

# RPM

# Music Weekly

10 CENTS

Volume 8 No. 12

Week Ending November 18th. 1967

## Polydor Moves Into Canada

Toronto: Polydor Records of Canada Ltd., announce that they will take over the distribution of Deutsche Grammophon product in Canada immediately. This includes Archive, Heliodor, the budget classical line of Deutsche Grammophon; and Tip, the budget line of Polydor.

New offices have been set up at 4115 Sherbrooke St. W. in Montreal with Fred Exon, formerly of Philips (England) as general manager; Rudy Assaly, former director of sales with Musimart Ltd., as national sales manager. Gilles Marchand, formerly with Capitol as a sales representative will take over duties as classical promotion man for Quebec.

A branch office has been set up in Malton, Ontario to service the Ontario market. Don Carter, who has been off the record scene for the past couple of years will take over the post of branch manager for Ontario. Mr. Carter, before leaving the business, was well known across the country in his capacity as sales manager for Mackay Records, distributors of London product in Ontario.

With Mr. Carter will be John Turner, former radio personality who will concentrate on sales and station promotion.

It is also hoped that within a short period of time a West Coast branch will be opened.

## Monique Leyrac Releases First English Album

Toronto: Columbia's top French artist, Canadian Monique Leyrac has successfully entered the English recording market with the release of her first English album entitled simply "Monique Leyrac".

The album contains 12 beautifully arranged selections including "If You Go Away", "Colours of Love", "All Over The World" and "Flowers, Perfume, Candy", and "The Roses Blow Away". The latter two cuts were so well received that Columbia has released them as a single.



Miss Leyrac has just completed a cross Canada tour with Festival Canada that took her into many large and small centres across the nation including Fort Smith in the North West Territories, Yellowknife, The Lakehead and Toronto as well as many others.

The enthusiasm with which Miss Leyrac has been received almost guarantees her English offering on wax, a place among the best sellers of easy listening albums.

★ MONSTER  
★ MOVER  
◆ BOTH SIDES

# THE RPM 100

CANADA'S ONLY OFFICIAL 100 SINGLE SURVEY

Compiled from Record company, record stores and radio personality reports

Allied -C  
Arc -D  
CMS -E  
Capitol -F  
Caravan -G  
Columbia -H  
Compo -J  
London -K  
Phonodisc -L  
Quality -M  
Rca Victor -N  
Sparton -O  
Warner/7 Bros -P

- |   |  |  |
|---|--|--|
| 1★ RAIN PARK & OTHER THINGS<br>5 12 Cowsills-MGM-13810-M                | 35 EVERLASTING LOVE<br>42 55 Robert Knight-Rising Son-117-K              | 68★ NEON RAINBOW<br>--- Box Tops-Mala-580-M                                      |
| 2 SOUL MAN<br>2 3 Sam & Dave-Stax-231-M                                 | 36★ LADY BIRD<br>53 58 Nancy Sinatra & Lee Hazelwood Reprise-0629-P      | 69★ I SECOND THAT EMOTION<br>90 --- Smokey Robinson & The Miracles Tamla-54159-L |
| 3 HOLIDAY<br>4 8 The Bee Gees-Atco-6521-M                               | 37★ LIKE AN OLD TIMEMOVIE<br>49 61 Scott McKenzie-Columbia-C4-2770-H     | 70 GO GO GIRL<br>70 82 Lee Dorsey-Amy-998-M                                      |
| 4 YOUR PRECIOUS LOVE<br>1 5 Marvin Gaye & Tammy Terrel Tamla-54156-L    | 38★ LOVE OF THE COMMON PEOPLE<br>63 --- Everly Bros-Warner Bros-7088-P   | 71★ ARE YOU NEVER COMING HOME<br>86 --- Sandy Posey-MGM-13824-M                  |
| 5 LOVE IS STRANGE<br>8 12 Peaches & Herb-Date-1574-H                    | 39 BIG BOSS MAN<br>41 54 Elvis Presley-Rca Victor-9341-N                 | 72★ YESTERDAY<br>93 --- Ray Charles-Sparton                                      |
| 6 EXPRESSWAY TO YOUR HEART<br>10 15 Soul Survivors-Crimson-1010-M       | 40 FISHERWOMAN<br>18 22 The Collectors-New Syndrome-19-G                 | 73★ MORNING MAGIC<br>--- Stampede-MWC-2001-G                                     |
| 7 I'M WONDERING<br>10 15 Stevie Wonder-Tamla-54157-L                    | 41 I HEARD IT THROUGH THE GRAPEVINE<br>45 56 Gladys Knight-Soul-35039-L  | 74★ MASSACHUSETTS<br>--- The Bee Gees-Atco-6532-M                                |
| 8★ PLEASE LOVE ME FOREVER<br>16 24 Bobby Vinton-Epic-10228-H            | 42 ROCK 'N' ROLL WOMAN<br>43 37 Buffalo Springfield-Atco-6519-M          | 75★ CAN'T STOP LOVING YOU<br>88 89 Last Word-Atco-6498-M                         |
| 9★ I CAN SEE FOR MILES<br>17 26 The Who-Decca-32206-J                   | 43★ BUSES<br>64 79 Hung Jury-Colgems-1010-N                              | 76 MY GIRL<br>62 44 Gettysburg Address-Franklin-546-G                            |
| 10 PEOPLE ARE STRANGE<br>3 1 The Doors-Elektra-45621-C                  | 44 KEEP THE BALL ROLLIN'<br>50 66 Jay & The Techniques-Smash-2124-M      | 77★ SWEET, SWEET LOVIN'<br>96 99 The Platters-Columbia-MU4-1275-H                |
| 11 NATURAL WOMAN<br>11 12 Aretha Franklin-Atlantic-2441-M               | 45★ GET IT TOGETHER<br>58 14 James Brown & The Famous Flames-King-6122-L | 78★ WHOLE LOTTA WOMAN<br>94 --- Arthur Conley-Atco-6529-M                        |
| 12 IT MUST BE HIM<br>15 20 Vikki Carr-Liberty-55986-K                   | 46 FLYING ON THE GROUND IS WRONG<br>61 75 The Guess Who-Quality-1890-M   | 79 RAINING IN MY HEART<br>69 72 The Eternals-Quality-1889-M                      |
| 13★ GLAD TO BE UNHAPPY<br>25 41 Mamas & Papas-Dunhill-4107-N            | 47 GASLIGHT<br>23 17 Ugly Ducklings-Yorkville-45013-D                    | 80 I BELIEVE IN SUNSHINE<br>66 50 A Passing Fancy-Columbia-2767-M                |
| 14 HEY BABY<br>6 2 Buckingham-Columbia-44254-H                          | 48★ STAG-O-LEE<br>74 95 Wilson Pickett-Atlantic-2448-M                   | 81★ YOU'VE GOT ME HUMMIN'<br>99 --- Hassles-UA-50215-J                           |
| 15★ SHE IS STILL A MYSTERY<br>29 46 Lovin' Spoonful-Kama Sutra-239-M    | 49★ PAPER CUP<br>72 94 Fifth Dimension-Soul City-760-K                   | 82 NINE POUND STEEL<br>82 84 Joe Simon-Monument-2589-K                           |
| 16 EVEN THE BAD TIMES ARE GOOD<br>7 7 Tremeloes-Epic-5-10233-H          | 50 HUSH<br>52 45 Billy Joe Royal-Columbia-44277-H                        | 83 YOU ARE MY SUNSHINE<br>84 86 Mitch Ryder-New Voice-826-M                      |
| 17 LAZY DAY<br>22 30 Spanky & Our Gang-Mercury-72732-M                  | 51 MR DREAM MERCHANT<br>60 76 Jerry Butler-Mercury-72751-M               | 84 BRINK OF DISASTER<br>85 85 Lesley Gore-Mercury-72726-K                        |
| 18★ HOMBURG<br>31 43 Procol Harum-A&M-885-M                             | 52★ DAYDREAM BELIEVER<br>77 --- Monkees-Colgems-1012-N                   | 85 THE ATTITUDE<br>--- Sugar Shoppe-45015-D-Yorkville                            |
| 19 IT'S YOU THAT I NEED<br>19 32 Temptations-Gordy-7065-L               | 53 KARATE BOO GA LOO<br>54 62 Jerry O-Shout-217-C                        | 86 SHE'S MY GIRL<br>--- Turtles-White Whale-260-M                                |
| 20★ INCENSE AND PEPPERMINTS<br>35 36 Strawberry Alarm Clock-UNI-55018-J | 54★ WATCH THE FLOWERS GROW<br>67 27 4 Seasons-Philips-40490-K            | 87 GIVE EVERYBODY SOME<br>91 97 Bar-Kays-Stax-154-M                              |
| 21 HOLE IN MY SHOE<br>12 4 Traffic-Island-CB-1305-G                     | 55 YOU MEAN THE WORLD TO ME<br>56 64 David Houston-Epic-10224-H          | 88 BOTTLE OF WINE<br>--- The Fireballs-Atco-6491-M                               |
| 22 YOU CAN'T DO THAT<br>14 10 Nilsson-Rca Victor-9298-N                 | 56★ SUZANNE<br>75 83 Noel Harrison-Reprise-0615-P                        | 89 TEN LITTLE INDIANS<br>100 --- Yardbirds-Capitol-72518-F                       |
| 23 HOW CAN I BE SURE<br>13 6 Young Rascals-Atlantic-2438-M              | 57★ TO THIS TOWN<br>71 93 Frank Sinatra-Reprise-0631-P                   | 90 FOR ONCE IN MY LIFE<br>92 96 Tony Bennett-Columbia-44259-H                    |
| 24 I SAY A LITTLE PRAYER<br>34 53 Dionne Warwick-Scepter-12203-M        | 58★ OUT OF THE BLUE<br>73 81 Tommy James & The Shondells Roulette-4775-C | 91 RED AND BLUE<br>98 --- Dave Clark Five-Capitol-72515-F                        |
| 25 LET IT OUT<br>27 27 The Hombres-Verve/Forecast-5058-G                | 59★ BACK ON THE STREET AGAIN<br>78 --- Sunshine Company-Imperial-66260-K | 92 WHEN YOU'RE GONE<br>--- Brenda & The Tabulations Dion-504-J                   |
| 26 IF THIS IS LOVE<br>28 33 The Precisions-Stone-717-G                  | 60★ YOU BETTER SIT DOWN KIDS<br>76 78 Cher-Imperial-66261-K              | 93 BEAUTIFUL PEOPLE<br>--- Bobby Vee-Liberty-56009-K                             |
| 27 WAKE UP, WAKE UP<br>32 48 Grass Roots-Dunhill-4105-N                 | 61★ BY THE TIME I GET TO PHOENIX<br>81 87 Glen Campbell-Capitol-2015-F   | 94 FOOTSTEPS<br>Bobby Curtola-Tartan-1040-C                                      |
| 28★ BEG BORROW AND STEAL<br>44 57 Ohio Express-Cameo-483-M              | 62★ WILD HONEY<br>89 --- Beach Boys-Capitol-2028-F                       | 95 CHATTANOOGA CHOO CHOO<br>--- Harpers Bizarre-Warner Bros -7090-P              |
| 29 KENTUCKY WOMAN<br>36 40 Neil Diamond-Bang-551-C                      | 63 SHOUT BAMA LAMA<br>65 73 Mickey Murray-Quality-1893-M                 | 96 BIRDS OF BRITAIN<br>97 98 Bob Crewe Generation Dyno Voice-902-M               |
| 30★ NEXT PLANE TO LONDON<br>47 65 Rose Garden-Atco-6510-M               | 64★ GEORGIA PINES<br>95 --- Candyman-ABC-10995-O                         | 97 GOIN' BACK<br>--- Byrds-Columbia-44362-H                                      |
| 31 NEXT TO NOWHERE<br>40 49 M G & The Escorts-Reo-8998-M                | 65 TRY TO UNDERSTAND<br>68 70 British Modbeats-Red Leaf-636-G            | 98 DIFFERENT DRUM<br>--- Stone Poneys-Capitol-2004-F                             |
| 32★ HEIGH HO<br>46 63 Fifth Estate-Jubilee-5595-M                       | 66★ SKINNY LEGS AND ALL<br>83 90 Joe Tex-Dial-4063-K                     | 99 REACH OUT FOR ME<br>--- Burt Bacharach-A&M-888-M                              |
| 33 PATA PATA<br>37 47 Miriam Makeba-Reprise-0606-P                      | 67★ IN AND OUT OF LOVE<br>--- Dianna Ross & The Supremes Motown-1116-L   | 100 SOUL MAN<br>--- Ramsey Lewis-Cadet-5583-L                                    |

RPM'S IMPRESSIVE STAFF OF REPORTERS KEEP YOU INFORMED EACH WEEK ON RECORDS, RADIO, TELEVISION, CLUB ACTS, THEATRE AND MOVIES ..... MUSIC MADE AND MUSIC PLAYED, IN CANADA.

# GROUP NEWS

By Canada Bill

The Outcasts are back in Toronto after an absence of a few months. Leader Keith Coffin, who plays organ and sax, gathered together a couple of the old Outcasts and with three other Maritimers got themselves a pretty fair sound. Doug MacLean is their lead vocalist, Tony Argent is on lead guitar, Ron Dillman is the rhythm guitarist, Lenny Brennan looks after the bass and Jay MacLeod is the drummer. They've been playing Toronto's Village and the last few appearances at the Night Owl have attracted good crowds.

There's a lot of excitement going on down St. Catharines way. The noise makers are called The Kidds. They're not really noise makers but they are apparently attracting a lot of attention in southern Ontario. They're billed as "one of the strongest, most exciting, entertaining, personable groups on the major Canadian scene", and the Kidds are really kids. There's six of them and their all sixteen year olds. Paul Langlois is lead; rhythm is Hank Zablocki; Wayne Lawryk is the bass man; lead singer is Roy Dickinson; and the duo drummers are Gary Storin and Glen Gratto. They've played in many of the major cities in Ontario and Quebec and have now taken the giant step into the recording field with a Sound Canada session. The record, to be released soon, "Children In Love" and "You Were Wrong" is original material by the group who write and arrange all of their own material. They've played a couple of gigs below the border and apparently their talent has reached the ears of several New York VIPs who are presently negotiating for their stateside appearances. A big plus for The Kidds is a knowledgeable manager. Jack Nestor Jr. has gone the route of the booking agent and has settled in with what he feels is one of the most potentially powerful groups on the Canadian scene today. He has often been asked how it is that his group comes up with material that the teenager enjoys. His answer, "They are the same age as the patrons of most of the clubs where they play, and by playing the music that they like, being sixteen, they naturally have the same taste that the normal dance-going, record-buying teenager has."

What's happened to the hippies in Toronto? .....NOTHING..... Just like always, hogtown's a little slow in catching up. Perhaps Mr. Lamport should get himself a few hundred copies of San Francisco's Rolling Stone and distribute it throughout the Village. It tells all. It even has cute four letter words and a heck of a lot of information about the rotten rock, folk, soul and what have you scene.

Toronto's Magic Cycle are now four and are stacking up the bookings like bank notes. They're booked as far ahead as next year. The CBC-TV production crew caught these guys in action and have set up a "Let's Go" special which will be built around the group. They'll be taping at the CBC studios at 5:30 PM on November 24. The show will be shown on a following Wednesday. If you want to drop in on the taping, the studio is on Yonge street just north of the Rosedale subway station.

Anyone got any ideas on which way the music trend is moving? There's some real powerhouses coming your way. "Chattanooga Choo Choo" by Harpers Bizarre (Warner Bros. 7090) is a real oldie but what a beautiful arrangement. It should happen big. Remember "Don't Make Promises" by Susan Taylor? Bobby Darin is having a go at it now and this would appear to be his weakest bid to date. You know what they say when a group starts to break up? They usually go from bad to worse. Paul Revere and The Raiders recently reorganized and it will be interesting to see what's in store for them. They've got a chart bidder going for them with "Peace Of Mind" (Columbia 4-44335).

John Pozer and his grateful Five D are now citizens of Agincourt, just north of Toronto and things are shaping up for the guys. They've got themselves some new transportation and they've got that real humble look in their eye. If they're as good on stage as they are off, and Miss Lori tells me they're super, peachy keen, whatever that means, they should do well. They've been so successful with college crowds, it might be a good idea for York University latching onto them. It's about time that north Toronto brain factory were treated to a group that was worth the money they pay for their weekend entertainment.

## GUY LOMBARDO TOURS HOMELAND

Much nostalgia was created with the successful tour of Ontario by one of Canada's favourite musical sons, Guy Lombardo. His tour took him to many of the small centres in Ontario including his hometown of London. The big show was Toronto's Centennial Ball which was held at the Royal York Hotel in aid of the hemophilia charity.



St. Catharines Kidds in front of one of their many appreciative audiences. They'll soon be releasing their first record



The Stampeders are moving up the charts rapidly with their first release for MWC "Morning Magic".



When Guy Lombardo played Toronto he took time off to visit Capitol's new headquarters and meet with top execs.

## STAMPEDERS FORCED TO HANG UP "NOT AVAILABLE" SIGNS

Toronto: The Stampeders find that with their first record release "Morning Magic" (MWC 2001) they have become more in demand than ever before. The Leonard Alexander Agency has set up several dates for the group. The first engagement was the big Parkdale dance in Ottawa, emceed by CFRA's Al Pascal on November 3rd. Leonard then has them set for three shows in Montreal; a high school, McGill University and a colour TV show "Like Young" on CFCF-TV. In December they move into Kingston for Alexander, return to Ottawa for dances and a TV show, and then up to the Sudbury area where their record is creating quite a stir. Tentative arrangements have been set for Port Arthur and Ft. William in early January and they group will probably head into Manitoba for Winnipeg showings.

Radio personality Hal Weaver of CKOC Hamilton will be emceeing a Hamilton dance with the group on Dec. 8th, which will be their most important date in the steel town to date. They appeared in Kitchener for Canadian Artists Agency and are set for two more dates in December when they plan on making a stop at the popular Channel 13 "Canadian Bandstand" show. Dram Productions continues to bring the group some very important dates including their fantastic Listowel Arena showings.

The Leonard Alexander Agency has had enquiries from the Maritimes for the group and he is accepting dates for a three week tour from interested parties including radio personalities.

Manager Mel Shaw states that the group may fly out to the West Coast to complete several engagements there as well as in Alberta. Their West Coast distributor Wholesale Appliances, reports that their record is stirring up action and with chart action starting, it would be great to have the boys back in the west.

Here's some of the stations giving the boys a boost: CKXL Calgary, CHAT Medicine Hat, CJME Regina, CKDM Dauphin, CKPR Lakehead, CHNO Sudbury, CFOS Owen Sound, CFRS Simcoe, CKFH Toronto, CHYM Kitchener, CKLC Kingston, CFRA Ottawa, CKOC Hamilton, CJKL Kirkland Lake, CKNX Wingham, CJJC Woodstock, CJRL Kenora, CKDR Dryden, CFOB Fort Francis and CKNB Fredericton.

The Stampeders have become so popular throughout Upper Canada that they are finding it increasingly difficult to keep up with the bookings and have been placed in the enviable position of having to declare themselves "not available" for several future dates.

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## Bebe Gee

RECOMMENDATIONS

BEG BORROW AND STEAL  
Ohio Express-Cameo-483-M  
STAG-O-LEE  
Wilson Pickett-Atlantic-2448-M  
LOVE OF THE COMMON PEOPLE  
Everly Bros-Warner Bros-7088-P  
PAPER CUP  
Fifth Dimension-Soul City-760-K  
DAYDREAM BELIEVER  
Monkees-Colgems-1012-N

## THE NIGHT OWL

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**THE UGLY DUCKLINGS**

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**THE STACCATOS**

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**THE MANDALA**

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**THE STITCH IN TYME**

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**THE MAGIC CYCLE**

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**ROCK SHOW OF THE YEOMEN**

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**THE DICKENS**

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**THE RAINY FIELDS**

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**THE FIFTH**

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**THE STAMPEDERS**

---

**DAVID CLAYTON THOMAS**

---

**ERNIE LYONS**

---

**JIMMY DYBOLD**

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**THE MAGIC CIRCUS**

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**THE RAGGED EDGES**

---

**THE REEFERS**

---

**THE WEE BEASTIES**

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**THE PASSING FANCY**

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**GRAEME & THE WAIFERS**

---

**THE BIG TOWN BOYS**

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have all appeared at the.....  
famous  
**NIGHT OWL**  
Coffee House  
102 Avenue Road, Toronto

# Around Town

WITH LORI



"Jazz at the Symphony" brought out more than 2600 young, old, and middle-aged music lovers to Massey Hall (4). Famed vibraphonist, Lionel Hampton and his Inner Circle Octet appeared on stage with the Toronto Symphony conducted by Seiji Ozawa. The two major compositions were Yamamoto's "Jazz Suite For Unfamiliar Instruments" and Hampton's "King David Suite". Yamamoto's Suite didn't quite come off as a Jazz Suite with the overpowering string section. The King David Suite is rather a light work with overtones of the big band dance era. To sum it up briefly the Toronto Symphony sounded their best when performing on their own, as did Hampton's musicians. However, jazz and classical musicians are slowly making the inevitable merger into the third stream. Ozawa and Hampton debuted the first of a subscription series called "Jazz At The Symphony". The next collaboration will be Toronto's "Nimmon's 'N Nine", in January followed by Stan Getz, The Modern Jazz Quartet, singer Nancy Wilson and Benny Goodman.

"Fortune And Men's Eyes" at the Central Library Theatre is a play not to miss. This off Broadway hit comes to Toronto from New York with original cast. It is currently playing, and runs until the end of November. Written by John Herbert, it is all about a prison and the strange people in it. Try not to miss it.

Dropped into the Colonial Tavern to give a listen to Arthur Prysock. It was a pleasure to watch a pro on stage. The fullness of his rich baritone voice that sent them swooning back in the forties is still there. He is still active in the recording field. His latest Verve outing "The Best Of Arthur Prysock Vol. 2" (5038) is just that. Arthur has updated his repertoire

and keeps pace with the sounds of today. The daddy of be-bop, Dizzy Gillespie, follows Prysock (Nov. 13-18).

The Bobby Brittan Group featuring Bobby Brittan and Shannon Conway, made their first Toronto appearance at the Strawberry Patch in the Village (4) for a one-niter. It was the first time I have seen Bobby perform and it is the most exciting act I have seen in some time. Bobby is an R & B singer with an awful lot of soul. Besides being enchantingly talented and having an exciting act, he is exceptionally good looking. When Shannon first appears, you somewhat take a double take. It's not her long black hair, nor her white jump suit, it's her eye make-up. It is very carefully and uniquely applied, but wow. This, however conditions you for her powerful voice which is completely soul. With the right exposure, Bobby and Shannon could go a long way. I had a chat with their manager, Don Brewer, and he tells me that apart from heavy bookings, there is possibly some very important television exposure coming up.

I drove over to Hamilton last week to catch Juliette, who was appearing in the Sheraton Room of the Royal Connaught Hotel. As many times as I have met and talked to Juliette and watched her on TV, I had never seen her perform live. Now that I have, I don't know why I didn't a long time ago. She was wearing a shocking pink, flowing gown, which contrasted beautifully with her blonde hair. If she never uttered a note, the men in the audience would have cheered, whistled and applauded as they did after each number, and you get the feeling she is singing to you personally. Juliette is very adaptable and projects to her audience. By the time she exits the stage there is a very large love affair going on between a star and her fans. This re-action apparently isn't unusual. Carleton Place, in Eastern Ontario, is holding a Juliette Day, Nov. 20th., as a Centennial project. The whole day will belong to her, luncheon, tours, autographs, etc., winding up with a show. The critics have acclaimed her as the one star Canada has produced, who has not left the country. This is one of those occasions I agree with them. Juliette's last year's TV

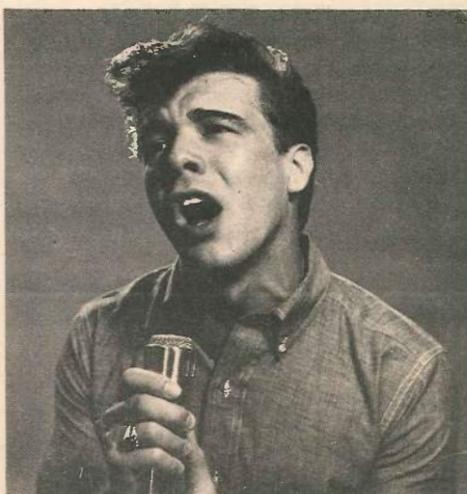
LORI continued on page 6



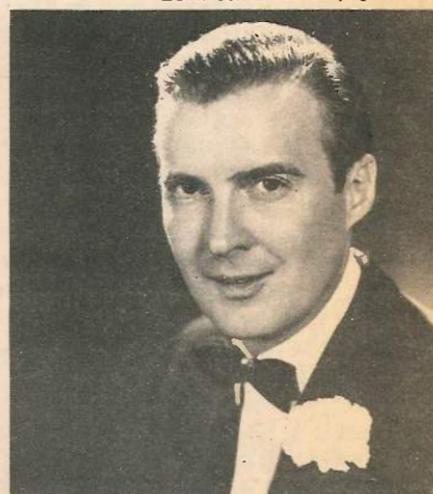
Seiji Ozawa will conduct the Toronto Symphony orchestra for CTV special



Xavier Cugat's Revue is being hailed as one of the most exciting to ever hit Toronto



The Bobby Brittan Group featuring Bobby Brittan created a stir recently in the Village



Denny Vaughn's CTL outing "Girls I Knew" is fast becoming a top seller across Canada.

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A full house (over 2000) packed **The Hullabaloo Club** in Hollywood to see the return of **The Mandala**. The audience wasn't aware of the changes in the group. The "High Priest" of **The Mandala** was introduced and instead of **Olliver**, **Roy Kenner** came out, looking as if he was "from another world". With his trembling hands reaching for the ceiling, he dropped to his knees. The girls in the audience were disappointed at the sight of Kenner and their feelings spread to the males, who were expecting their mighty "soul leader". What the crowd saw, as the show progressed, was a dancer, an acrobat, a stripper (he took off his shirt), a destroyer (throwing a mike stand across the stage) and a juggler (using the mike to perform tricks). He sang less than a half dozen songs during the entire show (lasting an hour and a half). **Randy Martin** (or is it **Rafael Markovitz** today?) apparently inferred that he had to get rid of Olliver because he lost his voice. In this show, Olliver's voice wouldn't have been as important as his acting ability. Where did Kenner fit in? Both his acting and singing left a lot to be desired.

Roy Kenner was new at this type of act. One could tell. Maybe the group shouldn't have undertaken this tour as yet - they weren't ready. The response to Kenner was worse than one could imagine. The girls shyed away, instead of grabbing at him and the guys had so little respect that they actually booed him and called out for Olliver. Kenner went into the audience and asked for a volunteer to participate in a dance. Someone finally conceeded and afterward Kenner said "Thanks man, you don't know how much I needed that". How amateurish can you get, with such a statement.

Kenner was falling flat on his face. **Don Troiano**, leader of the group, took over and pleaded with the audience to give Kenner a chance. He made strong remarks about rights, saying that if Olliver wanted to leave the music business and sit at home, it was his right as an individual. The crowd settled down and went along with Kenner. By the end of the evening, one might have thought that the crowd liked Kenner, but you could hear small groups talking about the "Soul Crusade" not having any meaning anymore.

There was another reason which led to the apparent downfall of **The Mandala** on this particular evening. The "Soul Crusaders" were not only trying to communicate a feeling of soul but were talking about the rights of the kids in the United States and how **The Mandala** was going to "change everything tonight". Troiano made statements about teens fighting the war in Vietnam but not being allowed to vote. He added that "Kids in the United States don't have freedom of speech because as soon as they say something against U.S. policy, they're labelled....." What right do Canadians have going to a foreign country, telling its teens that their laws are unjust? (If a U.S. Immigration official had been present, **The Mandala** could very likely be on their way back to Canada).

In addition, Kenner asked a coloured person to dance (there were about 10 Negroes out of 2000 in the audience). Kenner then made statements that everyone was equal to him and the colour of their skin did not matter. I would like to see the group pull this in Atlanta, Georgia.

The new organist, **Henry Babraj**, formerly with Kenner's **Associates**, was no real asset to the group. **Whitey Glann** got carried away with his Canadian pride, wearing a Canadian flag as a jacket for part of the show.

I have written four stories about the Mandala, all praising them. This show changed my opinion about their act. With an act (that appears so phony, that a 12 year old could not believe it) **The Mandala** would seem to be giving the United States a bad impression of "The Canadian Sound".

I still have faith in Roy Kenner's voice (having seen him often with **The Associates**) and I hope **The Mandala's** upcoming album will make up for the unfavourable mark they appeared to have left, and prove that "The Canadian Sound" is happening and that it's as good as anyone else's.

**THIS WEEK SPECIAL REPORT**

ON CHARLIE BROWN

by Frances K. Smookler

The Toronto theatre scene has been enriched with the opening of "You're A Good Man Charlie Brown" at the Playhouse Theatre on Bayview Avenue. The cast, six bright young New Yorkers whose average age is 22 has moved into a local apartment hotel for what they hope will be a long stay. It should be.

Whether or not you are a "Peanuts" fan you should enjoy "Y.A.G.M.C.B." in spite of a low key opening. Schultz's penetrating observations on the adult world come out of the mouths of these babes greatly increased in impact with three dimensions especially since the characterizations come through so cleanly etched.

Of particular merit was the performance of Don Patter as Snoopy. Don has the life and sparkle of a top-notch musical comedy man and Snoopy gains by it. The best examples of this relationship are Snoopy's wild fantasies in which he goes into delightful song and dance routines (I'd love to see some more of his dancing) especially in a delicious vignette called "Supper time". He tells of his desire to see the world thwarted by his attachment to his supper dish and worries that Charlie Brown might forget to fill it. Charlie Brown (whose characterizations you might dislike until you realize how well David Rhys Anderson is portraying a blah) observing this scene as he emerges with Snoopy's supper can only say, "Why can't you eat supper like any normal dog?"

Linus - Gene Kidwell; Charlie - David Rhys Anderson; Lucy - Bonnie Enten and Schroeder - Jean Scandur sore as a contrapuntal team in the first act curtain number "Peter Rabbit". Each is vocalizing his or her difficulties writing a book review about Peter Rabbit and each attacks it in a way that reveals the depths of his character - Lucy as a repetitive mumbo jumbo, concerned only with completing the job and totally uninterested in content; Linus producing a sociological treatise relating Peter's activities to sibling rivalries and family overcrowding; Schroeder seeing it only as an adventure of Robin Hood with slight difference and finally Charlie Brown, the eternal blah, putting it off until later ("I work best under pressure"). At the end of this number the four solo voices blended into a fugue which picked up, beautifully, the four individual strands of thought and sound and built them into a chord which would have been wasted had it not been used to close the curtain.

The whole show ended with "Happiness" a poignant and moving musical finale. "Happiness" is anything and anyone at all that is liked by you and, using this as a term of reference, "Y.A.G.M.C.B." comes close to achieving pure happiness.

The record reflects the New York rather than the Toronto company (there is a San Francisco company as well and I wonder what they sound like?). Both companies are top-notch and both companies have a character of their own. Really, there is only one way to approach "Y.A.G.M.C.B." See the show again; if you do that you might be able to decide which one you like the better.

**WHERE IT'S AT...**

**TOP 30 R&B chart**

- BOSS FOURTEEN**
- 2 2 SOUL MAN  
Sam & Dave-Stax
  - 3 6 PRECIOUS LOVE  
Marvin & Tammy-Motown
  - 4 3 NATURAL WOMAN  
Atetha Franklin-Atlantic
  - 5 10 EXPRESSWAY TO YOUR HEART  
Soul Survivors-Crimson
  - 6 12 I'M WONDERING  
Stevie Wonder-Motown
  - 7 13 SHOUT BAMA-LAMA  
Mickey Murray-Quality
  - 8 8 BOOG A LOO DOWN BROADWAY  
Johnny C-Barry
  - 9 5 SOME KIND O' WONDERFUL  
Soul Bros Six-Atlantic
  - 10 4 LET LOVE COME BETWEEN US  
James & Bobby Purify-Bell
  - 11 9 DIRTY MAN  
Laura Lee-Chess
  - 12 14 YOU'RE ALL THAT I NEED  
The Temptations-Motown
  - 13 11 MEMPHIS SOUL STEW  
King Curtis-Atco
  - 14 15 DIFFERENT STROKES  
Syl Johnson-Quality

- 15 16 IT WON'T BE ME  
James Brown-Delta
- 16 7 HEAT OF THE NIGHT  
Ray Charles-Spartan
- 17 19 GIVE EVERYBODY SOME  
The Bar-Kays-Stax
- 18 21 HUNK OF FUNK  
Gene Dozier & The Brotherhood-Minit
- 19 18 I'M A FOOL FOR YOU  
James Carr-Bell
- 20 --- NINE POUNDS OF STEEL  
Joe Simon-Sound Stage 7
- 21 28 I HEARD IT THROUGH THE GRAPE VINE  
Gladys Knight & The Pips-Motown
- 22 30 MR. DREAM MERCHANT  
Jerry Butler-Mercury
- 23 27 SATURDAY NIGHT  
Eddie Floyd-Stax
- 24 29 GO GO GIRL  
Lee Dorsey-Bell
- 25 22 LOVE IS STRANGE  
Peaches & Herb-Date
- 26 26 STAG-O-LEE  
Wilson Pickett-Atlantic
- 27 25 SPREADIN' HONEY  
103rd Street Watts Band
- 28 20 I GOT A FEELING  
Barb Randolph-Motown
- 29 17 FOR WHAT IT'S WORTH  
Staple Singers-Epic
- 30 21 FUNKY SOUL NO. 1  
Bobby Byrd-King
- 31 31 KARATE BOOG A LOO  
Jerry O-Shout

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PEOPLE IN ME  
A Passing Fancy-Columbia-C4-2772-H

PENTECOST HOTEL  
Nirvana-Island-CB-1306-G

PAINT IT BLACK  
Chris Farlowe-Immediate-5002-K

FREEDOM BIRD  
Lewis & Clarke Expedition-Colgems-1011-N



## SINGLES

### CAPITOL

Capitol 72512 ROLF HARRIS  
f/s Willy, Willy  
I've Never Seen Anything Like It

Capitol 72514 FRANKIE VAUGHAN  
f/s Nobody You're 'Til Somebody Loves You  
There Must Be A Way

Capitol 72515 THE DAVE CLARK FIVE  
f/s Concentration Baby  
Red And Blue

Capitol 72516 WILLIE & THE WALKERS  
f/s Poor Janie  
(Alone) In My Room

Capitol 72517 BEV MUNRO  
f/s The Waltz That Never Ends  
Let's Have A Blue For The Blues

Capitol 72518 THE YARDBIRDS  
f/s Drinking Muddy Water  
Ten Little Indians

### COLUMBIA

Columbia C4-2771 MONIQUE LEYRAC  
f/s The Roses Blow Away  
Flowers, Perfume, Candy

Columbia C4-2772 A PASSING FANCY  
f/s Spread Out  
People In Me

Columbia 4-44286 HAROLD WEAKLEY  
f/s Got A Good Deal On A Car Today  
Since Never

Columbia 4-44311 DEBBIE LORI KAYE  
f/s Break My Mind  
Ride Ride Ride

Columbia 4-44315 BILLY LARGE  
f/s Gypsy Rose And I (Don't Give A Curse)  
Pretty Girls

Columbia MU4-1275 THE PLATTERS  
f/s Sweet Sweet Lovin'  
Sonata

Epic 5-7295 WALTER JACKSON  
f/s A Cold Cold Winter  
My Ship Is Comin' In

Epic 5-7297 THE VIBRATIONS  
f/s Come To Yourself  
Together

# RPM CANADIAN HITS

- 1 3 NEXT TO NOWHERE  
M G & The Escorts-Reo-8998-M
- 2 4 JEZEBEL  
Witness Inc-Apex-77063-J
- 3 5 FLYING ON THE GROUND IS WRONG  
The Guess Who-Quality-1890-M
- 4 1 FISHERWOMAN  
Collectors-New Syndrome-19-G
- 5 2 GASLIGHT  
Ugly Ducklings-Yorkville-45013-D
- 6 7 TRY TO UNDERSTAND  
British Modbeats-Red Leaf-636-G
- 7 14 MORNING MAGIC  
Stamperders-MWX-2001-G
- 8 6 MY GIRL  
Gettysbyrg Address-Franklin-546-G
- 9 12 THE ATTITUDE  
Sugar Shoppe-45015-D
- 10 9 RAINING IN MY HEART  
Eternals-Quality-1889-M
- 11 8 I BELIEVE IN SUNSHINE  
A Passing Fancy-Columbia-C4-2767-H
- 12 15 FOOTSTEPS  
Bobby Curtola-1040-Tartan
- 13 --- BEHIND EVERY MAN  
Checkerlads-Rca Victor-57-3443-N
- 14 11 WHEN I FALL IN LOVE  
Bartholomew Plus 3-Atlantic-2439-M
- 15 --- BOBBY'S BIRTHDAY  
Kensington Market-Stone-721-G

Epic 5-10237 CHARLIE WALKER  
f/s I Wouldn't Take Her To A Dogfight  
Tonight, We're Calling It A Day

Epic 5-10240 THE THIRD RAIL  
f/s Invisible Man  
Boppa Do Down Down

## COMPO

Decca 32200 SAM AND BILL  
f/s Tryin' To Get Back To My Baby  
I Need Your Love To Comfort Me

## QUALITY

A&M 872 SERGIO MENDES & BRASIL '66  
f/s Watch What Happens  
The Frog

A&M 881 PHIL OCHS  
f/s Flower Lady  
Cross My Heart

Atco 4063 JOE TEX  
f/s Watch The One (That Brings  
The Bad News)  
Skinny Legs And All

Bell 998 LEE DORSEY  
f/s I Can Hear You Callin'  
Go Go Girl

Quality 1895 THE POWER OF BECKETT  
f/s Back To Me  
Lost Soul In Disillusion

Quality 1896 THE ETERNALS  
f/s Santa Claus Is Coming To Town  
Christmas

Scepter 12203 DIONNE WARWICK  
f/s Window Wishing  
I Say A Little Prayer

Wand 1166 CHUCK JACKSON  
f/s Candy  
Shame On Me

# We Get Letters!!



"Dear Sirs: I am a subscriber to your magazine and I have found some very serious mistakes on your part. First of all I must say your new format on some of the columns is excellent, but I find that you have lowered the standard of your magazine by not publishing any listings of the Top 25 albums anymore. You have added lists of new 45's and albums released, an excellent idea, but what happened to the 3 or 4 albums you usually reviewed, this was an excellent idea. Also I now dislike your idea of printing the different hit charts all through the magazine. Why don't you still print them all on the same centre page like you used to do. I always enjoy reading the column by Stan Klees, but what happened to the DJs reviews of new Canadian 45's, and even when you did have it I never found any reviews by Montreal DJs. I feel this letter is stating exactly what is disappointing me, and possibly other regular readers."

(signed) Billy Magicorsky - Montreal, P.Q.

(HELLO HAPPY SUBSCRIBER! When you mentioned mistakes, we at first thought you meant typographical errors, but you are obviously referring to our change of format, and I would like to explain that every change has a good reason.

We certainly don't feel that we have lowered the standard of RPM by not publishing the top 25 LPs each week. You must admit that this list was usually the same 23 LPs with a couple added. We were told by our readers that this just wasn't that exciting. The movement of top albums just isn't fast enough. The space that the removal of the top 25 LPs made available was replaced by the single and LP releases which you admit pleased you.

We were told by our layout experts that a full page of charts made layout more expensive and ate up a whole page in the minds of readers. The magazine does look more interesting without them and it gave us a little more room for editorial.

Disc jockey reviews of Canadian records are hard to come by because there aren't that many companies that will submit their records to DJs to be reviewed and not that many disc jockeys are willing to take the time to review the few that are submitted.

Can you let us know what disc jockeys in Montreal would be interested in reviewing a Canadian record not made by a Montreal group? We will be glad to submit them to them. While you are at it we would also like a list of Toronto disc jockeys that would do the same.

In the last two weeks there have been more favourable criticisms of RPM than ever before. As a warning, I have one other piece of news that may disappoint you. RPM will definitely be devoting more space to Country records and Country artists in the near future.

The Canadian Country scene is starting to happen, and may be Canada's contribution to the world music industry. Yes we have finally decided to make ourselves known around the world.

Thank you for writing. We appreciate hearing from our readers out in the "global village". - E.C.)

"Dear Walter: The news has just reached us that you are planning to discontinue the RPM 100 Chart. We sincerely regret that this has to happen. Your chart was beginning to receive its just position with our customers and very wide acceptance because of its national, rather than strictly local, point of view. It is a real shame that you are not going to continue publication of this chart because it will be sorely missed by the record dealers".

(signed) Dan Bartollini - Rendezvous Records - Toronto

(We have received many complaints from our readers, particularly the record dealers and one stops, regarding the discontinuing of the RPM 100. Perhaps the front page story of Vol.8 No. 10 (November 4th.) will further clarify our position. - E.C.)

"Dear RPM: I read your paper each week. I love to read about all our fab groups. But there is one group that never gets a mention, a story, or a picture, and I think they are worth it. They won the RPM Award last year, and had a hit record.

They are Three's A Crowd. No longer three but now six great people. I saw them at Expo, and they said they worked out of Toronto and I didn't believe them, because I've never heard of them before this summer and when I found out about the Award I wondered why you never mention them.

They have been the most successful group to play Expo. They went there with a one week contract and were held over for 3 weeks. Then were called back for another week, and once again held over for 3 weeks, and will be going back to play another week very soon.

Among the people to hear them were Mama Cass and Papa Denny. They went to hear them two days in a row, and thought they were great and they made arrangements to record them. The Crowd have now signed with Dunhill Records and will be in Los Angeles to record a 45 and LP within two weeks. I only wish they played in Toronto more often but they have been playing in the U.S.A. a lot lately, but since I can't get to see them, I would like to read about them and what they are doing, and you people are the only way I can hear about them. I met a lot of girls at Expo who liked them and said they went to see them each day. So they have a large group of followers. Please help me find out about them, and give them a good mention in your paper."

(signed) Pam Sutherland - Montreal, P.Q.

(The name of the game is promotion, publicity and press releases. Now that the Crowd are associated with promotion minded people (Dunhill), I hope, we may just get a press release or two and maybe even a picture. They're one of my favourite groups and deserve all the breaks they get. - E.C.)

## B.C. WHAT STATIONS PLAY WHAT MUSIC?

Station	CFVR - Abbotsford	CFLD - Burns Lake	CFWB - Campbell River	CHWK - Chilliwack	CFCP - Courtenay	CKEK - Cranbrook	CJDC - Dawson Creek	CKAY - Duncan	CKNL - Fort St. John	CFJC - Kamloops	CKOY - Kelowna	CKTK - Kitimat	CJJC - Langley	CHUB - Nanaimo	CHUB - Nelson
CFVR	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
CFLD	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
CFWB	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
CHWK	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
CFCP	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
CKEK	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
CJDC	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
CKAY	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
CKNL	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
CFJC	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
CKOY	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
CKTK	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
CJJC	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
CHUB	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•

## SASK

Station	CJSL - Estevan	CFRG - Gravelbourg	CJNB - Nth. Battleford	CHAB - Moosejaw	CKBI - Prince Albert	CBK - Regina	CJME - Regina	CKCK - Regina	CKRM - Regina	CKKR - Rosetown	CFNS - Saskatoon	CFNS - Saskatoon
CJSL	•	•	•	•	•	•	•	•	•	•	•	•
CFRG	•	•	•	•	•	•	•	•	•	•	•	•
CJNB	•	•	•	•	•	•	•	•	•	•	•	•
CHAB	•	•	•	•	•	•	•	•	•	•	•	•
CKBI	•	•	•	•	•	•	•	•	•	•	•	•
CBK	•	•	•	•	•	•	•	•	•	•	•	•
CJME	•	•	•	•	•	•	•	•	•	•	•	•
CKCK	•	•	•	•	•	•	•	•	•	•	•	•
CKRM	•	•	•	•	•	•	•	•	•	•	•	•
CKKR	•	•	•	•	•	•	•	•	•	•	•	•
CFNS	•	•	•	•	•	•	•	•	•	•	•	•

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# Music BIZ

By Guest Columnist Stan Klees



## IT'S A LONG WAY TO THE TOP.

If you are young and anxious to get into the music business, I have one bit of advice for you. FORGET IT! Put down your guitar, your piano or your throat spray and give a great deal of thought to your future as a "star". The music industry is probably the most complicated labyrinth you will ever enter. It is rough and tough and the small pedestal at the top has room for very few and once reached, you aren't guaranteed a very long stay. I would like to again use the expression "supply and demand". The supply of talented people is great, the demand is small and only the very talented (with a great deal of guts) can make it to the top. For every gifted young person who continues the uphill climb to stardom, thousands drop by the wayside.

Once you attain stardom, you will wonder what you were fighting for. The glamour you felt was stardom turns out only to be a job and a hard job at that. The money you make (if you make any at all) really serves no purpose and the friends that will surround you might not really be friends at all, but people who want to stand in the limelight with you.

Yes I am trying to discourage you. If you discourage easily, this business will get rid of you in no time. If you are insistent on becoming a star, you are only ready to start the longest uphill climb. Ahead of you is disappointment after disappointment and frustration after frustration and you continue to face the unsurmountable odds that only a few can make it to the top.

What is so unique or wonderful about your talent? What magic do you possess that hundreds like you don't possess? What have you to offer that will make you that much better than the others? Ask yourself these questions because too often an average singer or an average musician starts in this business because someone once said "You're good. You should make a record". A kindly comment like this should never be taken seriously. It may be pleasant, but too often it is an aimless comment that could be called politeness. Don't depend too much on the run-of-the-mill talent scout who thinks he can spot talent blindfolded. Your talent must be pretty darn unique and your creative ability must be pretty fantastic for you to tumble all the opposition on your way to stardom.

In person, your voice may be beautiful or appealing (or whatever else it takes) but on tape you may find that the microphone is a ruthless microscope that will bring out all the faults in your singing. Great musicianship on your part may turn out to be pretty amateurish on tape or disc where it can be scrutinized carefully by replay after replay.

Good looks were once a great asset to the performer and still are, for solo guys and gals, but the group musician no longer has this to worry about. In fact, many performers go out of their way today to look weird and unkempt. This fad is disappearing and the clean-cut look is on its way back.

With every gift in the world, there is still no reason to think that success will come easily or that you will succeed at all. Many performers have spent a lifetime working on their careers only to bring in a meagre living each week, yet they continue.

If success was easy, there would be hundreds of thousands of big stars, but since it isn't, there are approximately 100 big names in the "pop rock" scene. To dramatically illustrate how gigantic the odds are against real stardom, you would prob-

LORI continued from page 3

special on CBC-TV will be run again this year, on Christmas Day. She is also negotiating with CBC-TV to do a special after Christmas. Her CBC show continues weekly.

Xavier Cugat's Revue moves so fast and offers so many interesting acts, Cuggy almost gets lost in the background. The most sensational is Mrs.....oops, the beautiful Spanish blonde, Charo. As a singer, she just leaves you speechless and as an instrumentalist, it's just too much. Charo is an excellent guitarist. Felix Caballero sings a version of "Granada" that shakes the place and he's not bad with the North American hits either. There are other notables as well. Jack Del Rio does a bongo bit, and Joe Marinai funs it up a bit on the French horn. Dancers Hector San Juan and Margie show several almost impossible latin American dance steps, and of course, Cugat with that always there smile, even when the band blows a clunker, brightens up the downstage as he leads the house band

# TELEVISION

## A GIFT OF MUSIC

The preview of a "Gift Of Music" was presented at Massey Hall on November 3. The grand old Hall was filled to capacity for the pre-Christmas concert, which in fact was the video-taping session for CFTO's (Channel 9). The full network CTV will air this Christmas program sometime in December. The Toronto Symphony Orchestra conducted by Seiji Ozawa with soprano Lois Marshall, a huge choir consisting of the University of Toronto Chorus, Choiristers from St. George's United Church and actor William Hutt, provided a Christmas concert that will be one of the best spirit filled television presentations this season. One of the most moving moments of the evening was Miss Marshall's interpretation of greatly Rejoice" from Handel's "Messiah". Hutt's narration of Ridout's "The Christmas Story", which is an arrangement of familiar Christmas carols, sung by the choir. It was unfortunate Hutt was almost inaudible. However by the time it is televised, all these difficulties will have vanished. Yamamoto's "Suite for Unfamiliar Instruments" is also on the same program.

ably have a better chance to win with a sweepstake ticket than you have in becoming a constant winner in the race race race for stardom on the record charts and everything that goes with it (including the hard work and the heartaches.)

If you are still blinded by the limelight, then go to it because no one will change your mind till you try it. You are trying to attain something that I sometime think is just a state of mind.....STARDOM.

# Riding the Air Waves

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# COUNTRY MUSIC

## MERCURY'S JERRY WALLACE AT HORSESHOE

Toronto: Mercury Record's top country artist Jerry Wallace is playing to good houses at the Horseshoe Tavern (Nov 6-11). Wallace is best known for his "Primrose Lane" and "Shutters & Boards" singles and is currently happening with "Diamonds And Horseshoes". His album "The Best of Jerry Wallace" (Mercury 21072) is getting a resurgence of action.

Following Wallace will be Robbie and Arlene Harden. Their brother Bobby has hit out on his own but from reports it would appear that his pretty sisters are blazing a new trail for themselves. They'll be at the Horseshoe Nov. 13 through the 18th. The Harden Trio's Columbia album "Tippy Toeing" (CL-2506/CS-9306) has been a constant best seller and should get another shot in the arm when the talented duo appear here.

## LITTLE DARLIN'S JOE PAIN AT BELVEDERE

London, Ont: Joe Pain, one of the most exciting of the deep south's recording cousins is helping himself to a heaping big dose of Canadian audiences during his engagement at the Belvedere Hotel. Joe was nominated "Best New Artist of The Year 1967" by a National Poll of the Record Company's distributors and received this distinction in his first year in the Music business. One of the main reasons for his popularity was his first record release "Down At Kelly's" and "A Thousand Times Paid", on Little Darlin, and both written by Joe. The outing was picked up and flashed across the nation as one of the big hits of the year, making practically every chart in the Union. Before hitting out on his own Joe played many shows with the top names in the business including Del Reeves and Mel Tillis.

Joe's next release should hit the market the latter part of November.

## LYNN ANDERSON - REGULAR ON LAWRENCE WELK TV-ER

Lynn Anderson, Chart recording artist and daughter of RCA Victor's songwriter-singer Liz Anderson, is now a regular performer on the very popular Lawrence Welk weekly TV show. This is a great boost for country music as Lynn is the first country artist to appear on a prime network television show. Lynn is also continuing her tour of personal appearances with shows based out of Nashville.

## MUSICOR'S MYRNA LORRIE - FEATURED ON DON MESSER'S TV-ER

Myrna Lorrie, who is currently moving up the charts with her Musicor single "Tell Me Not To Go" (Columbia in Canada-MU4-1265) has been seen often on the popular CBC-TV Monday night network show of Don Messer's Jubilee and is apparently being considered for 12 or more appearances.

## MELBOURNE'S BAMBI LYNN SET FOR NOV 24TH WAXING

Montreal: Rodeo's George Taylor has set Nov 24th as the date for another recording session with one of his top country thrushes, Bambi Lynn. Bambi is currently making a strong bid for the U.S. country charts with her RCA Victor release of "Whirlpool" (47-9336) which was released stateside through an arrangement with Rodeo Records.

## GRAMMER'S "MABEL" STARTS UP CHARTS

Oshawa, Ont: Billy Grammer is getting his strongest Canadian boost to date with his single outing of "Mabel" (Caledon-203) kicking its way up the country charts. Grammer has already started his climb up the U.S. country charts with his outing, which is on the Rice label.

## MELBOURNE RELEASES FOUR STRONG SIDES

Montreal: Bob King, powerful mainstay of Melbourne has just released what promises to be another winner in "Blue Day" and "Two Rings & The Blues" (WG 3274). Wayne King has a couple of rousing instrumentals, "Maple Sugar" and "Orange Blossom Special", (WG-3275), both of which were giants in the past. Merv Smith also makes a strong bid with "All That's Left Of Me Is You" and "Movin' Man" (WG-3276). "Hillbilly Hotel" and "Wabash Cannonball" (WB-3277) are strong enough to set Tom Wilson up as one to watch.



Capitol's Lynn Jones is making an impressive chart showing for her release of "Gonna Put Some Lovin' On You".



Myrna Lorrie's Musicor outing of "Tell Me Not To Go" is now getting national exposure.



The Harden duo of Robbie and Arlene are set to appear at the Horseshoe Nov 13 through the 18th.

## LYNN JONES ZEROES IN ON COUNTRY CHARTS

The latest Lynn Jones Capitol release "Gonna Put Some Lovin' On You" and "Down The Road Before" (72507) is now getting some well deserved attention across the nation. Lynn first made her presence known with her release of "The Good With The Bad" which set her up for this release and from reports already received, indicate that she did come to the attention of the important people in the country radio scene.

## RPM COUNTRY CHART

- 1 YOU MEAN THE WORLD TO ME  
David Houston-Epic-10224-H
- 2 IT'S THE LITTLE THINGS  
Sonny James-Capitol-5987-F
- 3 I DON'T WANNA PLAY HOUSE  
Tommy Wynette-Epic-10211-H
- 4 DOES MY RING HURT YOUR FINGER  
Charley Pride-Rca Victor-9281-N
- 5 TURN THE WORLD AROUND  
Eddy Arnold-Rca Victor-9265-N
- 6 GARDENIAS IN HER HAIR  
Marty Robbins-Columbia-44271-H
- 7 DEEP WATER  
Carl Smith-Columbia-44233-H
- 8 WHAT KIND OF GIRL (Do You Think I Am)  
Loretta Lynn-Decca-32184-J
- 9 FOOL FOOL FOOL  
Webb Pierce-Decca-32167-J
- 10 CHOKIN' KIND  
Waylon Jennings-Rca Victor-9259-N

- 11 THE FOOL  
Dick Nolan-Arc-1184-D
- 12 IT TAKES PEOPLE LIKE YOU  
Buck Owens-Capitol-2001-F
- 13 MARY IN THE MORNING  
Tommy Hunter-Columbia-44234-H
- 14 A WOMAN IN LOVE  
Bonnie Guitar-Dot-17029-M
- 15 MODEL "T"  
Irwin Prescott-Melbourne-WG-3268-K
- 16 THE HOMECOMING  
Ralph Carlson-Melbourne-WG-3270-K
- 17 YOU'VE BEEN SO GOOD TO ME  
Van Trevor-Date-1565-H
- 18 I'M STILL NOT OVER YOU  
Ray Price-Columbia-44195-H
- 19 TELL ME NOT TO GO  
Myrna Lorrie-Columbia-MU4-1265-H
- 20 GONNA PUT SOME LOVIN' ON YOU  
Lynn Jones-Capitol-72508-F
- 21 SHE KNOWS HER EVERYTHING  
Billy Walker-Monument-1024-K
- 22 LEARNIN' A NEW WAY OF LIFE  
Hank Snow-Rca Victor-9300-N
- 23 MABEL  
Billy Grammer-Caledon-203-G
- 24 BOTTLE BOTTLE  
Jim Ed Brown-Rca Victor-9329-N
- 25 WALKIN' WITH THE BLUES  
Billy Stoltz-Melbourne-WG-3269-K

### ALBERTA RADIO STATIONS

<p><b>Calgary 1010 kcs</b></p> <p>Norman J. Lacey Jack Peach Miss Gaye Fox AM Temple Sinclair Don Denis Ethier 9 PM Don Hudson Norris Bick Order of day automated network</p> <p><b>Calgary 960 kcs</b></p> <p>Pen rence Mack Kunkel Langton</p>	<p><b>RADIO PERSONALITIES LISTED BY STATION AND TIME SLOT</b></p> <p><b>6-10 AM Bev Munro</b> 10-Noon Curley Gurlock Noon-2 PM Rich Sims 2-4 PM Bev Munro 4-7 PM Lan Hagen 7-9 PM Dan Chomlak 10-Midnite Hank Secord Midnite-6 AM Dale Smith</p> <p><b>CJDV Drumheller 910 kcs</b></p> <p>(SM) Tony Mayer (PD) Jim Fisher (ML) John Bolin 6-9 AM Doug Marvin 9 AM-1 PM Brian Leboe 1-4 PM Dennis Seibel 4-7 PM George Walters 7-Sign off John Bolin</p> <p><b>CBX Edmonton 740 kcs</b></p> <p>(SM) R.L. Horley (PD) A.G. Baril (ML) Helen Sandberg 6-10 AM Bill London 10 AM-1 PM Larry Branter 1-4 PM-Network 4-7 PM Jim</p>
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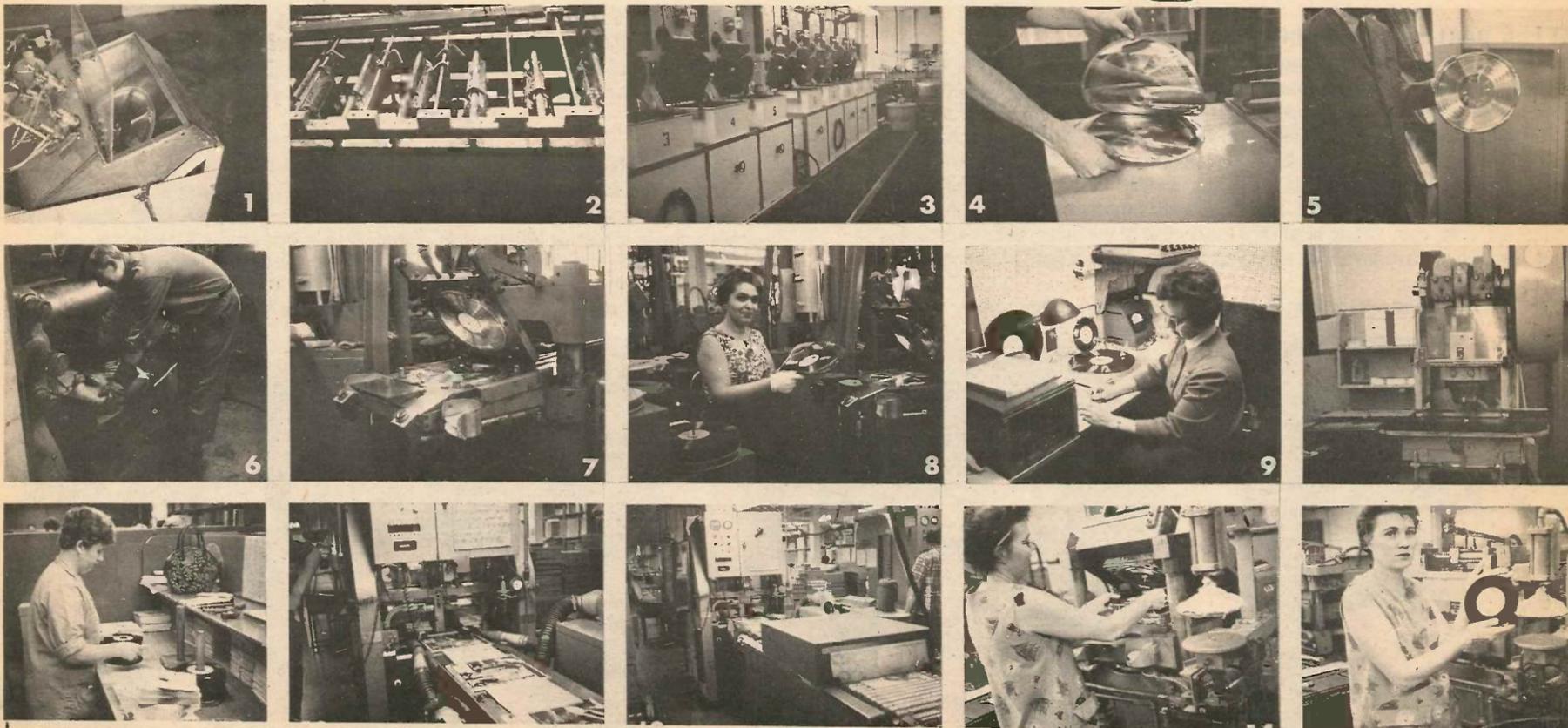
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## RPM Visits A Pressing Plant



Is the manufacture of records a slam-bang-get-em-out fast type of operation? Well, frankly, the answer is yes, but along with this rather inept description, one must also find room for "Carefully and scientifically engineered procedure".

Let's take, for example, the processing of a 12 inch disc at the modern Quality Records Ltd., pressing plant, in Scarborough, Ontario. Last week you saw an example of a sound studio where the sound of a group or artist is transferred onto a master tape which in turn transfers the sound to an acetate by means of a disc recorder. The acetate is a round disc of polished aluminum, coated with a black acetate plastic. The recorder is a turntable that rotates at speeds of 33-1/3 RPM for albums or 45 RPM for singles. When the acetate is put on the recorder it is held in place by vacuum pressure. The tape is fed through a playback head which sends the vibrations through an amplifier to a heated cutting stylus which oscillates from side to side and up and down according to the electrical signal it is receiving. This activates the stylus to cut a wavy pattern on the acetate. The louder the signal, the greater the motion of the stylus.

The acetate then has to go through an electroplating process so that copies of the acetate can be made. This involves Quality's new spray silver operation. (Photo 1) The acetate is placed in a spray silver tank where the surface is automatically cleaned by distilled water then sprayed with a solution of silver nitrate, nitric acid, ammonia, sugar and distilled water (which is used as a reducer). This forms a thin layer of silver on the acetate. Now the acetate is electro conductive. This is a 2 1/2 minute operation. The next step is the nickel preplate tank. (Photo 2) The acetate is attached to a metal rack and hung on a cathode bar and lowered into the tank which contains sulphamate nickel solution. Being as the cathode bar gives off negative ions (atoms) and draws positive ions toward it, the solution, when energized, attracts the nickel to the surface of the silver plated acetate. The acetate is left in the sulphamate solution for 45 minutes at 30 amps.

The acetate now has a thin layer of nickel over the silver and is ready to be placed in the high speed nickel plating tanks. (Photo 3) Each plating position has an individual tank and rectifiers. The acetate is attached to a rotary head and lowered into the tank of solution. The motor is then turned on and the head containing the acetate turns in the nickel solution at the speed of 175 RPM. The nickel solution is pumped into each tank directly from the filter, and as the fresh solution is pumped into the tanks, the excess solution is returned by means of an overflow spout at the back of each tank which drops the solution into a common drain and returns it to a large tank where the solution is required to pass over a dummie section where all the impurities are removed. The nickel solution is then passed through a filter system and pumped back into the buildup tanks once more. The solution is filtered and dummied 7 times each hour. The time involved to make a metal master from an acetate is 45 minutes at 250 amps. All plating positions are automatically controlled with timers. When the 45 minutes are up a bell rings and the motor on the rotary head is automatically disengaged. The part is removed from the tank and after the excess metal is trimmed from the edge, the master is separated from the acetate. (Photo 4)

The master is a mirror image of the acetate, in that the grooves are up, not down. The acetate was positive, the master is negative. The master gets another plating of nickel and another part, called a mold is separated from it. The mold has the grooves down and is playable (positive). It's tested in an audio room for quality, and if satisfactory is processed for a solid nickel stamper (negative), which is used in the actual molding of a record. The nickel stamper is coated with chrome for a longer stamper life, and is now ready for the presses. (Photo 5) The steps for obtaining the mold and the stamper are identical to that of the master operation with the exception of the silvering operation which is not necessary and the time is also reduced from 45 minutes at 30 amps to 10 minutes at 50 amps.

That mold, by the way, is checked in an audio room for quality. If there is a flaw in the disc, the grating of steel against steel is easy to pick up. Every precaution is taken, even to the steam spraying of each mold to make sure there isn't any metal dust adhering to the surface.

The record you buy is usually black in colour, although some record companies have put out clear red, white or blue, limited edition discs. The black is created by mixing one percent carbon black to the white vinyl resin, in a blender, which drops the raw material onto mill rolls which are heated to 300 degrees F. The material is heated and kneaded until

it becomes a soft plastic mass. (Photo 6) This vinyl material is thermoplastic, which means that under heat it becomes soft and under cooling becomes hard. Regardless of how often this heating and cooling occurs, it will always soften and harden. After 6 minutes of milling, the compound is put through a set of calendar rollers that flattens and marks the material in squares. After the compound is cooled it is put through a grinder and ground into small pellets, that are transferred by forced air to a large storage bin. These are then transferred automatically, as it is required, to 18 extruders that are connected to 36 presses. When the operator sets her machines in motion, the pellets are heated in the extruders and exactly 7 oz. of pliable vinyl drops from the extruder and is placed in the press by the operator. (Photo 7) The label is set into the top and bottom of the press and 120 tons of pressure creates a labelled 12 inch LP disc. Each press stamps, labels, and trims the record in one operation. (Photo 8) One operator looks after 2 presses, which are capable of processing one record every 18 seconds. In an 8 hour shift, one operator can process 1400 long play records.

Every half hour during the pressing period, audio checks are made of the discs as well. Quality maintains 7 audio rooms. If a flaw is discovered or a record found not to be centred properly, it could mean the destruction of anywhere from 50 to 75 discs. Quality maintains a very close quality control in this regard. (Photo 9)

Contrary to belief, the labels do not have an adhesive on the back. They are printed on special label paper by means of offset printing presses in Quality's printing department. They're printed on large sheets and the centre drilled out on a hollow drill, then die cut, round. (Photo 10) Heat and 120 tons of pressure bond the paper fibres to the record.

When the record is pressed it is transferred in lots of 50 to the inspection department where they are given a visual inspection and inserted in jackets or sleeves. (Photo 11) and by means of a conveyor belt are forwarded on to an automatic wrapping machine. (Photo 12) They are then automatically shrink-wrapped in polypropylene. (Photo 13) Those little round holes you find on your album wrapper are what allows the air out of the wrapper and gives you a tight clean album cover. Quality has 2 of these machines which are capable of wrapping 28,000 albums in an 8 hour shift.

The operation for singles is similar to that of the long playing records with one additional movement and that is the punching out of the large hole in the centre. It's interesting to note that Quality supplies millions of these centre pieces (all different colours) to Ontario primary schools. They are used as an aid to the beginner in his counting drills. It's quite possible that singles in the not too distant future will be manufactured with a small centre hole similar to that of the long playing record. (Photos 14-15) Besides having the processing, pressing, printing and packaging of records under one roof, Quality Records also maintains complete warehousing for Canada with a separate operation for Ontario distribution, as well as being their head office. One of the convenient aspects of having an operation such as this is that stockpiling of records becomes unnecessary. Should stock become low, it is a simple matter to take the stamper out of storage, and in a couple of hours the depleted stock is back up to its safety margin. As a matter of fact, Quality Records Limited can set this whole album operation to such a lightning pace that they can market an album within 3 hours.

Quality's pressing plant is one of the finest in the country. They are continually looking for the newest and most advanced record manufacturing aids and have often designed, engineered, executed and patented their own time saving devices, yet with all the other entertainment luxuries skyrocketing in price, the record albums and singles have managed to still be the cheapest and most luxurious form of entertainment in the world today. The next time you listen to that half hour or better of entertainment you might enjoy it more if you took into consideration the many hours of engineering and professional skill that went into making this possible. Just think, you paid less than \$5.00 to have Spanky And Our Gang, The Bee Gees, Roger Miller or one of the great symphony orchestras in your living room and with a flick of a switch, you can have a repeat performance.

Our thanks to Quality Records Limited and in particular to Mr. John MacLean, plant manager, for the opportunity of touring Canada's most modern pressing plant.

In the next few weeks we will be touring one of Canada's largest record companies and will have an interesting photo report on their operation,