-1668-O	90 ... FRIENDS Beach Boys-Capitol-2160-F
24 16 UNICORN Irish Rovers-Decca-32254-J	58 70 97 BABY MAKE YOUR OWN SWEET MUSIC Joy & The Techniques-Smash-2154-K	91 ... CABARET Herb Alpert-A&M-925-M
25 17 9 THE MIGHTY QUINN Manfred Mann-Mercury-72770-K	59 75 80 WEAR IT ON YOUR FACE Dells-Cadet-5599-L	92 93 ... CAN I CARRY YOUR BALLOON Swamp Seeds-Epic-10281-H
26 32 34 ME THE PEACEFUL HEART Lulu-Epic-10202-H	60 71 88 IF YOU DON'T WANT MY LOVE Robert John-Columbia-44435-H	93 ... YUMMY YUMMY YUMMY Ohio Express-Buddah-38-M
27 18 13 SINCE YOU'VE BEEN GONE Aretha Franklin-Atlantic-2486-M	61 78 95 LIKE TO GET TO KNOW YOU Sponky & Our Gang-Mercury-72795-K	94 ... SHADOW OF YOUR LOVE Five Stairsteps-Buddah-33-M
28 23 28 SOUL SERENADE Willie Mitchell-Hi-2140-K	62 67 68 RED RED WINE Neil Diamond-Bong-556-C	95 97 ... HOLY MAN Scott McKenzie-Columbia-CA-2802-H
29 40 43 SWEET INSPIRATION Sweet Inspirations-Atlantic-2476-M	63 65 66 GREASY HEART Jefferson Airplane-Rca-9496-N	96 ... LOVE MACHINE Roosters-Mercury-40504-K
30 31 32 NIGHTS IN WHITE SATIN Moody Blues-Derom-85023-K	64 74 78 DOES YOUR MAMA KNOW ABOUT ME Bobby Taylor & The Vancouvers Gordy-7069-L	97 98 ... I CAN'T MAKE IT ALONE Bill Medley-MGM-13931-M
31 27 31 I GOT THE FEELING James Brown-King-6155-L	65 82 ... IF I WERE A CARPENTER 4 Tops-Motown-1124-L	98 ... LILI MARLENE Al Martino-Capitol-2158-F
32 41 50 COWBOYS TO GIRLS Intruders-Rca-9011-M	66 72 86 HOW'D WE EVER GET THIS WAY Andy Kim-Stead-707-M	99 ... A DIME A DOZEN Carla Thomas-Stax-251-M
33 42 51 I WILL ALWAYS THINK ABOUT YOU New Colony Six-Mercury-72775-K	67 76 77 YOU AIN'T GOING NOWHERE Byrds-Columbia-44499-H	100 ... ONLY ME First Edition-Repulse-0683-P

NOTICE!
RPM Weekly Volume 9 No. 8 dated April 20th., 1968 and Volume 9 No. 9 dated April 27th., 1968 are out of print and there are no back copies available.

RECORD DEALER GUIDE

Record companies and their chart positions on this week's RPM 100 to assist ordering

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

CAPITOL TO DISTRIBUTE STONE IN ONTARIO

Toronto: E. Taylor Campbell, vice president of marketing Capitol Records (Canada) Ltd., announces that effective immediately, Capitol will distribute Stone Records and affiliated labels, Caledon, Island and Now, in the province of Ontario. They will also distribute the forthcoming \$3.98 International label, World Records.

Artists involved include the Spencer Davis Group, Orville Prophet, Jackie Edwards and others.

AWARD RECORDS - NEW CANADIAN RECORD COMPANY

Brantford, Ont: Mr. Robert Thomson, president of the newly formed Award Records, announces the opening of offices at 28 Allanton Blvd., with a mailing address of P.O. Box 1102. Mr. David Nancoff is vice-president.

The new recording company has already completed several taping sessions which includes singles by Jaye's Rayders, The Growing Pains, and Bobby Paul. These for the teen market with more sessions being planned.

For the adult market, Award Records have completed taping of an album by Toronto's Ricky Francis, who is currently appearing at Diamond Jim's in Hamilton, Ontario. Included on the album are well known standards as well as original material by Ricky. A single and another album are now being set up. Initial pressing of the Francis album (1000) was sold out in just two days.

Award Records are now shopping for a national distributor.

"COUNTRY CHART TOPPERS" INCLUDES VARIOUS ARTISTS

Aylmer, Ont: Bruce Shaver, president of Bison Records, and manager of Odie Workman (Canada's Most Promising Country Male Singer - RPM 1967) announces the release of "Country Chart Toppers" on the Caledon label. The album contains two cuts by Odie Workman, "Every Drink Of Wine" and "Thunderation", both of which created chart action for the Bison property (Bison releases on Caledon). Other artists on the album include Billy Grammer, Orval Prophet, Jimmy Dawson, Curly Hannon and Dave Waco.

"PIG AND WHISTLE" TO HOLD TALENT AUDITIONS

Toronto: CFTO-TV's producer/director John Johnson is anxious to locate new musical talent for the popular "Pig and Whistle" variety show, which is set in a typically happy fast paced English pub.

Mr. Johnson is looking for performers who specialize in the songs and music (sing-a-long) type that is common to the ale houses of the United Kingdom.

Those interested in auditioning should call CFTO-TV (Toronto) at 362-2811, extension 230, between 9 AM and 5 PM Monday through Friday, and arrange an appointment for an audition.

ARC RE-SERVICES "A PLACE TO STAND"

Toronto: Following the presentation of the Oscar to Christopher Chapman for his Ontario Government film "A Place To Stand", Arc Sound has re-serviced the 45 single of the music from the film. "A Place To Stand" (Arc 1174) was written by Dolores Claman, with lyrics by Richard Morris. The arranger was Jerry Toth with Rudi Toth conducting. The disc was produced by Arc Sound Limited and comes in a picture sleeve showing the Ontario Pavilion at Expo '67.

BERTON INTERVIEWS JEFFERSON AIRPLANE

Hamilton, Ont: CHCH-TV (Channel 11) will air an interview by Pierre Berton of Jefferson Airplane's manager Bill Graham Monday April 29 at 6 PM. The following evening (30) he will interview the group who are now climbing the charts with "Greasy Heart" (RCA 9496).

TONY RIVERS & THE CASTAWAYS HAVE STRONG OUTING ON POLYDOR

London, Eng: Colin J. Johnson of NEMS Enterprises Ltd., has found exceptional UK interest in Tony Rivers & The Castaways, who have just released "I Can Guarantee You Love" and "Pantomime" (Polydor 56245).

The interest actually came before the record release. Tony and his gang were recently voted the No. 1 attraction on the University circuits by a Students' Union poll.

The group is basically concerned with vocal harmony and, in their act, use material associated with many of the top rock acts. Tony Rivers & The Castaways are a typical example of the return of rock and roll which is being given leadership by the British music industry.

No release date set for Canada as yet, but this should be forthcoming being as Tony Rivers & The Castaways will be in western Canada in October during the British Fairs week.

LEGISLATED RADIO

THE LEGISLATED TALENT DRAIN

PART THREE
OF A
SERIES

There are few countries in the world who do not legislate to control their culture, their acts, and their music. In these areas, where language is not a barrier, there must be government legislation to guarantee a country's cultural identity. Where this has not been done, it is because the people are so primitive that their culture cannot escape them, or where the culture needs no protection because the economical structure is so sound in the arts (e.g. The United States Of America) or where the governing bodies have not had the foresight to see that their distinct culture doesn't exist and fear keeps them from protecting the arts and music. Canada comes under the latter definition.

We can offer a smidgen of art to the world, a little bit of literature, very little theatre, very little dance, and next to no music. We have failed as a cultural power in the world and we have failed to provide ourselves with a cultural background distinct to our people. Our proximity to the United States of America causes us to live with prime time culture from across the border. Our self-consciousness causes us to accept ourselves and our culture as second best. To generalize, we are all second best in a second best country. No attempt has been made to encourage free enterprise in culture. Many fruitless attempts have been made to subsidize our culture. The subsidized culture cannot possibly

succeed. The principals of subsidizing aren't conducive to the best creation. The legislation provided by other countries seems to be a much better answer.

Radio has a powerful influence when it comes to manipulating thinking (particularly with our youth) and although it may be a long range projection, radio could acquaint and acclimatize us to our own culture and our own identity. Radio could instill in us a pride of country and a pride in our culture. Radio could also entertain us with our own culture on every level of the gigantic spectrum that is art and entertainment. Free enterprise is ready and willing to supply this culture, this art, this entertainment. Free enterprise asks only that eventually a profit could be derived from their investment. For many years, free enterprise was willing to break even if there is any reason to believe that their attempts were not wasted. The Canadian entrepreneur has already proven his willingness to invest countless millions of dollars to further Canadian culture. The fact is that those millions have been invested and the results, unfortunately for Canada, were disastrous. Money fed back into the economy with no profit. In Art Theatre, Literature, Motion Pictures, Dance, and Music, few attempts have made money. Few investors came back for another try or further fame and fortune because the odds against success were so high against the

constant flow of "approved" foreign culture into our country.

Canadians today are positive they are not interested in Canadian culture. They have been convinced that we are not a creative nation. Truly, they don't want Canadian culture and the reason is simple. They have been denied the opportunity to open their eyes to what we have here, and we have much to be proud of, proven by the heavy exodus of those connected with the arts. Our domestically developed creative people leave to seek the opportunities that are available elsewhere. Canada is a good training ground but other countries offer more. Even the staunch hardcore Canadian must leave reluctantly to achieve full recognition and discard the label of "second class". One Canadian record producer who has invested countless thousands in Canadian recordings call this "The Legislated Talent Drain". We seem to encourage our creative talent to leave Canada.

Step one, to curb the talent drain could be radio. The theory is simple. Records are the unbelievable motivating promotional force that has made Van Cliburn known throughout the world, Herb Alpert renowned in every corner of the world, The Beatles important figures even in the most uncivilized areas of this universe. Records made Hoagy Carmichael a world respected songwriter and records guarantee that Beethoven's most obscure opera

is available internationally where no television signal, no daily newspaper no movies could penetrate. In the remotest jungle a battery operated gramophone can perform the finest works from every country, except Canada.

The exposure that radio gives records (produced by free enterprise) makes the recording of great works, fine works and entertaining works possible. The cost to the radio station to programme this Canadiana is negligible. From the exposure of these recordings would come the world acceptance of artist, writer, musician and would inevitably lead to the acceptance of Canadian art, dance, and literature. Canada could become a "hot" country on the world cultural scene. Step one is to legislate radio to program sufficient Canadian content on every level of the entertainment spectrum and the content to be equally distributed over any TWO HOUR period to prevent what has happened to television regulation. At prime time, TV stations program foreign fare, or economy Canadian content. At low listening times, a bevy of quiz shows, panel shows, and other forms of humour. Radio legislation should protect the investor in Canadian culture and Canadian entertainment at prime time. Token airplay of Canadian talent would be a total waste of time.
NEXT WEEK: 100% CANADIAN CONTENT.



Britain's Tony River & The Castaways have just released their Polydor single "I Can Guarantee You Love" (56245)



The Blues Magoos, who record under the Mercury banner have just completed their latest LP "Basic Blues Magoos".



Chad Allen of Winnipeg's CBC-TV "Let's Go" is making a bid for the charts with "Greeting Card" (Quality 1907)

Music BIZ



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/a RPM.

There is a good indication that the sale of single records is at an all time low. Meanwhile, LPs are selling well. Possibly the record industry isn't too anxious to talk about the lack of single sales, but leading retailers have noticed a drop and a few record companies admit singles aren't selling.

I feel personally that at least something is being done to revive the interest in single records. The English may have found the answer but first let's discuss the problem.

For sometime now certain groups and certain A&R men have tried to upgrade the status of singles. The progress of rock and roll has been forced to attempt to make single records an Art form with a capitol A. The result has been a total lack of communication with the age group that still constitute the hard-core of the single buyer. The result has been a slackening of single sales.

Above all, the chief purpose of any production is to communicate with the buyer it is directed at. Current singles are being directed at (I would suppose) the university types (who don't buy singles) or the R&B enthusiast who isn't an avid record buyer of either singles or LPs. If you talk to most disc jockeys in the major cities, they will tell you that R&B is very strong and it is the coming thing. Meanwhile the record companies will tell you that R&B doesn't sell as well as its counterpart rock and roll.

Notice how a radio station when

it is trying to pull up its ratings will play plus "oldies but goodies"? They know that the records of the past have a great deal of listener appeal. They realize that their listeners want to hear the old sounds of the 50s. My own experiences with young people lead me to believe that the old hits of the mid-fifties are really the great old records. The reason is that they were simple and easy to understand. They were directed at youngsters. Today's singles have so much class they have out classed themselves from mass appeal and therefore mass sales. Million sellers are harder to come by. The affect on the record business still hasn't really been felt, but with fewer sales, the hazard of single production is greatedened and therefore the number of sessions will have to decrease and with this decrease the chances of new talent will lessen.

The British have been leading the world in trends for a long time now and recently embarked on a heavy campaign to bring back the really great era of rock and roll. They will (if successful) also bring back the great era of big record sales.

I hope that the evolution that led to the regression will cause the industry to develop an inbetween area of music that isn't rock and isn't GMP. Possibly there is a whole area of music that will appeal to the 21 to 30 crowd. Above all the teen market and sub-teen market must be catered to and radio stations know that if they lose the hardcore younger set in their formative years, they will not have them when they grow into consumers.

I now wonder if radio is bigger than ever (because of the indication of record sales) or is it just a turned on habit of music that youngsters don't understand and don't listen and...don't buy. They might also not be buying the class sound of today's radio. Something to mull over and maybe put your money behind rock and roll. I would predict it will be a good investment.

TWO GUITARS, PIANO, DRUM & DARRYL COMMISSION DR. HERMAN VON SAX

Beverly Hills, Calif: Dr. Herman Von Sax has been commissioned by Atlantic Records' recording group, Two Guitars, Piano, Drum & Darryl, to design a new line of musical instruments. The group will use these unique instruments for their recording and concert dates.

The producer/managers of the group, Charles Greene and Brian

stone are expected to fly Dr. Sax from his home in Cologne, Germany, to the U.S. for the project, which involves the giant computer at the California Institute of Technology.

It's reported that Dr. Sax hopes to create a modern equivalent of the Stradivarius violin and saxophone, designed by his family, and in so doing, introduce revolutionary new instruments for Two Guitars, Piano & Darryl which could conceivably result in new instruments being named after them, like a Darryl-a-phone.

LAURIE'S ABBOT SCOUTS BARBADOS

NYC: John Abbot, A&R exec for Laurie Records, recently travelled to the island of Barbados to follow up a tip that two native bands had developed a new musical sound.

Abbot, apparently taped and worked with the group and the A&R staff at Laurie are currently editing and listening to these tapes.

Laurie has developed much talent and many hot masters over the years through their grapevine connections and because of this have budgeted an amount of money to finance research trips.

DAVID LUCAS ASSOCIATES SIGNS THE PENDULUM

NYC: David Lucas, award winning commercial composer and producer and probably best known for his Pall Mall Seven Minute Cigarette commercial, as well as his Yardley and Fresca bits, has signed the popular Long Island foursome the Pendulum. Lucas plans to make a major thrust into the pop scene bringing new recording techniques he has developed in the commercial production field. The Pendulum have also signed an exclusive writing contract with Lucas' publishing division, D'Lisa Music.

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Having missed most of the "cut-up" version of "Komp" on channel 9, I caught the complete version on Channel 7, Sunday night. To understand the show better, you have to know its chief writer, Chris Beard. This ex-Australian, ex-Torontonian, now of "Tinsel-town" California has more energy than any twenty people. When he was warm-up man for "Nightcap" this energy and this insane humour was half the fun of watching the show being taped. He flew home from L. A. to keep the audience happy once again while Juliette's special was being taped. "Komp" was his first special in the U.S. with another coming up in a few days with Noel Harrison. I'm sure everyone knows by now that Chris writes for Rowen and Martin's "Laugh-in" which is the best TV innovation in years.

As for "Komp", it exhausted me. The only person I know who has that much energy is Chris Beard. Jimmy Durante came off very well for only seventy-five years old. In spite of all the disconcerting running around, it was fun hearing groups like "Harpers' Bizarre" and the exceptional "Cream". Must see the concert here.

**Richard Robinson
NEW YORK CITY**

The release of the late Otis Redding's "The Happy Song (Dum-Dum)" marks the second single released since the singer's death. An album of previously unreleased material will be out in June. Otis considered "The Happy Song" to be an answer to an earlier song he had written "Fa Fa... (The Sad Song)".

The Who will have a weekly television series in London, British Television announced this week. The group filmed some segments for the show during their recent tour of the U.S. and Canada.

Ken Kragen, personal manager for The First Edition, wound up with show business' highest paid messenger boy last week when he drove out to the L.A. airport to make sure a tape of the Edition's new record would be flown immediately to New York for Ed Sullivan to hear. He started to hand the package to the stewardess when he saw another client, Dick Smothers, sitting on the plane. So Dick was drafted to deliver the tape personally to uncle Ed, which he did.

Remember Fat Albert, Billy Cosby's friend? After Bill introduced Albert on his NBC special he got offers of over \$700,000 for the right to use Albert in merchandising deals.

Bobbie Gentry has been signed to do six half-hour specials for British television. She is the first American artist to ever sign for a BBC-TV series. She flies to London on May 20th to start taping.

The colour cartoon feature, "Yellow Submarine", for which the Beatles have written four songs won't be shown in the U.S. and

A half hour earlier we watched "21st Century" which showed us again the marvelous inroads made by the film industry, using Expo 67 as the major example. It brought back happy memories of last summer and the excitement of "A Place To Stand" in the Ontario Pavillion. We noticed a few of these bits of film magic being used on "Komp", especially "L. David Sloane", Michelle Lee's big number.

Ed Sullivan may be the worlds worse emcee but he can be forgiven when he has a star like Tom Jones on his show. This man has got to be the most exciting singer today. I haven't heard "Danny Boy" sung as well in years.

At nine PM it was dial twisting time. The Sinatra family covered both American networks with repeats. Being the last of the swinging "bobby-soxers" my family allowed me the last half-hour with Pappa Sinatra. Nancy & Frank Jr. stayed with the Smothers Brothers while I swung with Antonio Carlos Jobim and the great Ella.

The last twenty minutes of that show with Sinatra and Fitzgerald really living it up, matching song for song is one of the unforgettable musical highlights on T.V.

Oh well, once a Sinatra fan, I guess its forever.

Canada until September. But there will probably be a single release or two before then since "Yellow Submarine" is being shown in London in June and there will be singles released in England then.

Tommy James has just signed for a starring role in 20th Century Fox's film, "The Wonderful Plastic Machine". He starts filming in July on the West Coast.

The Steve Miller Blues Band, one of the few West Coast groups that remained unsigned for almost a year, are now with Capitol and will have a single and album out soon. They recorded the album and single, which will be called "Sittin' in Circles", in London.

After concert dates and television appearances Arlo Guthrie returned from London last week. He will begin recording his second album in May although there is no word as to when it will be released.

Around New York this week music was everywhere. Spanky And Our Gang were back in town after a European tour. Jimi Hendrix has been visiting many of the clubs, including The Scene and Generation, to jam with visiting musicians. Spencer Davis and other members of his group attended a party given for Tim Hardin. David Blue, who has a new album on a new label: Reprise, gave a press party and performance at the Cafe Au Go Go in Greenwich Village. The Youngbloods cancelled New York dates after Jessie Colin Young, their lead singer, took ill. The Who recorded a live album for release this summer at The Fillmore East before returning to London for a week's holiday. The Mothers Of Invention, after two years in New York, have decided to move back to the West Coast. The McCoys have just finished their new album, "infinite McCoys".

LONDON-DOVER PACT FOREIGN DISTRIBUTION

NYC: Mimi Trepel, manager of foreign distribution for London Records has negotiated an agreement with Dover Records to distribute the New Orleans firms product throughout the world except the U.S. and Canada. Representing Dover were New York legal reps, Marshall, Vigoda and Morris.

Cosimo Matassa is head of the successful indie, responsible for major hits including "Tell It Like It Is" by Aaron Neville, and "Barefootin'" by Robert Parker.

The deal includes Dover's present catalog as well as all future product during the period of agreement.

CATERINA VALENTE TO WAX NEW LP FOR LONDON

NYC: Probably due to her fantastic Royal Box supper club engagement at New York's Americana Hotel, London Records has announced plans for a brand new London album by Caterina Valente.

During her three week engagement, Miss Valente played to packed houses and drew rave reviews, particularly for her medley of songs from "Fiddler On The Roof", in the languages of those countries where the show is currently being presented. She was also acclaimed for her medley of Beatles songs, as well as her dancing.

ALARM CLOCK & SPRINGFIELD TOUR WITH BEACH BOYS

Beverly Hills, Calif: The Strawberry Alarm Clock and Buffalo Springfield are currently touring with the Beach Boys as supporting acts for their thirty-three city concert tour.

MICHAEL J. POLLARD STARS IN "NIAGARA FALLS"

Toronto: Michael J. Pollard, nominated for an Academy Award for his role in "Bonnie and Clyde" will appear in his first acting role outside the U.S. in the National Film Board production of "Niagara Falls", a thirty minute colour presentation to be aired on the CBC-TV network May 1st, at 10:30 PM EST.

Pollard portrays a wandering observer in search of a legend that takes him through the Niagara Peninsula to Niagara Falls, where he becomes captivated by the Maid of the Mist.

"Niagara Falls" is a dramatic film under the direction of Derek May, director of the film "Angel", winner of four international awards. Tom Daly is producer.

SHAWN ELLIOTT SIGNED TO ATLANTIC

NYC: Harriet Wasser advises that singer Shawn Elliott, currently starring in the New York production of "Jacques Brel Is Alive And Living In Paris", has been signed to Atlantic Records.

Elliott's first record session has been completed which included three sides, all co-written by himself and his brother Roland.

LAURIE RECORDS SIGN WATERPROOF TINKER TOY

NYC: Laurie Records has signed local group The Waterproof Tinker Toy, to an exclusive recording contract. Laurie's Doug Morris will produce as well as handle the A&R chores for the group.

Recording sessions are skedded for Allegro Sound Studios the latter part of April.

POP WIRE BOWS NEW SERVICE TO EDITORS

NYC: Pop Wire, a new exclusive to editors, provides a central clearing house for exclusive features and photos dealing with groups and artists currently making the news in the teen music scene.

Managing editor of the new service is Richard Robinson formerly with GO Magazine who has had his material published in music magazines both nationally and internationally.

Pop Wire's weekly bulletin supplies information on acts, American and foreign, where and when appearing, as well as pertinent information regarding changes in group lineups.

Further information can be obtained by writing Pop Wire, c/o Realrock Productions Inc., 420 Lexington Avenue, New York, N.Y. 10017.

KANGAROO SIGNED TO MGM

NYC: Harriet Wasser advises that Longhair producers, Art Polhemus and Bob Wyld, have recently signed their newest group, Kangaroo, to MGM Records.

The group consists of four members, including a female lead voice. The MGM deal was consummated through Lenny Scheer. Initial release for the group will be an album. Wyld and Polhemus also produce the Blues Magoos and Bunky and Jake, both on the Mercury label.

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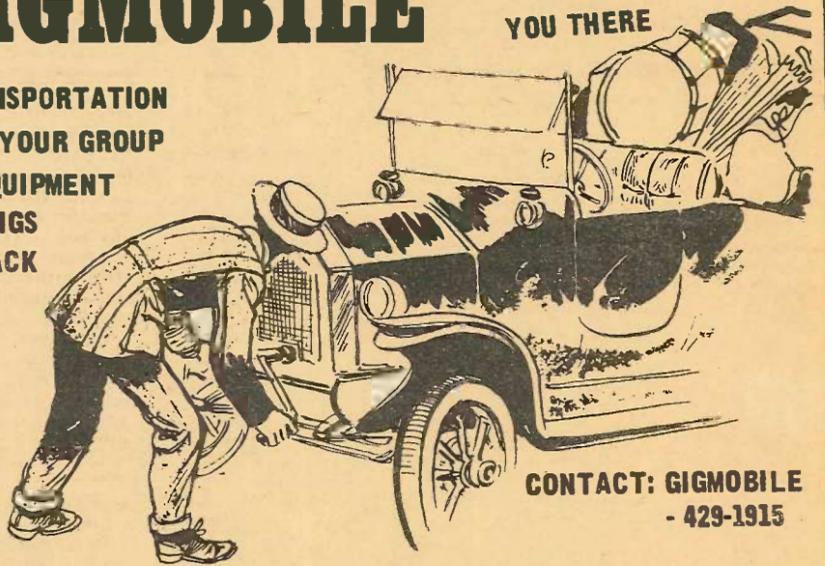


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ROBERT MELLIN TO SCORE 15 FOREIGN FILMS

NYC: London based Robert Mellin, veteran music publisher and composer, has been signed to score the music for twelve films to be produced by Jose' Benazeraf Productions in France, as well as three Roumanian films. The latter includes "Michael The Great" and "Fennimore Cooper" which will be directed by Serge Nickolaesco, one of Roumania's top directors. The first of the French films to be released will be "Children Of Cain".

Mellin has been quite active with foreign films and handled the music chores for "A Fist Full Of Dollars" (Italy), and two Czechoslovakia films, "We Still Kill The Old Way", and "Closely Watched Trains". Mellin will also do the music for two television series, "Tom Sawyer", and "The Reporters" and will also distribute a film spectacular based on the Roman invasion of Roumania, entitled "The Immortals". A co-production between Mellin, Rumania Filma and Franco-London Film S.A., "The Immortals" is Mellin's first venture as a co-producer.

FAME SIGNS WITH GREIF-GARRIS MANAGEMENT

NYC: It's been reported that the management firm of Greif-Garris have completed negotiations with Georgie Fame's English manager Ric Gunnel, for exclusive U.S. representation of the hot UK property.

Fame, who was voted the No. 1 male singer and No. 2 blues singer on the Melody Maker Poll in England scored well with his Epic release of "Ballad Of Bonnie and Clyde" which reached No. 1 on the RPM 100 (March 23 & 30).

George Greif, of the management firm, is currently in England to accompany Fame on his tour with Count Basie. Fame is the first English vocalist to sing on a Basie tour. The tour is already a sell out.

Plans call for Greif and Harris to bring Fame to the U.S. the latter part of May for a short tour and screen test for a major film.

Writers of the Fame hit, Mitch Murray and Peter Callander, were

VINCE GUARALDI SIGNED TO WB/7 ARTS

Beverly Hills, Calif: Vince Guaraldi, best known as composer of the recent hit "Cast Your Fate To The Wind" and the musical scores of the Charlie Brown television specials, has been signed to an exclusive recording contract, as an artist, by Warner Bros / 7 Arts Records Inc.

Guaraldi will produce his own sessions both with big band instrumentation and small groups. His initial release will be tunes from the Charlie Brown TV show entitled "Oh Good Grief".

Guaraldi is well known for his Fantasy recordings, in particular his "Jazz Impressions of Black Orpheus". He is also one of the contributors for interpretive jazz in church halls and theatre.

recently in New York for talks with Peer Southern, U.S. publisher of "Ballad Of Bonnie & Clyde".

NEW LINE-UP FOR MERCHANDISING WING OF WB/7 ARTS RECORDS

Burbank, Calif: Joel M. Friedman, vice president in charge of marketing announces the appointment of Stan Cornyn as director of Creative Services for Warner Bros - 7 Arts Records. Mr Cornyn will be responsible for all creative functions emanating under the WB/7 Arts, Reprise and Loma labels and will report to Joel Friedman. This will include supervision of album annotations, album covers, audio-visual material and promotion, exploitation and creative needs.

The merchandising wing operating under Joel Friedman, consists of Stan Cornyn; Hal Halverstadt; Don Schmitzerle, artists relations and publicity manager; and Ed Thrasher, art director.

LORBER HAS FULL HOUSE FOR SPRING

NYC: Alan Lorber Productions will have an exceptionally heavy product release for the coming season through MGM Records. Orpheus and Ultimate Spinach, already known across the U.S. are set for new albums; a new Lorber finding the Chamameleon Church will have a single release "Camillia Is Coming" as well as an album release. Bobby Callender's album "Rainbow" will be released this month as well as an Alan Lorber single "Congress Alley" and a single by Lesley Miller.

The Butter, and two other groups, still unnamed, will have albums released in June. Lorber has yet to commit these groups to a label.

TREMELOES TO RETURN TO SOUTH AMERICA

NYC: Epic recording artists, The Tremeloes, has just concluded one of the most successful Latin American concert tours ever undertaken by a pop group, and which has resulted in their manager, Peter Walsh, in negotiating a return to South America in July and August.

Their opening concert was at Rosario, 150 miles from Buenos Aires, where more than 35,000 persons packed the city's football stadium. The following night, beginning at midnight, they played four separate concerts to more than 80,000 excited fans. While in Argentine the group managed a full hour television show as well as two half-hour video tapings. During their six days in Uruguay they again were greeted by full houses, and during the taping of a major television show at 1 AM, a crowd of 10,000 tried to rush the studio while inside an audience of 500 caused chaos when they rushed the set.

The Tremeloes' current single "Suddenly You Love Me" hit the number one spot on most of the S.A. charts. Their two albums were first and second in the best selling album charts during their stay. There was even widespread interest in their past hits "Silence Is Golden" and "Even The Bad Times Are Good".

Their return trip to South America will include major cities in Brazil and Chile as well as Argentina and Uruguay.

The Tremeloes are currently touring the UK with The Herd and The Kinks.



Joni Mitchell with friends at Toronto's Riverboat. (l to r) Bob McAdorey, CHUM; Joni; Mrs. Eleanor Sniderman, Miss Catherina Karelse and Riverboat owner Bernie Fiedler.



Winnipeg's Sugar 'N Spice. (l to r) Phil, Ken, Geoff, Larry, John, and gals Kathy, Maureen and Aileen. Their first single "Not To Return" is on the Franklin label.



The Sceptres, from Montreal, have the makings of a solid chart item in "Something's Coming Along" and "What's The Matter Juliette (Allied 6353).

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C4-2804 Il Volto Della Vita
f/s Disperatamente io ti Amo

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f/s Don't You Think Its Time

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4-44505 I've Been there Before
f/s Night Life

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f/s Truck Drivin' Cat With Nine Wives

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GROUP NEWS

By Canada Bill

Is it talent alone that can give you a spot on the playlist of a very important radio station, or is it who you know? It's always been who you know, so why should it change now? Saturday night radio in Toronto can be very revealing. I heard a radio personality introduce, in glowing terms a new Canadian group from Vancouver. After the record was played, he named the record company and stated that this was going to be a top hit and was already being played as a hit across the U.S. Next was a dedication to two people in a record company, I don't think radio personalities, even in the smallest markets, would be that blatant.

That Staccato showing at Alliston, Ontario (March 23) was called off and all to the delight of promoters Paul Misener and Scott McDonald. Apparently the Ottawa group drove from Sarnia, Ontario to Alliston through one of the worst snow storms of the year and after 14 hours of driving made it only to find that the same storm had frightened off the expected full house. The dance was called off and the Staccatos gave the promoters April 6 as an alternate date. About this treatment, Paul Misener writes "They treat an operator as an equal and listen to him. They are the easiest big group we have had to deal with."

Columbia Records are making news with their recent releases of three top Canadian groups. The Carnival with "Four Seasons" have been picking up national acceptance with a little help from Dupont of Canada who are giving the group a commercial boost. They'll be trying their hand at wooing Toronto audiences with their appearance at The Friars April 15. The Copper Penny, a product of Kitchener-Waterloo have just released "Baby Gives Me Everything" and "I'm Afraid Of The Cold" which is getting local exposure. The Five Shy, who have had recent exposure on CTV's "After Four" have also released a single for "Freeloader".

We hear that "After Four" is to be dropped next season. CTV will no doubt come up with another teen oriented package. We also hear that "It's Happening" will get a face lifting.

There's a Trenton group name of Tyme and a Half who are currently picking up a good deal of popularity in the eastern counties of Ontario. They're a rock group but they've come up with some pretty fantastic and original approaches to the demands of today's audiences. They made their first Toronto appearance at Vaughn Road Collegiate (March 29). Management is handled by Taylor Productions of Toronto.

Gals, gals, gals, they're stealing the music scene and they don't even have to be topless. Newest of all gal groups is The Suffragettes, out of Winnipeg, centre of much of Canada's top talent.

No pics yet but manager Bruce Anderson promises to send us one... soon. There's four in the group and they play guitar, organ, bass and drums. Three of the gals form the vocal line-up and their bag is basically Top 40 but they have something for every taste. They've been playing most of the Peg's top nite spots including J's Discotheque, The Beat Retreat and are soon to appear at The Electric Circus, the newest disco in town. They've also done well at local high schools. They've also just completed an appearance at the Town n' Country, the top "in" spot for the over 21 crowd in Winnipeg and are set for a shot on CBC-TV's "Let's Go" sometime in May and then they're off for bookings in Saskatchewan and Alberta.

We've often mentioned the Montreal group, The Sceptres, and the record releases they've put out, but unfortunately nothing much has happened to them. It's not for a lack of talent so it must be that old old story NO PROMOTION. Their manager, Bob Hopkins, dropped into the RPM offices with their latest release "Something's Coming Along" and "What's The Matter Juliette" (Allied 6353) and this is one group Montreal and the entire nation should get excited about. The disc was cut at Montreal's RCA Victor studios. I hope this one makes its way to every radio station in the country. It's both Top Forty and middle of the road, with the best vocal harmonizing we've ever heard on a Canadian record. The group consists of Bill Garry; who plays bass; Marty Butler, on piano;

Tyler Williams, the drummer; and Tim Hewlings, lead guitar.

Everybody's getting excited over a Toronto reporter tearing a piece off both Top Forty radio stations. Seems he found out that Canadian talent wasn't getting much of a break. Where's he been for the past four years, and what's worse, where's his admirers been while all the flag waving and drum thumping was going on?

You 49th Parallel fans better re-adjust your thinking. Your favourite group are being groomed for the national scene. No longer will they be restricted to Calgary, if Hollywood publicity VIPs can get their campaign off the ground.

Brian Pombiere, manager of the Lord's Of London, dropped us a line advising that their western Canadian tour has been going very well. Apparently wherever they've played they received on the spot requests for a return engagement. Their Apex single "Candy Rainbow" has picked up listings, particularly in the west.

Another Apex group, Witness Inc., look good for heavy national exposure with their release of "Harlem Lady" (Apex 77077). Compo's promotion man, Al Mair, has it listed as No. 7 on their Top Ten.

Hamilton's Bobby Washington and The Soul Society are set to invade Toronto. They'll be moving into the Sapphire Tavern May 20th where they'll remain until June 15. They've got a new show and new members, eight in all and a big sound on drums, Hammond organ, Wurlitzer piano, guitar, bass, trumpet, and saxophone. After their Sapphire stay they'll be off on a tour of one-niters that'll take them into September.

You know who just might crash through and make the big time? Winnipeg's Guess Who. They did it a couple of years back but these guys

have really improved. Every time I see their Coke TV commercial, I marvel at their fantastic professionalism. But Coke can't do it alone. They need a strong record company. A promotion minded record company. A record company that's in the record business.

Keep your ear tuned for a Now disc, "The Road To Katmandu" and "Feedbag Rag". It's by the Corporate Image, who happen to be five of the best sidemen in Toronto. The disc is distributed by Stone.

BOB DRAKE

We mentioned last week that we'd have a blurb for you on "The Kid From Canada", Bob Drake. Bob is 16 and makes his home in Oakville, Ontario. He used to kick around Toronto's Village last year and tired of the hogtown gaff and set out on his own to Los Angeles. He struck it lucky, after only a couple of weeks, and so impressed Dan Morehouse of Moreharte Productions that he was rushed into the American Studios in San Fernando Valley and with two of his own compositions given a Morehouse arrangement and big big production. overseen of course, by Dan Morehouse. What they got on tape and subsequently put out on the Nocturne label could just be a very large sized hit. West coast U.S. radio VIPs are apparently very interested in the disc, and the nice thing about it, which could destroy its chances in Canada, is that George Jay, who is handling the promotion of the release in using the theme "The Kid From Canada". Of course if it impresses Americans and they lean on the record, the sheep in the Canadian broadcast industry will follow suit. Anyway, "In Love Again" and "Social Climber" is a fine fine effort by Bob Drake. Release in Canada is forthcoming on the Quality label.

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731	GREAT BLUES I Need Love So Bad, It Hurts Me So, She Left Me, Sally Mae, etc.

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B.B. KING & THE CHARIOTEERS

721	ROCKIN' - WAILIN' - SOULIN' - POP GOSPEL Swing Low Sweet Chariot, Army Of The Lord, etc.
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JIMMY WITHERSPOON

715	A SPOONFUL OF BLUES New Orleans Woman, Big Fine Girl, Ain't Nobody's Business, etc.
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ELMORE JAMES

716	THE BLUES IN MY HEART Dust My Blues, Standing At The Crossroads, I Was A Fool, etc.
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704	TEEN QUEENS - Eddie My Love, THE CADETS - Stranded In The Jungle
	THE QUEENS - Oop Shoop - etc.
706	THE JACKS - Lovey Dovey, JOE TURNER - Kansas City Blues
	JIMMY NELSON - T-99 - etc.
718	BOBBY BLAND - Love You, Yes I Do, RAY CHARLES - Walkin' & Talkin', HOWLING WOLF - Dog Me Around - etc.

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COUNTRY

Here's some interesting facts, in Portland, Oregon, the number one, two and three Country songs are, (1) "How Long Will My Baby Be Gone", Buck Owens, (2) Here Comes The Rain Baby", Eddy Arnold, (3) "Rosanna's Going Wild", Johnny Cash. In Tolono, Illinois, (1) "Honey", Bobby Goldsboro, (2) "A World Of Our Own", Sonny James, (3) "How Long Will My Baby Be Gone", Buck Owens. And the same again in Columbus, Ohio. So it looks like our RPM chart is pretty accurate!!! My friend in Columbus writes "I've been wondering about country music in Canada. Seems I've heard of songs like 'Irena Cheyenne', I think it was, being big hits in Canada. Do you really have mostly your own singers and your own songs, or do you hear mostly the records of the Nashville Stars?" It's a good question!! Who has a good answer!!!

March was a month for celebrations in the Montreal area. SCOTTY STEVENSON, celebrated with the Times Square Cafe his first anniversary. PETE MACDONALD (who just cut a session for RODEO) celebrated with the Wagonwheel his fourth anniversary and WAYNE KING, Melbourne artist, celebrated his first anniversary with the Country Palace. Each of the affairs were "Big Blowouts", musicians were thick as flies. REAL ROBERT hosted each one and a lot of good entertainment was to be had at them all. Before I go on, I'd like to say that WAYNE KING's new single "For Breaking Up My Heart" is gonna go!!! It's real good!!!

BILLY STOLTZ of "Battle of Queenston Heights" fame, had a good year in '67. Three of his records made the RPM Country Charts. "Blue Is The Colour", "Walkin' With The Blues" and "Queenston Heights". "Blue Is The Colour" even made it to the exalted top five!!! A seventeen year veteran of the Country Music business, Billy originally hails from Kelowna, B.C. where he came from a

large family, a score of which are or have also been entertainers. One of whom, is his brother John who makes up one of the "Boomerangs", Billy's group. Billy's been Montreal based for these past ten years and has been appearing at the Monterey on and off since coming here. He's become one of the most popular entertainers in Montreal. The amazing enthusiasm his group projects is something else!! It's impossible to think sad thoughts when they're on.

Billy tells me he's hoping to be released in the States soon, and it couldn't happen to a finer person. Here's some of his views on the Canadian scene. He says "There'd be Canadian Stars as big as the Nashville Stars if we got more Country shows on T.V. featuring Canadians, more D.J.'s pushing Canadian records, and a better sound on recordings!!" On recordings he adds, "I feel the company (Rodeo) is giving me the best sound I can find around here and for that matter anywhere in Canada!!" Well, who can argue with success, Rodeo is the top

in Country in Canada. Thanks to George Taylor, Bless his Country Music Lovin' Heart!!

Two more notes. What ever became of Orville Rigdon??? Well, whatever became of him, he must be very proud. He's the fellow who taught Johnny Cash his first guitar chords, and after that O'Keefe Center presentation "The Legend Of Johnny Cash", wherever ol' Orv' is, he done a good thing!!! Thanks from me to O'Keefe Center, CBC and Orville Rigdon.

And finally a note of hope for Canadian Country Recording artists. According to the RPM 1967 music directory there's two hundred and sixty-three radio stations in Canada. One hundred and twenty-three play some Country music. That's FORTY-TWO per-cent. NEARLY HALF!!! Doesn't that brighten your day??? Just think, if they all had your record and if they all played it, and if lots of people heard it, and if lots of people liked it and if lots of people started buying it, and if Chet Atkins heard about all this interest and if.....



The RPM series of articles on "Legislated Radio" have even received plaudits from broadcasters Kudos to Old Ed: for going out on a limb with this series but as always...he wasn't wrong.///I have predicted that Yorkville will die this summer and I am not often wrong. Let's just watch.///RUDE RADIO took a drop in the current race according to reports and #2 radio doubled their listeners. (That reads out of context. Something I learned from radio station ads I've been reading.) (ED: YOU DEVIL!!) ///Canadian A & R men aren't even anxious to hear Canadian records. Possibly they feel that the investment isn't worth the return. I don't want to cause a panic but did the Canadian music industry die early in 1968...OR WAS IT MURDERED BY RADIO STATIONS? ///Another Canadian content label reported to be about to bite the dust.///Two studios in Toronto have quietly installed 8 track machines and are in the process of ironing out the bugs and adding the additional equipment, necessary. I remember when THIS COLUMNIST was fighting so hard to get 4 track machines into Canada and now there are two eight tracks and two more rumoured to be on their way.///A west coast radio station top guy is saying a lot about Canadian records...all bad. There may be a reason soon for programmers to wish they had played a little more Canadian talent when it hits them where it hurts. There is a move afoot now to make playing records on

radio just a little bit costly. What interests me most are the names of the people who launched THIS MOVE. I...will keep you posted. ///Start thinking about your ad in the Canadian Music Industry Directory 1968-69. Announcement of the publishing date should be coming soon. Remember it goes all over the world. It is your chance to support RPM.///I'm sick and tired of all the WRITERS in this industry who with a typewriter and a mimeograph machine suddenly become authorities on the music business and write all that irresponsible garbage that comes out once a week in the form of a newsletter. All you need these days to promote your product is a lot of guts, a few friends and a poison typewriter. Hey fellas! I thought we were promoting our product. Why bother to tear a piece off the newest popular target and form a small group of fans when you could talk up the industry. Often these GREAT problems you have could be solved with one diplomatic phone call, but I'm sure that isn't the idea. Get off your assets and get out into the field and see what matters. Your motives are destructive and the curse of Ellie upon you. May you never influence a disc jockey badly again. Make your facts known...make your position clear and know where your friends WERE. Maybe they have a sympathetic ear. I think the whole thing stems from sour grapes and that is why I even bother to mention it in my column. It also gives you another full case of sour grapes you can work your animosities out on. Some people will just write anything and put it in print. (Ed: I can name ONE such person....Ellie!!!!)

DICK DAMRON RETURNS TO CANADA
Lethbridge: Dick Damron returned to Lethbridge, Alberta, after spending several weeks in Nashville. While in Music City he recorded four songs and placed a number of songs with Nashville publishers. Dick has also made arrangements for a number of songs published by his BMI firm,

Chinook Music to be handled in the U.S. by various firms.
Jimmy Arthur Orde and Hugh Scott have recorded Dick Damron songs that will be released by Apex and Melbourne respectively.
After a short break, Dick is now reorganizing his Hitch Hikers Band for a busy road schedule. Bookings are being handled by Ann Randall Productions of Calgary.

GEORGE HAMILTON IV TO RELEASE "CANADIAN RAILROAD TRILOGY"
Nashville: George Hamilton IV sends word that the response to the "Canadian Railroad Trilogy" cut on his RCA Victor album "The Gentle Country Touch of George Hamilton IV" (LSP 3962) has been so great

that RCA is releasing this Lightfoot writing as a single. Release is expected by the first part of May. Also included on his latest album is his current hit "Little World Girl", another Lightfoot song "Song For A Winter's Night" and "The Circle Game" written by Canadian Joni Mitchell.

TED DAIGLE HAS POPULAR OUTING ON ARC
Ottawa: Ted Daigle, recently returned to the capital's CKOY after a short stint at Toronto's CFGM, has picked up many more fans with his first album release for Arc Records. Titled "Ruby", also included on the album, the most popular cut would seem to be "Sister Mary" which was written by

Hank Rivers. Other cuts include "Belles of Southern Belle", "Big Daddy", "Nashville Bum" and "Southern Bound".
Daigle is somewhat fortunate in that he is able to air his own album on his country show heard daily from 4 to 9PM. He will appear on CTV's "Country Music Hall" Monday Apr 9 at 9PM EST.

THIS WEEK SPECIAL REPORT

The Doors at the Coliseum by Howard Joynt

Toronto: The stage at Toronto's Coliseum was still empty as the audience waited for the Doors to appear. Wierd ear piercing electrical sounds filled the Coliseum, while coloured spotlights swept the floor and distorted colourful images were shown on a large screen behind the stage, to complete a sensuous experience.
Then will all senses alerted the Doors appeared on stage. Standing with his back to the audience, Jim Morrison, the lead singer, jumped in the air, turned and exploded into song. His voice came clear and strong

as he was backed by the well balanced instrumentation of the group. The exceptional professional polish shown on the stage by the Doors explains why they are one of the top groups in America.
The capacity crowd delighted to the album version of "Light My Fire" followed by their current hit "The Unknown Soldier".
The Doors have two albums on the Allied label: "The Doors" (EKS 74007) and "Strange Days" (EKS 74014).
Emcees of the show, Kenny Wells and Glen Walters, popular radio personalities from CKFH, presented other groups, previous to the appearance of the Doors. These included another stateside group, The Earth Opera, who turned the audience on with a musical criticism of the Vietnam war called "The American Eagle Tragedy", and two Toronto groups, The Influence and the City Muffin Boys. The latter, putting in one of their first appearances, showed that they have much potential in the field of musical psychedelia.

RPM COUNTRY CHART

- 1 3 YOU ARE MY TREASURE
Jack Greene-Decca-32261-J
- 2 1 TURN DOWN THE MUSIC
Myrna Lorrie-Columbia-MU4-1282-H
- 3 6 FIST CITY
Loretta Lynn-Decca-32264-J
- 4 8 HAVE A LITTLE FAITH
David Houston-Epic-5-1029-H
- 5 5 WALK ON OUT OF MY MIND
Waylon Jennings-Rca-47-9414-N
- 6 2 HEY LITTLE ONE
Glen Campbell-Capitol-2067-F
- 7 12 WILD WEEKEND
Bill Anderson-Decca-32276-J
- 8 10 THE LITTLE THINGS
Willie Nelson-Rca-9427-N
- 9 19 LEGEND OF BONNIE & CLYDE
Merle Haggard-Spartan-1661-O
- 10 9 HALF A WORLD AWAY
Tommy Hunter-Columbia-4-44367-H
- 11 4 A WORLD OF OUR OWN
Sonny James-Capitol-2067-F
- 12 13 THERE AIN'T NO EASY RUN
Dave Dudley-Mercury-72779-K
- 13 15 BABY'S BACK AGAIN
Connie Smith-Rca-9413-N

- 14 7 SON OF HICKORY HOLLER'S TRAMP
O.C. Smith-Columbia-44425-H
- 15 16 CHASER FOR THE BLUES
Bernie Early-Columbia-C4-2786-H
- 16 18 THAT'S WHEN I SEE THE BLUES
Jim Reeves-Rca-9455-N
- 17 17 MOTHER MAY I
Liz & Lynn Anderson-Rca-9445-N
- 18 21 A THING CALLED LOVE
Jimmy Dean-Rca-47-9454-N
- 19 24 I WANNA LIVE
Glen Campbell-Capitol-2146-F
- 20 20 SUCH A LOVELY DAY
Jeanie Ward-Melbourne-3287-K
- 21 22 WILD BLOOD
Del Reeves-United Artists-50270-J
- 22 26 FOR BREAKING UP MY HEART
Wayne King-Melbourne-3284-K
- 23 23 I'LL ALWAYS FIND TIME TO CRY
Bambi Lynn-Melbourne-3282-K
- 24 25 MENTAL JOURNEY
Leon Ashley-Spartan-1665-O
- 25 29 COUNT YOUR BLESSINGS WOMAN
Jan Howard-Decca-32269-J
- 26 27 FIND OUT WHAT'S HAPPENING
Bobby Bare-Rca-9450-N
- 27 --- YOU BETTER SIT DOWN KIDS
Roy Drusky-Mercury-72784-K
- 28 28 BLUE SIDE OF THE STREET
Orville Prophet-Caledon-HP-214-F
- 29 30 SOUTH OF BANGOR
Hal Lone Pine-Melbourne-3286-K
- 30 --- I GOT YOU
Waylon Jennings & Anita Carter
Rca-9484-N

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HERBERT VON KARAJAN

While the entertainment world takes a breather, waiting for the next big "thing" to happen, it might be interesting to take a look at the classical "thing", which, after all, is responsible for the state of the world's musical dilemma.

The private world of the classical bug has been invaded. The old world veil has been pulled away and surprisingly enough those who were somewhat hesitant to accept the world of good music are now finding it's not really hard to take. No more do we have the bearded, rather ominous looking, conductors of Symphony Orchestras. We are now living in the world of Seiji Ozawa, Leonard Bernstein and Herbert von Karajan, which really lends a "hip" image to the sounds of the eighteenth century.

Being as April of this year is the 60th anniversary of the leading exponent of the podium, Herbert von Karajan, it is fitting therefore that we take the time to pay tribute to this great German Maestro.

Born in Salzburg, a Mozart stronghold, Herbert von Karajan made his first public appearance, as a pianist, at the age of 5 but was apparently slated for the podium. At 19, he conducted Beethoven's opera "Fidelio", which resulted in him being awarded a seven year contract for the same. In 1934 he succeeded Peter a name and Fritz Busch in Aix-la-Chapelle, and the following year, at the age of 27, became the youngest General-director in Germany.

Much can be said of his material accomplishments, but what is more important is his unique contribution to the musical world. Karajan is of the new school. The record player (gramophone), and television screen are very much a part of his everyday life, although much of it is spent conducting in many parts of the world. Karajan has a very keen sense of values when it comes to technical developments in the world of music particularly when it comes to recording and lately, television appearances. He rehearses, and performs as if in front of an audience at all times. He was probably the first conductor to realize that recorded music was not only excellent for posterity sake but in the case of Karajan, will help keep classical devotees abreast of any broad developments in his interpretative style whether towards increasing tautness and speed (as with Toscanini) or increasing weight and expansiveness (as with Klemperer). It should be noted that since he started his close collaboration with Deutsche Grammophon (1964) he had extended the range of his recording work in opera and in symphonic music, but he has also re-recorded a vast body of the standard repertory including Beethoven and Brahms symphonies.

Many of Karajan's fans prefer his interpretations of Wagner's works, but a potential Karajan follower might better tune in on his Rimsky-Korsakov's "Scheherazade" which he recorded with the Berlin Philharmonic (139022) or they might even try his complete cycle of Beethoven symphonies (138801 to 138809) which Deutsche Grammophon are currently pushing with a special price. When it comes to light classics Karajan is again on top of it whether it be Mozart's "Eine Kleine Nachtmusik" (139004) or Brahms "Hungarian Dances" (138080) Karajan weaves the necessary magic and mixes the heavy with the light, a true indication of his fantastic memory for tempo.

Through the efforts of Polydor's national promotion manager, Gilles Marchand, who arranged for a nationwide sales push on Karajan product as well as an exceptional amount of heavy radio exposure, April was truly "Herbert von Karajan month"

Herbert von Karajan has too much going for him to sink into regression as do many who have past the three score mark. His youthful approach to the musical needs of today's, and indeed his youthful personality and physical being are sound reasons why Karajan will be regarded for his musical accomplishments rather than his span of years. There is still much that he can uncover, whether it be new works or old, the Karajan touch



Herbert von Karajan conducting in Montreal

can add a new concept of listening, a fresh and a very vibrant interpretation.

As mentioned, Herbert von Karajan is all too aware of the value of recorded music and probably will admit that without it, his climb to

fame may have been a little more difficult. By the same token Deutsche Grammophon, who are celebrating their 70th anniversary, 1967 being their most successful

year, will probably submit that without the services of accomplished conductors like Herbert von Karajan their climb to fame may have been a little more difficult. C'est la vie.