

RPM

MUSIC TELEVISION RADIO FILM RECORDS THEATRE Weekly

**20
cents**

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IRISH REBELS BOW ON RCA

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MANDALA TOUR WEST

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No. 1 COUNTRY PERSONALITY ERNIE FARRAR

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Mandala To Tour Western Canada

Toronto: Raphael Markowitz, manager of the Atlantic recording group The Mandala, announces the tour dates for the group on their swing through Western Canada.

Oct. 6 - Winnipeg
 Oct. 8 - Medicine Hat
 Oct. 9 - Lethbridge
 Oct. 10 - Lethbridge
 Oct. 11 - Calgary
 Oct. 12 - Edmonton
 Oct. 13 - Vancouver
 Oct. 16 - Red Deer
 Oct. 17 - Edmonton
 Oct. 18 - Edmonton
 Oct. 19 - Calgary
 Oct. 20 - Edmonton

35% of the tour will involve college dates.

Their new release "You Got Me" and "Help Me" has already been charted at CFRA in Ottawa and is expected to break nationally as they appear in the major Western centres. Both sides were written by Don Troiano and Roy Kenner.

Don Elliott, injured in an automobile crash near Pembroke, is recuperating in Toronto. There has been no replacement for him and he is expected to join the group before completion of their tour.

Mike Campbell Makes Name Change

Toronto: Mike Campbell, popular West Coast pop singer, has undergone a name change and will now be known as Michael Vincent.

Vincent has over 50 CBC-TV network shows to his credit and was host of the Vancouver edition of CBC-TV's "Let's Go" series. He has also tasted success in the record field with a New Syndrome waxing of "Remorse", and received excellent reviews on his appearance at the Pacific National Exhibition's "Teen Fare" and at Vancouver's top night spot, Issy's.

Now a very important part of Variety Artists Productions, Vincent made his first Eastern Canadian television appearance on the Wednesday Oct 9th edition of CTV's "River Inn".

RCA BOWS IRISH SOUND

While the rock, rhythm and blues, folk psychedelic sounds battle for top forty listings, an ethnic sound, that strange as it may seem, came through Canada, is now creating world interest. Creators of this new sound are immigrant Irishmen, the most popular, at present, being the Irish Rovers. Also making a noise are the Irish Rogues, Edmonton's Patmacs and the Irish Rebels.

Where the "Irish sound" stands out as opposed to those mentioned above is its ability to sustain wholesome entertainment. It's sometimes sad, most times rollicking and always with a message. It's difficult to be original with Irish or Scotch folk groups. Almost all groups rely on the standards and the manner of putting them across with the tin whistle, banjo, guitar, lute, mandolin and harmonica. Fortunately when you've seen one you haven't seen them all.

The field is open for ethnic folk singers as the Irish Rebels are now beginning to realize. "Irish Soldier" and "Mursheen Durkin", their first single on the RCA Victor label, is now receiving excellent exposure at

middle of the road and top forty stations across Canada. The single, produced by RCA Victor's Jack Feeney at Victor's Toronto studios, has also become a popular item on many of Canada's country outlets including the giant, CFGM. Ed Preston, RCA Victor's Ontario promo chief, has also found excellent acceptance for the group among television and newspaper people throughout the Province.

The Irish Rebels are comprised of (see photo l to r) Dermot Dunne, vocalist; Mick Croly, guitar, lute, banjo; Sean Broderick, Vocalist; Harry Beatley, lead banjo and mandolin; and Frank McGowan on guitar and tin whistle. Although only three of the group play instruments they manage to play a total of 7 instruments including harmonicas. Much of their material is traditional folk with three part harmony. Two thirds of their material is rousing and pubster-type. They are currently putting together a repertoire of original compositions. The group have only been together for three months and with the exception of Broderick, who comes from Cork, they are ex-Dudliners.

IRISH SOUND continued on page four

CHED Charity LP Creates Market

Toronto: The CHED Good Guy Presentation album, arranged by program director Keith James through Quality Records Limited, has created much interest by other radio stations through its success.

The album, made up of 16 selections of artists from Atlantic and allied labels, is being distributed throughout the CHED listening area with all profits going to their favourite charity.

The campaign, which ran from July 22nd to Sept 28th, topped all expectations. The album has also been an effective vehicle for other

product of artists included on the the charity album. These include Aretha Franklin, Wilson Pickett, Buffalo Springfield, Percy Sledge and others.

During the campaign Quality Records blanketed the Edmonton area with in-store and window displays working very closely with their distributor Taylor, Pearson and Carson. As well, rack jobbers were supplied with necessary sales aids.

In view of the success of the CHED album, several other radio stations are contemplating a similar promotion.

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CANADIAN CREATES ANTHEM FOR DETROIT'S TIGERS

Toronto: If Detroit takes the pennant this year, perhaps some of the credit should go to Len Moss and the York Mills Trio. Moss, a noted Canadian producer of commercials, film scoring, and industrial shows compositions, wrote the music and lyrics of "Sock It To 'Em', Tigers", which has been adopted by Detroit as their Tiger anthem. Excellent newspaper coverage and radio exposure has made this single, on the Detroit Sound label, a top seller. The session was cut in Toronto.

CANADIAN FILM AWARDS

by Hope Garber

"To receive recognition from one's own is the greatest feeling one can achieve." These words were the theme and concept of the Canadian Film Awards on Friday night, October 4th at the Seaway Towers. They were spoken by Christopher Chapman who was recognized also in the United States last spring when he received an Academy Award. His film "A Place To Stand" was voted unanimously as the "Film Of The Year". Mr. Chapman received a standing ovation and thus started the award presentations on a note of good cheer.

Louise Marleau, French Canadian star of Stratford's "Romeo and Juliette" and Bill Walker well-known TV personality were co-hosts and both did an excellent job of keeping the awards going at a brisk pace. They spoke in a gay mixture of French and English and the awards were accepted in the same manner.

Each award was important to the recipient and to the people involved in that particular area of film-making. To segments of the audience it was natural that some categories were more exciting than others. Just to pick at random the winner of the best original screenplay was Philip Hersch. He conceived and wrote the scripts for the first season of "Wojeck", a CBC series that turned out to be the most popular on television.

Best sound editing was won by Ken Keeley-Ray for "A Place To Stand" and his award was accepted by Stanley Randall of the Ontario government.

Louis Applebaum won for best original musical score for the film "Athabasca" and his popularity with the audience was very obvious.

There were many French Canadian winners like Roger Lamoreaux, a familiar name on screen credits, but another of the unseen heroes of the industry, who shared the award with Ron Alexander for best sound re-recording. The film for which they won, done by the National Film Board, created much amusement by its title "Do Not Fold, Staple, Spindle of Mutilate". Since this film received many nominations it caused the co-hosts and the audience much amusement. Everyone was delighted when this same film won an award for its producer, John Howe.

There were many entries that were not on the program but were added later and chosen for awards by the judges because they felt them superior to those that were listed. This must have caused a bit of consternation among those who planned the program. The international jury of judges consisted of Chairman/President Gerald Pratley, Joan Fox, Brian Desmond, Ann-Clare Poirier, David Raskin and Michael Sanouillet.

Toward the latter part of the festivities, Fred Davis, popular TV host, took over briefly to present the John Drainie awards on behalf of Actra. It was beautifully handled by Mr. Davis who made it a sentimental and loving interlude without ever losing his warm humour. The winners were Esse Jyung, W.O. Mitchell, the late Jean Murray, and Tommy Tweed. These brilliant people worked closely with the late John Drainie over many years and their obvious love for him and their emotional pride in receiving these special awards came through to everyone seated in that large ballroom. In future only one award will be given each year, chosen by the former

winners.

As is usual, the producers of award programs keep the most commercially exciting for last. Mr. Gerard Parkes won best performance by an actor for "Isabel". The tiny and dynamic Miss Genevieve Bujold won for her portrayal of "Isabel", and in her acceptance speech gave complete credit to her writer-director-husband, Paul Almond.

Up until this moment of the evening, the response of the audience was one of enthusiasm, sometimes less, but always bubbling at the surface. Then came the decision on the best feature film. It was "The Ernie Game" produced by the N.F.B. The lack of enthusiasm following the announcement was deafening.

Later, in conversation with the numerous people who live, eat and breathe film, their disappointment came out, at times, almost vehemently. "Isabel" was expected to be the natural winner because it is a commercial film made entirely in Canada, with all Canadians participating. It will be shown internationally and will reap great benefits for Canada in the film industry. "The Ernie Game", as was explained to me, was made as a labour of love and as a highly personal expression of the director Don Owen. It was considered by some people at the awards to be an "amateur" production compared to "Isabel". One of the award winners commented that it would "set back the Canadian Film industry ten years".

Let us hope it was an exaggeration and that Canada's film industry will grow through the combined efforts of all the participants of the Award Presentations.

PROGRAMMING

Middle of the road stations have a tendency to ignore the hit parade charts. They don't program rock and roll or the other forms of music of today, but they seem to forget one thing. The current vocal tunes of today are the instrumentals that they will be programming tomorrow. Both the programmers of middle of the road and their guiding powers should follow the creation of today's music while it is in the hit stage. In two or three weeks, MOTR stations will be programming "Hey Jude" and "Harper Valley PTA" as instrumentals. They should be aware of the selection and the original version to help them speak informatively about the version they are about to play. Many of the authorities of today's music do listen to MOTR stations. The first thing they notice is the dry introductions to the selections played and the lack of authority with which the disc jockeys talk about the music.

A truly great jock is well informed in every area of music. He can swing

from one area to another without flexing a muscle. Today's music was badly thought of a few years ago. Today's music is coming into its own as the folk music of the sixties. A good knowledge of the Beatles or Mamas and Papas is a great assist to the well informed disc jockey. A close listen to some of the albums by groups and singers currently at the

top of the charts might uncover the fact that the hit made him popular, but for the album he has recorded (and well) other selections suitable for the most careful MOTR programmer.

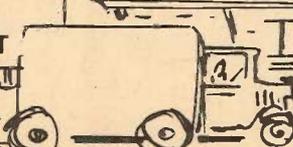
The librarian of one of Canada's most successful MOTR radio station recently brought this to our attention. I would like to pass it on to you.

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GROUP &
EQUIPMENT

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TO YOUR

Gig

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IRISH SOUND continued from page two

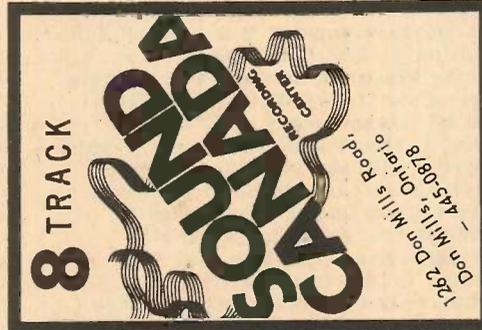
First Toronto appearance for the Irish Rebels was the Victoria Hotel. They have since appeared at The Dell, Embassy, Town & Country, and Golden Nugget. Their Edmonton appearance at the MacDonald Hotel was an exceptional two week venture. They became an instant success and a favourite of CFRN's George Kelso, and Joe Marrall. Also through CFRN they assisted greatly in raising funds for the Children's Hospital. They were so well received in the Edmonton area they were invited to head up an Old Time Festival in Hinton, Alberta and led the parade carrying Ireland's national flag. Ernie Mushtuk, of CJRY Edson Alberta, was on hand for the show and gave the group excellent coverage on this new broadcast centre which services almost a million listeners on both sides of the border. The coverage given the group on both CFRN and CJRY has accounted for heavy sales of their new record. CFRN's Kelso and Marral have apparently taped enough material on the group, they will be doing an hour special when they bow their first album.

Newspaper critics in Toronto have given the group exceptional coverage. Blaik Kirby, of the Globe and Mail wrote "Rebels as Irish as the Rovers but with harsh, happy difference". The Star's Peter Harris noted "all they really need to get them going is maybe a beer commercial". RCA Victor's Ed Preston claimed, "all we were waiting for was a hit record, and we knew the Rebels could carry the ball the rest of the way". They now have their hit record, and could very well have a beer commercial going for them before too long. Latest Rebel conquest was the opening luncheon of the Toronto United Appeal. Preston also advises that their two weeks at Toronto's Golden Nugget has been extended to four. The group has been pulling in crowds larger than any act previous.

RPM Weekly

CANADIAN CONTENT CHART

- 1 1 SHOOT EM UP BABY
Andy Kim-Steed-710-M
- 2 3 VISIONS OF VANESSA
Witness Inc-Apex-77087-J
- 3 4 BE A WOMAN
Stampeders-MGM-13970-M
- 4 6 DIDN'T KNOW THE TIME
Staccatos-Capitol-2260-F
- 5 2 BIPLANE EVERMORE
Irish Rovers-Decca-32371-J
- 6 7 POSTER MAN
Carnival Connection-Capitol-2244-F
- 7 8 THE WEIGHT
The Band-Capitol-2269-F
- 8 5 GIRL FROM THE NORTH COUNTRY
Tom Northcott-WB/New Syndrome-7212-P
- 9 9 DON'T ASK WHY
Andre Gagnon-Columbia-C4-2831-H
- 10 10 RIDE WITH ME
Mars Bonfire-UNI-55081-J



MONA VARY ARRIVES

"BACK IN TOWN TO STAY"

f/s

I'LL COME RUNNING



540.005

CHART LISTINGS - Alphabetically

- | | |
|--|-----|
| A Little Less Conversation | 47 |
| All Along The Watchtower | 21 |
| A Message From Maria | 85 |
| Baby Come Back | 17 |
| Bang-Shang-A-Lang | 20 |
| Baroque A Nova | 99 |
| Be A Woman | 64 |
| Biplane Evermore | 50 |
| Break Your Promise | 53 |
| Chained | 52 |
| Cinnamon | 83 |
| Court Of Love | 56 |
| Destination: Anywhere | 77 |
| Didn't Know The Time | 70 |
| Don't Ask Why | 84 |
| Don't Change Your Love | 69 |
| Do The Choo Choo | 51 |
| Down On Me | 40 |
| Elenore | 29 |
| Fire | 2 |
| Fire | 92 |
| Fool For You | 49 |
| Fool On The Hill | 24 |
| 1432 Franklin Pike Circle Hero | 74 |
| Gentle On My Mind | 93 |
| Girl From The North Country | 65 |
| Girl Watcher | 8 |
| Greenburg, Glickstein, Charles, David
Smith & Jones | 81 |
| Harper Valley PTA | 5 |
| Help Yourself | 34 |
| Hey Jude | 1 |
| Hey Western Union Man | 43 |
| Hi Heel Sneakers | 91 |
| Hold Me Tight | 27 |
| Hole In My Pocket | 76 |
| Horse Fever | 95 |
| The House That Jack Built | 23 |
| Hush | 9 |
| I Ain't Got To Love Nobody Else | 75 |
| Ice In The Sun | 37 |
| I Found A True Love | 48 |
| I've Gotta Getta Message To You | 3 |
| I Just Can't Get Over You | 87 |
| I'm In A Different World | 54 |
| I Met Her In Church | 36 |
| In-A-Gadda-Da-Vida | 45 |
| Indian Reservation | 18 |
| I've Got Dreams To Remember | 58 |
| Keep On Lovin' Me Honey | 61 |
| Lalena | 41 |
| LesBicyclettesDe Belsize | 96 |
| Little Green Apples | 7 |
| Love City (Postcards To Duluth) | 90 |
| Magic Bus | 30 |
| Magic Carpet Ride | 82 |
| Midnight Confessions | 4 |
| The Most Beautiful Thing In My Life | 79 |
| My Special Angel | 6 |
| Naturally Stoned | 38 |
| Oh Lord Why Lord | 88 |
| On The Road Again | 10 |
| 1,2,3 Red Light | 28 |
| Over You | 11 |
| Peace Of Mind | 97 |
| Per-son-al-ly | 39 |
| Poor Baby | 22 |
| Porpoise Song | 59 |
| Piece Of My Heart | 15 |
| Poster Man | 80 |
| Puffin On Down The Track | 46 |
| Quick Joey Small (Run Joey Run) | 67 |
| Ride My Seesaw | 63 |
| Ride With Me | 94 |
| San Francisco Girls | 62 |
| Say It Loud-I'm Black and I'm Proud
(Part 1) | 55 |
| Shape Of Things To Come | 32 |
| Shoot Em Up Baby | 44 |
| Slip Away | 12 |
| Soul Drippin | 89 |
| Sour Milk Sea | 33 |
| Street Fighting Man | 42 |
| The Sun Ain't Gonna Shine Anymore | 66 |
| Sunday Sun | 78 |
| Surprise Surprise (I Need You) | 73 |
| Suzie Q (Part 2) | 16 |
| Sweet Blindness | 31 |
| Sweet Young Thing Like You | 57 |
| Take Me For A Little While | 86 |
| There Was A Time | 72 |
| This Wheel's On Fire | 25 |
| Those Were The Days | 14 |
| Time Has Come Today | 13 |
| Up Hard | 68 |
| Visions Of Vanessa | 60 |
| Wait Till Tomorrow | 100 |
| The Weight | 35 |
| Who Is Gonna Love Me | 19 |
| You Got The Love | 71 |
| You Need Me Baby | 98 |

THE RPM 100

CANADA'S ONLY NATIONAL 100 SINGLE SURVEY

- - Monster
- ★ - Mover
- - Both Sides

Allied - C
Arc - D
CMS - E
Capitol - F
Carnegie - G
Columbia - M
Compo - J
London - K
Phonetic - L
Quality - M
RCA Victor - N
Scepter - O
WB/7 Arts - P
Polydor - Q

- | | | | | | |
|------------|--|--------------|---|--------------|---|
| 1 1 1 | HEY JUDE
Beatles•Apple-2276-F | 35 35 39 | THE WEIGHT
Jackie DeShannon•Imperial-66313-K
The Band•Capitol-2269-F | 68 69 99 | UP HARD
Willie Mitchell•Hi-2151-K |
| 2 2 8 | FIRE
Arthur Brown•Polydor-541012-Q | 36 39 42 | I MET HER IN CHURCH
Box Tops•Mala-12017-M | 69 71 78 | DON'T CHANGE YOUR LOVE
Flvo Starsteps & Cubie•Custom-1931-M |
| 3 4 4 | I'VE GOTTA GET
A MESSAGE TO YOU
Bee Gees•Atco-6603-M | 37 42 48 | ICE IN THE SUN
Stotus Quo•Pye-17581-L | 70 73 80 | DIDN'T KNOW THE TIME
Staccatos•Capitol-2260-F |
| 4 6 10 | MIDNIGHT CONFESSIONS
Grass Roots•RCA-4144-N | 38 38 41 | NATURALLY STONED
Avant Garde•Columbia-44590-H | 71 72 77 | YOU GOT THE LOVE
Prof Morrison's Lollipop
White Whale-275-M |
| 5 5 5 | HARPER VALLEY PTA
Jeannie C Riley•Reo-9016-M | 39 44 56 | PER-SO-NAL-LY
Bobby Paris•Polydor-541013-Q | ● 72 91 --- | THERE WAS A TIME
Gene Chandler•Brunswick-55383-J |
| 6 7 12 | MY SPECIAL ANGEL
Vogues•Raptise-766-P | 40 41 52 | DOWN ON ME
Big Brother & The Holding Co.
Mainstream-622-G | 73 75 100 | SURPRISE SURPRISE (I Need You)
The Troggs•Fontana-1630-K |
| ● 7 11 24 | LITTLE GREEN APPLES
O.C. Smith•Columbia-44616-H | ● 41 52 69 | LALENA
Donovan•Epic-10393-H | ● 74 89 --- | 1432 FRANKLIN PIKE CIRCLE HERO
Bobby Russell•Eli-90020-M |
| ● 8 12 21 | GIRL WATCHER
O'Keystons•Sparton-1676-O | 42 32 34 | STREET FIGHTING MAN
Rolling Stones•London-909-K | 75 78 85 | I AIN'T GOT TO
LOVE NOBODY ELSE
Masqueraders•Bell-733-M |
| 9 3 2 | HUSH
Deep Purple•Polydor-541008-Q | 43 48 50 | HEY WESTERN UNION MAN
Jerry Butler•Mercury-72850-K | 76 76 79 | HOLE IN MY POCKET
Barry Goldberg•Buddah-59-M |
| 10 8 11 | ON THE ROAD AGAIN
Canned Heat•Liberty-56038-K | 44 45 49 | SHOOT EM UP BABY
Andy Kim•Speed-710-M | ● 77 94 --- | DESTINATION: ANYWHERE
Marvellettes•Tamla-5471-L |
| 11 13 33 | OVER YOU
Union Gap•Columbia-44644-H | 45 43 44 | IN-A-GADDA-DA-VIDA
Iron Butterfly•Atco-6606-M | 78 84 97 | SUNDAY SUN
Neil Diamond•UNI-55084-J |
| 12 14 14 | SLIP AWAY
Clarence Carter•Atlantic-2508-M | ● 46 58 88 | PUFFIN ON DOWN THE TRACK
Hugh Masakelo•UNI-55085-J | ● 79 90 94 | THE MOST BEAUTIFUL
THING IN MY LIFE
Herman's Hermits•MGM-13994-M |
| 13 9 16 | TIME HAS COME TODAY
Chambers Bros•Columbia-44414-H | ● 47 62 96 | A LITTLE LESS CONVERSATION
Elvis Presley•RCA-9610-N | 80 80 90 | POSTER MAN
Carnival Connection•Capitol-2244-F |
| ● 14 21 45 | THOSE WERE THE DAYS
Mary Hopkin•Apple-1801-F | 48 49 61 | I FOUND A TRUE LOVE
Wilson Pickett•Atlantic-2558-M | 81 82 91 | GREENBERG, GLICKSTEIN,
CHARLES, DAVID SMITH & JONES
Cryan Shames•Columbia-44638-H |
| 15 20 31 | PIECE OF MY HEART
Big Brother & The Holding Co.
Columbia-44626-H | 49 53 66 | FOOL FOR YOU
Impressions•Curfom-1932-M | ● 82 --- --- | MAGIC CARPET RIDE
Steppenwolf•RCA-4160-N |
| ● 16 25 53 | SUZIE Q (PART 2)
Creedance Clearwater Rivival
Fantasy-2701-X | 50 50 51 | BIPLANE EVERMORE
Irish Rovers•Decca-32371-J | 83 95 --- | CINNAMON
Derek Bang•558-C |
| 17 16 9 | BABY COME BACK
The Equals•RCA-9583-N | ● 51 65 92 | DO THE CHOO CHOO
Archie Bell & The Drells
Atlantic-2559-M | 84 85 93 | DON'T ASK WHY
Andre Gagnon•Columbia-C4-2831-H |
| 18 18 19 | INDIAN RESERVATION
Dan Fardon•GNP•Cresendo-405-J | 52 56 70 | CHAINED
Marvin Gaye•Tamla-54170-L | 85 96 --- | A MESSAGE FROM MARIA
Joe Simon•Sound Stage-2617-K |
| 19 19 25 | WHO IS GONNA LOVE ME
Dionne Warwick•Scepter-12226-J | 53 54 63 | BREAK YOUR PROMISE
Delfonics•Bell-152-M | ● 86 --- --- | TAKE ME FOR A LITTLE WHILE
Vanilla Fudge•Atco-6616-M |
| 20 22 37 | BANG-SHANG-A-LANG
The Archies•Calendor-1006-N | ● 54 70 --- | I'M IN A DIFFERENT WORLD
Four Tops•Motown-1132-L | 87 87 87 | I JUST CAN'T GET OVER YOU
Peter Kostner•Colgems-1029 |
| 21 27 47 | ALL ALONG THE WATCHTOWER
Jimmy Hendrix•WB/7 Arts-0676-P | 55 60 67 | SAY IT LOUD-I'M BLACK
AND I'M PROUD (Part I)
James Brown•King-12715-L | 88 97 --- | OH LORD, WHY LORD
Las Pops•Tops•Colla-154-C |
| 22 24 32 | POOR BABY
Cowells•MGM-13981-M | ● 56 77 --- | COURT OF LOVE
Uniflcs•Kapp-935-J | 89 98 98 | SOUL DRIPPIN
The Moods•Mercury-72832-K |
| 23 29 20 | THE HOUSE THAT JACK BUILT
Aretha Franklin•Atlantic-2546-M | 57 57 82 | SWEET YOUNG THING LIKE YOU
Ray Charles•Sparton-1690-O | 90 92 95 | LOVE CITY (Postcards To Duluth)
Peter, Paul & Mary•WB/7 Arts-7232-P |
| 24 10 7 | FOOL ON THE HILL
Sergio Mendes & Brasil '66
A&M-961-M | 58 61 72 | I'VE GOT DREAMS TO REMEMBER
Otis Redding•Atco-6612-M | 91 --- --- | HI HEEL SNEAKERS
Jose Feliciano•RCA-9641-N |
| 25 23 13 | THIS WHEEL'S ON FIRE
Julie Driscoll•Polydor-598006-Q | ★ 59 --- --- | PORPOISE SONG
Monkees•RCA-1031-N | 92 99 --- | FIRE
5X5•Paula-302-L |
| ● 26 51 71 | WHITE ROOM
Cream•Polydor-541016-Q | 60 64 68 | VISIONS OF VANESSA
Witness Inc•Apex-77087-J | 93 --- --- | GENTLE ON MY MIND
Glen Campbell•Capitol-5959-F |
| 27 33 40 | HOLD ME TIGHT
Johnny Nash•RCA-207-N | ● 61 86 --- | KEEP ON LOVIN' ME HONEY
Marvin Gaye & Tammy Terrell
Tamla-54173-L | 94 100 - | RIDE WITH ME
Mars Bonfire•UNI-55081-J |
| 28 15 3 | 1,2,3 RED LIGHT
1910 Fruit Gum Co•Buddah-54-M | 62 63 64 | SAN FRANCISCO GIRLS
Fever Tree•UNI-55060-J | 95 --- --- | HORSE FEVER
Cliff Nobles & Company
Phil LA of Soul•C4-2836-H |
| ● 29 46 58 | ELENORE
Turtles•White Whale-276-M | ● 63 93 --- | RIDE MY SEESAW
Moody Blues•Doram-85033-K | 96 --- --- | LES BICYCLETTES DE BELSIE
Engelbert Humperdinck•Parrot-40032-K |
| 30 17 6 | MAGIC BUS
The Who•Decca-32362-J | 64 66 65 | BE A WOMAN
Stamperds•MGM-13970-M | 97 --- --- | PEACE OF MIND
Nancy Wilson•Capitol-2283-F |
| 31 36 54 | SWEET BLINDNESS
Fifth Dimension•Soul City-768-K | 65 68 73 | GIRL FROM THE NORTH COUNTRY
Tom Northcott•WB/New Syndrome-7221-P | 98 --- --- | YOU NEED ME BABY
Joe Tex•Dial-4086-M |
| 32 37 43 | SHAPE OF THINGS TO COME
Max Frost & The Troopers•Tower-419-F | 66 67 81 | THE SUN AIN'T
GONNA SHINE ANYMORE
Fuzzy Bunnies•Decca-32364-J | 99 --- --- | BAROQUE A NOVA
Mason Williams•WB/7 Arts-7235-P |
| ● 33 47 59 | SOUR MILK SEA
Jackie Lomax•Apple-1802-F | ● 67 81 --- | QUICK JOEY SMALL (Run Joey Run)
Kasnetz Katz Singing Orchestra Circus
Buddah-64-M | 100 - | WAIT TILL TOMORROW
The Banana Splits•Decca-32391-J |
| 34 34 36 | HELP YOURSELF
Tom Jones•Parrot-40029-K | | | | |

After my criticism of record companies in last week's column, I cannot leave the subject without offering a definite remedy. If Canadian record companies want to be more than distributors, they should make solid moves into the production arena. They should make a definite move to create a number of successful acts in Canada earmarked for the international market. They should search for talent

I am talking about investment, not the "throw it out into the market and see what happens" theory, and not the "we leased it so no one else would get it."

Once a number of record companies make definite moves IN CANADA, the hysteria will cause other companies to take steps. Right now, all the record companies are offering are two dozen cliches (invented by radio) which are not valid. One of the chief problems is the exodus of talent.

One company tells us that any successful Canadian act should immediately be signed to their U.S. parent company. Another company makes announcements to the press that it will be "full steam ahead with Canadian talent." Another company head tells us how many records (Canadian) his company has released. The question is (or was) how many did they produce and it is evasive to include the French-Canadian productions. Canadian talent is being frustrated at every turn. Where is the Canadian record company that will make the first move. A policy statement from any company that they are really interested and will stick with their acts, would enable us to label that record company a "good citizen".

When a government body recently wanted to know about Canadian radio production, they went to the record companies. Why didn't they go to the

independent producers. The "indies" had made investments in production. The true pioneers of Canadian records might have given them some interesting answers. The record companies were (by their own admission) confused and reluctant to supply any answers. What value was a survey that didn't ask the right questions of the right people. Was there cooperation offered to the researchers? Yes, there was, but nothing came of it. We must suppose that the investigation was incomplete. We might speculate that the survey wasn't really anxious to hear the honest answers.

Record companies must "get their feet wet". Only with genuine investments in Canadian talent can they expect their staff to go out into the field and "make it happen". If they haven't the A&R talent within their ranks, they will find that there is no shortage of talent (artistic and creative) in Canada. From coast to coast there are talented people who can create sound. All they need is the genuine backing of the record company.

I may be harping on this subject, but as a producer who intends to stay in Canada, I would like to see other producers granted the opportunity to produce and stay in Canada, and I am sure some of them will. We must encourage them and develop them. What record companies need is a million-seller-of their own.

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.



and compete to see which company will be the first to put Canada on the map. They should find a set number of acts, make up their minds that these acts are worthy of investment and invest in them properly and thoroughly and see the project through to final success. The Canadian majors might develop three or four new groups. The sub-majors might try two or three, and the smaller companies-one or two acts. The idea is to stay with it till an act or acts makes it internationally. I am talking about record company production, not leasing deals from the independent.

Lettermen Pack Massey Hall

Toronto: The Lettermen have been having trouble for the past few months, as Jimmy, the member of the group who sings falsetto, contacted laryngitis last May and still hasn't fully recovered from the effects.

**THIS WEEK
SPECIAL REPORT**

by Terry Christenson

This handicap seemed to make the other two members of the group, Gary and Tony, a little uneasy during the first set, but the packed house applauded strongly as the boys sang such songs as: "Up Up And Away", "This Guys In Love With You", "The Summer Song", "Softly As I Leave You", and "Yesterday". They were backed by The Wilson Brown Trio, now a quartet.

After a short intermission, they opened the second set with the old standard "Kansas City" which gave Tony a chance to pick out people from the audience to sing a verse or two. This went over quite well,

especially when an older fan of the boys swung into the number like an old pro.

The boys then took requests. These included their past hits of: "When I Fall In Love", "Smile", and their medley of "Going Out Of My Head/ Can't Take My Eyes off You".

Then the Lettermen tried to leave the stage. There was no way!

LETTERMEN continued on page seven.



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The crowd wouldn't stop applauding until they did an encore which resulted in a standing ovation.

In my opinion the Lettermen lacked stage presence in the sense that they could have been more exciting from a standpoint of choreography and performance.

However, they looked quite at home on stage and their comedy sketches were interesting.

Considering their handicap that night, they did quite well.

Certain Toronto critics who can't tell when an audience wants more, and who criticize a pop-jazz act, as though it were a rock-blues act, are definitely not critics in the true sense of the word.

Buddah - Merco - Cinova Presents Unique LP Marketing Breakthrough

New York: A combined marketing innovation by Buddah Records, Merco Enterprises, Inc., and Cinova Enterprises, Inc., has created a unique audio-visual breakthrough in album merchandising.

The audio-visual units are designed to create customer excitement and to provide a direct sales tie-in via the Cinova-produced 8-millimeter flicks. Buddah is the first record company to utilize this new means of direct communication with the consumer through the cooperation of Merco Enterprises, a leading record service merchandiser, and Cinova Enterprises, a motion picture production company.

The experiment was formulated between Buddah general manager Neil Bogart, Merco vice president of operations Sol Gleit, and Cinova president Kent Bateman. Units have already been installed in Merco-serviced record departments of five representative retail stores in the New York area.

With Buddah now supplying major chart items, both singles and albums, this new marketing concept will no doubt create extra sales for the groups being used in the experiment. These include the 1910 Fruitgum

Company, Five Stairsteps and Cubie and The Kasenetz-Katz Singing Orchestral Circus. Three full-colour "action" films featuring hit singles and running three minutes each will be continuously played on a mini-projector which, when installed, occupies less than three square feet of floor space.

Surrounding the screen is a display of reproductions of current albums which also points up the availability of the singles heard on the sound track. The trial run of the unit introduces the Kasenetz-Katz Singing Orchestral Circus album via their current single "Quick Joey Small (Run Joey Run)"; the Five Stairsteps and Cubie's LP "Our Family Portrait" with their single "Shadow of Your Love"; and the 1910 Fruitgum Company's "Simon Says" LP with their current chart happening "1,2,3, Red Light".

The trial period will run for a four week period, at which time sales tallies will be checked against the previous month to determine the number of units to be installed in other retail outlets. It's expected that an assignment of 33 more units will be made by December, with full (U.S.) national installation to follow in 1969.

RADIO

CHUM-FM's Hugh Currie has just returned from Apple headquarters where he taped 50 minutes with Paul McCartney and George Harrison. Hugh will probably use the treasured tapes for several re-broadcasts. Currie was kind enough to advise that VIPs attending the Buffalo University Pop Music Festival

included Richard Goldstein, of the Village Voice; Jan Wenner, of the Rolling Stone; Al Kooper, well known sideman/composer/producer and others. The AM operation of CHUM reports that "Hey Jude" is the biggest record of the year and has been No. 1 for the past six weeks.

CHUM will be presenting a giant zed package of U.S. stars at Maple Leaf Gardens Nov. 1. Headlining the show are Gary Puckett and The Union Gap and the Rascals.

John Merrett, Music Director of AV Port Alberni, British Columbia, brings us up to date on their on-air line-up which includes: 5:45 to 7 AM Keith Ridgers; 7 to 9 AM Maurice Vards; 9 to 10 AM John Merrett; to 11 AM Bill Gibson, 11AM to 1 PM in Thompson, 1 to 3 PM John Harper; to 4 PM Keith Ridgers; 4 to 6 PM

John Harper; 6 to sign off Ike Patterson.

Personality moves include: Ed Williams from CFRS Simcoe to CHOK Sarnia; Gerry Tinlin moving into the acting field from CKWS Kingston; Brian Henderson from CKBB Barrie to CHLO St. Thomas.

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AND MANY MANY OTHERS

MR. TIM OFFSTAGE

Friday night, Roger Schiffer phones to tell me that Tiny Tim will be arriving at the airport tomorrow morning at eleven. There'll be a small press reception should I want to go. He's been working hard these last few weeks trying to promote the show as much as possible, hoping that the profits from the concert will be enough to get the Retinal Circus back on its feet.

THIS WEEK SPECIAL REPORT

by Al Sorensen

Saturday - after dragging myself out of bed and into a suit and tie, I make my way to the airport just in time to see Mr. Tim arrive. There are about 70 people there to greet him including reporters and a television crew. Some kids are passing flowers around while others hold up a sign reading "God Bless T.T." He is quickly escorted around the building, stopping only to talk to a reporter and to phone CKLG, the local rock station. The group has been booked into a hotel downtown, the name of which remains a top secret. So I'm back home phoning every hotel, motel in the area, finally getting the right one...Hotel Vancouver, Rm. 402. By now it's afternoon and T.T. is at the Coliseum for a rehearsal, so it's no use hitting the hotel for an interview. Country Joe and The Fish have also arrived and are walking around the city and talking to the kids on the street. They played here two years ago and made loyal fans of everyone who attended their free concert in the park.

At seven we enter the Coliseum. Only a few people have arrived so I sit and talk with Fred Hill, who's in charge of publicity for the gig. He tells me that ticket sales have been pretty slow, but then again the Jimi Hendrix show sold almost five thousand tickets an hour before Jimi came on, so maybe things will pick up. There are a lot of costs to meet, not the least of which is the ten thousand dollars Tiny is getting and the five for Country Joe. I sit and wait backstage hoping to get a word with the Fish when they arrive. The tension is building; C.J. and F. come in thru' the back and head for their dressing room. Inside I talked with Country Joe Macdonald who tells me about some of his ideas for future recordings: "I hope to do an acoustic guitar thing all by myself on the next LP. Actually I feel it's the end of an era for us and we may split up again and try some new musical things later on. The intensity of the first trip is over with." Later on, when the time comes for them to hit the stage, I go out front to sit on the floor. Usually when you enter the Coliseum for a pop concert, you see

thousands of kids crammed into seats that reach up 400 ft to the roof; so far that they become only multi-coloured specks against a concrete structure. This time is was different. Only six thousand people were scattered over the seating area, and in such a large building the place looked virtually empty. Frankly, it was a shock. Sure it's true that Tiny isn't exactly a major pop artist and that his biggest fans probably are the under-twelve group. (Earlier in the week, Little Richard had said to me that he thought T.T. was a beautiful person and a really good friend..."but really, he's just a fad") But he is a major star, and surely there would be a lot more people who would want to see and hear him, even if only out of curiosity.

When Joe started his fourth song, I went backstage and waited for Tiny Tim to get in. Finally he came, accompanied by his two managers, a crew of four musicians, and, as always, the ever-present groupie. He sat down beside his large vinyl shopping bag, and shyly looked around the room. I tuned in my tape recorder and approached him. A few moments passed while various people asked him for his autograph. "Mr. Tim, may I have a few words with you?" "Surely, sit down please", he said. "Mr. Tim, what would you do if

it all ended tonight?"

"Why, I would just go on doing what I'm doing right now. I'd just keep on singing for everyone and loving it, at parties and everywhere; just the same old routines." (he's been at it since he was five years old) Then someone asked if he would ever do a protest song. "Why certainly, if the melody was right and the words didn't offend the United States government then I'll be happy to put it in. Believe it or not, the song "Stay Down Here Where You Belong" (a kind of protest song from his album) I did because Irving Berlin wrote it in 1916 and it was sung by Henry Burr who was the biggest American record seller of his day. From 1907 to 1920; in fact he was a Canadian. And every mother would listen to the old gramophone when Mr. Burr would sing ..."Stay Down Here Where You Belong" ...Oh, they loved it."

Tiny doesn't get to hear too much of today's music because the new records get ruined on his record player. The arm on his machine is so heavy that it cuts up the vinyl discs.

A half hour went by and finally he left to start his act. The inside of the building has been blackened out, until a lone spotlight caught Tiny as he walked on stage. He slowly approached the microphone, took out his ukelele

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and started to sing. Some members of the audience started to heckle, one even lit a bundle of firecrackers which exploded and echoed throughout the place. But by the time he went into "On The Old Front Porch" the people were with him completely. He was great; a true performer. The quiet little man I had spoken with a few minutes ago, stood up there confident and erect, as he swung into some of the biggest hits of the early 1900's. To the young people of today, who've been brought up on "Gloria" and "Satisfaction" he brought innocent songs that...well..they warm the heart and make you feel downright good. At the end, his managers whisked him off stage and into a waiting limousine.

12:30 - at the hotel, fourth floor - I sit and talk with Phil, Tims second manager, he is from Boston and has some very strong views on the freedoms of an individual. Next door, T.T. is eating his late night snack of seeds and honey. He's been locked in his

room because he prefers to eat alone, but every now and then you can hear him playing and singing. At one o'clock Phil let him out. They are going to catch the second act of Little Richard who is headlining at a nightclub down the street. Tiny goes down the hallway, and, before entering the elevator, he turns and waves goodbye.

Sunday - 8 AM - it's raining outside; a typically dismal day in Vancouver. They would be getting on the plane right about now, back to Los Angeles. I head down to the Circus to talk with Roger and to find out how bad the losses were and the consequences of last night. The place is deserted so I sit and wait. He doesn't turn up all day, and no one knows where he is.

Monday morning, amidst news of a downtown shooting come the story over the radio that Tiny's manager and friend has been charged with possession of marijuana while they were checking through customs at the airport. They have been released on bail.

STAMPEDEERS HITTING WITH FLIP

Toronto: MGM recording group, The Stampeders, currently showing strong gains on charts across Canada with "Be A Woman" (13970) are now beginning to show action on the flip, "I Don't Believe".

Many stations who have not as yet given exposure to the plug side have apparently discovered strong potential in the flip which features Stampeders Ronnie King on vocals.

Stateside action is expected shortly with the successful "Upbeat" appearance of the popular Calgary group. According to "Pop Wire" editor Richard Robinson, "The Stampeders got good press reaction from their appearance at The Upbeat TV show aired in New York last week".

National action on the "Woman" side has been encouraging. This week shows a return up the chart at CKXL Calgary and a No. 1 showing at CJKL Kirkland Lake.

Tiny Tim



Stampeders



DONN REYNOLDS CONFINED TO HOSPITAL

Brampton, Ont: Donn Reynolds, well known folk/variety artist has been confined to the Peel Memorial Hospital for treatment of a spine injury.

Donn, who with his partner Cindy, have been touring throughout Upper Canada over the past few months and because of being returned by popular demand to many of their club locations, have been leading a well booked but frantic existence.

It's expected that Donn will be hospitalized for at least a month and is expected to return to the tour business in time to fulfill dates at Oshawa's Genosha Hotel, their fifth engagement, and at the Newport Hotel in Port Credit, also their fifth return by popular demand.

The Reynolds, who received rave reviews during their headlining of the Oshawa Home show are presently negotiating for a tour of Bermuda in the new year.

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New York -- (PWS) -- Barry Gibb has decided to leave The Bee Gees ... more or less. While the group was on its recent whirl-wind, cancel-everything-that-isn't-making-money tour of the U.S., Barry took some time off for a few screen tests in Hollywood. The big movie people liked him



**POP
wire**

enough to offer some parts in upcoming films. So Barry has decided to leave the Bee Gees to become a movie star. However, he won't be quitting the group immediately. Instead he will fulfill all existing group commitments which will keep him a Bee Gee for the next TWO years or so....sounds like a pretty premature headline grabbing announcement to me.

Tommy James And The Shondells cancelled their plans to begin their first British tour this week after U.S. Vice President Hubert Humphrey requested that the group appear with him in two special performances.

Tommy said that his group's appearance with Hubie were 'non-political' (which is next to impossible with the elections a month away) and that he "didn't see how I could turn him down" (probably just by saying 'no'). So Tommy took his group to Charlotte, North Carolina and Charleston, West Virginia traveling to the engagements with Hubie in his personal aircraft.

Now Tommy James, along with James Brown and The Supremes, has endorsed Humphrey, by association if nothing else. If Humphrey's taste in music is any indication of his politics, we're all in trouble.

Other groups involved in events of a political/social nature include The Rascals, Boyce & Hart, Joe Tex, and The Hollies. All of who will perform in Minneapolis, Minnesota at a special benefit sponsored by The Kennedy Institute For Social Advancement, an organization approved by the Kennedy Family which provides scholarships and funds for a variety of social projects.

The Rascals, I'm informed, will perform their last big hit single, "People Got To Be Free", at the benefit which they now say was written on the day Bobby Kennedy was assassinated and is their memorial to him. Sounds like a pretty sick, publicity gimmick after thought to me.

Jose Feliciano's national hit, "Light My Fire", has been a major break through point in his career. Before the single, he was well known to a devote core of fans but had failed to gain truly national acceptance. Now he is securely in the limelight. Currently at The Greek Theatre in Los Angeles, Jose will move on to Caesar's Palace in Las Vegas next week as a headline act. This will be followed by an appearance in a Bob Hope - Bing Crosby TV special and an assignment to sing the soundtrack of the new Quincy Jones' film "McKenna's Gold". In addition, Jose will have his own Spanish language TV show to be

syndicated to Latin-American stations throughout the U.S. He really is becoming this generation's Ray Charles.

Arriving back from London last week, The Jefferson Airplane decided to spend some time in New York before flying on to California. They appeared on the Ed Sullivan Show and then acted as a backup group to their own light show, Glenn McKay's Headlights, at a light show (got that?) at New York's Whitney Museum last Thursday.

Painter McKay, noted pianist Raymond Lewenthal, and the Whitney Museum seem to believe that today's rock light shows are art. With the help of the Airplane, they presented an evening of light in motion. McKay, who says that his "lights create for viewer a moving painting which, by bringing together sight and sound, will be experienced by you simultaneously with its creation. Instead of brushes, we employ liquid projections, form loops, and hand painted slides. Plus time...It comes to you live, shaped by the feeling and intuition of the moment.", shared the bill with classical pianist Lewenthal. Lewenthal presented two selections by Scriabin and one by Franz Liszt; all three originally written for lightshows one hundred years ago -- which then consisted of coloured lights on the organ keyboard. Lewenthal chose the works he played because he believed that they would have meaning when performed in collaboration with today's light shows.

Besides stepping into the art world, the Airplane also headlined a free concert in Central Park - the second such event in two weeks. On the bill with the Airplane were Country Joe And The Fish (who are presently atrocious live), Buddy Guy, and Ten Years After. They even drew a large crowd but not as many by half as had come to see Traffic the week before.

The Bee Gees received a gold record award this week in New York

for "Gotta Get A Message To You". The Cream also got a gold record this week for "Sunshine Of Your Love" - their first gold single. There is no word what Cream guitarist Eric Clapton said when he learned the group had sold a million copies of a single. Last year at this time, Eric and the rest of the super cool group were busy telling everyone how singles were such a drag and how they didn't matter and how the group wasn't going to record anything but albums. Just like the rest of the so called 'underground' they were quick to change their tune when a hit on the charts became possible.

Want a free ride in Mark Lindsay's gold Rolls-Royce? Look like Cinderella? Well, if the answer to both those questions is 'yes', you can get in the running for the "Cinderella Sunshine" contest - a Paul Revere And The Raiders put on to promote their new single of the same name. The winning Cinderella, chosen from entrants across the country, will be flown to Los Angeles to be greeted by Paul Revere, The Raiders, and Mark's Rolls. Wonder if the group will then turn into a pumpkin when the contest is over. It's better than being a turnip.

New Kinks album released in London this week called "The Kinks Are The Village Green Preservation Society" Incredible String Band arrives in New York in November to give two concerts, one at hippy heaven Fillmore East, the other at posh Philharmonic Hall ... Van Morrison, the wild eyed Irishman who was lead singer of Them and who wrote such tunes as "Gloria" and "Mystic Eyes", is performing in New York with flute and acoustic double bass as backup New Traffic single called "Feelin' Alright" released this week. The tune is a cut from their new, as yet unreleased, album....The Stampeders got good press reaction from their appearance at The Upbeat TV show aired in New York last week.....

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THE SANDPIPERS - "Guantanamera" - "Strangers In The Night"
CLAUDINE LONGET - "A Man And A Woman" - "Love Is Blue"
TOMMY BOYCE & BOBBY HART - "I Wonder What She's Doing Tonight"
CHRIS MONTEZ - "Call Me"



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Mike Reed, promo manager for Warner Bros/7 Arts in Ontario, reports the release of a new Hendrix album, "Electric Lady Land". The album contains their present chart item "All Along The Watchtower". The two record set also contains "And The Gods Made Love", "Have You Ever Been (To Electric Lady Land)", "Crosstown Traffic", "Voodoo Chile" and others. Reed also reports that Tiny Tim, is set for a Command Performance at London England's famous Albert Hall Oct. 30 where Beatle George Harrison will host. All proceeds to charity. With Peter Paul and Mary scheduled for a Massey Hall (Toronto) appearance Oct 25-26, Reed is currently promoting their newly released single "Love City" which should pick up solid regional action by the time they reach the Hall. Peter Yarrow, of PP&M has gone solo with "Don't Remind Me Of Time" (WB 7236). Casey Anderson, well known U.S. folkster on Reprise could happen with "You Are What You Eat" (0774). The next big one for Mason Williams looks like "Baroque-A-Nova" (WB 7235). Also from Reed comes news that Williams will create and produce an act for Mama Cass for her debut at Caesar's Palace in Las Vegas. Arthur Brown's on fire across Canada. Much of the action on this Polydor artist has come about through the efforts of Lori Bruner who has promoted the single and album of

Arthur Brown so successfully that most of the major radio outlets in the Province are giving top exposure to the single "Fire" (541012) and the album "The Crazy World Of Arthur Brown" (543008). Globe and Mail pop columnist Ritchie Yorke revealed Brown's crazy world in a well layed down article in the Oct 5th edition of Canada's National Newspaper. Bruner has also had an exceptionally long run of success with Julie Driscoll and Brian Auger and the Trinity. Their single "This Wheel's On Fire" (598006) could end up establishing a record run on the charts. Their album "Open" (608002) is now one of the top sellers for Polydor. Another group who have experienced good chart action and album sales are The Cream. Their latest single release "White Room" (341016) has already made impressive chart gains, with their album "Wheels Of Fire" chalking up good sales.

Gord Edwards, promotion and publicity director for Capitol Records (Canada) Ltd., bows his new sheet "Gord Tells It Like It Is". Good coverage is given to THE CANADIAN ARTIST, of whom Capitol would seem to have a cream of the crop representation. The Sugar Shoppe's album (ST 2959) has made impressive sales across Canada as have "Music From Big Pink" by The Band (SKAO 2955). The bowing of Capitol's

new budget line, Artistry In Music, has already sparked sales excitement among rack jobbers. First off and looking good are: "Soulero" The Music of Today's Jim Pirie (SN 6288), "Latin Lustre" Chicho Valle Orchestra (SN 6289) and "Soft & Groovy" The Jimmy Dale Orchestra (SN 6290). Coming up are "Continental Rhapsody" Ivan Romanoff (SN 6281), "Carols For A Family Christmas" Carl Tapscott (SN 6297) and "Hello Operator" Bev Munro (SN 6286). There's been a return to action by Glen Campbell with his single "Gentle On My Mind" (5939). Edwards advises that one of the hottest albums to come out of the Capitol camp for October will be the Gentry/Campbell release (ST 2928). A single will be released from this album. Bobbie Gentry is getting set for chart action with her new release of "Sweet Peony". The Stone label, distributed by Capitol, have a couple of goodies that could make a noise. One is the Spooky Tooth album, "It's All About Spooky Tooth" from Island Records in England. This soul-type album was produced by Jimmy Miller, who has produced for Traffic and Rolling Stones. Stone have three Canadian albums that bear listening to. "From Paris With Love" by Jimmy Paris; "His Girl" by Johnny Cowell; and "The Brass Beat Goes On" by the In Sounds.

THEATRE

James Blendick will replace Douglas Rain as Bottom in "A Midsummer Night's Dream" Oct 2 for the seven final performances of the play. Rain is leaving for England where he is to replace Alec McCrowan as Father Rolfe, the starring role in "Hadrian The Seventh". This production is set

to move into London's West End.

Other changes for "A Midsummer Night's Dream" commencing Oct 2 is that of Peter Scupham, who will portray Snug. Both Blendick and Scupham were 1968 Tyrone Guthrie Award winners.

William T. Wylie, general manager

of the Stratford Festival, announced recently that the gross ticket revenue for the 1968 season is predicted to exceed \$1,400,000, a record figure. The previous record was set in 1965 when the box office grossed \$1,241,249. Attendance for this season, which closes Oct 12, is expected to exceed 350,000 people.

WB/7 Arts Sponsoring Talent Search

Beverly Hills, Calif: Warner Bros /7 Arts Records is sponsoring a national youth talent search in association with the syndicated TVer "Your All-American College Show", according to a report issued by Jim Mahoney & Associates.

The television program is sponsored nationally (U.S.) by the Colgate Palmolive Company and is syndicated in prime-time in 60 major markets in the U.S.

The weekly half-hour show, produced by Wendell Niles Productions spotlights talent from college campuses around the country. The musical show has a "tapemobile" and crew continually on the road visiting college campuses. Prospective talent is taped locally and the tapes sent to the show's headquarters in Hollywood for final selection by the Production Staff.

Those making the grade are flown to Hollywood for an appearance on the

show. This allows Warner Bros and Reprise execs to see and hear first hand some of the top potential of the country and to offer recording contracts for whatever contestants they choose.

In view of the success Warner Bros/7 Arts have experienced with Canadian finds (Joni Mitchell, Kensington, Tom Northcott and The Collectors) it's not likely the Canadian market will be overlooked in this search.



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Re:- Your new article on Broadcasting Schools in Canada by Mr. Richard F. Adams.

First, who the hell is Richard F. Adams and what gives him the great knowledge that he seems to possess?

After eight years as a professional broadcaster in radio, and network television the name Richard F. Adams has never passed my eyes. If this article were written by someone who knows broadcasting, some of the ironic statements would not have been made.

Perhaps your Mr. Adams should take a mini-course himself.

Does Mr. Adams think this is 1940? Has Mr. Adams ever heard of Marshall McLuhan or would he understand?

I suppose a doctor or a lawyer considers his work a game or sport. Come on now Mr. Adams, your interpretation of the word profession appears as though you are connected with this year's Olympic Games in Mexico.

You say 'You have only to tune in the radio or TV once outside the Metro markets to discover the' and so on. Mr. Adams have you ever worked in a real Metro market? Are you aware that most Metro market men have been

in Broadcasting a minimum of five years? Incidentally they certainly did not get there with what was taught at a school of broadcasting. They got there because of TALENT. Talent is that which no one can teach. Do you know the pay scale of Metro markets as opposed to smaller stations? Have you ever compared the rate cards? Have you ever compared anything or did you just decide that you were the grand-daddy of all the industry!! Sorry you failed.

The announcer in a small station has the traits you mentioned (sincerity, dedication, devotion etc.) or he wouldn't be there. In the Metro market money keeps him not those other things you mentioned. Do you know anything about broadcasting or do you just smile nice?

'Why do we have clowns on the air?' you ask. Simple answer!! Because we have clowns as career consultants & instructors at broadcasting schools.

Toward the end of your bit you completely wipe yourself out by opposing your own original beliefs.

I for one as a professional, do not, buy your sneaky commercialism (you see I have listened to air-checks of graduates of all broadcasting schools

& they are no better than when they paid good money to see you in the beginning), you are free to think as you like about me, most everyone else does, but I am NOT attacking you as a person only what you believe to be true.

Let me introduce you to the Dave Mickie course in broadcasting. It's free and it's going on all the time. I would like to suggest, to my students, that the best schoolroom is in front of a radio, tuned to the station that broadcasts the kind of radio you want to get into. This is where you can learn what radio is about. There is one entrance requirement. It's called talent.
(signed) Dave Mickie CJSS, Cornwall

(Ed: Although Mr. Adams' articles have been criticized by many radio types, the whole idea of communications is to thwart complacency. I'm sure a few minds have been activated that possibly haven't done any creative work in some time. In the same way that RPM printed Mr. Adams' articles, we now reprint your letter or letters, unless it becomes a personal matter.)

"Dear Capreese:

I hope you don't mind me writing a letter to you regarding one of our many ills.

I happen to be promoting some records and I don't mind saying that they have Canadian content in them. For years I had heard that to make it on the charts you had to be original. The stations apparently didn't want to hear this carbon copy stuff (reported to be the usual offering). Now what is the situation in 1968. There are more good (and I mean DAMN GOOD) Canadian records on the market then ever before. In the most part there are no smashes (that we were led to believe would appear) when the good releases started coming.

The bluff has been called and the radio stations are left holding the hand. Are they interested in the talent, artists, and productions? Hell no! They are interested in the very thing they said the records lacked. Originality. They follow, copy, and hang on every word from the high temples of American prediction. Are the Canadian records touted and hyped into the realm of popularity? No! They are lost because the American touters are waiting to see what local acceptance they will receive in their own Country.

The answer lies somewhere. It could be that the record producers, promoters and Companies have been employing the wrong people. Promotion is fine but there should be a new department in the business. An agriculture division with an expert on the SHEEP industry. If the radio stations want to follow, get a following expert. The "Sheep herder Blues" should climb fast on the charts. The only thing more noticeable then the lack of Combined National Exposure is the home town play that records are getting. Home townitis is fooling the local fellows into thinking they're

making it. Only a few groups in Canada can get combined interest and even that is quite unworthy of their talents. With the likes of The Staccatos, Market, Guess Who, Stampeders, Power, etc., in this country, where the hell is the action? They're recording acts in a business suffering from SHEEP SICKNESS.

It's dawning on everyone when Canadian records will be played. When they don't need the play. When the records are selling in the States. Then and only then will the radio

stations know what sheep they've been. The artists and producers will look on the chart listings in Canada and say BAAAAAAAAA(Where were they when they were needed?)

-Name withheld due to the fact I'm still in the Sheep business."

(Ed: Finally one of the flock has put some harsh words on paper. No doubt we will be hearing more from the shepherd. Might we suggest a solution - a Canadian RAM.)

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TREVOR PAYNE AND THE TRIANGLES

The musician and artist of today differs somewhat from his counterpart on the late twenties and early thirties. They are now regarded by most as belonging to the musical profession. Much criticism has been heaped on the American Federation of Musicians, some of it unfair. The strange phenomena taking place, that will soon rid the profession of hard heads who have been carrying a chip on their shoulders for many years, is the educated musician.

The music profession, like all professions, will always have its deadheads. Unfortunately this group, which probably represents less than 1% of the profession, are the ones who pick up banner headlines when roused out of a T-party. Consequently musicians, generally have to live with the stigma of "hop and acid heads".

One of the reasons why musicians are now tagged as being in a

Rayburn Blake, is an electronic expert. Pierre Senecal, who plays organ and horn, is equally at home in the business world. Gerry Mercer, who does most of the lead singing for the Triangle, is the drummer but also doubles on piano, lead and bass guitar. With Payne, up front on the congo drums, sax and organ, this four man musical package lays down an unpredictable sound utilizing 14 different instruments. Their music is spontaneous. They don't want to be known as a recording unit. They just like to entertain and to them their stage image is most important. Says Payne, "The name of the game is entertainment". It's for this reason that the group prefers the concert-type gig where they can show off their versatility in a 2½ hour show that usually literally brings the house down. Much of their material is written by Payne.

from their busy schedule.

TP&T are regarded as top favourites in the college circuit. They are just completing a run through the Maritimes that took them to the University of New Brunswick, Mount Allison, St. Francis Xavier University, Acadia, St. Mary's University, and St. Dunstons. They have been skedded to assist in the opening of the new Student Union building at Dalhousie University, Nov. 10 followed by a two week engagement at the Arrow Club in Halifax (Nov 11-23). They will also spend some time in Argentina Newfoundland.

Because of their popularity throughout the Maritimes they are afforded a great deal of television exposure. They appeared on last year's CTV telethon "Christmas Daddy", out of Halifax, and were so well received they were asked to return this year.

Having trodden the difficult path of success, Trevor Payne has now set up his own Enterprise firm, and is presently looking after six young groups. Being a clothes designer of note (he was once sales promotion manager and designer for Le Chateau, Montreal's leading avant garde boutique) Payne has the necessities for putting out the best dressed musical units in the Province. He also has a working agreement with Sol Pinchuk's Pine Electronics whereby top instruments and sound equipment (Riveria Sound Columns), are supplied to his groups at reasonable prices. Payne buys the equipment and allows the groups to pay for same over long term payments. TP&T also use and promote Pinchuk equipment on their many appearances.

Our subject, Trevor Payne, is an exceptional breed of musician. His claim to fame is "total involvement". He surrounds himself and his groups with people who become totally involved in boosting the professional image of Montreal musicians.



Trevor Payne & The Triangles

profession is because today there are more professionals in the business. There is now an extremely high percentage of musicians holding high school diplomas, college and university degrees than at any time before. These are musicians who are able to read and write music. They gig on weekends and pull down a phenomenal salary as sidemen for jingles, commercials and television work. They're also supplying that much needed image for their profession.

A Montreal musician, who is doing much to raise the standards of the profession in the Province of Quebec, is Trevor Payne. Born in Boston, Payne holds a Bachelor of Arts degree from Montreal's St. George Williams University and studied classical piano at McGill University. He commenced his formal music training at the age of 10 choosing the piano as his basic instrument. His vocal training came about at the age of 12 as a member of Boston's 12th Street Baptist Church. His cousin, the Rev. Michael Haynes, is still pastor of the church.

It wasn't until Payne came to Canada however, that he became actively involved in the pop side of music. It was while at St. George Williams that he met the group he attributes much of his success and who are now the successful Triangles.

The Triangles are a typical example of the new breed of musician. Each are professionals in other means of endeavour. The lead guitarist

Becoming one of the top groups in English Quebec hasn't been an easy chore. Together for almost six years, completely bilingual with a French rhythm and blues single, on Teledisc, having made a noise for them, they still had to rely on the English market. It wasn't until last year when Donald K Donald Enterprises took an interest in the group that many doors opened for them. Payne readily admits that "Tarlton, in one year, has done more for the group than we had accomplished in the first five years". Don Tarlton is president of Donald K Donald Enterprises. It was through Tarlton that Trevor Payne and The Triangles became a top draw throughout Upper Canada. Working closely with Ron Scribner, the group pulled in capacity houses wherever they appeared. The Hawks Nest, one of Canada's most successful teen nite spots, drew the largest crowds in their history when Payne and his group made appearances. The most triumphal undertaking was their week long engagement at Toronto's Saphire Tavern. The uptown crowd came downtown to see what this Trevor Payne and The Triangles were all about and they stayed and brought their friends which made for one of the most successful weeks in the operation of the Saphire. The group has been booked for a return engagement commencing Oct. 14. This time they are in for two weeks, which was all the time they could afford

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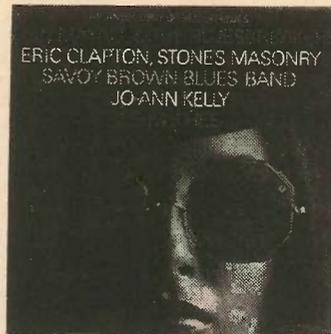
ALBUM REVIEW

SPECIAL REQUEST-LETTERMEN
Capitol-ST 2934-F Canadian appearances have made top potential for this MOR outing which includes "Walk On By", "I Only Have Eyes For You" and others.



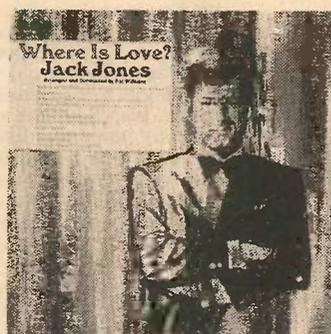
AVALANCHE-ERIC ANDERSEN
Warner Bros-WS 1748-P From corn stompin' to thought provokin', Andersen runs the gamut. Current Canadian appearances adding potential to sales.

ANTHOLOGY OF BRITISH BLUES.
Various Artists
Immediate-Z12 52 006-H Today's giants are included on this album with some of their early efforts. Eric Clapton, John Mayall etc.



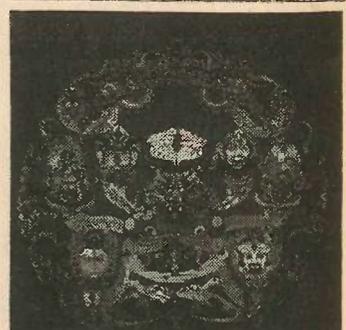
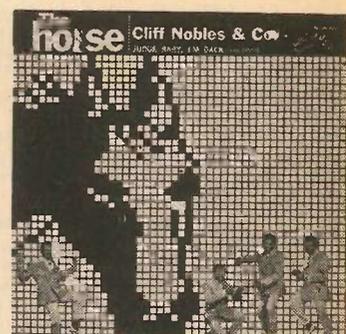
EVEN STEVENS-RAY STEVENS
Monument-SLP 18102-K Although set includes his "Funny Man", "Unwind", and "Mr. Businessman", favourite cut is "Great Escape". Top exposure by radio outlets across country.

WHERE IS LOVE-JACK JONES
RCA Victor-LSP 4048-N Excellent easy listener. Contains "Light My Fire", "It's Nice To Be With You", and other fine supertime and wine offerings.



SUGAR SHOPPE
Capitol-ST 2959-F Top Canadian vocal group catching lots of airplay across the country. Contains their current single "Skip-A-Long Sam" as well as "Poor Papa" and some originals.

THE HORSE-CLIFF NOBLES & Co.
Columbia-ELS 328-H Solid dance-type outing containing seven instrumentals. Release features "Judge Baby, I'm Back".



ANTHEM ON THE SUN-GRATEFUL DEAD
Warner Bros-WS 1749-P Already scoring well on progressive sound outlets. Many cuts their usual experimenting with sound including a four part bit "That's It For The Other One".

TOP 50 ALBUMS

- 1 **WHEELS OF FIRE**
Cream-Polydor-543004-Q
- 2 **FELICIANO**
Jose Feliciano-RCA Victor-LSP 3957-N
- 3 **CHEAP THRILLS**
Big Brother Holding Co-Columbia-KCS 9700-H
- 4 **STEPPEWOLF**
Dunhill-DS 50029-N
- 5 **BOOKENDS**
Simon & Garfunkel-Columbia-KCS 9529-H
- 6 **WAITING FOR THE SUN**
Doors-Elektra-EKS 74024-C
- 7 **RASCAL'S GREATEST HITS TIME PIECE**
Atlantic-SD 8190-M
- 8 **GENTLE ON MY MIND**
Glen Campbell-Capitol-ST 2809-F
- 9 **CRAZY WORLD OF ARTHUR BROWN**
Polydor-543008-Q
- 10 **DISRAELI GEARS**
Cream-Polydor-542008-Q
- 11 **THE GRADUATE**
Original Soundtrack-Columbia-OS 3180-H
- 12 **ARETHA NOW**
Aretha Franklin-Atlantic-SD 8186-M
- 13 **VANILLA FUDGE**
Atco-SD 224-M
- 14 **LOOK AROUND**
Sergio Mendes & Brasil '66-A&M-SP 4137-M
- 15 **IN-A-GADDA-DA-VIDA**
Iron Butterfly-Atco-250-M
- 16 **CROWN OF CREATION**
Jefferson Airplane-RCA Victor-LSP 4058-N
- 17 **IDEA**
Bee Gees-Atco-SD 253-M
- 18 **THE TIME HAS COME**
Chamber Bros-Columbia-CS 9522-H
- 19 **ARE YOU EXPERIENCED**
Jimi Hendrix-Reprise-RS 6261-P
- 20 **LATE AGAIN**
Peter Paul & Mary-WB-WS 1751-P
- 21 **THE BEAT OF THE BRASS**
Herb Alpert & Tijuana Brass-A&M- SP 4146-M
- 22 **REALIZATION**
Johnny Rivers-Imperial-12372-K
- 23 **MASON WILLIAMS PHONOGRAPH RECORD**
WB-1720-P
- 24 **MUSIC FROM BIG PINK**
The Band-Capitol-ST 2955-F
- 25 **BY THE TIME I GET TO PHOENIX**
Glen Campbell-Capitol-ST 2851-F
- 26 **WILD IN THE STREETS**
Original Soundtrack-Capitol-ST 5099-F
- 27 **TURN AROUND LOOK AT ME**
Vogues-Reprise-RS 6317-P
- 28 **STONED SOUL PICNIC**
5th Dimension-Soul City-SCS 92002-K
- 29 **SUPER SESSION**
Bloomfield, Kooper, Stills-Columbia-CS 9701-H
- 30 **AT FOLSOM PRISON**
Johnny Cash-Columbia-CS 9639-H
- 31 **FUNNY GIRL**
Soundtrack-Columbia-BOS 3220-H
- 32 **SHADES OF DEEP PURPLE**
Polydor-543007-Q
- 33 **GOLDEN ERA (VOL 2)**
Mamas & Papas-RCA Victor-DS 50038-N
- 34 **HAIR**
Original Cast-RCA Victor-LSO 1150-N
- 35 **A HAPPENING IN CENTRAL PARK**
Barbra Streisand-Columbia-CS 9710-H
- 36 **HARPER VALLEY P.T.A.**
Jeannie C. Riley-Reo-RLPS 699-M
- 37 **DONOVAN IN CONCERT**
Epic-BN 26386-H
- 38 **THE SECOND**
Steppenwolf-RCA Victor-DS 50037-N
- 39 **PARSLEY SAGE ROSEMARY & THYME**
Simon & Garfunkel-Columbia-CS 9363-H
- 40 **HICKORY HOLLER REVISITED**
O.C. Smith-Columbia-CS 9680-H
- 41 **HONEY**
Bobby Goldsboro-United Artists-UAS 6642-J
- 42 **THE DOORS**
Elektra-EKS 7407-C
- 43 **BOBBIE GENTRY & GLEN CAMPBELL**
Capitol-ST 2928-F
- 44 **I WISH IT WOULD RAIN**
Temptations-Gordy-GS 927-L
- 45 **BOOGIE WITH CANNED HEAT**
Liberty-LST 7541-K
- 46 **ELECTRIC LADYLAND**
Jimi Hendrix-Reprise-RS 6307-P
- 47 **AVENUE ROAD**
Kensington Market-WB-WS 1754-P
- 48 **DID SHE MENTION MY NAME**
Gordon Lightfoot-United Artists-UAS 6649-J
- 49 **YESTERDAY'S DREAMS**
Four Tops-Motown-669-L
- 50 **GREATEST HITS**
Frank Sinatra-Reprise-RS 1025-P

COUNTRY

ERNIE FARRAR - No. 1 Country Personality

In the past few months we at RPM have become more and more aware of the presence and power of a U.S. country radio personality name of Ernie Farrar, who hosts the Country Show at Vermont's largest station WVMT, Burlington.

Ernie has become increasingly powerful in Canada's Eastern Provinces, particularly in the Montreal area, where his signal beams in like a local station.

Not being in a position to personally interview Mr. Farrar, we thought it best to go to the people who knew him best and respected him for his efforts in promoting Canadian country talent. Thanks to Helen LeCouve, of the HonneyCombes, we have been able to put together the following:

Ernie Farrar is a 25 year old top of his class country radio personality at WVMT, Burlington, Vermont. Ernie has lived most of his life in the New England States. After formal school training he attended the Northeast Broadcasting School in Boston from which he graduated in 1963. He also has a diploma from the Radio Engineering Institute of Sarasota, Florida, which he received in 1967.

First on-air job for Farrar was at WSNO Barre, Vermont. His potential was soon recognized and he was transferred to WSSR St. Albans and took over the morning announce duties. Being that country music was his first love it wasn't long before he was hosting an hour of country sounds during the afternoons. Farrar became quite popular with his middle of the road-come country duties and within three years moved into Vermont's top station WVMT. Taking over the night show Farrar was restricted to middle of the road offerings and, although he wasn't too happy, he became a night time power. He was soon promoted to afternoons and brought this power with him which helped the station into No. 1 ratings. Now that Farrar had proved himself an exceptional piece of property, no matter what format, he struck out for what he was waiting for - a chance to bring country music where it belonged, up front and ahead of pop and middle of the road. He asked for an evening country program. It was the first time the station had even considered a switch and with some reluctance they allowed Farrar to move WVMT into the realm of the country listener.

Farrar's Country Show became so successful he was nominated the No. 1

Country Radio Personality throughout the New England States, Northern New York, and Southern Quebec. It was shortly after this honour that WVMT became the No. 1 station for this particular time schedule, making this the second rise in ratings, credited to Farrar within the year.

Much of Farrar's success is probably his grass roots country upbringing. No one is more sincere than a devoted country radio personality. This is Farrar, whether it be on the air with commercials, his own choice of records, gabbing, or just plain talking to his friends. He doesn't stick to the format employed by most country radio personalities. He digs up old favourites and mixes them in with new releases. You might hear "Long Gone Lonesome Blues" by Hank Williams, followed by Dottie West's "Reno", followed by Scotty Stevenson's outing of "Dandelion Wine". There are many Canadians who get a well earned break thanks to Ernie Farrar, including Al Trineer, Jerry Walboldt, Gary Buck, Lynn Jones, Debbie Lori Kaye, Tommy Hunter, and many others.

It was because of Ernie Farrar's recognition of Canadian country talent that he was honoured at a Montreal reception. The Montreal Country Musicians presented Farrar with an award as the No. 1 Country Radio Personality for the years 1967/68.

The reception, which lasted eleven hours was attended by more than 750 country folk at Club 14 in downtown Montreal. The presentation was made by Jerry Wamboldt, bass guitarist for the country trio Helen and The HonneyCombes.

Supplying the entertainment for the reception were: Scotty Stevenson and the Canadian Nighthawks; Ruthy Maclean and The All Stars along with Johnny Brown; Jimmy Walker and the Rhythriders; Rusty Rivers and The Rustlers; Pete Young and The Stagehands; and Helen and The HonneyCombes featuring Eddy Coyle. Coming in from Vermont for the occasion were The Swing Kings featuring Irene Dear; Dougie Crowell representing The Waymen; Cliff Japhets, noted songwriter; and Stan Driscoll, representing The Travelites.

At a time when the Canadian record industry is struggling for existence, let alone recognition, it is indeed encouraging to find a powerful voice from south of the border, willing to give exposure to top competitive Canadian sounds. It's obvious that Ernie Farrar has built his reputation and his station's ratings on his sincere approach and discovery and not the programming whims of a consultant far removed from the scene. There would appear to be a message here.

COUNTRY CHART

- | | | | | | |
|-------|------------------------------------|------------------------------------|-------|---|-----------------------------------|
| 1 1 | APPLESAUCE | Lynn Jones-Capitol-72546-F | 21 22 | LOOKING AT THE WORLD THROUGH A WINDSHIELD | Del Reeves-United Artists-50332-J |
| 2 2 | ONLY DADDY THAT'LL WALK THE LINE | Waylon Jennings-RCA-9561-N | 22 23 | HAPPY STREET | Slim Whitman-Imperial-66311-M |
| 3 3 | HARPER VALLEY PTA | Jeannie C Riley-Reo-9016-M | 23 24 | I STILL BELIEVE IN LOVE | Jan Howard-Decca-32357-J |
| 4 5 | DREAMS OF AN EVERYDAY HOUSEWIFE | Glen Campbell-Capitol-2224-F | 24 25 | RENO | Dottie West-RCA-9604-N |
| 5 4 | LOVE TAKES CARE OF ME | Jack Greene-Decca-32352-J | 25 26 | NEXT IN LINE | Conway Twitty-Decca-32361-J |
| 6 11 | BIG GIRL'S DON'T CRY | Lynn Anderson-Chart-1042-N | 26 31 | THE WIFE YOU SAVE MAY BE YOUR OWN | Diane Leigh-Chart-59-1051-N |
| 7 12 | I JUST CAME TO GET MY BABY | Faron Young-Mercury-27827-K | 27 32 | CHRISTOPHER ROBIN | Stonemans-MGM-13945-M |
| 8 13 | HAPPY STATE OF MIND | Bill Anderson-Decca-32360-J | 28 29 | IN LOVE | Wynn Stewart-Capitol-2240-F |
| 9 6 | I KEEP ON COMING BACK FOR MORE | Dave Dudley-Mercury-72818-K | 29 30 | HEY DADDY | Charlie Louvin-Capitol-2231-F |
| 10 9 | THE LATE AND GREAT LOVE | Hank Snow-RCA-9523-N | 30 27 | LOVE IS WHAT HAPPINESS IS | Scotty Stevenson-RCA-57-3462-N |
| 11 21 | THEN YOU CAN TELL ME GOODBYE | Eddy Arnold-RCA-9606-N | 31 33 | I WALK ALONE | Marty Robbins-Columbia-44633-H |
| 12 7 | A LITTLE LATER ON DOWN THE LINE | Bobby Bare-RCA-9568-N | 32 34 | PLASTIC SADDLE | Nat Stuckey-RCA-9631-N |
| 13 16 | JODY & THE KID | Roy Drusky-Mercury-72823-K | 33 36 | SOUNDS OF GOODBYE | Tommy Cash-United Artists-50337-J |
| 14 10 | FROM HEAVEN TO HEARTACHE | Bobby Lewis-United Artists-50327-J | 34 37 | IT'S ALL OVER BUT THE CRYING | Hank Williams Jr.MGM-13968-M |
| 15 8 | JUST BECAUSE I'M A WOMAN | Dolly Parton-RCA-9548-N | 35 38 | LOVE ME LOVE ME | Bobby Barnett-Columbia-44589-H |
| 16 17 | WHEN YOU ARE GONE | Jim Reeves-RCA-9614-N | 36 39 | THE TRUE AND LASTING KIND | Bobby Lord-Decca-32373-J |
| 17 14 | ON TAP IN THE CAN OR IN THE BOTTLE | Hank Thompson-Dot-17108-M | 37 40 | SHE STILL COMES AROUND | Jerry Lee Lewis-Smash-2186-K |
| 18 18 | RAGGEDY ANN | Charlie Rich-Epic-27358-H | 38 -- | GENTLE ON MY MIND | Glen Campbell-Capitol-5939-F |
| 19 19 | CHANGING OF THE SEASONS | Myrna Lorrie-Columbia-MU4-1293-H | 39 -- | GOD HELP YOU WOMAN | Jim Glaser-RCA-9587-N |
| 20 15 | AS LONG AS I LIVE | George Jones-Columbia-MU41298-H | 40 -- | PUNISH ME TOMORROW | Carl Butler-Epic-10394-H |



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MR. NOTHIN'

D-4161

STEPPENWOLF

MAGIC CARPET RIDE
f/s
SOOKIE, SOOKIE

57-1002

MRQ

PLASTIC STREET
f/s
GAMES

1031

THE MONKEES

PORPOISE SONG
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