

RPM MUSIC TELEVISION RADIO FILM RECORDS THEATRE Weekly

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BEYER TO EXPAND CANADIAN OPERATION ●●●● **CANADIAN RADIO MOVING CLOSER TO LEGISLATION** ●●●● **CANADIAN RED CARPET FOR U.S. COUNTRY JOCK** ●●●● **CAPITOL MOVES IN ON FRENCH/ENGLISH MARKET** ●●●● **PANAVISTA WOOS RECORDING INDUSTRY** ●●●● **LONDON OPENS QUEBEC BRANCH**



Capitol brass with top French Canadian artists (l to r front) Pierre Dubord (A&R Quebec), Lee Gagnon, Louis Bannet, Christyne Chartrand, Pierre Lalonde, Jacques Amann (Quebec Promotion).

(l to r back) Paul White (Director of A&R), Bert Renka (Nat'l Advtg & Promo Mgr), Pascal Normand, Alain Olas, Ronald M. Plumb (Vice President & General Manager), E. Taylor Campbell (Vice Pres, Mktng)

BEYER EXPANDS CANADIAN OPERATION

Toronto: Beyer Canada are currently laying plans to expand their operation across Canada. Established for some time in Montreal, Beyer recently opened offices at 1912A Avenue Road under the direction of Mr. J.M. Schutt-Aine.

Eugene Beyer, founder of the Beyer, Elektrotechnische Fabrik, with headquarters in Heilbronn, Germany, brought his idea of acoustic equipment using the electrodynamic principle from Sweden in 1924. After many years of disappointments through the years of the decline of the German economy Beyer finally developed his first electrodynamic microphone, the M19, which happened to the world about the same time as Hitler. The M19 was followed by a dynamic head-phone which became a standard DIN 45620 and later by a patented DBP miniature precision dynamic headset with other top grade acoustical equipment following in rapid succession. It should be noted that the M19 met its toughest test during the war when used by war correspondents, passing the means test and being tagged with its legendary ruggedness qualities.

The Beyer firm was completely destroyed during the latter part of World War II but immediately after the surrender in 1945, Beyer collected a few staff members who had survived, reconstructed what he could of machinery that was left and embarked on a campaign to create a new and important electro-acoustic and electronic industry that could con-

tribute to the German economy.

Production of the M19 was all important but Meyer moved into the development of the dynamic ribbon microphones, a wide line of miniature transformers, dynamic headsets and, with the introduction of tape recorders and dictating machines, mass production of moving-coil microphones.

Microphones available from Beyer include several lines of studio microphones including two Double Ribbon types, the M130 and M160. Ribbon Type microphones include the M360, M320 and the M260 SM Dynamic Directional Microphone. The latter has become increasingly popular for studio use as well as with musical groups. Also creating much interest are the Beyer Moving Coil Type microphones for studio and individual use and includes the M808 HN Dynamic Stereo Microphone.

As advances were made in microphones, Beyer concentrated on high-grade dynamic headphones which have become extremely popular in broadcasting and disc recording studios as a monitoring system for quality control. Hi-fi enthusiasts have also become familiar with the Beyer headset line. Beyer developed the inductive amplifier, with which headsets can be fitted. The embarrassing cord normally required is replaced with an induction loop which is laid out so as to enclose the listener's room and is connected to the outlet for the second speaker of a radio receiver, television set or amplifier. This induction loop

is a simple wire, laid out in one coil, or several as improved efficiency demands, around the room (similar to a Bell wire). When the sound modulated current flows through the conductor, a magnetic field is developed within the area enclosed by the loop inducing a voltage in the pick-up coil of the headset. This voltage is then boosted by a tiny transistor amplifier connected to the pick-up coil to a level of satisfactory sound volume in the headphones. This allows for free hearing use of whatever entertainment or educational methods of sound preferred by two or more people within this area whether it be radio, television or stereo set. The induction loop has been exceptionally popular outside the home as well, and is used for guided tours, multi-lingual conferences where an interpreter translates the speaker's text into another language for playback recordings, disc recordings and many other uses. The most popular of these headsets is the Model DT 48 (S).

The most revolutionary development from Beyer is their Wireless Microphone the Model SM 72, now extensively used for stage performances, news coverage, lectures, auditoriums etc. This Wireless Microphone eliminates the long cables between mike and transmission equipment, allowing performers a wide range of freedom of movement.

It's expected that Beyer will shortly launch a nationwide campaign to make the industry more aware of their product and the advances they have made since locating in Canada.

CHUM-FM MAY REVAMP

Toronto: The rumour that CHUM-FM may be about to change its "underground" programming policy came as a shock to many in the industry who were confident of the success of this newly adopted format. The rumour, which may now be fact, came about apparently from an announcement from the Ted Randall program consultant company, based in Los Angeles, which reportedly described CHUM-FM as "a debacle" and suggested that the

station would be dropping its underground format for one of good listening.

Latest ratings from the Bureau of Broadcast Measurement (BBM), confirmed that CHUM-FM had lost some ground. But observers were of the opinion that to lose up to 30% in listeners in a short period of time was not all bad, particularly with the "underground" operation. Ratings could be very off-balance with this type of programming because of the obvious

listener strength from the University, College and advance high school crowd. These people do not represent the large driving to and from work crowd, nor are they representative of the telephone or ratings contest game. They are solid supporters of out-of-the-ordinary audio and visual entertainment and no doubt number in the several thousands as being supporters of the CHUM-FM "progressive sounds" format.

See page 10 for an **IMPORTANT** announcement regarding---
NEW SUBSCRIPTION PRICES

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ADVERTISING RATES ON REQUEST

Many have suggested that before CHUM-FM makes any drastic steps in changing what is considered an exceptionally fine listening outlet, they weigh the accuracy of today's methods of taking ratings, which, it has been suggested, has not progressed with the times.

The BBM has come under fire recently by Mr. Allan Slaight, president of broadcast reps Stephens & Towndrow who claimed that "The bracketing of 18 to 24 group with the 25 to 34 group into one large base for weighting purposes has created a particularly misleading situation", which should be considered by CHUM-FM.

A report on Slaight's regard for the BBM November 1968 radio report will be subject of an article in an upcoming RPM.

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RPM **A**CTION **S**TATIONS Weekly

CFOS OWEN SOUND ONT

ROCK ME-Steppenwolf-N
GIMME GIMME GOOD LOVIN-Crazy Elephant-M
GALVESTON-Glen Campbell-F

CJYR EDSON ALTA

DIZZY-Tommy Roe-Q
MR SUN, MR MOON-Paul Revere & Raiders-H
TEAR DROP CITY-Monkees-N

CKBC BATHURST N.B.

TO SUSAN On The West Coast Waiting-Donovan-H
THINGS I'D LIKE TO SAY-New Colony Six-K
ROCK ME-Steppenwolf-N

CKOC HAMILTON ONT

STAYING AFTER SUNDAY-Peppermint
Rainbow-J
GALVESTON-Glen Campbell-F
THESE ARE NOT MY PEOPLE-Johnny Rivers-K

CFNB FREDERICTON N.B.

LOVIN THINGS -Grassroots-N
WHO'S MAKING LOVE-Young Holt Unlimited-J
THE WEIGHT-Aretha Franklin-M

CJMS MONTREAL QUE.

THESE ARE NOT MY PEOPLE-Johnny Rivers-K
THE WAY IT USED TO BE-Engelbert
Humperdinck-K
DON'T FORGET ABOUT ME-Dusty Springfield-K

CHSJ SAINT JOHN N.B.

MR SUN, MR MOON-Revere & Raiders-H
TIME OF THE SEASON-Zombies-H
THIS GIRL'S IN LOVE-Dionne Warwick-J

CKXL CALGARY ALTA

LONG GREEN-Fireballs-M
ROCK ME-Steppenwolf-N
MENDOCINO-Sir Douglas Quintet-K

CJME REGINA SASK.

TO SUSAN On The West Coast Waiting-
Donovan-H
GALVESTON-Glen Campbell-F
THINGS I'D LIKE TO SAY-New Colony Six-K

CHNO SUDBURY ONT.

THE LETTER-Arbors-H
CRUEL WAR-Sugar N Spice-K
THESE ARE NOT MY PEOPLE-Johnny Rivers-K

CKLC KINGSTON ONT.

ROCK ME-Steppenwolf-N
THESE EYES-Guess Who-N
GALVESTON-Glen Campbell-F

CKLW WINDSOR ONT.

AGUARIUS/LET THE SUNSHINE IN
Fifth Dimension-K
DON'T GIVE IN TO HIM-Puckett & Union Gap-H
DAY AFTER DAY-Shango-M

RPM **C**ANADIAN **C**ONTENT **C**HART Weekly

- 1 2 CRUEL WAR
Sugar N Spice-Franklin-622-K
- 2 1 THESE EYES
Guess Who-Nimbus Nine-9005-N
- 3 3 PRIVATE TRAIN
5 Man Electrical Band-Capitol-2368-F
- 4 5 TWILIGHT WOMAN
49th Parallel-Venture-1004-M
- 5 6 LILY THE PINK
Irish Rovers-Decca-32444-J
- 6 4 SO COME WITH ME
Wi tness-Apex-77093-J
- 7 7 KING SIZE
Jayson Hoover-WB-5006-P
- 8 8 ONE RING JANE
Mother Tuckers Yellow Duck-Duck-7-K
- 9 9 MOODY MANITOBA MORNING
Five Bells-Polydor-540007-Q
- 10 11 RECIPE FOR LOVE
Dew Line-Capitol-72557-F
- 11 12 CITY LIGHTS
Churls-A&M-400-M
- 12 10 PUT THE TORCH TO ME
Marquis-Melbourne-3308-K

CHART LISTINGS-Alphabetically

- Acquarius Let The Sunshine In 55
- Apricot Brandy 86
- Albatross 58
- A Lovers Question 37
- Am I The Same Girl 52
- Anything You Choose 79
- Baby Baby Don't Cry 8
- Back Door Man 56
- Blessed Is The Rain 94
- Brother Love's Travelling Salvation Show 51
- Build Me Up Buttercup 22
- But You Know I Love You 11
- Cloud Nine 50
- Crossroads 24
- Cruel War 35
- Day After Day 91
- Didn't You Know 80
- Dizzy 3
- Don't Forget About Me 67
- Don't Give In To Him 96
- Do Your Thing 70
- Everyday People 15
- First Of May 82
- Foolish Fool 75
- Galveston 32
- Games That People Play 25
- Gentle On My Mind 87
- Gimme Gimme Good Lovin 61
- Give It Away 93
- Give It Up Or Turnit A Loose 43
- Goodbye Columbus 85
- Hair 69
- Hallways To My Mind 84
- Hawaii Five O 98
- Heaven 4
- Hello It's Me 42
- Hot Smoke & Sasafrazz 31
- I Can Hear Music 78
- I Didn't Know What Time It Was 74
- I Don't Know Why 41
- I Got A Line On You 34
- I Like What You're Doing 81
- I'll Try Something New 88
- I'm Livin In Shame 29
- Indian Giver 1
- I've Gotta Be Me 14
- Johnny One Time 54
- Kick Out The Jams 76
- King Size 89
- The Letter 60
- Lily The Pink 65
- Long Green 53
- Lovin Things 26
- Maybe Tomorrow 38
- May I 21
- Mendocino 30
- Memories 97
- Move In A Little Closer, Baby 68
- Mr Sun, Mr Moon 17
- My Whole World Ended 19
- No Not Much 72
- Nothing But A Heartache 92
- One Eye Open 100
- One Ring Jane 83
- Only The Strong Survive 64
- Only You 90
- Playgirl 95
- Private Train 48
- Proud Mary 2
- Rock Me 33
- Runaway Child Running Wild 20
- Shotgun 59
- So Come With Me 49
- Sophisticated Cissy 36
- Soul Experience 57
- Snatching It Back 40
- Sweet Cream Ladies Forward March 28
- Take Care Of Your Homework 27
- Tear Drop City 39
- These Are Not My People 46
- These Eyes 9
- Things I'd Like To Say 13
- This Girl's In Love With You 10
- This Magic Moment 6
- Time Was 73
- Time Of The Season 7
- To Susan On The West Coast Waiting 23
- Traces 5
- Try A Little Tenderness 44
- Twenty Five Miles 66
- Twilight Woman 71
- The Way It Used To Be 77
- The Wedding Cake 99
- The Weight 18
- When He Touches Me 62
- Who's Making Love 47
- Will You Be Staying After Sunday 45
- You Gave Me A Mountain 16
- You Showed Me 12
- You've Made Me So Very Happy 63



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OZAWA APPOINTED TANGLEWOOD DIRECTOR

Toronto: Seiji Ozawa, Music Director and Conductor of the Toronto Symphony, has been appointed an Artistic Director of the Tanglewood Festival beginning in 1970. He will share these honours with Gunther Schuller, noted American composer and President of the New England Conservatory of Music.

Primary responsibility for Maestro Ozawa will be the Boston Symphony Orchestra's summer concert season and other concerts comprising the Berkshire Festival. Mr. Schuller's

concern will be educational activities at Tanglewood and the Berkshire Music Centre.

Leonard Bernstein, who has been named as Advisor to Tanglewood, will oversee the planning of the 1970 season with Ozawa and Schuller.

William Steinberg, who takes over the position of Music Director and Conductor of the Boston Symphony Orchestra, this fall, will be a featured conductor, along with Erich Leinsdorf, at the first Tanglewood season under Maestro Ozawa's direction. However, Ozawa will act as principal conductor of the series.

The above duties for Ozawa are in addition to his appointment as Music Director and Conductor of the San Francisco Symphony Orchestra, which takes effect the autumn of 1970.

CAPITOL APPOINTMENT

Toronto: Capitol Records (Canada) Ltd. announces the appointments of Mr. J. Joseph Woodhouse to Ontario Sales Promotion and Mr. William Bannon to the post of Ontario Sales Representative.

Woodhouse, well known throughout the industry in Ontario, and regarded as one of Capitol's top salesmen, has been associated with the firm for ten years. His knowledge of marketing and impact promotion at the dealer level

as well as a thorough appreciation of all forms of music, be it classical, pop, folk or country will be a valuable asset to Capitol in their dealer/radio station and artist relations. He'll be responsible for the promotion of Capitol artists and product in Ontario.

Bannon, until recently was associated with head office in sales promotion and has been with the firm for seven years. He'll be responsible for sales of Capitol product in Western Ontario and work out of London.



Joe Woodhouse



Bill Bannon

Columbia's Pop Country Artists On Tour

Toronto: Columbia's Ontario promo manager Charlie Camilleri laying plans for promo push on top country and pop artists skedded for Ontario appearances in March. Marty Robbins, Tammy Wynette and George Jones will be in London March 24. The same package with David Houston and Ferlin Husky added are set for a Peterboro date March 26 and for Toronto March 28.

Blood Sweat & Tears, currently happening with their lid of "You've Made Me So Very Happy" and LP, will be at Toronto's Electric Circus Mar 16.

The Spirit, moving up the charts with their Ode single "I Got A Line On You" move into the Rock Pile in Toronto for a Mar 23 date.

The Clancy Bros are skedded for a Massey Hall showing on Mar 22.

ANSERMET DIES IN GENEVA

Geneva: Ernest Ansermet, 86 year old world famed conductor, died in Geneva, Feb 20th.

The Swiss-born Ansermet was considered one of this centuries foremost conductors and was the founder, in 1918, of the Orchestre de la Suisse Romande.

Ansermet has appeared several times on the North American continent. In 1947 he was invited by Toscanini to conduct the NBC Symphony Orchestra and has since appeared with many of the leading American Orchestras including the Boston Symphony, Philadelphia, Cleveland and New York Philharmonic Orchestras.

STAX SIGNS SONNY STITT

Toronto: Mr. George H. Struth, assistant to managing director, Quality Records Limited, announces the signing of Sonny Stitt to a long term exclusive, worldwide contract with Stax/Volt Records. The signing was made by Stitt and Al Bell, executive vice president of Stax/Volt.

Jazzman Stitt, a veteran in his field, is adept at both tenor and alto horns as well as the "varitone" (an electrified sax).

Stitt's first release "Private Number" will be followed by an album.

Bell stated that "Stitt will be moving into the contemporary field as a Stax artist. We're aiming for the best of several styles - pop, jazz, rhythm and blues and easy listening."

Playboy's annual Jazz & Pop poll (February issue) saw Stitt place prominently in both the "alto sax" and "tenor sax" categories.

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AND MANY MANY OTHERS

Capitol Bows Dual French/English Releases

Toronto: Paul White, Director of A&R for Capitol Records (Canada) Ltd. announces the release of Canadian produced singles for both the French and English markets. Several of these recording artists will release in both English and French but with different compositions.

As an added boost for the Canadian product, all singles have been recorded in stereo.

Included in the release are singles by Natalie Baron, and Pierre Lalonde.

Miss Baron's French release will be "C'est Fini Va-T-En (It's All Over)" and "Trois Mots (Three Words)". The English package is "Take Me Away" and "Leave Me In Peace". Although born in Quebec, Miss Baron has appeared almost exclusively in Ontario and the Eastern U.S., and with this French release will be introduced, for the first time, to the French market. Release date was Mar 10.

Lalonde, no stranger to the French/Canadian market, and also well received in English Canada will shortly release his English and French efforts. No date for release as yet. Lalonde is considered one of the top artists on the Quebec recording scene and has become extremely powerful through his hosting of television shows, in Quebec and New York City.

As well as all singles being issued in stereo, Canadian artists will have the added boost of having their singles issued in their own individual picture sleeves.

With the impact of Gary Buck's "Mister Brown" single in Canada, several U.S. stations have added the lid to their playlists and some to their charts which could move Buck up into the chart listings of the U.S. trades. Coming up for Buck is his latest album "Tomorrow/Today". Capitol's Renka points up the middle of the road value this LP has with several

cuts including "Feelin' Bad". Exceptional cuts are Red Lanes' penning of "Wildflower" and "Love Of The Common People" written by John Hurley and Ronnie Wilkins, and ex-Calgarian Ray Griff's composition of "Calgary, Alberta".

Also just released and beginning to show action throughout South Central Ontario is the Lynn Jones lid of "You Can Feel It". This Capitol recording artist has received much exposure recently on the CHCH-TV "Country Club" show, hosted by Gordie Tapp. Miss Jones has been a regular.

On tap are singles by several other Canadian country artists including Toronto's Chaparrals, the house band at the Edison Hotel.

The Carl Tapscott Singers, who have chalked up impressive sales on their Artistry In Music releases are set for another LP in time for Easter buying. Entitled "This Joyful Eastertide". Renka will shortly launch a campaign to bring national attention to this group who have been featured for fourteen consecutive years on the CBC Radio Network.

BILLY VAN JOINS DELL SHOW

Toronto: Billy Van, who has had much success with his Polydor album release of "The Billy Van Singers" is reportedly set to join the cast of "If I Could I Would". The Dell staging is currently doing 80% business which has also seen several sell-outs since its Feb 4 opening.

Van has gathered a sizeable following across Canada through his

many appearances on the CBC-TV network and gained the added tag of singer/comedian through his weekly appearances on the late CBC-TV "Nightcap". He recently picked up good reviews for his appearance on the TV special "The Twenties". Soon to be aired is another CBC-TV show, "The Billy Van Special".

Presently waiting for papers to clear his way for a move to the U.S. Van is reportedly intending to settle in Los Angeles.

Jack Duffy will be leaving the cast of "If I Could I Would" to head up a Good Gulf Industrial Show across Canada.

MARCH BRINGS TOP ACTS TO CIRCUS

Toronto: Several top recording acts have been skedded for march appearances at the Electric Circus. These include:

- 16-19-Blood, Sweat & Tears, currently happening with their Columbia single "You've Made Me So Very Happy" (No. 71 RPM 100) and their album (No. 9 RPM Top 50).
- 23 - Julie Driscoll, Brian Auger and The Trinity Past masters of top of the chart action on both singles and albums. Polydor to release new product shortly.
- 30 - Moody Blues.

MILLS BROS RETURN TO BEVERLY HILLS

Toronto: Public Relations Associates announces the return to the Hook and Ladder Club of the Beverly Hills Motor Hotel of the Mills Brothers.

One of the most successful of club groups, The Mills Brothers, who record for Dot recently made a comeback up the charts with their single release of "Cab Driver" which resulted in excellent sales for their LP which followed.

The Mills Brothers opened March 10 for a two week engagement.

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8 TRACK

CANADA

RECORDING
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THE SMALL TYPE and why it's necessary

Exclusive recording contracts look very threatening when you first look at them. They seem to be worded to confuse you and there is so much contained in them, they seem to be overly menacing.

Make no mistake, they can be lethal, but much of the wording is standardized. Merely formalities that must be spelled out to assure the parties, entering the contract, that

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.



they have certain necessary rights and privileges. In a future column I would like to touch on the standardized part of contracts, but here, I would like to outline some of the essential areas that actually constitute the essence of the agreement.

The two most important are "term" which is the length of time that the agreement is to last and "payment" which sets down how much you will be paid for your services as an artist.

The term is the length of time the contract will be enforced. During this time you have granted your services to the record company (or producer)

exclusively in the areas defined. The contract will usually state (in words to this effect): "During the term of this contract the Artist shall not perform for the purpose of making phonograph records for any other person than the company....."

The artist is agreeing to render his services EXCLUSIVELY to the company. The company must have something to offer in return. They will record the artist (using their money) and, by way of their elaborate manufacturing and distributing network, attempt to make the artist a money making proposition. That in itself (and it may not occur to the artist) is quite a service to the artist. The money they will invest has value. The company is willing to put it up to prove the talent of the artist. The facilities they offer in creating, manufacturing and distributing his record would cost a fortune for the artist to duplicate. They merely ask for his services in return. They also stand a chance of making a great deal of money (but so does the artist.) They also stand a chance of losing every cent and the very costly services they have made available to the artist.

Later the contract states: "The Artist acknowledges that his services are unique and extraordinary....."

In the early days of contracting human beings for their talent or

ability, there was a lack of definition of exactly what the commodity called talent was. I was always led to believe that the motion pictures caused the definition "unique and extraordinary" to become the legal definition of what talent was. Essentially that is what you have, that the company wants to protect.

In return for your "exclusive" and "unique and extraordinary" services, the company is going to make a "payment". Usually it comes in the form of a royalty. A percentage of the price of a phonograph record. What is it, usually? It works out to be something like 3 to 5 cents per record sold.

On the basis of the royalty rates, I have mentioned above, it is interesting to see what 1,000,000 records will get you. You would be entitled to \$50,000.00. Of course the company would first deduct the costs incurred in the session (or sessions) they paid for to make that \$50,000.00 possible. You would be entitled to the remainder.

To the solo artist that is a great deal of money, but to a group of five men, just divide that into 5 parts and see what you would get.

The space limitations of this column have made it impossible for me to dwell on this very complicated area of the record business as much as I would like to have. This article is meant mainly as a guide and there are many details that I have had to omit.

WHAT DO THESE CODES MEAN....to your record orders? They speed up buying from the source. They make the record dealer aware of new items and their distributors, immediately.

If you don't believe us....why not check with your order desk and see how often record dealers include these codes in their orders. (Many companies have, and have reported the influence of RPM's charts on record orders.)

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SPECULATION RUNNING HIGH FOR LEGISLATED RADIO

Toronto: A recent report in Cash Box, leading music trade in the U.S., disclosed that Canadian broadcasters, generally, would appear to be taking a much softer line with regard to Canadian record productions.

There has been much speculation recently of the cooling off of some of those Canadian broadcasters, who because of a strong lobbying force, mainly parliamentary friends sympathetic to certain broadcasters, felt they were in a position to dictate policy to Pierre Juneau, CRTC Chairman, but have found that Juneau is not influenced easily. Juneau, on the other hand, with his hard working crew of Commissioners has gone out into many areas of the country to get first hand reports. Typical of this devotion to duty by the Commissioners is a quote from a recent interview by the Telegram's Roy Shields who enquired of Commissioner Pat Pearce's reasons for taking on this exhaustive chore. Her answer, "Well, it's a job that's got to be done and if you have any feelings about the country and the people in it, you've got to do something about it. And you've got to do it now."

Newspapers, generally, are becoming aware of a public interest in the state of the Canadian entertainment (music) industry which is effected, if not controlled, by the broadcast media (radio-television). The Toronto Star's Patrick Scott, known for his caustic "calling it as he sees it" comments and admired for his sometimes insight to politico radio/television duels, in a recent column noted that "As a proponent of free enterprise, I yield to no one, in or out of broadcasting, and the very phrase 'Canadian-content quota' turns me off. But, if we are to have a Canadian-content quota for television (as we do: 55 per cent, which makes a lot of work), then it seems some what

inequitable not to have one for radio, where it at least could do some good."

Basis of the Cash Box report on the softer line being taken by Canadian broadcasters was a recent meeting by Robert Stanbury, the parliamentary secretary to State Secretary General Pelletier, with several news directors from radio stations across Canada. Stanbury was apparently quoted as saying "As an entertainment medium, radio should be a prime developer of talent. It shouldn't be a mere machine for playing recordings". Stanbury was reported to have also pointed up the lack of radio influence in the development of Canadian talent. Out of this meeting came the disclosure that radio broadcasters were to face a Canadian content rule similar to the 55% imposed on television.

Stanbury is not a spokesman for the Canadian Radio Television Commission (CRTC), although it is generally accepted that the office of the State Secretary does have first-hand knowledge of behind-the-doors Commission discussions. It has been suggested that Stanbury may be attempting to use any CRTC rulings as a political football, and in fact, he may have jumped the gun with mere speculation which could only harm the image of the CRTC, a non-political governing body. It's expected that a report, or rebuttal of Stanbury's press disclosures will be forthcoming from either the CRTC or the office of the Prime Minister.

Parliamentary observers, on the other hand, would appear to disagree with Stanbury's hint of the 55% content rule. They prefer the figure of 25% of 100% Canadian content, if there is to be a content rule. This then could carry certain restrictions that would be impossible with a 55% content ruling. Rather than slap the higher

content ruling on broadcasters with a record industry not prepared to produce quality content to this degree, the lower content ruling with 100% Canadian content would then allow for the government to specify that the production must be cut in Canadian studios, by Canadian musicians (artists) and with Canadian compositions. The overall results would be a thriving industry that could effect the economy of the country significantly.

It has further been suggested that a softer line taken by the powerful Musicians Union toward musician's rates in recording studios would also encourage the growth of the industry.

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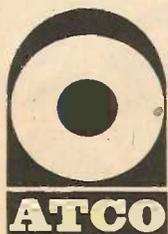
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ELVIRA CAPREESE

SOME ADDED....Ah hum!COLOUR!

WHILE WATCHING.....my black and white TV set, I just wondered what kind of a mountain a music director would have to conquer to be privileged enough to have a little colour in his life. The size isn't important. I guess I'll have to go through life satisfied with jams, marmalades, cheeses and table wines.....ho.....hum!!!
 ///THE WORD IS OUT. Watch how the interest in legislated radio will grow, now that it is being whispered about in the trade that the new broadcast act will have to move in this area very soon. One critic noted that the legislation is being held back by all the details weighing the CRTC down working on cable TV. A well informed source has indicated to me that a special committee is even now down to brass tacks about assuring "a record industry in Canada". In the January 13th edition of RPM, I said, "This will be the year that radio play of Canadian productions will be a fact, not a speculation". (Ed: Yes! I remember it well!!!) You're going to see again that Ellie is never wrong! (Ed: And when she is, we won't hear about it!) I would also like to bring your attention to the words "Canadian productions". That is the prediction I have made and anyone wishing to get on the bandwagon (Ed: A Little bit late...what?) can now start to make moves to become part of what it only took years to accomplish! Come on, "know-it" alls".....tell us all about it!///WATCH FOR....an RPM Award winner who is going to go into a new enterprise of promotion and production that's sure to put the trade on their ear. RPM Award winners really do well!!!//WATCH FOR....a bunch of NEW music papers that will come and....GO....over the next six months. //WATCH FOR....a very enterprising new record label that will encompass some of the talented young Canadian greats.//NOTICE....the fantastic changes that are occurring in RPM Weekly. This isn't the end of it. There are plans on the drawing board for even greater innovations. Do you believe that the talk around the RPM offices is about a (get this) 32 page RPM every week? I can remember when a 16 pager looked very distant.//THE NEWS....that a music director of a radio station was shot at has caused me to take every precaution to prolong my career as a music industry critic. (Ed: Gossip!) This is a very treacherous business and one just doesn't know about walking the streets at night. (Ed: OH! You're moonlighting!) My faithful pal Irving is taking a course in voice detection and firearm identification....just to be safe.//IT IS WISHFUL THINKING....on the part of some booking agents to believe that the union is going to crack down on groups who don't pay their agents commissions? Or is it the last resort of booking agencies??? WHILE WE'RE ON THE SUBJECT.... of groups, any groups who have signed with U.S. companies might be anxious about their image in the Toronto area. I understand one very Canadian station is putting their all-out push behind Canadian Canadian groups. While I'm on the subject of NATIONALISM, I would like to quote verbatim from a British trade paper. "Support your groups and buy British". That in itself is food for thought!!!//The subject of radio stations in Canada that are foreign owned has become a topic of conversation. Strange that the radio stations who know they might be examined haven't taken precautions to present a very national picture of their activities.//DID YOU KNOW...that the Canadian Talent Library offers approximately 1400 selections by Canadian artists?//NEWS OF A RECENT....promo appointment was greeted with jubilation in the trade. Our new graduate will add a great deal of joy to the trade.//IN THE GAME....of musical chairs....watch for further changes in the trade....with one company about to not only be shook up, but turned over, emptied and a great deal thrown away. (Ed: Now you don't know that for sure!!!) My source of information is top brass!!! (Ed: But They've said that before!!!)///BY THE WAY! What the hell is a PROSCENIUM???

QUEBEC CITY BRANCH FOR LONDON

Montreal: London Records announce the opening of their new branch in Quebec City. Located at 383 St. Paul Street, the new branch will be serviced by the Montreal branch. The new operation is expected to improve both the speed and quality of London's service to dealers in Eastern Quebec, and is another step, by London, in providing complete and speedy service to all parts of Canada.

Head office execs will host a cocktail party at the new branch Mar. 12th. Invitees include press, radio and dealers from the Quebec area.

GLORIA LAMBERT TO "JACQUES BREL"

Toronto: Folio V Productions announces the addition of Gloria Lambert to the cast of "Jacques Brel" currently playing the Playhouse Theatre. Miss Lambert joins Arlene Meadows, Stan Porter, Bob Jeffrey and Bill Copeland.

Born in Massachusetts, Miss Lambert got her start in Canada. The actress/singer was on the nightclub circuit and while playing Montreal came to the attention of Canadian producer Stan Harris. He sent her to audition for "The Barris Beat" (CBC-TV) where she spent two seasons. Her second year in Canada, she spent half a season singing with Robert Goulet in "Showtime".

Miss Lambert has, since her Canadian activity, made several appearances on top rated U.S. television shows including four seasons with Mitch Miller and guest spots with Johnny Carson, Andy Williams, Mike Wallace and Pat Boone.

Her last stage appearance in Toronto was as a whore in "Ilya Darling", which she later played in New York. She spent three months prior to this in the New York musical "Milk and Honey".

She opened in "Jacques Brel" Mar. 3.

Important

Effective May 1st, 1969, the subscription rates and single copy price of RPM Weekly will be increased as follows: One year subscription - \$10.00
 Two year subscription - \$17.00
 Three year subscription - \$21.00
 Single copy price - 25 ¢

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MUSIC

DOUG THISTLE, producer of CBE's top rated "Teen World" heard each Saturday morning 6 to noon throughout the Windsor and Detroit area, lists "Indian Giver" by the 1910 Fruitgum Company as his top single. Others include: The Foundations "Build Me Up Buttercup", Joe Smith's "Games People Play", "Traces" by Classics IV, and "Loving Things" by the Grassroots. Doug has been having trouble with some of the distribs with regard to service. This is an important market and one record distributors should be on top of. Thistle reports that over 70% of his listeners are to the "north", Detroit.

KEITH MERRITT, owner of K & D Record Bar in St. Thomas notes that Gordon Lightfoot's concert at Central Elgin Collegiate (Feb 22) was a complete sell out (1100 people). Lightfoot also earned himself a 10 minute standing ovation at the completion of the concert. Merritt informs RPM that the Carolyn Booker single of "Kiss Me Through The Bars" has been on the market since the summer of '68, which must make it the biggest sleeper in some time. Carolyn is a local gal having gathered quite a following of fans and record buyers. Top seller in St. Thomas is "Apricot Brandy" by Rhinoceros,

with Tommy Roe's "Dizzy" a close second. Frankie Laine's "Mountain" receives an honourable mention as does Donovan's "West Coast" and "These Eyes" by the Guess Who. Lightfoot's LP "Back Here On Earth" a good seller as is the "Live Adventures Of Bloomfield and Cooper".

Top action LP at Chatham's CFCO is "Blood, Sweat & Tears" along with "The Association's Greatest Hits". DAVE ROWDEN, staff announcer also reports excellent action on Tommy Roe's "Dizzy", Paul Revere & The Raiders' "Mr. Sun, Mr. Moon" and "Nothing But A Heartache" by the Flirtations.

Wingham's hustling radio and television personality, GREG STEWART, lists "Loving Things" by the Grassroots as the top single at CKNX. The Raider's "Moon", Bubble Puppy's "Sasafrass" and Rick Nelson's "Your Kind of Lovin'" also shaping up as action singles. Stewart, known for creating left field happenings, is on Nino & April's "I Love How You Love Me". He also has a full line-up of Canadian happenings including "Cruel War" by the 'Peg's Sugar 'N Spice, "So Come With Me" by Witness, and "One Ring Jane" by Vancouver's Duck. Stewart also complains about distributor service. His complaint is with LPs. London and Quality supply excellent service. Greg's kicking off a comedy feature on his show, so requires funny LPs.

CHNO's DAN CHEVRETTE is showing much action on Tommy James and The Shondells' "Crimson & Clover". Sudbury listeners also dig Roe's "Dizzy" and "Things I'd Like To Say" by the New Colony Six. "Cruel War" also happening along with the Five Man Electrical Band's "It Never Rains On Maple Lane". Another good Canadian single looking ahead is "Lily The Pink" by the Irish Rovers.

Hamilton's NEVIN GRANT, of CKOC finds "fantastic initial reaction to play on 'Such A Lovely Way' by the Groop former Australian band now based in England". The label is Jamie but no news of Canadian release as yet. OC's Steel City Movers basketball team lost four straight to teams comprised of high school cheerleaders. In May CKOC will be 47 years old. First on the air in 1922, they claim to be the oldest continually broadcasting radio station in Canada. Grant would be interested in hearing from any Canadian radio station who can top this claim.

TONY FRANK of Alldisc Distribs, 146 Neville Park Blvd., Toronto 13 has put together their own 20 page tape catalog, which lists over 700 8 track and cassette cartridges from all major labels. Copies available for the asking. Big single sellers at Alldisc are "Dizzy", "Build Me Up Buttercup", "Crimson & Clover", Campbell's "Galveston", and "Indian Giver". Tony also receiving orders for Canadian outings by Guess Who, Sugar 'N Spice, Witness, Irish Rovers and 5 Bells.

BOB ROBERTSON, PD at Calgary's CKXL reports excellent listener reaction to the newly bowed weekend underground show "Renaissance" hosted by Rob Gentry. (Sat-Sun 10 PM to Midnite). Breakout singles are listed as "Morning Girl" by Neon Philharmonic and Shango's "Day After Day".

LORNE BOYKO grabbed much mileage for Valentines Day with a contest for listeners to arrange letters in Valentine and form English words, the longest lists determining the winners. Out of 1500 entries from Canada and the U.S. Gerry Gamble, 3rd year Brock University student (St. Catherines) picked up the prize with 250 words. Shadow Mann's "Come Live With Me", "Fox On The Run" by Manfred Mann and "Something Is Happening" by Herman's Hermits happening in the Welland area. Canadian discs moving include: "North Country" by S.T.O.P., "Twilight Woman" by 49th Parallel, and "Cruel War" by Sugar 'N Spice.

The latest rating in Saskatoon has CFQC leading the way again, according to WALT EDWARDS, music director. Personalities contributing are Wally Stambuck and Denny Carr, 6 AM to Noon; Jim McCrory, 1 to 4 PM; Walt Edwards, 4 to 6PM; Ted Martindale, 6 to Midnite; and Barry Ward, all night. Murray Smith does the weekends. Newest staff member is Gord Brown, formerly with CKOM. Saskatoon, in as promo manager.

LOIS BOWERMAN, music librarian at CFOS Owen Sound, reminds us that the big Easter Seal show at Warton this year will star Debbie Lori Kaye, Tommy Hunter, Rhythm Pals, Catherine McKinnon, Maurice Bolyer, Al Cherny and Bert Niosi's orchestra. Breakout single at 'OS is the Limelitters' "The Importance Of The Rose".

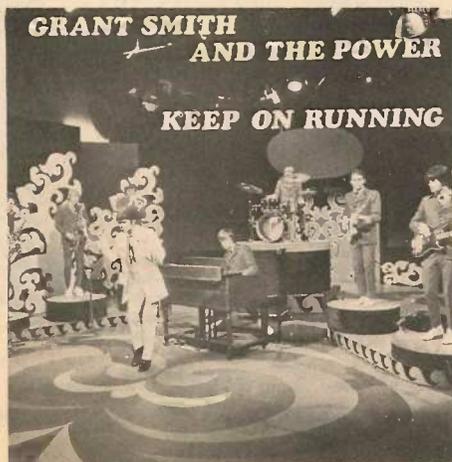
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FILM

The Magus By: Frances K. Smookler

The Magus is a tribute to the versatility of John Fowles who wrote both screen play and book. The dialogue in the movie is reproduced almost verbatim from the book and every significant incident in the movie is a visualization of a scene in the book. And yet Fowles has produced two different yet equally intriguing works of art.

But What is The Magus all about? The Magus, actually a character from the old Tarot Fortune telling cards, is described in a foreword as "the Magician or Juggler, the mountebank in the world of vulgar trickery (who) adapt (the elements of natural life) as he wills". The role of the Magus is taken by Maurice Conchis a wealthy resident of the Island where the protagonist, Nicholas Urfe arrives to teach at a Greek private school.

In the book Conchis, throughout a series of weekend visits by Urfe, gradually and subtly emashes him in a sequence of tightly controlled dramatizations, each of them supposedly supplying an explanation of "the truth" while exposing the previous one as a lie. Together with other secretly contrived incidents in Urfe's life they result in slowly removing from his successive veneers of rationalizations of his own character to enable him to take a careful (and unpleasant) look at himself and so provide an opportunity for him to rebuild on the naked soul that is exposed.

By cutting the bridging sequences between the incidents almost to nothing and by increasing the pace of the dramatizations themselves Fowles'

screen play shows us a man whose personality is shocked almost into a paranoid state by stripping away reality in sudden traumatic incidents.

Reading the book is like watching a furniture restorer carefully remove successive strata of accumulated paint and varnish from a piece of furniture whose virtues are being investigated, while to watch the movie is to visualize the peeling of an onion layer after layer until nothing is left.

This is not to fault either book or movie. As a movie The Magus is superb. Fowles takes a page and a half to describe the brightness, spaciousness and atmosphere of the Greek landscape; the movie establishes this in seconds with its opening shots.

Nor, with one exception, can the casting be faulted. Anthony Quinn as Conchis is a solid immovable object, God-like, manipulating the world around him without himself being moved.

In the book the Magus is assisted by a pair of twin girls and since there is only one Candace Bergan, Fowles has very wisely rewritten the role of Lily rather than use camera and make up trickery.

Lily is not the only role rewritten to accommodate casting. Urfe's Australian Mistress ("Alison" in the book but inexplicably "Anne" in the movie) becomes French to be played by Anne Karina and the roles of the commander of the Nazi occupation force and his sadistic successor are fused into one to provide a vehicle for, believe it or not, still another Redgrave-Corin.

Surprisingly, Michael Caine as Nicholas Urfe does not quite come off. Urfe is essentially middle-class

and part of his character is the alienation which is becoming commoner in the English middle class. To emphasize this Fowles makes him the son of a middle ranking Army officer, a position of comparatively little income but much perks, both of which ceased on his death. Urfe was one more of the Bitter Young Men.

Michael Caine, however, is a Cockney and his Nicholas Urfe was, perforce, from a lower class family and was presented to us as the son of a bus conductor. He looks hardened rather than bitter and one wonders if he always spelled his name with a terminal "e". He played his role well but there was a feeling that, with him, there would always be one shockproof cell of personality that would always be inviolate.

The Magus is a movie like Belle du Jour where two people could walk out of the theatre each clear as to exactly what he saw only to find that his partner had interpreted everything so differently as not to have seen the same thing. This is one of the few movies I have seen that left me wanting to read the book and then go back and see the movie again even though I knew that in doing so I would be seeing a different movie the second time around.

PANAVISTA SETS SIGHTS ON RECORD INDUSTRY

Toronto: Panavista Productions, with principals Ted Vali, Peter Guzas and Gina Kyron, have opened in Central Toronto. Primary aim of the new firm was to make their visual taped services available to ad agencies and industrial firms for use in presentations etc. However, a closer investigation of the Canadian recording industry revealed that their services could be a boon to the visual properties of artists and groups. Using one inch tape. Panavista's video equipment can be utilized for any time segments up to 60 minutes, either in their studios or on location. The finished product will be stored for a short period of time and will be made available to the clients for showing in a studio lounge. Booking agencies could use this visual service in introducing a number of their groups to operators without the time consuming effort of catching the group in action. Record companies could also find the service useful in influencing their

parent U.S. companies with a new act as well as having a full hour of visual activity as their presentation for sales meetings.

Panavista will also make tapes available for sale to interested parties at which time they hope to have available, for rent, video tape recorders.

Spokesman Guzas points up the fact that their visual recorder services concentrate on the visual properties only, and in order to keep the cost factor within reason, place little or no emphasis on the sound qualities.

The new firm will unveil their services at a booth in the Marketing Show which takes place in May. The value of this new closed circuit-type operation is indicated by the recent successful negotiations with the CNE, whereby Panavista Productions will have exclusive rights for on-the-ground audio and visual advertising for this season's run.

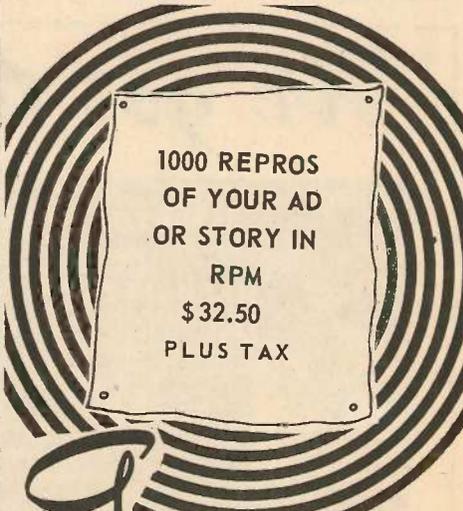
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NEW YORK CITY

RICHARD ROBINSON

New York City--(PWS)--How long does it take for a song to become a classic? Well with "River Deep Mountain High" it seems to have happened overnight. Mainly as the result of Eric Burdon and The Animals and Deep Purple having recorded the tune. Actually the song is a couple of years old, having been done originally by Tina Turner. Tina, who performs with her guitarist-songwriter-husband Ike, has



POP wire

one of the strongest blues voices of any female singer and her original-version of the tune is by far the most exciting. Although she had a hit with the record at the time of its release in England and Europe, American radio stations didn't play it, possibly because of their attitude toward the lyric content.

Now Tina's original version, which was produced and co-written by Phil Spector, is due to be released in an album. This happening in combination with Ike and Tina's first national television appearance may well put Tina in the forefront of rock, where she belongs. The special, which will also feature Andy Williams, Jose

Feliciano, Donovan, and The Smothers Brothers is due to be shown on NBC later this month.

In Nashville last week two very famous men got together for breakfast and wound up in the recording studio. Bob Dylan and Johnny Cash jammed at Columbia Studios and recorded about 12 songs together. The session was so successful that Dylan plans to use one of the duets he and Cash recorded on his next album. There is also the possibility of a joint Dylan-Cash-LP. Among the songs the two recorded were "I Walk The Line" and "Careless Love".

American born superstar Jimi Hendrix revealed an effection for his homeland last week at his sell-out concert at London's Royal Albert Hall. At the end of his set he stepped forward and said. "And now we're gonna play you a little something from back home." He then went into a Hendrix version of "The Star Spangled Banner". Needless to say, the volume at which he plays combined with his antics on guitar made his version of the song unforgettable.

Also on the bill was Fat Mattress, Noel Redding's new group. Noel played with both groups. Fat Mattress has just finished its first album, "In The Spring", which includes the group plus ex-Traffic member Chris Wood on flute and Experience member Mitch Mitchell singing.

The Fillmore East in New York

City celebrated its first anniversary this week. In one year 95 separate acts have appeared on the Fillmore stage.....Sly Stone has ordered a custom made, floor length alligator coat for his appearance on the Ed Sullivan Show."The Poetry Of Rock" by New York rock critic Richard Goldstein probably the most enjoyable pop book on sale.Eric Clapton seen around London sporting a velvet bow tie.Beatle Paul McCartney and his girl friend, Linda Eastman, arrived hand in hand for a party to celebrate the release of Mary Hopkin's first album, "Post Card", in London last week. Paul has shaved his beard by the way and is looking dashing in conservative suits.The Move into recording studios in London this week to begin work on their second album.

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ALBUM REVIEW

DOING MY THING
PAUL MAURIAT ORK
 Philips PHS 600-292-K
 Mauriat charm shines through on "Hey Jude", "Abraham, Martin and John" etc.



Paul Mauriat & his orchestra

those were the days
 abraham, martin & john
 chitty chitty bang bang

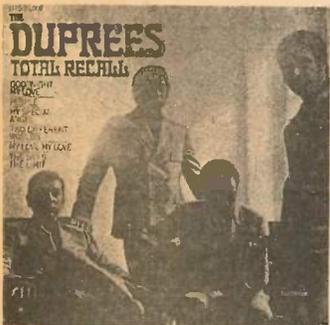
NEAR THE BEGINNING
VANILLA FUDGE
 Atco SD 33-278-M
 Contains 23 minute cut of "Break Song" recorded live in L.A., also early sounds of Fudge.



GUITAR GREAT
JOE WAYE
 Liberty LMS 900-K
 Discovered by accident, now joins our collection. Exceptional as counter display. Guitar work extraordinaire.



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HERB HALL QUARTET
 Sackville 3003
 Canadian production of top jazz names Herb Hall, clarinet; Claude Hopkins, piano; Arvell Shaw, bass; and Buzzy Drootin, drums.



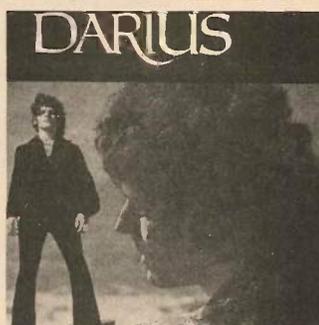
TOTAL RECALL
DUPREES
 Heritage HTS 35002-M
 Excellent fare for all formats. "My Special Angel" and "Good-night My Love" our favourites.



SWEET CHILD
PENTANGLE
 Reprise RS 6334-P
 Their second making moves along with their first, still hot. Very large "word of mouth" group.



BAYOU COUNTRY
CREEDENCE CLEARWATER REVIVAL
 Fantasy 8387-R
 Already on charts. Cover makes for interesting counter display.



DARIUS
 Chartmaker CSG 1102
 Exceptionally well produced package of 15 Darius originals. Chanter falls into today's blue-eyed soul bag.

TOP 50 ALBUMS

- | | | |
|---|---|---|
| 1 2 YELLOW SUBMARINE
Beatles-Apple-SW 153-F | 18 34 DONOVAN'S GREATEST HITS
Epic-BN 26439-H | 34 32 I'VE GOTTA BE ME
Sammy Davis Jr-Reprise-RS 6324-P |
| 2 3 THE ASSOCIATION'S GREATEST HITS
WB/7 Arts- WS 1767-P | 19 16 GENTLE ON MY MIND
Glen Campbell-Capitol-ST 2809-F | 35 38 BOSS BRASS
Rob McConnell-RCA-LTCS 1105-N |
| 3 1 BEATLES
Apple-SWBO 101-F | 20 28 THE LIVE ADVENTURES OF MIKE BLOOMFIELD AND AL KOOPER
Columbia-KGP 6-H | 36 21 CHEAP THRILLS
Big Brother & Holding Co-Columbia-9700-H |
| 4 6 CRIMSON & CLOVER
Tommy James & Shondells-Roulette-42023-C | 21 19 THE SECOND
Steppenwolf-RCA-DS 50037-N | 37 44 RAINBOW RIDE
Andy Kim-Steed-ST 3350-M |
| 5 5 TCB
Diana Ross & Supremes & Temptations-Motown-MS 679-L | 22 15 WILDFLOWERS
Judy Collins-Elektra-74102-C | 38 47 BLESS ITS POINTED LITTLE HEAD
Jefferson Airplane-RCA LSP 5133-N |
| 6 4 WICHITA LINEMAN
Glen Campbell-Capitol-ST 103-F | 23 36 LED ZEPPELIN
Atlantic-SD 8216-M | 39 49 OLIVER
Original Soundtrack-RCA-COSD 5501-N |
| 7 7 BLOOD SWEAT & TEARS'
Columbia-CS 9720-H | 24 31 BAYOU COUNTRY
Creedence Clearwater-Fantasy-8387-R | 40 23 CYCLES
Frank Sinatra-Reprise-RS 1027-P |
| 8 14 HAIR
Soundtrack-RCA-LSO 1150-N | 25 26 WHEATFIELD SOUL
Guess Who-Nimbus Nine-102-N | 41 22 DIANA ROSS & SUPREMES JOINS TEMPTATIONS
Motown-MS 682-L |
| 9 12 IN-A-GADDA-DA-VIDA
Iron Butterfly-Atco-250-M | 26 24 PROMISES PROMISES
Dionne Warwick-Scepter-SPX 571-J | 42 50 IT'S TRUE! IT'S TRUE!
Bill Cosby-WB/7 Arts-WS 1770-P |
| 10 17 BALL
Iron Butterfly-Atco-280-M | 27 35 FUNNY GIRL
Soundtrack-Columbia-CS 3220-H | 43 27 RASCAL'S GREATEST HITS
Atlantic-SD 8190-M |
| 11 18 HELP YOURSELF
Tom Jones-Parrot-PAS 71025-K | 28 29 BACK HERE ON EARTH
Gordon Lightfoot-UA-UAS 6672-J | 44 37 WHO KNOWS WHERE THE TIME GOES
Judy Collins-Elektra-74033-C |
| 12 8 ELVIS-TV SPECIAL
RCA-LPM 4083-N | 29 30 MY WORLD OF SONG
Allan Bruce-WB/7 Arts-SWC 9001-P | 45 33 GOLDEN GRASS
Grassroots-RCA-DS 50047-N |
| 13 13 W.C. FIELDS
Decca-DL 79164-J | 30 42 NEAR THE BEGINNING
Vanilla Fudge-Atco-SD 278-M. | 46 41 PETULA CLARK'S GREATEST HITS VOL 1
WB/7 Arts-WS 1765-P |
| 14 9 FOOL ON THE HILL
Mendes/Brasil 66-A&M-SPX 4160-M | 31 45 ODESSA
Bee Gees-Atco-SD 2702-M | 47 --- TILL
Vogues-Reprise-RS 6326-P |
| 15 25 SOUL 69
Aretha Franklin-Atlantic-SD 8212-M | 32 20 GENTLE ON MY MIND
Dean Martin-Reprise-RS 6330-P | 48 48 BOOK OF TALEISYN
Deep Purple-Polydor-543106-Q |
| 16 11 BEGGAR'S BANQUET
Rolling Stones-London-5539-K | 33 39 SWITCHED ON BACH
Walter Carlos Benjamin Folkman-Columbia-MS 7194-H | 49 --- JETHRO TULL
Reprise-6336-P |
| 17 10 SOULFUL STRUT
Young Holt Unlimited-Brunswick-BL 754144-J | | 50 --- THE FAMILY THAT PLAYS TOGETHER
Frank-Ode-212 44014-H |

CANUCK COUNTRY ARTISTS HONOUR U.S. JOCK

Montreal: Sunday Feb 2 will be long remembered by many country artists attending the "big Farrar bash" at Paul Dagainais' Pine Hill Hotel as being the greatest event of country showbiz to occur in the past decade. In fact, Cocker Vary, father of Polydor recording artist Mona, but better known as Pine Hill's top vocalist/comedian, was quoted as saying "I've never seen anything like this show ever before in Pine Hill country".

Reasons for the big show, hosted by RCA recording artist Clint Curtiss and the Clintmen, was to honour

Ernie Farrar on his birthday, but more important, to honour him for the help he has given to Canadian country artists through his top rated country show, heard by thousands of Quebec and Atlantic Provinces country fans, over WVMT, Burlington Vermont.

The big bash began at 3 PM and with only a ten minute break went right through to after midnight. There was over 600 enthusiastic fans in the audience but this is a conservative figure of the total number attending being that they came and went every three hour period.

Guests included Frank Pabst, country personality from WPTZ-TV Plattsburgh, New York; Ernie's engineer from WVMT, Burtis Dean, who has become popular in country circles through the song written for him entitled "Ode To Burtis Dean"; Burlington country groups, Leo Provost and the Westernaires and Louie Raiche and The North Country Ramblers.



(l to r) Clint Curtiss, Ernie Farrar, Gerry Wambolt of the Honey Combs

"WHO DRINKS MY BEER WHEN I'M GONE???" THE MERCEY BROS.

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COUNTRY CHART

- | | | | |
|-------|---|--------|--|
| 1 2 | MR BROWN
Gary Buck-Capitol-72556-F | 21 14 | LET ME PROVE MY LOVE FOR YOU
Dave Dudley-Mercury-73856-K |
| 2 1 | THE GIRL MOST LIKELY
Jeannie C Riley-Plantation-7-M | 22 17 | WHO'S JULIE
Mel Tillis-Kapp-959-J |
| 3 3 | DARLING YOU KNOW I WOULDN'T LIE
Conway Twitty-Decca-32424-J | 23 26 | WHERE THE BLUE AND LONELY GO
Roy Druskey-Mercury-72886-K |
| 4 6 | WHILE YOUR LOVER SLEEPS
Leon Ashley-Ashley-7000-O | 24 27 | MACHINE GUN MOLLY
Billy Stoltz-Melbourne-2210-K |
| 5 7 | KEEP THE HOME FIRES BURNING
Dianne Leigh-Chart-1065-N | 25 28 | GOOD TIME CHARLIE'S
Del Reeves-UA-50487-J |
| 6 4 | DADDY SANG BASS
Johnny Cash-Columbia-54789-H | 26 29 | WHEN THE GRASS GROWS OVER ME
George Jones-Columbia-4-1333-H |
| 7 8 | UNTIL MY DREAMS COME TRUE
Jack Greene-Decca-32423-J | 27 30 | MY WOMAN'S GOOD TO ME
David Houston-Epic-10430-H |
| 8 10 | KAW-LIGA
Charlie Pride-RCA-9716-N | 28 32 | LET IT BE ME
Gentry & Campbell-Capitol-2387-F |
| 9 12 | TO MAKE LOVE SWEETER FOR YOU
Jerry Lee Lewis-Smash-2202-K | 29 33 | HUNGRY EYES
Merle Haggard-Sparton-1709-O |
| 10 5 | VANCE
Roger Miller-Smash-2197-M | 30 34 | A BABY AGAIN
Hank Williams Jr-MGM-14024-M |
| 11 13 | THE NAME OF THE GAME WAS LOVE
Hank Snow-RCA-9675-N | 31 31 | THE REVENUER'S DAUGHTER
Bob King-Melbourne-3311-K |
| 12 15 | ONLY THE LONELY
Sonny James-Capitol-2370-F | 32 38 | THE PRICE I HAD TO PAY TO STAY
Jeannie C Riley-Capitol-2378-F |
| 13 9 | THE CARROLL COUNTY ACCIDENT
Porter Wagoner-RCA-9651-N | 33 40 | IT'S A SIN
Marty Robbins-Columbia-44739-H |
| 14 11 | THEY DON'T MAKE LOVE
LIKE THEY USED TO
Eddy Arnold-RCA-9667-N | 34 --- | RIBBON OF DARKNESS
Connie Smith-RCA-0101-N |
| 15 18 | THE BALLAD OF FORTY DOLLARS
Tom T Hall-Mercury-728631-K | 35 35 | SWEET SWEET FEELING
Clint Curtiss-RCA-1020-N |
| 16 16 | NO LONELIER THAN YOU
Billy Charne-Sparton-1693-O | 36 --- | WHO DRINKS MY BEER WHEN I'M GONE
Mercey Brothers-Columbia-C4-2862-H |
| 17 19 | DON'T WAKE ME I'M DREAMING
Warner Mack-Dot-32395-M | 37 37 | KISS ME THRU THE BARS
Carolyn Booker-Sparton-1662-O |
| 18 21 | KAY
John Wesley Ryle I-Columbia-44682-H | 38 39 | THIS HIDDEN WORLD OF MINE
Gerry La Belle-Sparton-1708-O |
| 19 24 | NONE OF MY BUSINESS
Henson Cargill-Monument-1122-K | 39 --- | LONG BLACK VEIL
Bob Smith-Damon-007-J |
| 20 25 | WHO'S GONNA MOW THE GRASS
Buck Owens-Capitol-2377-F | 40 --- | HOME IS ANYWHERE
Ontario Slim-Sparton-1689-O |

Canadians taking part in the festivities included: RCA's Scotty Stevenson and the Canadian Night-Hawks, who have just released "I Can't Go Back To Winnipeg"; Pat Parker and the Jay Men from Montreal's Monterey Club, who release on New Country; Helen and The Honeycombs featuring Renee, currently playing the Littee Pub at Cavendish, and who have just released their Quality single "La Bolduc Encore"; Pete and The Stage Hands, seeing action on their just released deck of "Don't Turn Out The Lights"; Cornwall's top rated Bonnie and The Rhythm Kings; the Blue Angel's Bernie and Ruthie MacLean and the Country All Stars with some beautiful duet-ting; Rusty Rivers and the Rustlers; New Brunswick Ramblers, tops in Blue Grass; a local boy Rick Cummings; and last but not least the "hippy waiter" from the Monterey, Cousin Joe Black.

The party was such a great success that a similar anniversary celebration, with almost the same lineup was thrown at the Times Square Hotel for Scotty Stevenson. This March 3rd date saw Pete MacDonald and the Country Gentlemen added to the bill. Steak dinners were given to the bands and their friends.

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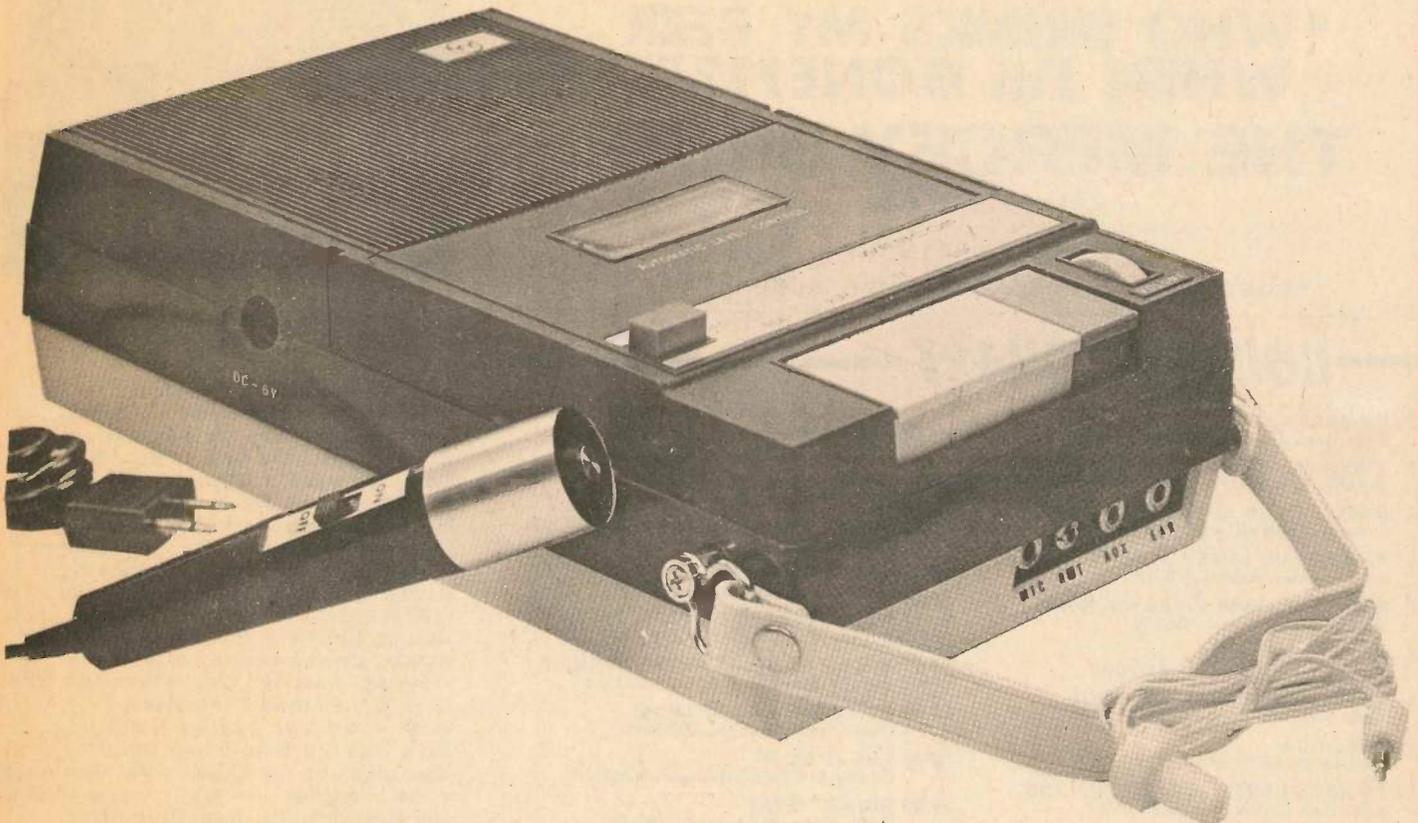
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