Muntz Will Roll Out Instant Tape Store

By ELIOT TIEGEL

LOS ANGELES—Earl Muntz is expanding his Cartridge City retail operation with the unveiling here of "instant stores." The stores are a new innovation for Muntz and involve specially built mobile trailers converted into 4-track music and player shops.

Muntz is also planning to open a company-owned retail shop in Chicago, which could be its fourth. It already operates Cartridge Cities in Van Nuys and Canoga Park, Calif., and Detroit.

The first specially designed trailer has been received by Muntz at his Van Nuys factory and will be placed shortly in either Glendale or Burbank. The company is selecting a site for the trailer, which will be driven to a location and then placed on a foundation.

The "instant stores" as president Earl Muntz calls them, are the initial effort in starting a

Klein in New Beatles’ Tie

LONDON—Allen Klein has been appointed business manager of the Beatles. Although no official announcement of the appointment has been made, it is understood that Klein has signed a contract to act as the Beatles’ business manager for one year. It’s also understood that he will receive 20 per cent of the income from Apple Corp., the Beatles’ organization.

Ampex Bares $2 Mil Drive

By LEE ZHTO

ROME—Don Hall, Ampex Corp. vice-president (see Executive Turntable) and head of the Ampex Stereo Tape Division, took the wraps off its precedent- ial $2 million consumer advertising campaign during the Ampex-MGM tape distributor sales meeting here.

Hall told distributors that AST was investing this sum during its current fiscal year in a concentrated consumer push which will harness both mass print and broadcast media to drive home the CARtridge concept to the public at large.

(Finalized on page 14)

Stax’s Education Plan for Poor

By JAMES D. KINGSLEY

MEMPHIS—Stax/Atlantic will launch a massive education program aimed at the underpriviledged, Jim Stewart, the companies’ president, revealed Sunday (May 16) during the complex’s first national sales convention at the Holiday Inn, Rivermont. The event also marked the 10th anniversary of the companies.

SPOTLIGHT ON CANADA

SEE CENTER SECTION

AMDIE Draws Exhibitors’ Acclaim; Business Heavy

By RON SCHLACHTER

LAS VEGAS—The American Music Dealers Industry Exhibit (AMDIE), subject of considerable controversy and skepticism in the musical instrument industry, became a reality here last week. Although attendance figures for the show’s debut were unavailable at press time, it was apparent that pre-show predictions, as high as 16,000, fell short. Many of the 104 exhibitors, however, reported good to record breaking sales and some were voicing in criticizing firms that boycotted the event.

AMDIE was a beautiful show,” said Jack Holloway, Ampex Co., “but attendance and exhibitor support was disappointing.

“However, this show has a lot of potential. While we expected more dealers, we did get our share of business. There were a lot of last-minute cancellations

LP’s Putting PD’s in Spin

By CLAUDE HALL

NEW YORK—The program of albums is giving Top 40 radio program and music directors a headache. Everyone realizes that something must be done to make programming of album cuts easier, but few people are doing anything about it. Yet, as WCLF music director Jim Sugg, Chicago, put it: “The problem isn’t going to go away.”

Several program directors, such as Bob Todd at WAKY, Louisville, have promised themselves that they are going to go over every cut to decide which ones to play.”

One like WCAO music librarian Frances Jordan, Baltimore, feels that there’s little res-
(NEW YORK CITY; MAY 2, 1969) Jim Brown introduces The Friends of Distinction to the press. Exciting new group promotes hit single, "Grazing in the Grass" #74-0107 from their first album, "Grazin'" LSP-4149.

"They create a brand new sound that just wasn't around before," say friends of The Friends like Tony Curtis, Chuck Connors, Patty Duke and Bill Russell. Make friends with The Friends yourself!

Available on RCA Stereo 8 Cartridge tape
Avco Embassy Into Disks; Label Will Be Helmed by Hugo & Luigi

NEW YORK — Avco Embassy Pictures is the latest film company to enter the record business. The new label will be the sixth to open this year and will be formed by Hugo & Luigi, who also run Embassy Pictures. Since the release of its inaugural album, "Pocketdisc," an enlarged music publishing operation, which Hugo & Luigi will supervise, will own records for the firms, one of which will be an ASCAP affiliate and the other a friendly non-ASCAP label. It also has been designated. The new publishing firm will not conflict with the three firms already operating under the Avco Embassy label.

Hugo & Luigi have not yet confirmed any deals for artists. However, three of the artists that announced earlier this year — BRUCE SPRINGSTEEN, BERNIE Taupin and James Taylor — are already with the label and will probably be on the label's first album, "Pocketdisc," which Hugo & Luigi said they were working on.

Pocketdisc to Make Detroit Bow, Backed by Broad Drive

DETROIT — The introduction of Pocketdiscs in this key metropolitan area takes place on Friday (23) at 50 traffic locations. The high volume, multiple-store location includes the K-Mart, Federal Department Stores, Total Sports, Crish, Grinnell, Yankee and Montgomery Ward.

Direct sound distribution follows the recent several-month test in Los Angeles, where the American Corp. gathered statistics and refined the sound's self-contained nature of distribution to be used.

H. M. Van, Pocketdisc chief, said that in view of the dramatic success of selling equipment in the Seattle test, the Detroit market will be serviced entirely in this manner. He added: "The dynamics of validity in the record business, particularly in the singles market, benefit the retailer since he makes no investment in inventory. As usual, the retailer will not have to return any equipment that is returned, and the merchandise is completely protected against pilferage. Clerks have a ready-made inventory sold, and customers do not have to wait in line to be served."

The Pocketdisc introduction was preceded by an unusual radio advertising campaign on the two leading pop outlets, WKIR and CKLW, and plans are being completed on teen-age parties and special public relations events. Arrangements have also been made for broad sampling to be conducted in the market place, including Pocketdiscs which are made distinguishable by RCA Sales Corp. The latter samplers will promote

Cosby and CSC Partnership Off

LOS ANGELES — The on-again, off-again business partnership between Bill Cosby and the Campbell, Silver, Cosby Corp. (CSC) is off again — this time permanent.

Although he will remain a stockholder in the new business relationship with the company in records, TV, films and personal appearances will be on a "ventures-to-venture" basis.

Cosby and Roy Silver, who managed Cosby, have severed management relationships, partially because of a Security & Exchange Commission (SEC) ruling. CSC is acquiring publicly held Storexcope TV, Inc. over-the-counter, and the Los Angeles record producer TV programs and commercials.

Cosby would say on the split was: "I no longer have anything to do with them. That's it." However, he will continue to be involved financially in the corporation but will not be involved on a day-to-day business basis.

The executives who left Williams said they will work for CSC to record for their own label. Though he couldn't confirm a pending LP release for release June 1. "But that's all," he said. "Further records for the label will be negotiated on an individual basis — if at all," said Cosby.

His first and perhaps only LP on RCA, "Family," 123, was produced by Silver and recorded live at "a "The Cosby Show" "RCA," a date he would not return to Warner Bros.-Seven Arts Records as a recording artist.

Cosby and CSC will continue to participate in each other's enterprises under a new agreement, including Cosby's TV series, specials and two proposed animated shows. A five-picture contract with Warner Bros.-Seven Arts remains firm but attorneys are looking at the contracts. Deals already made (or foreign licensees, for on-recordings) will be honored.

Preliminary talks have been had with them (CSC) and all future contracts are subject to negotiation. There remains the possibility that Cosby will continue to record for "Tetra Gummation, although that, too, is subject to negotiation."

Creatronics Making Sound Equipment for Audio Mart

LOS ANGELES — Creatronics, an arm of newly formed Together Records, is developing electronic sound equipment for the professional audio market.

The sound company, which is building a three-studio, $500,000 recording complex in West Los Angeles for George A. Hormel, has already created four products for the recording and broadcasting industries.

Keith Olsen, a partner with Gary Usher and Curt Boettcher in Together, financially underwritten by Trans-Continental Entertainment Corp., said the sound company has developed a 16-track tape machine utilizing a two-inch tape deck, a dual compact cassette and a 5-inch LAS graphic equalizer.

In its initial audio show, the Audior Engineering Society's annual convention, the company had orders for $45,000. It plans to select the show to be held in New York show in October, where it plans to introduce three new products.

The Keith Olsen-Jim Rittenberg-Wallon-Michael合伙公司 in West Los Angeles is being built to convert to 24-track.

It will have an individual vocal booth, three natural echo chambers and separate systems for recording, mixing and monitoring.

Other features in the studio will include four separate consoles with two monitors, a noise reduction mechanism, a dual limiter which can be inserted throughout the system.

The studio also will have a high-fidelity recording system and a complete line of interchangeable "plug-ins" for the mixer and console.

Record, Tape Distrib Set for Calectron

SAN FRANCISCO — Music West has been formed by Calectron as a new record and tape distributor, and after June 1 the two companies will be separate operations.

Merritt Kirk will be president of Music West, and Bert Getz is chairman of the board. The new distributor will pick up all the West Coast activities handled by RCA, formerly handled by Calectron.

With the split, Calectron will specialize in other forms of electronics, but not records and tapes.

Kirk joined Calectron in January of 1965 and has been manager of its record division. Getz, former deputy of RCA, has been the company's president. Approximately 50 persons will make the move to Music West from Calectron to Music West once it swings into full operation.

Dunhill Dists See Blockbuster Display

LOS ANGELES — Dunhill used the theme "Dunhill Will Take You as Far As You Want to Go" to present its largest LP campaign to record dealers at the Century Plaza Shopping Center.

Domestic as well as foreign licensees attended the meeting. Retailers were offered the autonomy in sales and marketing within the ABC family of labels.

New release product spotlighted was Eddy's "Chimpanzee," a new English group, which will debut on the new Bulten label. The Happy Day Youth Choir, Thelma Houston, Gene Ellis, Smith, a new group, "B. & B. "and Rock and Roll Revival and Steppenwolf were among the acts.

Jay Lasker, revealed the label will move to a new location in July.

Lasker said that during the first quarter of the year, the label's sales were up 35 per cent over 1966. In 1966, Dunhill was "Poetry of the West" and Steppenwolf, the Grass Roots and Three Dog Night.

Lasker said the Dunhill label would be geared toward a pop format for teen-age and college audiences.

Lib./UA Hold 1st Int'l Get-Together of Co. Execs

LOS ANGELES — Film world's first international sales-get-together meeting following the MIP, Cannes film market, in May will be attended by marketing executives from the major independent U.S., British and European companies.

Liberty/UA recently held its first international sales-get-together meeting following the MIP, Cannes film market, in May will be attended by marketing executives from the major independent U.S., British and European companies.

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Sire Europe-Hopping on Deals

NEW YORK—Sire Records' manager, Maurice Riegel, met with Stein, left Monday (12) for a three-week trip to Europe. The trip will include meetings with British Decca, the Sire representative-in-Europe, and Amo-Beechwood Music, which represents Sire's affiliated music publisher in the U.K. Under the agreement, which distributes Blue Horizon Records, owned jointly by Sire and CBS, in the U.K., Sire will acquire all the future music publishing possible for projects with artists most countries of the world.

In addition to his populating role in the premiere of a new song, he has been writing and recording his own songs for the past seven years. He is a top recording artist in Belgium, France, Italy and South America. He has sold over a million records and many of the songs have been recorded by other European artists.

In Edinburgh, the 25th annual conference of the World Association for Classical Music, he has had a successful success as a concert artist. Adams will be on tour in concert in England by Mike Vernon, has been released and British Decca to support worldwide promotion. They have also issued an additional Dylan composition, "It Takes A Lot To Laugh And A Train To Cry," on the London label in the States as does all Sire releases. While in England, Stein will meet with record executives and artists' managers to broaden the Sire roster and he will also meet with the Devisons, the Purple Lanes, the English, the Bedrockers, the Cats, the Jackdaws and the Tom Tom. Not content with the British product, Stein on his last stop in London, will release a deal with Decca and also negotiate a representative handling promotion in independent music records and clubs. This year has been Blue Horizon's best, led by the Fleetwood Mac, giant "Albatross." Is such disk as the Chicken Shack's "Till the End of Time" is also a hit on the Contemporary label and the Sigman's "Albatross" is the world's top selling album, and this has increased to 25 by the end of the year.

Sen. Yarborough Bill to Set Up Folklife Foundation

WASHINGTON—Sen. Ralph Yarborough (D-Tex.) has introduced a timely bill to set up an agency to organize a national library of American Folklife. The proliferation of private citizens, I immediately think of Carl Sandburg, John D. Rockefeller of Woody Guthrie, Leadbeater, Franklin D. Roosevelt, among many others.

We are deeply indebted to these and others for preserving our heritage and continue to do much more to insure the preservation of the folk tradition.

Observers also applaud the idea of a national Folklife Library for another reason: it may help protect the folk artists and the public from the kind of exploitation by the type of broadcast networks, executive who did their bidding and the next song is the singing of a ballad on a Smooths Records, records.

The Smithsonian Institute would be the agency in charge, under the provisions of the bill. There would be a board of trustees, and an advising council, made up of knowledgeable people in the field, and some who are experts in ways to sponsor programs and presentations "to develop and encourage a greater understanding of American culture.

The Foundation would make grants to colleges for the establishment of programs in American culture and the arts for projects and programs at State and local level.

Yarborough, in endorsing the bill to subsidize and promote SG Col. Sews Up Publishing Rights Deal With Adamo

NEW YORK—Salvatore Adamo, European performer-composer, through his French music publishing company A.M. Music, has signed an agreement with Screen Gems-Columbia Music, Inc. in the deal, which is for five years, the Col. secures all the future music publishing of Adamo and his original works for the U.S. and English-speaking Canada. Adamo, who is 24 years old, has been writing and recording his own songs for the past seven years. His first recording was released in 1968 and the Col. has supported worldwide promotion. They have also issued an additional Dylan composition, "It Takes A Lot To Laugh And A Train To Cry," on the London label in the States as does all Sire releases. While in England, Stein will meet with record executives and artists' managers to broaden the Sire roster and he will also meet with the Devisions, the Purple Lanes, the English, the Bedrockers, the Cats, the Jackdaws and the Tom Tom. Not content with the British product, Stein on his last stop in London, will release a deal with Decca and also negotiate a representative handling promotion in independent music records and clubs. This year has been Blue Horizon's best, led by the Fleetwood Mac, giant "Albatross." Is such disk as the Chicken Shack's "Till the End of Time" is also a hit on the Contemporary label and the Sigman's "Albatross" is the world's top selling album, and this has increased to 25 by the end of the year.

Harry W. Fass appointed director, graphic arts. CBS direct marketing services division, based in New York. Fass will be responsible for directing graphic arts activities for Columbia Records Club, Millennium Music Tapes, Capitol Records, Capricorn Records, Cartridge Records and other mail-order services in the division.

Bill Robert named national promotion director of Imperial Records at CBS Records, Los Angeles, and promotion manager, to Forward Records as national promotion manager.


TONY BENNETT, left, joins the "Play It Again, Sam" sweepstakes promotion. Bennett recorded the song of that title for Columbia Records, and Allen wrote the play of the same name which he is now playing on Broadway. The tune, written by Berlin, was recorded by Dick Haymes and Larry Grossman, published by Sunbeam Records.

Irv Biegel named vice-president and general manager of Bell Records. Biegel was made vice-president and director of sales in February 1968. Allan Cohen appointed vice-president and manager of financial affairs for the label. Cohen became vice-president of finance for Bell in June 1968. Harry West, Columbia Records executive, was named regional sales manager for the Bell affiliate, Bell Records. Bill Riegel named vice-president of a new artist development arm of the main New York office. Fox said he hoped to continue to develop properties with Bell Records, sold independently, and its new subsidiary, Millipede Records.

Jack Nelson joins Blue Thumb as national sales manager. He was formerly with Philco's "Pocket Disc" and has been on 10 years in the record business in both retail and distribution.

William E. Johnson resigned as marketing vice-president, CBS musical instruments. He joined the company in January 1967. Larry Delaney has left Capitol Records in Los Angeles where he was press information manager. By Suter, formerly with Muntz Stereo-Pak, joins Kruco Products, Los Angeles, as national electronics sales manager. The company's national office is in New York with branch offices in Chicago, Los Angeles, and Dallas.

Many men could have made one of these albums.

Only one man could have made all three.

Andre Kostelanetz.

He is the only musician versatile enough to do an album of opera (La Bohème) and an album of contemporary hits (Traces), and do them both exceptionally well.

The success of Kostelanetz and his Orchestra is due to just this fact—that he can captivate a massive audience with widely differing musical tastes. To every album he does, Kostelanetz brings his own unique sound—the Kostelanetz touch—rich, deep, easy to listen to. It's a sound that's sold over 50 million records. In that respect, the Kostelanetz touch has a lot in common with the Midas touch.

On Columbia Records™
In This Issue

Merchandising offices.


Print Services: Bureau Hall.

Editors: Fred R. Cohen's management.

CIRCULATION Breakout Hot.


D. C. Bldg., 70.15.15.

Photography.

Greatest Enjoyment, the Uni-

Carnegie of the world and a

Robbery, and Tom White.

and Linda Ronstadt; and more than 15 publishing firms, including This Is Music. He also re-

presents Peter Max, one of the hottest portrait artists around.

The need for a personal mer-

chandising manager has never been greater. Many record executives would not hire artists at their jobs; they don't have time to

manage their private investments.

So we now handle the invest-

ment counseling to such men as Bill Golagetovich, who holds the record for most established artists.

Reshen feels that the univer-

sal numbering system, now being developed by the group of record executives ap-

propriated to future International Music Industry Conference, would help solve some of the accounting problems that now exist.

Nowhere do we see where Reshen has worked to have the world's largest record store open on the wrong day, Friday the 13th. The last day of the second week of the store's opening.

The Green Grass Green of Grass and the Green Grass Green are nearing the $1 million sales mark.

Herb Goldberg, London Rec-

ords national sales and distribution manager, has just shipped a special release of a new album, "This Is Tom Jones." It has achieved the highest sales of any album by any artist, and it has sold over 1 million copies.

Meanwhile, the top-rated ABC tonight will be "American Song and Dance," a special show featuring notable singers. It moves from its current Friday slot to Thursday commencement.

American Singers' Young Concert Held

NEW YORK — The four-voice vocal group, sponsored by American Singers, was held in New York City last week. The group, "The Carmen Drag," directed the 11-piece symphony orchestra and featured four of the best singers of the country. The concert was held at the University of Colorado, where 120-voice choir was featured.

The concert was called "A Musical Night to Remember."

Greenberg on Trip

NEW YORK — Carl Greenberg, vice-president of Audio Fidelity Records, is visiting foreign distributors in Paris, Lon-

don, Brussels, Frankfurt, Madrid and other cities in the next six weeks.

Jones' 2-Wk. Engagement

At Copacabana a Sellout

NEW YORK—Tom Jones, Parrot label singer, is sold out for his two-week engagement at the Copacabana for the week of Thursday (22). The sellout includes three shows on Friday and Saturdays of both weekends during the run.

The three-week special chart LP's, "Fever Zone" and "Help Yourself," have just been certified by the Recording Meter Association of America as gold records. The other three chart LP's, "Tom Jones Live," "The Green Grass Green of Grass" and "The Green Grass Green of Grass," are nearing the $1 million sales mark.

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Capitol Acquires Bornwin

In Pub. Expansion Move

LOS ANGELES — Having just bought Centaur Songs, Capitol has acquired the world-famous old Bornwin Music's 300 copyrights.

Bornwin's was formerly owned by Stan Catron, who was able to acquire record licenses on 60 of the titles during an extensive period of exploitation. Bornwin's copyrights will be administered through Capitol's Beechwood offices here and in New York at 1650 Broadway staffed by professional manager Bob Warner, who is the Coast professional manager, Paul Krammer of standard repertoire and John File handling local office man-

agement.

Beechwood's catalog is presently being converted to computer with Central's soon to follow.

Aspen to Be 2-Wk. Summer Contemporary Music Fest

NEW YORK—A contemporary music festival will be held in Aspen, Colo., hopefully in late July is planned by the world-renowned annual event, which is headquartered in Boulder, Colo. Called "Summer in the West," the festival is sponsored by the Aspen Institute, which chief officers are Moe Seigal and Allan Armstrong.

The festival, to be styled "American Summer," would bring together musicians, actors, craftsmen such as painters and laborers who could have their work on exhibition and be able to express their work and display it, and enjoy in a changing world. Ray Murphy, a spokesman for the project, noted that the festival was conceived as a way of bringing together music, which in his view, affects sociological change, provides a tool for the background for showcasing constructive arts.

He added: "In this changing, revolu-
tionary world, the use of art is an essential part of the evolution of society. It is a powerful and significant tool for effecting change and providing a new way of life." In Boulder, the concept is the driving force of the festival. Among the events are a number of lectures, workshops, and concerts, and performances of all kinds. The festival is being planned and organized by the University of Colorado, which has been working with local communities, including the city, to develop the festival's physical facilities, and with the Boulder community, to develop a festival based on the festival.
<table>
<thead>
<tr>
<th>Week</th>
<th>First Week</th>
<th>Title</th>
<th>Artist</th>
<th>Label &amp; Nutshell</th>
</tr>
</thead>
<tbody>
<tr>
<td>17</td>
<td>2</td>
<td>BLOOD, SWEAT &amp; TEARS</td>
<td>Columbia CS 9720 (S)</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>BOB DYLAN</td>
<td>Nashville Skyline Columbia KCS 9624 (S)</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>5</td>
<td>DONOVAN</td>
<td>Greatest Hits Epic BXN 26439 (S)</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>23</td>
<td>SLY &amp; THE FAMILY STONE</td>
<td>Stand Epic BN 26456 (S)</td>
<td></td>
</tr>
<tr>
<td>35</td>
<td>19</td>
<td>SOUNDTACK</td>
<td>Funny Girl Columbia BOS 3220 (S)</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>21</td>
<td>WALTER CARLOS/ BENJAMIN FOLKMAN</td>
<td>Trans Electronic Music Productions, Inc., Presents Switched On Bach Columbia MS 7154 (S)</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>33</td>
<td>JOHNNY WINTER</td>
<td>Columbia CS 9926 (S)</td>
<td></td>
</tr>
<tr>
<td>50</td>
<td>39</td>
<td>JOHNNY CASH</td>
<td>At Folsom Prison Columbia BS 9639 (S)</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>163</td>
<td>CHICAGO TRANSIT AUTHORITY</td>
<td>(2 LPs) Columbia GP 8 (S)</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>117</td>
<td>ANDY WILLIAMS</td>
<td>Happy Heart Columbia CS 9944 (S)</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>51</td>
<td>PAUL REVERE &amp; THE RAIDERS</td>
<td>Featuring Mark Lindsay Hard 'n Heavy (With Marshmallow) Columbia CS 9753 (S)</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>63</td>
<td>LEONARD COHEN</td>
<td>Songs From A Room Columbia CS 9767 (S)</td>
<td></td>
</tr>
<tr>
<td>39</td>
<td>60</td>
<td>BIG BROTHER &amp; THE HOLDING COMPANY</td>
<td>Cheap Thrills Columbia KCS 9700 (S)</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>75</td>
<td>MIKE BLOOMFIELD &amp; AL KOOPER</td>
<td>The Life Adventures of Columbia KGP 6 (S)</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>93</td>
<td>FONGO SANTAMARIA</td>
<td>Soul Bag Columbia CS 9780 (S)</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>88</td>
<td>BOBBY VINTON</td>
<td>Stand By Your Man Epic BN 26492 (S)</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>87</td>
<td>ZOMBIES</td>
<td>I Love How You Love Me Epic BN 26437 (S)</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>106</td>
<td>Time of the Season Date TES 4013 (S)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>96</td>
<td>SPIRIT</td>
<td>The Family That Plays Together Ode 212 44014 (S)</td>
<td></td>
</tr>
<tr>
<td>130</td>
<td>107</td>
<td>SIMON &amp; GARFUNKEL</td>
<td>Parsley, Sage, Rosemary &amp; Thyme Columbia CL 2963 (M): CS 9363 (S)</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>118</td>
<td>O. C. SMITH</td>
<td>For Once In My Life Columbia CS 9756 (S)</td>
<td></td>
</tr>
<tr>
<td>117</td>
<td>128</td>
<td>SIMON &amp; GARFUNKEL</td>
<td>Sound of Silence Columbia CL 2469 (M): CS 9269 (S)</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>123</td>
<td>JEFF BECK</td>
<td>Truth Epic BN 26413 (S)</td>
<td></td>
</tr>
<tr>
<td>57</td>
<td>116</td>
<td>SIMON &amp; GARFUNKEL</td>
<td>Bookends Columbia KCS 9529 (S)</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>104</td>
<td>RAY CONNIFF &amp; THE SINGERS</td>
<td>I Love How You Love Me Columbia CS 9777 (S)</td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>132</td>
<td>BLOOD, SWEAT &amp; TEARS</td>
<td>Child Is Father to the Man Columbia CS 9619 (S)</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>129</td>
<td>TIM HARDEN</td>
<td>Suite for Susan Moore and Damian, We Are One, One, All In One Columbia CS 9787 (S)</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>105</td>
<td>JOHNNY CASH</td>
<td>The Holy Land Columbia KCS 9766 (S)</td>
<td></td>
</tr>
<tr>
<td>63</td>
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<td>SOUNDTACK</td>
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L I G H T H O U S E T O G I V E F R E E C O N C E R T; R C A T O R E C O R D

NEW YORK—RCA Records' Lighthouse, a 13-member ex-"ploratory" rock group from Toronto, will give a free 2½-hour concert at the Empire Hail Sunday (25), which will be recorded by RCA.

The concert will include an improvisational jam session, classical and rock selections interpreted by Beatles medley. RCA has placed ads with coupons for tickets in the East Village Other, the Village Voice, and The New York Times.

Lighthouse is an underground and teen magazine advertising campaign for the album. Ad spots in several sizes and minute ads of the album cover are being supplied for distributors. Point-of-sale material will include a counter display and poster, and a prominent publicity press kit.

The group also will play Philadelphia's Electric Factory, June 6 and 7, Toronto Pop Festival, June 21 and 22, the Newport Jazz Festival, and the Atlantic City Festival, Aug. 1 and 2.

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C L U B R E V I E W

Fifth Dimension Soar Up, Up and Away as Cabaret Artists

NEW YORK—It was something in the nature of a triumphant return to New York cabaret for the Fifth Dimension on Tuesday (13) at the Royal Box Hotel. (American.) For a start the timing was impeccable — the Soul City group has "Aquarius Let the Sun Shine In" at the top of the charts. Gold disks, handed out during the performance, were added to big gifting activities, including an appearance on stage by the writers of the song, James Rado and Galt MacDermot.

Meanwhile, the quintet went on to do their own thing in the same mixture of strong singing based on some educational vocal arrangements and allowed to some impressive mini choreography and mime. As an audio visual group, they are not in the same league as their show, the Dimensions are hard to top.

Program included the favorites, "Up and Away," "Mansion Of The Night," a moving tribute to Laura Nyro's writing talent, "Somedoul Pastic" and "Sweet Blindness." Ostensibly this time around: "Ode to Billie Joe," which was the usual show stopper. This time, of course, it was "Aquarius." JAN DOVE

I n v i c t u s E n t e r s T i e W i t h C a p i t o l H o l d i n g s

LOS ANGELES—Newly formed Invictus Records, which will use Capitol for pressing, distribution and marketing in the U.S., will release its first album of all disks and tapes.

Produced by Eddie Holland, a former Motown writer, who has now gotten into record production work, he is teamed with Lamont Dozier and Brian Holland as songwriters.

Mrs. J. Hausfater Is Dead At Age 29

ST. LOUIS—Mrs. Judith Hausfater, wife of Norman Hausfater, editor of Robert Distributing here, died here Wednesday (14) after a long illness.

Mrs. Hausfater was 29. Norman is the son of Bob Hausfater, founder of the company, and he was involved in the deal between Crosby, Stills, Nash and Atlantic Records.

Recently he set up a production firm, Berkman, with A&M Records and with Tom Melcher and RCA Records. However, he has also been involved in the music publishing operations of Laura Nyro and Stephen Stills.

Geffen was associated with such rock company presidents as Ron Delsener, Fontana, and Ahmet Ertegun of Atlantic, as one of the top music managers.

Today, he started his own firm a little less than a year ago after serving a free-wheel year with William Morris and one year with Ashley-Foster.

Clive Davis said, "In the contemporary music scene creative and new ideas come and go and it is absolutely necessary for the full development of an artist. Dave Geffen provides the creativity and sensitivity and when this is combined with his keen business acumen he becomes unique in his accomplishments. I value his friendship deeply."

M e r c , E x e c s , P h i l i p s T a l k s

CHICAGO—Five Mercury Record Corp. executives are in Holland for week-long meetings with the directors of Mercury Philips Phonograph Industrics, Ltd., the Merc's U.S. subsidiary, executive vice-president, John Sippel; Mercury Records product manager, Philip Weinstock; Philips Records product manager, Joe Boi, classical director, and Ron Bergholtz, publicity director, were scheduled (Monday) to visit Philips Philips Corp. Here the group will then be joined by Lou Reiner, Mercury foreign operations director, at meetings Tuesday and Wednesday with affiliates at the Phonograph Foundation, Ltd., and for meetings Thursday and Friday at the Mercury Records Ltd. office in London.

Their discussions are expected to focus on recording artists available to the U.S. Mercury operation and to the Philips European affiliates.

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Title

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D A N S A L T A T V 1969

Mai Boll"

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Teddy's 'Tomorrow' By Bee Gees Goes Out

NEW YORK—A special shortened version of "Tomorrow" by Bee Gees single "Tomorrow" to be released by Atco Records. Decays will be serviced with the shortened version, while the full side of the record will feature the original 4:02 minute version of the song.

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May 24, 1969, B I L L B O A R D
Herb Alpert Sings 'WITHOUT HER'

A NEW HIT SINGLE
ON A&M 1065
written by nilsson
**New Stock to Vista Holders**

NEW YORK—Vista Industries Corp. has declared a special stock distribution amounting to 2,501 shares of the company's Universal Abbey Corp. stock to each of the holders of common stock of Vista, the holding company for Abbey, Inc., and has reserved 29 to 29 holders of record June 30.

Last month, Universal Abbey purchased for shares of its common stock, an amount of the assets of Abbey Record Manufacturing Co., a division of Newman, for all its ownership subsidiary, Abbey Record Manufacturing, a record and distributing facility in Kearney, N.J., and owns the Connoisseur Records and a wide variety of records, tapes and other musical masteries.

**Scepter in Prod. Deal With LRB**

NEW YORK—Scepter Recorders has signed a production agreement with Lear, Bickman, Music. The agreement states that Scepter will be the single unit for the new arrangement. Negotiations were handled by Brian Searle, Scepter's national promotion director, and Artie Resnick, Joe Levine and Harold Bickman.

**New Product for Blue Thumb Acts**

LOS ANGELES—Blue Thumb is offering product for additional acts including love and pop: The new act Resnick-Bickman, Music, will be marketed as the initial Blue Thumb LP. The group recently signed a managing company with Jim Stein, acting as J. C. Bradford & Co., and sold 5,000,000 shares, leaving total of 7,000. T. I. In the reports by 17,455 different subscribers, there were 177 partnerships, all of whom were interested in the new act. The 2,000 shares are left in the Blue Thumb LP. The Blues guitarist Albert Collins and Blue Thumb LP will be marketed as the initial Blue Thumb LP. The group recently signed a managing company with Jim Stein, acting as J. C. Bradford & Co., and sold 5,000,000 shares, leaving total of 7,000. T. I. In the reports by 17,455 different subscribers, there were 177 partnerships, all of whom were interested in the new act. The 2,000 shares are left in the Blue Thumb LP. The Blues guitarist Albert Collins and Blue Thumb LP will be marketed as the initial Blue Thumb LP. The group recently signed a managing company with Jim Stein, acting as J. C. Bradford & Co., and sold 5,000,000 shares, leaving total of 7,000. T. I. In the reports by 17,455 different subscribers, there were 177 partnerships, all of whom were interested in the new act. The 2,000 shares are left in the Blue Thumb LP. The Blues guitarist Albert Collins and Blue Thumb LP will be marketed as the initial Blue Thumb LP. The group recently signed a managing company with Jim Stein, acting as J. C. Bradford & Co., and sold 5,000,000 shares, leaving total of 7,000. T. I. In the reports by 17,455 different subscribers, there were 177 partnerships, all of whom were interested in the new act. The 2,000 shares are left in the Blue Thumb LP.
Things ain't like they used to be
love's the only thing I see
wings of life are taking flight
from the darkness to the light
I used to try and fly away upon the flood of dreams
tasting all the good and bad from on the serpent's tree
little ones remind us of a place we used to be
echoes of the ever land discover who you really am.
Rivers rushing to the sea
love is flowing endlessly
drops of rain are never lost
Soul and spirit to the source.
Saw you in a fairy tale or was it just a dream
white and yellow jasmine trees, time a mere machine
flashes of a New Year light up a stellar sky
love is really everywhere, to see it is to fly
Things ain't like they used to be
if you want to you can see
words of love on chestnut trees
written by sweet memories
While we are riding on the avenues of time
the bird of life drinks from the cups of wine
waits until we're ready for the Prince's gift of love
Secret mirror photographs shining in your eyes
I'm married to the universe my brother is the sky
stars can see to make a wish and hearts with wings can fly
come with me and see my love so we can never die

Written by: Felix Cavaliere
Published by: Slaccar ASCAP
Copyright © 1969
In the May 31st issue, BILLBOARD launches the first industry-wide promotion to make Summer a Tape Thing for everyone—manufacturers, dealers, consumers!

SUMMER IS A TAPE THING is more than an exceptional issue for your advertising message. It's the perfect vehicle for tape and tape product merchandising—The way to move tape off the shelves!

Peter Max, whose designs have revolutionized the American poster industry, has created a full-color cosmic 24" x 36" art presentation based on the theme, SUMMER IS A TAPE THING.

This outstanding Max original is part of a merchandising kit that includes logo strips and ad mats, the entire package is available to Billboard readers for only $1 per kit. Extra posters for your dealers are also available at volume prices.

Make TAPE your SUMMER THING—and join in this industry-wide promotion. For the "SUMMER IS A TAPE THING" kit, and extra Peter Max posters, just fill out the order form on this page.

SUMMER IS A TAPE THING

Design: "Summer is a Tape Thing," commissioned by Billboard & Merchandising Week

MAKE TAPE YOUR SUMMER THING

Billboard 
165 West 46th St. 
212; 757-2700

188 W. Randolph St. 
312; 6-9816

Ron Carpenter, Billboard Publications 
165 West 46th St., N.Y., N.Y. 10036

Yes! SUMMER IS MY TAPE THING! 
Enclosed is a ( ) check ( ) money order in the amount of

$____________ for the following:

$_______ for _______ kits at $1.00 per kit

$_______ for _______ extra Peter Max posters at 60¢ each

Name: ___________________________

Firm: ___________________________

Address: _______________________

City: __________________ State: ___

Zip: ___________________________

www.americanradiohistory.com
ATD to Offer Jobs in Aiding Plan on Blacks

LOS ANGELES—American Tape Duplicators will participate in the federally funded Economic Development Corporation to develop a new industry in the black community of south central Los Angeles. The company has signed a 25-year lease for the 12-acre Watts-Willowbrook industrial park, to interview and hire people for sales and engineering jobs, revealed ATD's Vice-President Warren Gray.

Gray's partner in the duplicating company, Dick Allen, is board chairman of the recently formed Economic Resources Corp. Allen was given a $200,000 planning grant from the government to establish a 45-acre industrial park in the Watts-Willowbrook area.

Gray says persons interviewed in the Watts area will be trained in the company's two-factory complex on Jefferson Boulevard. "We will offer potential job applicants a chance to get to know 10 or 15 people off the streets and working in a productive role in our industry," he says.

Gray's goal is not necessarily to find all black persons through the ERC program. American Tape Duplicators is a fully integrated company, employing a staff which Gray feels is the key to success.

Gray estimates ATD will get involved in interviewing people within the next six months.

Los Angeles-based businessmen plus major U.S. manufacturers in opening projects in the projected industrial park. Lockheed Aircraft Corp. has already announced plans to build a $2 million plant to make television unemployable parts.

Monarch’s Drive on Concertone

LOS ANGELES—Monarch Electronics Corp., a tape and record producer and importer of home entertainment equipment, is going to expand and exploit its Concertone line of 8-track, cassette and reel-to-reel play-cassettes and reel-to-reel players.

Initial move in that direction came recently when Monarch bought Kalam Electronics’ three-model, 8-track cartridge player line from Fred Vieux, former C. V. 

The move, he said, is aimed at the consumer Electronics Show in New York. The Concertone line includes 8-track units, ranging from $89.95 (model 220) to $196 (model 1208), and reel-to-reel players, ranging from $79.95 to $499, and five 8-track units manufactured from portable (CPA) at $29.95 to $127 (CPA7006) players. A compact cassette player is also available.

The units will be marketed in April, 1968, and Cal-Bel electronics in June.

Promotion

The emphasis on the Concertone brand will include expanded marketing and merchandising, heavy consumer and trade promotions and a revitalized distribution set-up.

Cassette Premiums Develop By Cap's Creative Products

LOS ANGELES — Capitol's creative products division has been developing cassette premiums for a number of companies.

Four-tone cassettes have been developed for both Admiral and Norelco players, with the emphasis on creativity.

For the first time the label has developed an exclusive all-classic line of cassette premiums including both Cap and Angel and Capitol Classics catalogs. The client is Fisher, the highest selling player for who has entered the cassette premium market.

An added creative project is a "continuity program" for a Midwestern grocery store chain. The chain plans to give away 20000 Fisher player, cassette holder and 11 tapes are involved. The store, which the company does not immediately identify, will use the premium as a traffic stimulus with the customer able to purchase the entire package or buy a tape at a time. Ernie Domini, creative products adr chief, selects the material for the premium packs, with the client having final approval.

Premium manufacturers believe "it's an inherent necessity to have music when they sell their equipment," notes Capitol's executive Oris Beuser.

The Fisher premium is a departure from what the client believes, because the "sophistication is being	catered to with the classical fare. Fisher delivers the high-quality tapes to coincide with the set manufacturer's July promotion.

The promotion begins the third week in June. Capitol is providing the retailer with special displays for the tapes. Small Capitol cassettes are included in all premiums.

The distributor that this phase of the campaign was fashioned on an institutional level "to sell the advantage of the stereo tape, and specifically AST as the quality brand."

To coincide with the皆 market, AST will run 12 half-page black and white ads in Look magazine, one per week.

Radio Spots

A saturation radio campaign during the next 52 weeks will use the top rock AM stations in New York, Chicago, Los Angeles, San Francisco, Dallas and Atlanta. According to Shapiro, the campaign can be used to sell the concept of AST, individual artists' releases and labels which originated the recordings.

A stopwatch saturation spot campaign on easy listening FM radio in the same market will feature AST's new tapes and classical stereo tape entertainment. AM and FM spots will also be made available to AST's independent distributors for use in their localities.

AST will aim its sales pitch at high-end audio distributors who are heavy buyers of the "Tennessee Series," Monarch tapes in HiFi magazine and Stereo Review. AST will seek to reach specific segments of the consumer market through print ads or by supporting the underground press in pushing rock, hard rock and certain folk releases.

The detailing of AST's ad campaign served up a highpoint of the AST-Capitol press conference in March. The company, which has invested 

Two facilities will come under the Monarch International banner and operate from Capitol's existing manufacture for their work.

Monarch purchased Concertone in April, 1968, and Cal-Bel electronics in June.

Hawaii Ampex Sales Zoom

HONOLULU—Sales at Ampex have gained 250% in 1967 from the year before, according to the company’s market manager in the burgeoning cassette field.

According to Mr. Fishman, president of Ampex, the company is concentrating on cassette business is crystalizing into two dominant areas—the 8-track and the cassette.

Hill said that cassette sales are mounting at an rapid rate.

10th Anniversary

The 10th Anniversary of the "Black Hilly" series was noted in 1967.

The "Black Hilly Series," which is represented, is as Sonny James, with "End Of The Road," among others. Fatsie Cline is to be found in the series with a string of fine selections, among them "Just Out Of Reach." Some of the others are The Willis Brothers, Moon Mullican, The Stonemans, Johnny Bond, Roy Drusky, Joe Freeman, Young David, and Helen O'Connell. The label is the old name of the other great contemporary country singer songwriter, and is represented, as is Roy Drusky, "End Of The Road," and "End," among others. Fatsie Cline is to be found in the series with a string of fine selections, among them "Just Out Of Reach." Some of the others are The Willis Brothers, Moon Mullican, The Stonemans, Johnny Bond, Roy Drusky, Joe Freeman, Young David, and Helen O'Connell. The label is the old name of the "Black Hilly" Series is represented there.

The "Black Hilly Series" figures to be one of the most important labels in the world of country music. The individual artists are marketed in stereo and cassette and are featured in the "Tennessee Sound Series," the "Tennessee State Series," and many others.

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Tape CARtridge

AMEX-MGM ROME SALES MEETING

AWAITING DEPARTURE at JFK are, left to right, Allen Brown (Distributed Musical, Lubbock, Texas), Stan Clark (AST southern regional sales manager), Harry Burke (Dias Distribution, Miami), Bill Burke (&B & N, Dulles), and Earl Wolfe (Transcontinental Music Corp., Denver).

JACK GELDBART (L & F Sound Service, Atlanta), left, in Air France lounge at JFK Airport, await take-off to Rome with Julie Cohen (AST marketing manager); Ted Sturgis (Scott Distributing, New York), Ralph Kaffel and Bob Garfield (United Tape Corp., Los Angeles).

DAVE SCHICHMAN (Variety Audio Products, Great Neck, L.I., center, smiles at camera as he and other tape distributors hurry aboard Rome-bound plane.

DOH HALL, Ampex vice-president and head of its AST division, conducts sales meeting at Rome’s Palatina Hotel, with marketing manager Julie Cohen at his side outlining AST’s plans.

MR. AND MRS. EARL WOLFE (Transcontinental Music Corp., Denver) seen during Villa banquet.

THE HALLS pass in the Villa foyer prior to gala reception.

BRUNO—NEW YORK’S Ed Blumen- gar and wife, left, and the Jack Silvermans in Villa foyer.

MAY 24, 1969, BILLBOARD

Mr. and Mrs. Earl Wolfe (Transcontinental Music Corp., Denver).

Mr. and Mrs. Jo-EL Koenig (Chancellor Electronics, Newark, N.J.).

Mr. and Mrs. Earl Wolfe (Transcontinental Music Corp., Denver).

Mr. and Mrs. Jack Silverman and AST’s Julie Cohen eye the dance floor.

Mr. and Mrs. Henry Sturgis (he’s Marie-Chicago’s manager) dance during banquet.

MR. AND MRS. HERBERT KIRK (Caledonia, Daly City, Calif.) at banquet.

Mr. and Mrs. Joel Koenig (Chancellor Electronics, Newark, N.J.).

Mr. and Mrs. Irvin Sipkett-Lott (he’s Marie-Chicago’s manager) eye the dance floor.

Mr. and Mrs. John Shapiro (Ernie’s wife), Don and Dorothy Hall, Jim Johnson (AST advertising and sales promotion manager).

At Gala Banquet at Rome’s Villa Mimi, Ernie Shapiro (E. M. Hechlman, S. Associates Advertising Agency, Chicago), left, Mr. and Mrs. Dan Novak (Frank Mayer Associates, Grafton, Wis., cassette rack manufacturer), Beverly Shapiro (Ernie’s wife), Don and Dorothy Hall, Jim Johnson (AST advertising and sales promotion manager).

Mr. and Mrs. Dave Strome (buyer, Rainelle Co., Detroit) seen during Villa banquet.

Mr. and Mrs. David Strome (buyer, Rainelle Co., Detroit) and guests during Villa banquet.

Harvey and Ming Ungar, center (Mr. AST’s distributor relations manager), are surrounded by Len Finkel, rear (Firestone Audio, New York), and with Bruce, left, and Ed Blumgar, right (& B & N Distributing, Philadelphia).
The Jack Gold Orchestra and Chorus

It Hurts to Say Goodbye

including:
Aquarius/Traces/Galveston
For Once In My Life/Happy Heart

Up until recently all you could get was Jack Gold's incredible feeling for music once removed. (Jack Gold, our Vice President of A&R, produces albums for Barbra Streisand, Ray Conniff, Percy Faith—people like that.)

But with the success of his first Columbia single, "It Hurts To Say Goodbye" (4-44508), we've released an album. So now you can get, and sell, a solid Gold album.

In it, the Jack Gold Orchestra and Chorus swing into million-selling contemporary classics like "Traces," "Aquarius," "This Guy's In Love With You," and others.

So you get Gold. Plus gold.

On Columbia Records
Gauss Electrophysics Into Master/Recorder Business

LOS ANGELES—Gauss Electrophysics, manufacturer of high-speed cartridge duplicating equipment, has entered the professional studio master recorder business. The MCA company recently displayed its new series 1400 line of master/recorders at the Audio Engineering Society's annual convention here. Gauss is planning to offer four models in its 1400 line, including one for production work. Series 1400 machines will be of particular interest to cartridge duplicators because of reported improvements in the original manufacturing and miltum phases of cartridge engineering.

Cara said his first client is a New York-based firm which is ordering one 16-track and two 8-track models. In line with its expansion into other areas of sound equipment, Gauss has built up its staff from a core of 18 from one year ago to some 60 employees. It is expanding its factory facilities in Santa Monica to accommodate the new equipment ventures. Cara said series 1400 equipment will be ready for delivery by early 1970. The equipment will also be utilized by studios for regular original recordings.

American Sound of Warren, Mich., is the only custom tape duplicator in the country employing a recorder with a focus gap system. The company bought the machinery from Fairfield Recording Instruments, which had a parallel concept. With Fairfield equipment, the customer feels that there are no longer any limits to the manufacture of this kind of equipment. Gauss felt the time is ripe for building its own recorders employing the focus gap high-speed process.

Lear Offers Jet 8-Track Player

NEW YORK — Lear Jet Stereo has introduced Jet 8, an automobile 8-track stereo tape player. The unit is priced at $59.95. The new Jet 8 features a new design with illuminated program indicators, a cartridge of 16-inch, full control of controls including automatic and manual track changers, and full four watts-per-channel amplifier output.

Ampex to Set Duplicating, Marketing Wing in Europe

ROME—Ampex Stereo Tapes (AST) will establish a cassette duplicating and marketing operation in Europe within the next 60 days. Donald Hall, AST vice-president and general manager, disclosed here last week. Hall, addressing the Ampex-MGM distributor sales meeting, touched on AST's European plans while discussing the Ampex division's over-all expansion program.

According to Hall, the AST European operation will be headed by a European national. Hall did not indicate the specific country in which the AST European wing will be headquartered, but said that various sites are now being studied. He added that within six months after the AST European facility is launched, the firm will hit the market with product.

The cassettes will include recordings of European origin licensed by AST as well as releases of other product to which AST holds global rights. The firm also will make its facilities available to other companies.

(Continued on page 18)

Let audio put you in the tape duplicating business

A full program with all Electro Sound equipment, installation and training, for top quality hi-speed operations.

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Now available on Little Darlin' Records with their newest albums

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The World Is A Little Gonna Have To Change—SLD-8014

Plus a catalog that moves

JOHNNY PAYCHECK: In Concert—SLD-8001
LLOYD GREEN: Day For Decision—SLD-8002
JOHNNY PAYCHECK: The Love—SLD-8003
JOHNNY PAYCHECK: Gospeltown—SLD-8004
LLOYD GREEN: The Hit Singles—SLD-8005
JOHNNY PAYCHECK: Jukebox—SLD-8006

BOBBY HELMS: Before Your Heartaches—SLD-8015
COUNTRY JOHNNY MATHIS: Come Home To My Heart—SLD-8016

Little Darlin' is distributed exclusively by:

1275 Bloomfield Ave., Fairfield, New Jersey

Promotion and Production: 3402 Belmont Blvd.
1275 Bloomfield Ave., Fairfield, New Jersey 07006
(201) 228-1056
MAY 24, 1969, BILLBOARD
There's a New Day dawning for Jackie Lomax.

Jackie Lomax: New Day/Thumbin' a ride.
INSIST ON THE BEST!
Here is the only truly Deluxe Tape Cartridge Case
BUILT TO LAST

#95 TC
(Holds 24 Tapes)

Completely covered with top grade vinyl (not a coated paper) this case can best withstand scratches and nicks from constant wear. Made of solid wood construction, brass hardware, the case has a red flocked interior with individual tape compartments.

Available in 4 colors
Black Alligator — Brown — Blue — White
For full info, on all Recoton Tape Cartridge and Cassette Accessories Write:

Tape CARtridge

Norelco Spring Push On Equipment Set

NEW YORK—A special late spring advertising and promotion campaign for Norelco tape cassette equipment in the Chicago area will be launched by North American Philips Corp. Keyed to the pre-Father's Day and graduation gift-buying season, the program will utilize three weeks of spotylon beginning Friday (23). All commercials will be dealer-tagged for extra local impact, according to Paul B. Nelson Jr., director of advertising.

Additionally, he pointed out, print placements have been booked in the Chicago Tribune for leading consumer publications, two full page insertions in Life, one page in Look, two full pages in Newsweek, and three full pages in the Chicago Tribune's TV Week supplement.

A Double Deal" promotion is being extended in the Chicago metropolitan area until June 30. This offers consumers, at substantially low, two exclusive reengineered Capitol cassette products.

Also, Norelco's "Honest music collections with the purchase of any Norelco recorder or player." These efforts will be supported by instore displays and promotion marketing materials.

The campaign is being co-ordinated locally by the Graybar Electric Co. and International Marketing Co., both Norelco tape recorder distributors, and the Wesselfohrt-Stout Co., manufacturers representative for Norelco tape products.

Rack Service of Hawaii Calls Tape Key to 1-Stop

HONOLULU — Rack Service of Hawaii is opening a new store in the Waikiki area. The store carries the complete line of Norelco tape equipment and accessories.

The new store will be open from 10 a.m. to 9 p.m. daily.

Blocker Forms Tape Firm And Record-Pub Company

LOS ANGELES—Don Blocker, who dissolved his independent record promotion company, has formed a tape firm, DB1 Tapes, and a record-publishing company, DB1 Records.

Initial tape release is six titles.

Marketing Wing

Available to European labels for custom duplication.

According to Hall, the European label of AST's operation will be empowered to conclude agreements with independent producers both on the Continent and in the U. K. Fosterly, the early Astyx executives authorized to negotiate production deals included Hall and Warren Long, AST's international director.

In 4-track, 8-track and cassette, with an additional 15 packages out in four months. There is a free complimentary package that includes DDB's 8-track and cassette products.

Tapes include the "Les Paul & Mary Ford Songbook," "At the Best of Christmas," and a series of "Blockbuster Hits, Vols. 1-4." Artists in the Blockbuster series include Jeanie Seeley, the Beach Boys, Sonny & Cher, the Righteous Brothers, and Jean & Dean, the Seeds and Patty French.

Blocker has both exclusive and nonexclusive tape rights on catalog material, including major artist, and also plans to release tapes from new acts signed to Soho Records.

He plans to release about 35 tapes in three configurations of both one and leased material.

For more info call 230-7288.

(Continued on page 78)
Super Traffic Stopping Poster

big deal.


Super Soul-dees, Vol. III
highlighting: Lou Rawls, Bettye Swann, Nancy Wilson, Cannonball Adderley, Patti Drew, Chuck Berry. And more.

Super Oldies, Vol. V
highlighting: Glen Campbell, Joe South, The Lettermen, Peter & Gordon, Bettye Swann, The Seekers. And more.

Blue Ribbon Country, Vol. II
highlighting: Glen Campbell, Buck Owens, Merle Haggard, Sonny James, Jeannie C. Riley. And more.

**Humperdinck: Complete Artist**

Chicagoland — Although Engelbert Humperdinck hasn't been back to America since his last tour of 1979, he will be appearing at some of the largest concert venues this summer, setting a stage piece which firmed up tour plans. For opening with "For Once in My Life," he moved to stage front and shook hands with a couple of the.....

In addition to Greendale, who conducted the band, Humperdinck's concert showed lead guitarist Mike Green, Robbie McDonald on electric bass and drummer Fred Adams.

Humperdinck spiced his concert with songs from his top albums. These included "Lines Babies," and "Marie Me" from his current "Engelbert" album, "A Man Without Love" from the LP by the same title, "I Am That Easy to Forget" and "The Last Waltz." From his "Last Waltz" album, "The Empty Mondo" from the album "Release Me."

He also sang "The Way It Used to Be." His current single, "Release Me," a song new and released recently as a standard this year in Billboards annual poll of jukebox operators, was used as an obvious encore number and hardly required the few minutes it was stayed up by the band as Humperdinck made his initial exit.

Sharing the bill was comedians Joanne Bennet and EARL PAISE.

**Poco Mixes Country, Rock in Top Blending**

New York — Poco, an in- vention country-rock quartet, has been brought its first major hit, "Happy Times" from an album released in February, the Bitter End on Monday (2). The group is made up of Richie Furay and Jim Messina, both formerly of Buffalo Spring- field, also did a set later in the evening at Steve Paul's Scene. Opening with "Pickin' Up the Pieces," the title selection of their debut album on Epic, Poco demonstrated a flair for country-rock vocalwork, especially by Furay, who played 12-string guitar, and drummer George Gravina, Munthe on bass guitar also joined in the vocal harmonies. Lead guitar was played by Rusty Young on steel guitar.

The group played in the country groove with "Heavy Up" and "Do You Feel It, Too." In these numbers, vocal lead was altern- ated between Furay and Grun- tham, who also sang with Messi-

The tempo became more rock with "What a Day," from the album, and also had some-time instrumental work by Furay. Still stronger in the rock idiom was "Catholic Lady," also from the album, as it was switched to electric guitar.

The high vocal part was impor tant in this and a following strong rock piece, but the quartet returned to its forth, country, "In Just in Case It Happens..."
"Sincerely"
Paul Anka
His new single: "Sincerely to "Next Year"
#0164
Judy Collins Concert: Has Fans Gentle on Her Mind

MISS COLLINS began with her big single "Both Sides Now" and followed it up with another Joni Mitchell composition, "A Soft Morning." Two other Joni Mitchell numbers were prominent, including a slow ballad, "Midway" and "Michael From Midway." Most of the songs were examples of the material that made up most of the program. It was a slow start and a slow finish. All four selections contained harmonic changes from their original versions.

Leonard Cohen's "Sings So Long Ago, Nancy" was a good slow number as was Jacques Brel's "La Chanson des vieux amis" (Third Song of Old Lovers), which she sang in French. Cohen's "Suzanne" was a fine finisher.

Bob Dylan's "Poor Immigrant," a social commentary slow number. Even the joyful "Hello, Hoory," however, received her laziest performance. Among the other first-rate selections were "Hey, Nelly, Nelly," "Come Away Melinda," and "Pretty Polly." Collins' "Bird on the Wire" was Miss Collins strongest number, Miss Collins, who accompanied herself on guitar and piano, was ably backed by pianist Michael Saul, drummer Susan Elena, bassist Kelvin Hall, and Gene Taylor. The concert concluded with the season's Great Performers at Lincoln Center series.

FRED KIRBY

De Pauro to Westchester

WHITE PLAINS, N.Y. - Leonard De Pauro has been appointed music director and conductor of the Westchester Symphony and Workshop, succeeding Lawrence Smith. Smith has been conducting the group in its new position of co-ordinator and chief conductor for the 1969-70 season at Philadelphia's Curtis Institute.

De Pauro, who was musical director of the Curtis Institute, also directed the De Pauro Infantary Chorus, which recorded 10 albums for De Pauro Infantary. He also has arranged and conducted for the De Pauro Infantary. 

John Whitehall

"I'm in Now with a Message"

"Bound to Happen. Billboard's Ed Ochs

ED OCHS has gone completely underground. Then, he was always undergrad: propping R&B in Soul Sauce and supporting the nascent Fillmore East. Ed's crisp writing and sharp insight will go heady and heavy, inside and under the "new" music in Billboard.

In June

Say You Saw It in the Billboard

Talent

From The, Music Capital of the World (DOMESTIC)

SAN FRANCISCO

The Joe Tex Revue opens at Mr. D's Friday (22) following Gladys Knight and the Pips ... The New Christy Minstrels began a two-week engagement at Bielmo's on Thursday (15). With more than half of a vast variety last season already accounted for, the Symphony Association expects its fund drive to set a record. 

The Patti Page Revue opened with the satirical revue, the Pit-Page, a revue that opened on Thursday (15). Light- nish Hopkins opened at Mani- festo's Thursday (2) ... John Lee Hooker will be there starting Monday (20). Caprice record artist Glenn Campbell's Oak CD Collins concert Friday (9) drew 15,000, a capacity crowd, ... Jack Jones is in the Fairmont Hotel through June 11. Pacific High Recording has converted to stereo. The Monterey Jazz Festival has announced dates for more than 80,000 in 1969. 

Sky to Perform at Cambridge Festival

NEW YORK - Patrick Sky has been invited to perform at the Cambridge Festival in England Aug. 3-2. He will then do a tour of festivals in Barcelona, Belgium, Germany, the Netherlands and Sweden before returning to the U. S. to release his new LP for Verve/Forecast. 

Sky's bookings for his tour are being handled exclusively by United Artists Enterprises, Ltd. in London.

Josh White Jr. on Promote Tour on LP

NEW YORK - Josh White Jr. is on the road this month to promote his United Artists album and the U. A. itinerary includes New Orleans, Atlanta, Charlotte, Washington, Boston, Philadelphia, Detroit, Cleveland, Columbus, Dayton, Columbus and Chicago and Milwaukee. He'll return to his professional appearances after the tour.

BOB TEAGUE is congratulated by Larry Utta, Bell Records president, at a party at New York's Brendel celebrate the NBC/TV newscaster's first album: "Letters to a Black Boy," which was based on Teague's book of the same name.

MAY 24, 1969, BILLBOARD
"I realized it the first time I saw a mother and child get on the plane. Nobody has more responsibility than I have."

35,000 people work for American Airlines. And most never get to hear a passenger thank them for a great flight. They're the ones that really have to have special pride in themselves. Chico Martinez works at New York's Kennedy Airport. He's a line mechanic. He looks at his job this way:

"I've always wanted to be a mechanic. Now after working 10 years for American, I kind of feel like I've arrived. Naturally, there's a lot of pressure in this business. Everything has to be so perfect. But there's a lot of satisfaction, too. Like watching one of those big planes take off after you've worked on it. Not many people get to know that feeling."

It takes more than just being good mechanically to be a good mechanic. It takes a man who believes in himself. That's the American Way.

Fly the American Way. American Airlines
Personal Appearance Dates
Ring Up B. O. $ for Creedence

NEW YORK — Creedence Clearwater Revival, Fantasy Records group, has developed into one of the hottest disk acts on the personal appearance circuit. The group has set about a half dozen attendance records in recent concert appearances and, at the same time, has two LP's "Creedence Clearwater Revival" and "Bayou Country" that both pushed the $1 million sales mark, and their current single, "Proud Mary," has sold more than 1,000,000 copies.

On the personal appearance front, Creedence set a house record Saturday (10) with an overflow crowd of 13,208 at the Long Beach (Calif.) Arena, with a gross of $61,700. Only three weeks before, the group broke another attendance record at the neighboring Anaheim Convention Center with a standing room only crowd in excess of 9,000. Gross on the date was just over $43,000.

The group, which is currently taking down a minimum of $15,000 against 60 per cent of the gross, also drew a full house at the Las Vegas Auditorium April 25, and set a record for a rock attraction the following night at the Santa Clara County Fairgrounds, San Jose, Calif., with a gross of $21,893.

On Friday (9), the group took a house record at the State Fair Grandstand in Hall with 3,787 paid and a gross of $16,079.

Creedence's agency, Associated Booking, meanwhile, has set a flock of major engagements virtually carrying them through Labor Day.

Good Morning Starshine

by OLIVER

J. L. Caulfield Enterprises
144 West 57th Street
New York, New York

JUBILEE

Signings

The Blues Magnates to ABC Records on a long-term contract. The deal was made through Longhair Productions, which also produce the set for ABC. Producer-writer Randy Clark to Columbia as producer for their new label, West Coast Records.


The Persuasion, whose first single was "Just A Million Dollar Man Now To Fall Out Of Love," and the Medallion signed with GWP Records.。在New York, the pair joined Warner Bros.-Seven Arts Records, where it became "The One More Time," which was arranged and produced by Tupper Saunton and Don Estes. The Persuasion play R&B to RFees Records...Randy Clark signs with ABC for Gloria Johnson.


Dexter's Scrapbook

by DAVE DEXTER JR.

HOLLYWOOD — Janis Joplin is the most popular female singer around. Diana Ross is a close runner-up and ranking third is Grace Sleek.

Now you may not agree and I may not agree, but that's how the $8,000 students at UCLA voted in the annual "Daily Bruin" balloting. Dusty Springfield, Julie Driscoll, Laura Nyro and Aretha Franklin finished in that order behind the win, place and show winners.

Unconvinced, we polled our own colleagues within the disk industry. Most of the voters, admitted, had at least 10 years' experience in records. And Ella Fitzgerald breezed in. Trailling her came Billie Holiday, Dinah Washington, Mildred Bailey, Kay Starr, Delta Reese and Lee Wiley.

Headliners Set For Newport Pop

NEW YORK — Headline acts have been set by producer Mark Rothan for the three nights of the Newport '69 Pop Festival to be held at Devonshire Downs June 20-22. Opening night will headline Jimi Hendrix Experience, with special guest billing to be given Ode Records group Spirit. Creedence Clearwater Revival headlines the June 21 show. The final evening's concert will headline Atco Records' Russos. Other acts to be wrapped up shortly include Alco's Crosby, Stills and Nash and Joe Cocker.

Humphreidink to Return to Hotel

NEW YORK — The Riviera Hotel, Las Vegas, has picked up the option on Engelbert Humperdink for a return engagement, possibly early this fall. Humperdink, who records on London's Parlo label, made his American nightclub debut there several weeks ago.

The singer is winding up the second engagement of his tour. He closes Monday (12) at the College Inn of the Sherman House Hotel, Chicago, and begins a 16-day engagement at the Playboy Club in Montreal Thursday (15). He's also set for a week's run at the O'Keefe Theater in Toronto beginning May 26.

Talent

At this rate, as it has made us

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THE PEPPERMINT RAINBOW, Decca Records group, perform their hit record, "Will You Be Staying After Saturday?" on Dick Clark's ABC-TV show Saturday (17).

FRED COLE

THE SATIN VOICE

DE-515

FOURTH BLUE MONDAY
B/W WRONG FOR ME
D.J.'s and Listeners write for your copies to: TEL. c/o De-Lite Records 300 W. 55th Street New York, N.Y., 10019

it's mad, mod, marvelous the new look in jewelry

EYE POPPERS

The eyes have it—and it's the greatest idea in jewelry in years!

Clarevally realistic colorful glass eyes (including diamonds) magnificently mounted as clasps, key rings, cufflinks, earrings, pendants and tie tacks. A sure-fire idea for the teen crowd.

Shocked, everyone in California knows that Alice is a young man. Billboard revealed a last winter in "Scopbook" column... — The venerable guitar virtuoso, George Van Eps, loaded up his car with a new amplifier and a pilot model of a new seven-string instrument which the Gretsch company developed at a cost of many thousands. Then Van Eps moved his house to get a jacket. It took 45 seconds, and when he came out the amplifier was gone and he never was able to have his shirt back as the thieves were long gone.

John "BRIDGING A GAP"

Whitehawk

Billboards "Beat" Makes Music

MAY 24, 1969, BILLBOARD
JUST A STRAIGHT UNADORNED C&W GOSPEL ROCK HIT SINGLE

THE MAUDS

SATISFY MY HUNGER

EVEN TASTIER THAN "SOUL Drippin"

B/W BROTHER CHICKEE 72919

an Instrumental
arranged by THE MAUDS
from their
forthcoming album

PRODUCED BY:
GEORGE BADONSKY FOR
GRAVITY PRODUCTIONS
PUBLISHED BY:
MRC MUSIC INC. (BMI)
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ON MERCURY RECORDS
**Globe Propaganda Sells It Soft**

By GEOFFREY LINK

SAN FRANCISCO—Globe Propaganda, a new advertising agency specializing in hip, progressive material, tries innovative concepts to break the monotony in standard radio spots, and always favors the soft sell.

"We're trying to endorses the product," said George Hunter, head of Globe. "We don't say how much it turns you on, we just say it's available."

Globe has done spots for Capitol artists QuickSilver, with its hit "Happy Hippy"; for the Miami Palm Festival; and for the Carousel Ballroom, where it was called "a Jungle". The spot was produced by Jefferson Airplane and the Grateful Dead.

"Almost every ad is a put-down of current advertising standards," said Pedar Ness, head of Globe's radio department. "One thing you have to watch out for is knocking too hard. It has to be done subtly."

"We make light of the fact that we're advertising something. I try to make them sound like it's not an ad—make them entertaining and amusing. But I've made it so much like an ad, it's a put-down. If you try to put the usual stuff over on the people, they just won't believe it. You can't sell the virtues of the product anymore," Ness said, "people are immune to that. All you can hope to do is get the listener to—next time he's in a record store—pick it up, look it over and think about it."

**Stereo Ads**

At a time when stereo is booming, much radio advertising is still in monaural, says Ness, but "we're trying to get in stereo. We've been playing music tricks and sounds that the rock groups do in music and you can do it in the ads, too."

To do that, Ness builds heavily on "lo-fi" (poor sound reproduction, as muted voices) to add interest and humor to the spots. New voices and unusual backgrounds are filling them at Golden Gate and Coast Studios here.

The minute spot's working on for the Charlie Parker LP features a magician performing a series of tricks that don't work. "The magician's final trick," Ness said, "is to pull a rabbit from a hat. He says the magic words 'Money, money, money.' And it works."

Most of New's are programmed on underground FM stations, but he also writes for the AM market. "We're doing things that have the broad appeal," Hunter said, and you'll even find esoteric as to appeal to just an 'nique.'"

Globe, which has written commercials for about six months, has also designed LP covers for QuickSilver's "Happy Hippy" and soon be released Charlie Parker and It's a Bond (July). Hunter hopes to spread commercials for other advertisers too.

---

**Booklet Out or On Statistics**

By CLAUDE HALL

Radio-TV Editor

One of the longest running shows on TV has been 'Superman.' The show bowed in 1955 and is still on reruns and Mort Acher, president of Emil Acher, is still getting residuals. It was the first TV show to use Ascher music as its theme. Since then, of course, there have been a number of popular songs directly related to the theme: "Cruiser Rabbit" to the "Hallmark Hall of Fame." Even soap operas like "Love of Life" and "Edge of Night" but one of the big uses of Ascher music is, of course, commercials. Emil Ascher Inc and the NBC Symphony of Regent Record Music have more than 300 hours on tap.

---

**WNN** in Louisville has won an AFTRA award (a local award) for the best 60-second radio spot to date on the Kentucky Derby Festival. WNN's Jim Travis and T. Tommy Stone produced the commercial. . . . Bob King has joined Edward Petty & Co. in New York on the sales staff of the radio division; he had been in sales at WHRT, Morristown, N. J. . . . A 60-second TV spot for 20th Century-Fox's "The Detective" has received a certificate of recognition from the American TV Commercial Film Festival. The spot, written and produced for CineMedia by Steve Katten, is now a finalist in the festival contest.

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**SRA Will Hear Mediator Kheel**

NEW YORK—Theodore W. Kheel, labor mediator, will be mediator in the SRA (Silver Nails) labor dispute. The 12th annual Silver Nails and Gold Keco meeting will be luncheon of the Station Representatives Association at the Hotel Plaza, according to Martin L. Nierenman, president of Edler Petty Co. and program chairman of the National Association of Independent Stations. Frank Martin, president of John Blair Co.

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**Delay Renewals Of 2 Stations**

WASHINGTON—Two New York stations, WHOM and WBNX, have obtained an extension of their licenses by the Federal Communications Commission, pending court proceedings. The FCC granted the stations for alleged payola and corruption charges. (Billboard Aug. 3, 1968)

New York Federal District Court has continued many of the cases, which involved Freddy Bue, Rafael Diaz Gutierrez and Emilio Vera, and said that it will continue to hear the power of radio's new sounds before the 47th annual convention of the Public Utilities Advertising Association here last week, Webster said that "first you should make sure of the radio station's opinion of the agency because creating for radio is a real skill—they shouldn't learn at your expense. Then meet with account and creative people like at the best commercials, discuss how you can use radio's appeal to different audience segments at different times of the day.

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**Webster Urges Think-Outs On Commercial With Staff**

NEW ORLEANS — Radio stations should have "think-outs" with account and creative staffs on local commercials, according to Maurice Webster, vice-president of the CBS radio network. "You have to show the power of radio's new sounds before the 47th annual convention of the Public Utilities Advertising Association here last week, Webster said that "first..."
What does a boy from Sylacauga, Alabama know about ‘Galveston’?

JIM NABORS knows what it's like to be far away from home. And loved ones. So he leans back and just sings about the things he knows. Smooth and easy. A natural way with a song that makes people really want to listen.

What does a boy from Sylacauga know about “Galveston”? And “I’ve Gotta Be Me”? And “You Gave Me a Mountain”? He knows how to sing them in that big full baritone voice. And his thousands of fans know something, too. How to buy them. ON COLUMBIA RECORDS®
AGAIN & AGAIN & AGAIN
THE TURTLES
AGAIN & AGAIN & AGAIN
THE TURTLES
AGAIN & AGAIN & AGAIN
IT AIN'T ME BABE
LET ME BE
YOU BABY
GRIM REAPER
CAN I GET TO KNOW YOU BETTER
HAPPY TOGETHER
SHE'D RATHER BE WITH ME
YOU KNOW WHAT I MEAN
SHE'S MY GIRL
SOUND ASLEEP
STORY OF ROCK AND ROLL
ELENORE
YOU SHOWED ME
& AGAIN
"YOU DON'T HAVE TO
WALK IN THE RAIN"
WW308
PRODUCED BY RAY DAVIES
WHITE WHALE RECORD COMPANY
Radio TV programming

**LP Programming Has PD's in Quandary**

- Continued from page 1

...to play many albums "because there's so many singles coming down the pike that people take time for album cuts unless something is real hot like a Beatles album.

But albums are selling more and more in the same pattern as singles. There were more than 30 million-dollar albums on Billboard's Top LP Chart this week. Many albums are selling better than their singles.

**McAteer, program director of Keating, Inc., describes the situation in Phoenix. The problem will only come under study in other departments, as well as when WABX-FM studio manager John Detr, Detroit, speaks on the progress of progressive rock as a music format. And a special show-order roundtable discussion will be devoted to 'Keeping Up With and Evaluating the New Record Releases.' Several other panels will cover closely related topics.

Last year's top 100 stations, program directors, and liners will be released on the Billboard Forum. Registrations for this year's event, the only educational programming meeting of this type, may be sent to Radio Programming Forum, Ninth Floor, 300 Madison Avenue, New York, N. Y. 10016. For $125 and which is nearly $50, all luncheons, work materials, and social receptions.

New speakers just added to the slate of more than 35 leading program directors will be New York's Peterston Enterprises, Inc., president David, president of the Radio Advertising Bureau, program director of KXOM, Dallas; air personality Dick Biondi, WPL, Chicago; music director and air personality Buzz Lawrence, KHOR, Denver; record engineer Filo Ramone, AAR Recording Studio, New York.

Some radio stations are facing the problem squarely. WPOP in Hartford, for example, where music director Bob Polk says he's playing quite a number of the albums, but his listeners are beginning to base choice of these individual cuts on album sales.

**WPOP Holds Pop 'Class' For Rock Groups May 24**

HARTFORD, Conn.—WPOP will hold its third annual Pop Music Seminar this Tuesday (24) at 3 p.m., at the Woonsocket Club in Woonsocket, New Hampshire. The seminar is being held by the Woonsocket Club, which is the executive branch of the Woonsocket Chamber of Commerce. The seminar will be for radio and television personalities and will feature rock groups.

Speakers for the afternoon seminar will include songwriter-producer Wes Farrell, Bob Good of New York City, and art director David. The seminar will be held at the Woonsocket Club and will feature the following.

**AVCO Revamping 'Hayride' TV Show**

CINCINNATI—AVCO Broadcasting Co. is revamping its summer-time, long-running "Midwestern Hayride" TV show around new hostess, singer and songwriter, Jerry Lewis.

The new show will be syndicated as the "Country Hayride" through AVCO Broadcasting Co.

In announcing the show, which will be called "The Country Hayride," AVCO vice-president of programming Gene McPherson said, "Upbeat Outlet To Be WEWS-TV"

CLEVELAND—Upbeat Outlet To Be WEWS-TV, the nation's leading syndicated record bandstand show, will be distributed by WEWS-TV, WEWS-TV originated the show more than 15 years ago and owns all rights. It is produced at WEWS-TV studios in conjunction with the Weismann Fabricating Co., which will continue to produce the show. WEWS-TV is the long-established TV show, one of the leading exposure vehicles for record acts, and is the largest broadcast company in the country.

**KMOX-TV in Show Launch**

ST. LOUIS—The owned-and-operated stations of CBS-TV have launched a new half-hour music program created by KMOX-TV, to showcase performances by the best and most recognized talent in a wide variety of musical fields. St. Louis musician Ollie Schwab is the producer of "Music, Music, Music." The first show in New York last week was featured on WABC-TV and the second show in New York this week was featured on WCBS-TV.

**Mgmt.-Directed Play Clicking at KREM**

SPOKANE—More and more, the role of management in music programming becomes necessary. By getting deeply involved in the creative process, the management of KREM and its sister stations in the Portland and Seattle market have been able to achieve results that have been noticed by the industry. For example, at KREM, the management team has developed a new, more interactive approach to music programming, which has resulted in increased listener interest and ratings. The management team, led by station manager Dick Tregge and vice-president and general manager Bill Becket, has been working closely with the music directors and hosts to ensure that the programming meets the needs of the audience. They have also made it a priority to keep the programming fresh and relevant, which has helped to attract a wider audience. The results have been impressive, with KREM achieving strong ratings in its target demographic.
**Radio-TV programming**

**Programming Aids**

Programming guidelines from key, pre-selecting radio stations, including Best Picks, Best Leaflet Picks, Biggest Happenings, and Biggest Leaflet Happenings.

**LAW**


**COUNTRY**


**Welcome Home**


THE NEW WAVE
Pop Plus Country Plus Folk
ST-218 PRODUCED BY DAVID CAVANAUGH
On Records... On Tape... On Capitol.
positions

Radio Mart

This column is published for people seeking positions as well as stations seeking people. It is sent out to 15,000 radio-operators and 2000 station managers in 75 countries throughout the world. A box number will be used to give all replies. Send copy along with payment of $1 to:

Radio Mart
New York, N.Y. 10036

positions open

No. 1 rated station in top 10 market is seeking experienced and experienced candidates for the following positions:

1. News Director
2. News Writer
3. Commercial Announcer
4. News Manager
5. News Producer
6. News Reporter

Send your resume to: Head of Personnel
New York, N.Y.

positions wanted

Immediate positions available for experienced and experienced candidates in the following areas:

1. News Director
2. News Writer
3. Commercial Announcer
4. News Manager
5. News Producer
6. News Reporter

Send your resume to: Head of Personnel
New York, N.Y.

positions open

No. 1 Tired station in top 10 market is seeking experienced and experienced candidates for the following positions:

1. News Director
2. News Writer
3. Commercial Announcer
4. News Manager
5. News Producer
6. News Reporter

Send your resume to: Head of Personnel
New York, N.Y.

positions open

No. 1 Tired station in top 10 market is seeking experienced and experienced candidates for the following positions:

1. News Director
2. News Writer
3. Commercial Announcer
4. News Manager
5. News Producer
6. News Reporter

Send your resume to: Head of Personnel
New York, N.Y.
79% of all radio programmers find Billboard the most useful trade paper for programming information. 

7% of all radio programmers find Record World most useful for programming information. 

5% of all radio programmers find Cashbox most useful for programming information. 

More station managers, program directors, music directors, and disc jockeys find Billboard more useful for programming information than the other two trade papers combined. If you would like to see even more impressive statistics, write us today at 165 West 46th Street, New York, N.Y. 10036 for a copy of the complete survey.

RADIO LISTENS TO BILLBOARD
The nation's largest record merchant salutes...

ATLANTIC for HAIR Atco #7002

SCEPTER for DIONNE WARWICK #573

LONDON for ENGELBERT #71026

WARNER BROS. for THE ASSOCIATION #WS1786

THAT ARE MAKING A LOT OF NOISE

Transcontinental Distributing Corporation

The country's largest and best network of independent record distributors.
The HUBBELS Have Arrived!!!

HIPPY DIPPY FUNKY MONKEY DOUBLE BUBBLE SITAR MAN

b/w CITY WOMAN
Audio Fidelity 150

A Shel-Ray Production
Produced by Ray Ellis
**REGISTER TODAY!**

BILLBOARD'S
2nd Annual Radio Programming Forum
Will Feature Talks By The Radio Industry's Most Knowledgeable Executives
And Exciting Air Personalities.
For The Complete Program, List of Speakers
And Registration Information, Turn To Pages 74 and 75.
Register Today
To Guarantee Your Participation
In This Important Conference.

---

**EASY LISTENING**

Atlanta, Ga. (WFB Radio)
Chris Farlowe, Music Librarian
BP: "Dr. Feel Good," Johnnie Taylor, RCA. VUAR, BLFP: "Blues and Blues."
Bob Crewe, Sony Recs.; C.J. Creed, ABC.
VUAR: "We Go Again." Peter Store, Rare Records, BLFP: "Heather." Yo-yo Yoko, ABC.

Indianapolis, Ind. (WIXXJ)
Joy Williams, Personality.
BP: "DeeJay," Ronnie Milsap, Scepter, BLFP: "Renee," Frank Wiltse, Decca, ABC.
VUAR: "Eye Candy." Egon L. Shaffer, Parlophone, BLFP: "Three."

Jacksonville, Ill. (WGLD)
Wayne Edwards, Announcer
BP: "I Can Never Lose You." New Colony Six, BLFP: "Theme from Roman and Juliet." Roger Williams, BBC. "I'm a Drifter." Bobby Goldsboro, BLFP: "This Can Make You So Very Happy." Money.

Miami, Fla. (WIOD)
Yadlese Perpugial, Music Director

Norwich, Conn. (WICH)
Bob Crewe, Program Director

San Francisco (KKBZ), Mike Button

Springfield, Mass. (WSPR)
Bob Crewe, Program Director
BP: "Love Theme from Roman and Juliet." Henry Mannini, BLFP: "Louie Louie." Billy "Mr. Joe," ABC. "I Go in My Lovely." Peter Sodano.

St. Cloud, Minn. (WZON), Mike Dine

Waycross, Ga. (WAYQ)
Corynne Bluen, Music Director

**RHYTHM AND BLUES**

Beaumont, Tex. (KJET)
Larry Joe Wills, Ill.

Memphis (WDIA), Dilly Thomas

Miami Beach, Fla. (WABM), Danny Gee, Pennsyl Music, Director, Personality

Welles, W. Va. (WOMV)
Armell Church, Music Director

**OTHER PICKS**

Jim Spann, Lubbock, Tex., KLBK, BP: "Rumour and Julian," Henry Mannini, RCA, ... Thom Darre, Niagara Falls, N.Y., WJIL, BP: "Without Her." Herb Alpert, A&M.

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<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>No. &amp; Pos.</th>
</tr>
</thead>
<tbody>
<tr>
<td>CLOUD NINE</td>
<td>Temptations, Ponytail STS 3929 (5)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SOULFUL</td>
<td>Dionne Warwick, Atlantic STS 3073 (5)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>IT'S OUR THING</td>
<td>Sty &amp; the Studio Sound, Epic 66326 (20)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>STAND</td>
<td>Berry Brothers, Tivoli 193301 (5)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ICE MAN COMETH</td>
<td>Aretha Franklin, Atlantic 83112 (16)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SAY IT LOUD</td>
<td>Johnny Winter, Blue Note STN 82499 (6)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>GRAZIN' IN THE GRASS</td>
<td>Friends of Distinction, RCA Victor LSP 4117 (31)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ME AND MY SHADOW</td>
<td>Various Artists, AXS 8004 (5)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ONE EYE OPEN</td>
<td>Various Artists, Atlantic STS 4775 (38)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SILVER CYCLES</td>
<td>Redi Harris, Atlantic 13191 (14)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BLOOD, SWEAT &amp; TEARS</td>
<td>Various Artists, Atlantic STS 4775 (38)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SMOKY ROBINSON &amp; THE MIRACLES</td>
<td>Live at 1969 (15)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MEMPHIS UNDERGROUND</td>
<td>Herb Alpert and the Tijuana Brass, CBS 3323 (1)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>GETTING DOWN TO IT</td>
<td>James Brown, King 56101 (32)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DIANA ROSS &amp; THE TEMPTATIONS</td>
<td>Heptones, BSR 7901 (32)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15 BIG HITS</td>
<td>Various Artists, Motown, MS 484 (39)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>45 TOGETHER</td>
<td>Jeri Lynne, Motown, MRL 320 (4)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SILK 'N SOUL</td>
<td>Issac Hayes and the Soul Brothers, Epic 7220 (41)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>28 THE WORM</td>
<td>Jimmy McCravy, Solid State 510 (28)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BAYOU COUNTRY</td>
<td>Artimus Pyle, Sealed, Sealed ELP 2467 (45)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>IT'S TRUE; IT'S TRUE</td>
<td>Bill Cosby, Warner Bros., 7 Arts 1770 (42)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BEST OF SAM &amp; DAVE</td>
<td>Atlantic 8371 (13)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>JIMI SMITH</td>
<td>Various Artists, Atlantic STS 4775 (38)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7 TO 11</td>
<td>Various Artists, Atlantic STS 4775 (38)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MOTOWN WINNER CIRCLE, Vol. 2</td>
<td>Various Artists, Motown 5154 (49)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SOUL EXPLOSION</td>
<td>Various Artists, Atlantic STS 4775 (38)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Soul Sauce**

**BEST NEW RECORD OF THE WEEK**

“I TURNED YOU ON”

Isley Brothers (T Neck)

By Ed Ochs

SOUL SLICES: Rhythm and blues has rapidly lost its innocence through the commercial soul boom, splitting from a one-dimensional major market concept of general R&B into its origins; urban and country blues, regional soul sounds, black jazz and middle of the road pop, and now gospel has exposed the most private parts of the black music personality. The commercial retardation of soul music has, at once, defied the Negro and stripped the Negro of his artistic heritage by diluting it in the insensitive ocean of pop product. Decades alarmed about the abuse of the sacred gospel record, its perversion into a “market” and its popularity for the wrong reasons—are rightly concerned, but with no more moral sensibility than the devily who plays gospel to integrate the market and promote the validity of black artists and their contributions. The constructive black capitalism of the Rev. C. L. Franklin and the International Afro Musical and Cultural Foundation may provide some of the answers as the drive to preserve black culture and publish Negro folk churches around the world” via a new magazine, Respekt, and the Records. Initial funds are expected to be drafted from the gate proceeds of “Soul Bowl ’69,” starring Aretha Franklin and Ray Charles in the Houston Astrodome, June 13-15. Organizations and corporations founded in the black interest are essential for the perpetuation of the soul culture—and to house and protect the deserted black music after commercial exploitation by the major market has orphaned it right back in the laps of the black. How the record industry responds to the sociological crises will strike a precedent of action for all industries and all Negroes, and all Americans who are more than passively concerned with the national welfare and individual conscience.

**FILETS OF SOUL: The Fifth Dimension has been joined by RCA’s Friends of Distinction in the pioneering of a new breed of class club and concert acts who synthesize the roots of soul and gospel to create that pop-soul sound. The Friends, a new group who borrow freely from folk and gospel, are the latest cross-the-market collaboration as their “Grazin’ The Grass” single and album climbed up the charts. Their hit is also their first disc, and their arranger worked up his very first charts, not to mention the management company, headed by Jim Brown, whose first and only client is—The Friends of Distinction. . . . The Ann Arbor Blues Festival, scheduled for Aug. 1-3, will feature four outdoor concerts with Cliffon Chenier, Arthur Crudup, Sleepy John Estes, John Lee Hooker, Son House, B. B. King, Charley Musselwhite, Big Mama Thornton, Muddy Waters, Junior Wells and Howlin’ Wolf in four outdoor concerts. Tickets can be bought by writing: Ann Arbor Blues Festival, State Street, Michigan League, Ann Arbor, Mich., 48104. Meanwhile, the Electric Circus continues its “First Generation Blues” program with performances Wednesday (21) by Big Mama Thornton and Jesse Fuller. . . . The Hampton Jazz Festival, Hampton, Va., will star: George Benson, Duke Ellington, Herbie Hancock, Roland Kirk, Sly and the Family Stone, and the Young-Holt Unlimited (June 27); Ray Charles, Dave Brubeck and Gerry Mulligan, Miles Davis, Sun Ra and his Solar Arkestra, Nina Simone and Booker T. & the M.G.’s (June 28). For information write: Hampton Jazz Festival, Box 6289, Hampton, Va., 23688. . . . The Douglas label is releasing Erte Gayle’s debut LP introducing “ragge” or rocksteady, which Gayle imported from Jamaica and produced as “Love Shack.” . . . Ventures is scoring over 65,000 with the Nature-Ellis “So Much In Need” disk . . . Atlantic has signed Roscoe Robinson, who will debut with “Owwee Baby I Love You.” The label has also flipped Percy Sledge’s current single to “The Angels Listening.” Currently at the Apollo: the Sweet Inspirations . . . The new Ray Charles is splitting sales on “I’m Satisfied” and “Let Me Love You.” Buddha’s Cecil Holmes reads Soul Sauce. Do you?”

**DEADLINE**

May 24, 1969, BILLBOARD

---

**The charts tell the story — Billboard has THE CHARTS**

**DOROTHY MORRISON,** featured vocalist with the Edwin Hawkins Singers on the hit single “Oh Happy Day,” joins Elektra Records to the smiles of ohhournaments. Left to right: Michael Brucker, the singer’s attorney; Joe Humes and Elektra president; David Anderle, head of Elektra A&R; and Isadore Morrison, the singer’s husband.

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- SHEET MUSIC JOBBERS
- DISTRIBUTORS
  (Please list lines handled—Record labels; Tape lines: 8-tr., cartridge, 4-tr. cartridge, cassette, open reel; Musical instruments; Musical accessories)
- ONE STOPS
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COUNTER/FLOOR DISPLAY

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Once you have purchased your SCD 120 display each month you will receive from GRT the "Feature Artist of the Month" promotion package which includes two large colorful window banners, colorful display "Feature Artist of the Month" topper card and many local promotional ideas such as newspaper layouts plus radio and television promotions.

The SCD 120 is the newest and most unique merchandiser available in Canada. Completely theftproof and revolving, you can display 60 different titles in a little more than two square feet of space. At the same time it allows you to back up your music selection with another 60 cartridges. You can use it as a counter top unit or it becomes a floor stand.

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You buy 60 Cream of the Crop selections at regular dealer net and receive:

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b) ARTIST OF THE MONTH FEATURE CARD FOR YOUR SCD 120 DISPLAY
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d) 12-MONTH PARTICIPATION IN THE GRT ARTIST OF THE MONTH CAMPAIGN

REGULAR VALUE $29.95  SPECIAL INTRODUCTION $20.00

THE GREAT TAPES PROGRAMME 2

You buy 120 (that's 2 of each of the top 60) Cream of the Crop at regular Dealer net and receive:

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b) ARTIST OF THE MONTH FEATURE CARD FOR YOUR SCD 120 DISPLAY
c) 2 LARGE ARTIST OF THE MONTH WINDOW BANNERS
d) 12-MONTH PARTICIPATION IN THE GRT ARTIST OF THE MONTH CAMPAIGN

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AVAILABLE IN CANADA ONLY
Canada’s Role in World Music Industry—Silent No Longer

By Ritchie Yorke

For many years, Canada has played a sadly silent role in the world’s music industry. It has been content to fill the role of an exporter of natural resources and for some time, a major consumer of foreign product. But now, there are signs that Canada is finally waking up to the fact that it has a role to play in the world music industry.

In short, Canada—the world’s sixth largest record market—has seen a 25% increase in sales over the past 10 years. This growth is largely due to the increasing popularity of Canadian music, both at home and abroad. 

The Canadian music industry is no longer a passive participant in the global music market. It is now a significant player, producing and exporting its own music to the world. And with this newfound success, Canada is finally starting to be noticed by the world’s music industry.

Playback equipment is starting to find its way into the homes of Canadians, and there is hope that the huge youth market (52% of Canada's population is under 25) will soon turn on tap.

Canada’s systems of distribution are similar to those in the U.S. and are not subject to the problems of the Canadian music industry as a whole, which has been struggling to keep up with the demand for its product.

The live talent field is currently growing, although with the present inflated prices being asked by U.S. agents, it looks as though it will soon reach a plateau. U.S. representatives of key acts have yet to bring Canadian talent to the American market in the same breath with the U.S. market. Just as there are different rates for the European market, there must soon be reduced fees for Canadian bookings.

Records of Canadian music are not as highly specialized an art form as in the U.S. Many exes feel it cannot ever become any more so than it is presently within Canadian broadcast. This is a feeling of being wanted. 

Canada still has a long way to go if she is to become a key section of the world’s record industry. She must, as a start, change the image of Canadians moving south does not automatically make them any more skilled. She must invest more capital into local production. And she must produce music of world standard, for a world market.

That's, of course, a degree of international thinking which will take time in acquiring. But these eyes have seen the opportunity for the export of the music. And the fact is that this is the time for Canada to take advantage of this opportunity. The time is now.

Canada must take advantage of this opportunity, or risk losing it forever. The future of Canadian music is in the hands of its own people, and it is up to them to ensure that it continues to thrive.

And the future is bright. With the growing interest in Canadian music, there is a real possibility that Canada could become a significant player in the world music industry. But this will only happen if the country is willing to put in the effort.

Canada’s music industry is still in its infancy, but it has great potential. With the right investment and support, it could become a major player on the world stage. So let’s hope that the country will take advantage of this opportunity, and make sure that Canadian music is heard around the world.
Commercials Approach Paid Off with Guess Who Hit

Jack Richardson and Ben McPeek are gamblers. They must be, because they won several thousand dollars, and their careers, in the Canadian music business, which has never shown any promise of being well-funded. But despite the odds, Richardson and McPeek—through their company Nimbus 9 Productions—can boast one of the biggest selling singles in Canadian history, "These Eyes," by the Guess Who. RCA calls it "These Eyes."

Richardson, 39, produced the disc, and McPeek, who's 34, arranged the session, which was cut at the Atlantic Studios in New York. Prior to forming Nimbus 9, both men were primarily concerned with the commercial music market. Richardson worked with the McCann Erickson firm in Toronto, and was responsible for the production of Coca-Cola jingles with Canadian talent. McPeek worked, and still does, on jingle arrangements.

"We were advertising a can of slightly graying man who obviously knows what he's doing," is to take the same approach as applied in the jingle biz."

"When we go into the studio, we are there to make music. The more economical session, the better as far as we're concerned. We like a businesslike approach—a job is to be done and you do it as quickly as possible. That doesn't mean you cut corners or leave out instruments—it simply means a minimum of meaning around. We only advertise a business to get training for contemporary music."

This may sound as though Nimbus 9 doesn't believe in producing a "hit." According to Richardson, one must just know just to let the axe fall."

"If the session we did with the Guess Who about a year ago just didn't work out, so we scrapped it. There was no question of trying to improve—it's all we're going to get, what we expected, so we started again from scratch."

Nimbus 9 has displayed a rare belief in Canadian talent, and in producing that talent for the world, rather than the domestic market. "There's obviously a wealth of talent in Canada," says Richardson, "and people obviously believe in it."

McGregor does not see English Canada's current "pandemic" as a "bump to break other than domestic records, provided they've already become English U.S. Hits."

"We decided not to exert any pressure on an English U.S. chart position these days. Pick up six key stations and you've got a market. Nobody's been pushed for another single, as they felt it was a little too much in the bubble gum bag, and not indicative of where they are at musically. "We've changed our minds since," laughs group manager Burton Cummings."

Richardson signed the group after cutting a premium album with them for Coca-Cola. After the first unseating singles they returned to the studio and cut a single, "Of a Dipping Pin," which sold almost 15,000 copies, mainly in the group's home province of Manitoba.

Then, on September 21 and 22, the group flew to New York at Nimbus' expense to cut the "Westfield Soil" album. "These Eyes" was one of the tracks. At the sessions, they cut three others. "It's a single, as they felt it was a little too much in the bubble gum bag, and not indicative of where they are at musically. "We've changed our minds since," laughs group manager Burton Cummings."

It was issued, and Nimbus hired an independent promotion, Archie McDowell, to aid RCA in the launching of the single. One of the most disappointing parts being made at Nimbus, it was a more which paid off handsomely.

A Shortage of Promo Men—WB-7 Exec.

Considering it's only been in operation for 17 months, and that it has not yet opened its doors to the outside world, RCA's competitors' catalogs the Canadian operation of Warner Bros.-Seven Arts Records is an undisputed success.

Opened on Oct. 2, 1957, Warner Bros. now has offices in Montreal, Toronto, Vancouver, and Winnipeg. The new branch has not only distributed to all products from Warner Bros., U.S., which includes a large catalogue of albums, e.g., the Collectors, Neil Young, Joni Mitchell, the Kingston Market, Tom Northcote, and the Trivial of Jayson Hoover.

Locally, Warner Bros. has released product by Alan Bruce and a number of French-Canadian acts, including Daniel Giguere.

Clyde McGregor, national sales manager spent 12 years at Quality, before joining WB. "I think people don't have enough confidence in themselves to be-"

McGregor speaks of a problem he has seen with many Canadian bands, that of the record company-radio station situation. "They don't want to market certain records. They're saying a record of better than the U.S. trade says," he says.

McGregor feels that the voice and life-style of America washes up on every country's shore, just as Britain's once did. The Canadian is therefore far from unique, the only difference being that he gets the American voice 18 months after the U.S., while the U.S. gets his geographically closer. In comparison, the average Australian is as much, or more so, American than the average Canadian.

McGregor says that even with the record company's efforts to give him a massive inferiority complex. He has allowed this American media to dominate his mind. He sits there like an idiot, convinced that the U.S. is always right, and Canada is always wrong. The Canadian is one of the most anti-nationalistic persons in the world. His Government has allowed him to become that way.

Canada has virtually no domestic music industry. No more than half the Canadian stations play Canadian records, no commercial film industry, no more than a trickle of local book publishing. All he has is a hefty share of true Canadian content on television.

And he only has that because the Government insists that to obtain a license, a TV station must program 53 percent Canadian content. And while the Government has protected its TV industry (as it protects its primary agricultural products) it has hopelessly neglected other forms of media.

By no means do I mean to say that Canadian films, not reading many Canadian magazines, not listening to truly Canadian radio stations, not reading many Canadian books, the average Canadian naturally comes to the conclusion that this is because the country is too small to give the talent a chance.

He does not realize that Canada has gained a prominent place in American and international contemporary music, he does not know that Hollywood and television has provided the "Canadian media," he does not know that many U.S. journalists regard the Canadian newspaper and journalism world as superior to their own. He forgets his roots when he reads today and yesterday once lived in Canada—e.g., Ernest Hemingway.

He does not know this, and he probably doesn't care. He is a voyeur, and wonders that all other Canadians not playing hockey are the same as him.

It is not far short of a tragedy that a country such as Canada—so beautiful, so unique, for research and for talent who has protected its TV industry (as it protects its primary agricultural products) it has not been able to develop a viable music industry, television, or film industry.
WHO SAYS CANADIAN RECORDING ARTISTS CAN'T SELL?

GORDON LIGHTFOOT
sold over $1,000,000.00 in 1968

THE IRISH ROVERS
won Gold Records in Canada and Australia

MOTHERLODE
Bill Gavin's personal pick
May 2, 1969

DIANNE BROOKS
next female star

WITNESS
3 smash hits in '68

GORDON LIGHTFOOT
sold over $1,000,000.00 in 1968

THE IRISH ROVERS
won Gold Records in Canada and Australia

MOTHERLODE
Bill Gavin's personal pick
May 2, 1969

DIANNE BROOKS
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MOTHERLODE
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**About The New Canadian Charts**

This Spotlight on Canada edition of Billboard inaugurates publication of two new regular weekly Canadian Record Popularity Charts—one for singles and one for albums.

In keeping with Billboard’s “full disclosure” research policy, following is the breakdown methodology on which these charts are built. The singles chart is a composite of record company and dealer sales supported by radio station playlists. Records listed from a specific jobber or source are supplied with a point value on an inverse point ratio system. Within the albums chart basic scoring factor is that sales action and airplay must be reported from markets in both Eastern and Western Canada inasmuch as the charts are intended to be a reflection of national Canadian record popularity.

Announcement of Billboard’s plans to publish weekly Canadian charts has been received with enthusiasm by Canadian readers. These are some typical reactions:

From George Kitchen, Chief of Bureau, The Canadian Press: “This will confirm our telephonic reports of a Canadian, in a position to obtain Billboard’s Canadian listings of popular records. This is being done with the consent of the firm, and the result will enable us to appear on the national news radio subsidiary.”

From Frank Gould, Program Superintendent, Supadupa, Montreal: “CFOX will be most pleased to assist in any way the strongest gains from your charts. Don’t hesitate to contact us. Best of luck.”

And from Greg Stewart, CHME, Vancouver, Ont.: “This is a wonderful thing you doing to Canada . . . will do anything I can to help you at any time.

Initial Canadian Popularity Charts are limited to 20 positions. Charts will be broadened to include more listings and regional data sources are developed and more best-seller publications will also be supplied.

As with all Billboard record popularity charts, listings are based on a one-week measurement of airplay and sales. The chart, in any way, reflect cumulative action over a period beyond the measurement period except only consumer action, rather than sales or shipments at the manufacturing level of production will be considered.

Star Performers, Billboard’s designation for records which have charted for one week to another, will be listed beginning with the Canadian charts appearing in next week’s issue.

A Billboard Spotlight — Canada

**Canada’s Top Albums**

*In the past few years, Canada has become one of the key sources of international music talent. It would even be fair to say that of now Canadians are dominating the creative aspects of contemporary music.*

A look at the list of Canadians who have helped their way to international success—usually after moving to the U.S.—can be astounding. The list includes Steppenwolf (formed years ago in Toronto as Sparrow), David Clayton-Thomas (lead singer with Blood, Sweat and Tears), and Andy Kim, Ian and Sylvia, the Guess Who, The Band, Neil Young (formerly with the Buffalo Springfield, now going solo), Gordon Lightfoot, Leonard Cohen, the Nuns, the Kegleston Market, Zal Zanovsky (of the Levon’s Spoonful), the Collectors, Tom Northcott, Bobby Taylor and the Vancouvers, the Irish Rovers, Herb Berman, Paul Anka, Gary Buck, Hank Snow, Percy Faith, Galt McDermott (who wrote the music for “Hair”), Denny Doherty (of the Mamas and Papas), Kenney Jones (pianist with Young

**Canada’s Key Source For International Talent**

[continue on next page]
"These Eyes"

by

The Guess

Who

was

... recorded in our studio

... published by our publishing company

... pressed in our pressing plant

... promoted by our promotion men

... sold by our sales force

... distributed by our distribution organization

... if you want to do the same thing for your product in Canada

RCA Canada
RCA Canada Fulfills A
Long Standing Dream

The smiling faces at RCA in Montreal have hardly ever been happier than right now, and you don't need to be multi-lingual to know why. After all, RCA was the first Canadian company to fulfill that long-standing dream—opening a Canadian single into the U. S. top 10, from Canada.

The Guess Who's "These Eyes" single is right up there now, and the album, "Wheatfield Soul," may well repeat the action in the LP marketplace.

"These Eyes" has opened the way for other Canadian pro
ducers to aim their efforts at the American market, and that means tens of times as large an audience. The psychological benefits of this alone are enormous. Already, session budgets are being increased, rendered talent hunts are going on, and the local talent scene has never been brighter.

RCA is rightly happy. Recently the company underwent a transformation of company operation, aimed at turning a manufacturing company into a marketing operation. It was unique within the world-wide RCA organization. "We reor
ganized with the idea of forming a completely marketing-oriented company," explains Knox Coupland, manager marketing.

RCA had long been famed as a key pressing company in Canada. The Smith's Falls plant, conveniently located halfway between Toronto and Montreal, is pressing for Capitol, Warner Bros., Polydor, Phonodisc, Al
lied, and some French indie.

Recently the company decided to go ahead with construction of a massive new administration center, which would house the entire RCA operation in St. Anne de Bellevue, about 15 miles from downtown Montreal. The building is scheduled to be opened in spring of 1970.

But RCA is not only involved with RCA product. Through its livewire national sales and promo
tion manager, Andy Nagy, RCA has picked up distribution rights for Dushill (a new three-
year contract was recently signed), Jad, Banyun Tree, Turn
table, Poppy, and Rich Little's Kerr label, among others.

RCA has been particularly successful in getting records from the ground prior to their U. S. breakthrough. Dishes which came out of Canada and spread to the U. S. include Steppenwolf's "Born to Be Wild," "The Good the Bad and the Ugly," the Guess Who's "These Eyes" and "Hold Me Tight," the Johnny Nash smash. Nagy makes two trips each year to the West Coast and a trip a month to New York to keep on top of the U. S. scene.

The company has had great success with Vicki, a European songstress who sold $250,000 worth of product in Canada last year. Her vocal "Love Is Blue" also paved the way for the Paul Mauriat hit.

RCA recently opened its new $2,000,000 studios in Montreal and it is not surprising that April turned out to be one of the biggest months in the company's history. The Guess Who, grow
ing prosperity in the French Canadian market, and a couple of tape promotions (which gave tape sales a ratio of three to five with records in April) all contributed to a healthy month.

RCA will soon be able to handle custom duplicating of tape at the Smith's Falls plant.

The company has also been very active in the English Ca
nadian domestic scene, but with similar disappointing results as other companies. Some of the MOR product can be moved, but it's almost impossible to break a pop single.

On legislation, Coupland says: "I think that, generally speaking, radio stations have a completely different set of objectives to the entertainment industry. Naturally enough, this creates some conflicts. I don't think though that the stations have any built-in prejudice against Canadian records. If, in their own view, a record suits them, their image, or their format, I think they'll play it."

"The record industry can also accept some of the responsibility. Let's face it—supplied them in the past with some pretty godawful records."

"There is a tendency to overemphasize the border, but I think there's no hope for Ca
nadians to try to compete in their own country. They must get out there and compete against all markets. You can't look on it as a Canadian market but a world market, as with the Guess Who."

RCA was one of the first record companies to set up shop in Canada.

Originally it was called the Victor Talking Machine Company, but that was changed when owner Mr. Edgar Ber
der asked RCA to call its plant in the U. S. Only recently was the Victor dropped from the title. The original offices were located in Lenox Street, which were used up until a year ago.

Now with the new plant under con
RCA appears to be going through another complete fa
cilities change to keep up with the growth.

RCA's executives include George Harrison, president and general manager; Knox Coupland, marketing manager; Andy Nagy, national sales and promotion manager; Brian Kulin, merchandising manager; Mar
lene Darnes, manager of creative services; Hal Schaper, man
ager speciality sales; Wilt Gil
eimster, manager marketing for prerecorded tapes; Ed Pur
ch heads up the Ontario branch.

The new marketing policy was put into effect January 1st, but Coupland doubts if there has been enough time yet to make a significant impact. RCA, he says, is "that we're never been busier than we are right now. RCA is now and representing about 20 per cent of our business—the future can only be bright."

RCA's Montreal Studios
A Multimillion-
Dollar Operation

It is not possible to develop a local recording indu
RCA Victor recently opened new studios here, which are among the most modern in North America, and with good reason: the most up to date in Canada.

The multimillion-dollar studios were designed by the team which set up RCA Victor studios in Holly
wood's Columbia and Rome. The RCA Studios are widely regarded as the best in the world.

Ed Traynor heads up the recording services of RCA in Montreal, and it is clear that he is very pleased with the results coming from the new studios.

"I believe this is the first ever studio complex in Canada ever built specifically for purposes of recording, and it fulfills other states before being adapted to sound recording."

"We have three studios here at present, which were planned to accommodate everything from a full sym
phony orchestra to a single Talking. Dimensions of Studio A are 75' x 30 x 25'; those of Studio B, 30' x 40' x 20'; and those of Studio C, 30' x 17' x 15'."

The studios are equipped for two, three, four and eight track recording, and offer an unusual feature in the form of three types of echo—natural, electronic, and tape delay. There are also complete sound effects

Studio A is equipped with a 20-input console of latest design, with complete equalization facilities in each input. There is also a Baldwin concert grand piano and a Hammond organ with Leslie speakers.

Studio B has 13 input console, with a 20 unit con
sole produced by Copland, and a couple of 20 coil mics. The studio has a Steinway grand piano and Hammond organ with Leslie speakers. A separate film projection room has been in
stalled above the studios A and B.

Studio C was conceived mainly for small groups, jingles, voice over and narration. Equipment includes a multiple console and Baldwin baby grand piano.

The RCA Montreal complex was first in Canada to provide clients with three tape mastering rooms, and Dolby noise reduction systems are also in use.

The two larger mastering rooms have full stereo and monaural facilities for all speeds. They are equipped (continued on page C-10)

A RECORDING session in RCA's new symphony size Studio A. The various sections of the orchestra are placed around the large studio to obtain the best sound results. Orchestra leader Roger Pilan conducted from the centre.

RCA'S NEW Montreal Recording Studio is located at 910 Lachine Avenue Street, East, near the site of Place Radio-Canada, scheduled for completion by 1981.

DURING a recent week in Toronto while ap
pearing at the Electric Circus, the Guess Who (currently scoring on the Hot 100 with the RCA single, "These Eyes" made promo calls to key

stations. Here at CHUM (are to left right) Scott Richards, regional promotion manager of RCA; CHUM's Mike Ratledge, and Randy Buchan
of the Guess Who.

A Billboard Spotlight — Canada

MAY 24, 1969, BILLBOARD
BIRTHPLACE OF THE BEST CANADIAN TALENT

DAVID CLAYTON - THOMAS
THE SUGAR SHOPPE
PINKY - lead singer - Lighthouse
TERENCE (AN EYE FOR AN EAR)
produced by YORKVILLE VIBRATIONS for release by M.C.A. during June

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Independence a Way of Life, Says Phonodisc

Traditionally No. 13 is avoided like the plague in our superstition-prone society, but it has rather a different connotation for Phonodisc Ltd., Canada's largest independent manufacturer and distributor of records and pre-recorded tapes.

Phonodisc completed its 13th fiscal year on March 31, following 12 months of rapid development and expansion. Publication of its financial report was to keep pace with sales volume and profits in company history.

In year 13, Phonodisc's operating facilities at Scorton (where, north of Toronto, the phonodiscs and other locations across the country have been improved and almost doubled in size), its sales staff has been increased, and it has kept pace with sales volume and profits that are well over 50 per cent above the previous year.

"It's taken a long time to reach the business orbit we originally visualized for our company," explains president Don McKim. "And we have reached it only with our company's runs, which are very small in the market. As we have reached the point where we have never produced any other alternative in Canada and we protect the identity of each of our licenses as if it were our own."

McKim gives much credit for Phonodisc's recently acquired licenses to Woody Hindering, the company's international vice president in New York. In Canada, the company's burgeoning product program has been matched by organizational growth. Sales and promotion have also been expanded with the recent appointment of Paul Clark as central division manager and Dick Tablet as promotion manager. Tom Riggs, with many years experience in financial management, joined the company to oversee the adaptation of accounting, inventory, and distribution procedures to meet expansion requirements.

McKim believes there is a bright future for the independent operator despite the takeover and merger activity. "If you can't bring control of the market and purchase tie-ins, the conglomerates may be able to bulldoze and overwhelm. But a record or tape is rarely at stake by the product market, even if marketing talent and maneuverability that independent will always possess to a greater extent than the conglomerates. We want to be positioned in an international affiliate of independents with the strength, know-how, and flexibility to set the pace for the industry."

Publishing Is in an Embryonic Stage

"To me, the Canadian music market is just like a rerun," says Brian Chater, a partner in Summerlee Music (BMI) and Winterlea Music (CAPAC), two of this company's most enterprising publishing companies.

"There is a close parallel to be drawn between Canada now and the U. K. market as it was six years ago, before the Beatles happened," said Chater, who came to Canada from London four years ago, after stints with Mills Music and Brunelle Music. "I've fought all these battles before ... radio stations to have faith and refusing to play domestic records."

"God didn't suddenly give England the right to create music and record it as long as some. I'm sure it's time, because we have owned about 250 copyrights, are currently clinking with the Five Bells' single, "Moody Manitoba Morning"; recently on the first Polydor album by the Five Bells, entitled "Directions"; and the hot single on Polydor, "The Hands of the Clock." All three titles are scheduled for U. S. release by Polydor."

"Publishing is in the embryonic stage here," notes Chater. "We just aren't in business compared with other markets. Prior to the past six months, Canadian composers such as Tidswell and American major publishers haven't been too keen to open up here, because the market seemed so dead to the outside world."

"Yet the facts and statistics of the market indicate the opposite. Canada is the world's sixth largest record market; we have the highest per capita sale of albums in the world; and we are second only to the U. S. in dollars per capita spent on all types of records."

"We don't feel the situation was changing for the better. My partner, Bob Hahn, hounds most of the production work, and I look after the professional and writer liaison side. We have a complete open door policy. Absolutely anyone who cares to submit a song to us will have it evaluated and a prompt decision made. We don't write up writers, so our contracts give them an out on any title if we haven't got a record on it within six months."

"The thing is, of course, that so many people are looking for songs, all over the world. There is a dire shortage of good material everywhere. Therefore, we think not in terms of the Canadian market but of the world market."

"We take our material to London, New York, and Los Angeles, and you'd be amazed at the reaction. We're the first publishers from Canada they've ever seen. Most of them think there isn't such a thing as publishing here."

Chater has met with some success in his search for international acceptance of Canadian material—English ad man, Norrie Pinmore, for example, recently took two titles, and wants to hear more. Several other deals are pending in the U. S."

Chater and Hahn see the possibility of Canadian content legislation as the real sure-fire boost to the local scene. "As a concept, we're against it," says Chater, "but as an economic necessity, we do believe in it. Just look at every other country in the world ... they all have domestic disc producing industries. Why not Canada?"

Already, says Chater, musicians in Montreal (but not Toronto) are realizing that an increase, however small, in the amount of Canadian records sold in Canada, could have wide benefits. "The Montreal AF of M has formulated a dealing restricted to music- cians for session work on records made for the domestic market. If, at a later stage, the producer and/or company decides to release the product internationally they would then go back to the union and the full fee."

"It's the obvious thing to do. Why should Canadian companies trying to establish a local market with a population one tenth of the U. S. have to pay the same musicans rates as the U. S. It doesn't make sense."

A strong lobbying force is being assembled behind this move for reduced session rates. The Montreal AF of M has decided to have a suggestion for having the enterprise to suggest a cut in salararies as a means to an eventual increase in work available.

"The funny thing with this Canadian talent issue is that while Canadians—program directors in particular—consider domestic songs and finished product important, people who matter in the U. S. and England don't. We've never met any resistance abroad just because we happened to be from Canada."

"The music business outside Canada now thinks internationally, and it's a shame that a lot more Canadians don't do likewise. I guess it's a PR job from top to bottom. But you wouldn't think Canadians would need much convincing when you look at the amount of Canadian, or former Canadian talent, now making it State- side."

"Chater certainly couldn't be accused of a lack of internationalism in his approach."

He was one of the very few Canadian publishers present at recent MIDEM and Nammus conferences. He is also now in the midst of a series of discussions with the Canadian Broadcasting Corporation for a weekly prime time TV show emphasizing local talent, and aimed at the student market. Seven Gen's has also indicated interest in syndication rights for the U. S.

"I believe the time has now come for U. S. and U. K. producers to exploit the possibilities of this market. It's time to get in, take a few risks, because in the end it will be worth it. We work on the premise that for every ten ideas, if one comes off it's worth it. We aim to get more and more into the local market, and also to expand into representation for outside publishers. We think our approach is unique. When we get a release on a song, we don't just forget it. In fact, that's when the real work begins. We don't care if we replicate the record company promotional efforts. You can't do too much for a record."

"It's a real challenge this Canadian music business, because you know you can make it happen. We're all sitting on a golden egg—whether in acquiring foreign publishing agreements or local titles. The talent is coming out of the woodwork. Give us legislation (a means to express ourselves) and I hesitate to predict the results of the music explosion that will follow."
What do these people have in common?

They’re Canadian of course!

LEONARD COHEN  Leonard Cohen CS-9533
  Songs From a Room CS-9767

BLOOD SWEAT AND TEARS  Blood Sweat and Tears
  FEATURING DAVID CLAYTON THOMAS CS-9720

TONY KOSINEC  Tony Kosinec CS-9832
  soon to be released

In any language . . . Columbia has the hits

COLUMBIA RECORDS OF CANADA, LTD.
Canadian Folk Scene Has International Image

Canada presents to the world something of a conflict in images ... Marshall McLuhan versus the sale trap. For decades the national image was that of the National Ballet versus the Ottawa Roughriders. It is really the battle between old and new, the established and the avant garde, the raw and the sophisticated.

In England and Australia and elsewhere, many people picture Canada as a country where maple trees grow, ice hockey and skiing are mass interests, and wheat fields stretch for miles on end. Undoubtedly, there is that... but there are other things too.

Recently the international image has been given contemporary polish with the emergence of a Canadian folk music scene. Folk music, naturally, has long been a part and an integral part of the country's cultural activities. In that respect, it wasn't unique.

But why is it that Canada is capable of producing folk singers who—because of their acceptance elsewhere—may have disappeared in such a niche? It's a difficult question, one that not even Gordon Lightfoot, Canada's king of folk, can answer.

"You can't really put your finger on it," he says. "It's just there—a Canadian feel to a song. Listen to The Band and you can't help but know they're Canadians, same as. But I don't know exactly what makes it Canadian. It's intangible."

Neil Young, the Toronto folk singer who went the folk route by joining the Buffalo Springfield, and then returned to solo status, thinks he knows why Canadians have an edge on others—a form of proficiency.

"You have to pay a lot of dues here, because the public's taste is so good. You can't get by if you're not good, and even if you are, it's still one hell of a battle. You keep having your head against the wall, but it makes you improve."

Folk scene was always bigger in Canada than in New York or Los Angeles. When those cities were into the shooting scene, we were into folk. Audiences expected first class lyrics, and even rock groups had to provide them.

"In Toronto and the rest of Canada, you kept getting better as an artist, but you got nowhere financially. Whereas in the U.S., if you showed any promise, they promoted you, and it was all over."

Soul Music--A Long Time Arriving in Canada

It was a long time coming, but Canada finally succumbed to soul music. At least Toronto, Montreal, Quebec City and Vancouver yielded. Some of the points in between haven't yet gotten hip to r&B.

Of late, Canadian U. S. r&B hits have always done well in Canada, but the disks a little farther down the charts often received no exposure at all. Even Motown tunes took their time and years to get established.

The basic problem has always been that program directors felt that soul music was for soulful people, i.e., Negroes. It never occurred to them that Caucasians might find soul music interesting. Some stations got wise up because of this bias against r&B records.

The situation was ridiculous and ludicrous. The success of r&B in the U. K., France, and elsewhere proves that soul music is a universal language, regardless of color, creed or age.

But there are still some program directors, mainly between the lines, who are not hip to the rhythm and will not consider playing hard soul product. Ask them about it and they claim, "It's too tough for our listeners."

That was the story for 10 years. The listeners wouldn't take it. The real issue though was that the public never got a chance to like it, because they didn't hear it. A comparable situation exists in Australia, where even those operations that play soul aren't sure.

A small group of exceedingly ardent people did find out about r&B though, and started listening to it on imported records and U. S. radio stations which could be picked up in Canada. Slowly but surely the interest spread.

A few record men, sincerely hip to r&B, pushed all they could, and they too contributed to the changing musical climate. Some Canadian r&B artists and groups took to the rhythm, and that's when the first Canadian r&B bands started to emerge.

Soul music in Canada was usually a concept, not a product, and as such produced few hits, if any. Despite the efforts of some forward-thinking radio stations such as CKTR, CFWH and CHUM, it had to be that way.

The current situation in Canada with r&B is that companies now count on airplay in several cities and, as the long-term potential for this music is great, it will find some acceptance. The fact that this will happen is a mark of the health of the industry, and its potential is great.

Several Toronto clubs play only soul music, and a lesser number regularly feature U. S. artists such as Peggy Scott, Jo Jo Benson, Edwin Starr, Ike and Tina Turner, etc. Performance dates are difficult to arrange, but they are a natural fit for the product.

The Blues--A Tastemaking Force in Canada

The blues are a worldwide phenomenon, with roots in Africa and the American South. They have influenced every genre of popular music, from rock and roll to soul, and continue to be popular today.

The blues originated in the early 20th century and were first recorded in the 1920s. They were played on a variety of instruments, including the guitar, harmonica, and piano. The lyrics often dealt with love, heartbreak, and hard times.

The blues have been played on radio stations throughout the world, and have been a popular form of music in Canada for many years. They have been featured in movies, television shows, and advertisements.

The blues have been a part of Canadian culture since the early 20th century. They have been played on radio stations throughout the world, and have been a popular form of music in Canada for many years. They have been featured in movies, television shows, and advertisements.

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U. K. Hits Get Into Canada Via U. S. A.

In Canada, the people speak English. It may not be the Queen's English, but the Londoner doesn't have too much trouble communicating with a Canadian. In Canada, you don't hear "God Save the Queen" too often, but there has been an outpouring of records--an especially in those inevitable comparisons with that country south of Niagara Falls.

Canada is still part of the British Commonwealth, and has her clear loyalty to the British monarch. In Canada, however, much of the British influence has been strengthened by the participation of the Canadian groups. Though some Canadian songs have enjoyed success in the U. S., the tie is not too tight.

This is quite ironic really. Canada was several months ahead of the U. S. in recognizing the potential of the Beatles. The group's first ever visit to Canada--which was in June of this year--was a smash and put the group on the west coast of Canada.

Early Morning Productions, founded by Gordon Lightfoot and Al Mair and named naturally enough after a well-known Lightfoot composition "Early Morning Rain," has the potential, the ideas, the personnel and the financing to play an important role in the Canadian entertainment scene. With Lightfoot as its chief artistic asset and Mair, former national film promotion manager for Como of Canada, as its general manager, Early Morning Productions is laying down some big plans which will affect the entire concert industry in Canada.

"What we want to do and will do," says Mair, "is to bring back this country's prewar tradition of playing the concert halls and opera houses, and naturally, the most powerful concert attractions we can.

Initially, we'll just be working on a small scale, putting on shows across the country, booking halls, supervising promotion, handling all details in the most professional way we can.

"But we won't just stick to Gordon himself. We plan to ally ourselves to the Canadian scene as a whole. We'll look for deserving talent and we'll book them in advantageous spots. If they're young and little known, we'll put them on the hill with better known artists. We'll package and promote them in the way that will advance their careers. Both Gordon and myself have been on this business long enough to know exactly how to do and not to go about this. We won't make many mistakes."

"We're handling U. S. talent as well," continues Mair. "We won't just limit ourselves to Canada and close our eyes to the rest of the world. We'll book concerts in the U. S. as well, especially Gordon Lightfoot concerts. He has never really been properly exposed in the States and it's time he was.

"As a new company we have two big advantages, our contacts here and our contacts in the States. Our job will be to pull through any early bad periods without too much damage, and our wide experience in the field we're concerned with."

"We think there's a real market and we can be the best."

"Now, the market will be Canadian only, Mair says, "we're going to get into other things as well. Management, for example. We'll want to handle these ourselves. But we're starting a recording studio--one that will be the nucleus of the new building--as well as a rehearsal hall. We'll get into just about anything we think we should get into, publishing included."

Lightfoot Forms Company to Promote Himself

On May 1, 1969, a new company arrived on the Canadian music scene which threatens to be a major force in the production and promotion of live concert attractions throughout the country.

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Yonge Street—HQ for Record Sales in Ontario

The title of the world's largest record store in one single location is claimed by A & A Records, situated in downtown Toronto's main thoroughfare, Yonge Street. With four complete floors and over 16,000 square feet of retail space, A & A Records is one of the largest stores in the country, selling over a million dollars, A & A is a major force on the Canadian record industry scene.

Operated now by Sam Borstein, A & A has been in business just 20 years, starting off as a cigar store that sold budget records on the side and expanding into its current size and stature where the cigar counter and book trade which also runs from the premises are but minor adjuncts to the burgeoning record business.

Once the sole record retailer in this lucrative downtown market A & A was joined some seven years ago by O.K. Records. Since then the two stores have cooperated and rivals for the record buyers dollar to such an extent that they claim to account for some 15 per cent of Canada's total record business.

"However" says Borstein, "the competition is good for both of us. This area of Yonge street is now thought of as the headquarters for record sales in Ontario. Between the two of us, it's all here and everybody knows it. It's like two boxers fighting, they know they're both moving back and forth between the two stores. Business is booming."

A & A has achieved its current leader status in the Canadian record industry by being two things—an enormous in-store stock, and low budget prices.

"Our stock is about as comprehensive as it can be in just about all areas" says Borstein, "we pride ourselves on our classical library which occupies most of one whole floor. We know there's no one else even close to it on this continent. Likewise we're strong in jazz, ethnic music, MOR product and of course pop."

"Our sales techniques though are where we've been strongest and in fact have been a pioneer in the Canadian industry. We do a huge volume and thus naturally get special dispensations from all record companies. Our standard price for a listed $3.29 album is $3.79. Likewise 98 cent singles sell here for 66 cents. We take off something like 30 per cent in across-the-board discounts, but we make it up in sheer volume.

"We are constantly holding special promotions and special sales, often at our expense. We take loss leaders regularly to get customers into the store, to keep our name before the public. When the Beatles last album came out, we ran a special sale on it for a very short period of one day.

"We sold something like 1,400 copies in fifteen minutes—that must be some kind of a sales record—and took a loss on it, but the publicity value was tremendous.

"In the long run we take a loss on all special $1.98 sales and we're running these all the time on top product by name artists—Engelbert Humperdink, and the 'Oliver' soundcore etc.—but all pays off in promotion and sales value to us."

"People come into the store because they know they'll find bargains here they couldn't get anywhere else. And then they stick around to buy the regular priced stuff as well.

"We did well over $3,000,000 in volume last year."

A Billboard Spotlight—Canada

MAY 24, 1969, BILLBOARD
There's an exciting success story behind Canada's Muntz Centre Franchise . . . . . .

We admit it! — This success story could never have been written without the selling impetus of the quality products involved. It begins, therefore, with our appointment as exclusive Canadian Distributors for Muntz Car and Home cartridge stereo tape players, just over 4 years ago. Today, thanks to the strong and loyal support we have won from our Muntz Dealers and the many big-name producers of compatible products, this firm has become the No. 1 "one-stop" source of supply for Tapes and Accessories as well as Muntz 4 and 8 track compact players.

The best evidence of the success elements in the Muntz Centre Franchise is in the record of achievement with over 75% of the Canadian Market already being profitably served by the Muntz Centres now in operation. (That much of Canada just can't be wrong!) Here again, it is the quality of electronic engineering plus the Canadian merchandising 'know-how' of this 100% Canadian organization which has spelled success with a capital $ for our dealers across Canada.

Listed (left) are some of the labels distributed through Muntz Franchised outlets. The complete list of over 100 different music labels includes all the major names in popular, classical and variety recordings. As Canada's largest and most complete Cartridge Library of 4 track, 8 track and cassette entertainment, it includes over 20,000 selections available for immediate delivery.

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[Image of Muntz Centre Franchise location with product listings]
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Canada's Tape Market a 15-20 Per Cent Increase

Most Canadian record distributors are reporting sales figures showing that between 15 per cent and 20 per cent of their sales are accounted for by tape products—eight-track, cassettes, and reel-to-reel. Many record retailers, especially those who have gone into the tape product market in a strong way, are reporting up to 25 per cent of their total gross as tape oriented.

The Canadian music market has opened up remarkably for the tape onslaught which really had its beginning only a little over two years ago. Today most record companies are into tape in a major way and independent distributors of tapes and playback equipment are showing steadily increasing profit margins.

Canada, traditionally the victim of a time lag for any American-originated product, has kept pace with the U.S. in terms of proportion of tape sales and marketing techniques. Canada has responded immediately to tape products as it has to few other entertainment innovations recent to report.

Why? Sam Bornstein, operator of Stereophone Tape Products, a nationwide distributor of tape product and equipment specializing in the servicing of smaller, non-musical retailers, has some interesting theories.

"After all," he says, "the prime mover as far as tape sales are concerned, is still the automobile. Tapes became major entertainment items in this country by their association with the automobile industry and their acceptance as standard car accessories. Today, tape cartridges and cassettes are standard home items as well, but the auto trade still shows the way and introduces many people to the benefits of music on tape. It's the salesman, truck drivers, people who are on the road a lot who provide the basic hard core of tape purchasers and one look at a map of this country will tell you why tapes are performed so well in the West."

"There are so many remote areas in this country where there is little or no radio available. Even if there is one station beaming into a particularly out of the way spot, the selection of music will not please everyone. Car tapes are the only answer for someone having to travel through these areas, and they're all over Canada. We've got a tough market here."

"Our sales figures bear this out. We deal to automobile accessory chains like the Canadian Tire shops or other chains like the Wilco Camera circuit. Their strongest sales months are the months coming from their remotest branches. To quote one example that comes to mind, we sell an awful lot of tape products to a particular distant Saskatoon dealership. What else are they going to listen to up there in their car?"

Bornstein continues by saying that you'll find to much automotive growth on the West, but it sells proportionately more than rock stuff does. The people who like country music are generally blue collar workers, men on the road a lot, truck drivers and the like. They're the ones who are buying all those country cartridges.

"It's interesting too that we're selling a lot of older release product, pop revivals like the Platters, Elvis Presley, Golden Hits tapes, things that would appeal to the same type of market. I think shows who you've been stuck driving to the West coast for years.

"The worst problem as far as tape merchandising in Canada is concerned, is theft," says Bornstein. "Tapes are particularly prey to theft, there's not much you can do to steal and they have to be watched carefully. This leads to problems with display cases, In the States, a popular display case trick is to leave the tapes on a shelf, letting the spin off. This way you can jam 500 to 700 tapes into a relatively safe closed case and minimize theft. But at the same time, you're losing a visual sales opportunity by not showing the covers properly."

"We use our own display case which has the tapes full-face outward and racks up about 128 items within a really theft-proof case. It's perfect for the smaller dealers we service, the auto shops, etc.""The future of the tape industry in Canada is enormous. Between 1966 and 1968, tape sales are becoming more sophisticated and what is coming down in price and that's because we're getting into the cassette field."

"We're just getting into the cassette field really and we can expect a lot of improvement there. Though not too much from the standard 8-track cartridges I don't think. All auto manufacturers in Canada now offer tape machine accessories and in more expensive models, they are standard equipment.

"Right now, tapes aren't affecting record sales in Canada. It's all plus business. But that will change. Tapes will be taking over, there's no doubt about that. It may take 10 years or longer, but audio tapes and the electronic (video-tape units) will be the whole scene one of these days"

GRT Canada Plan
$500G Development

Since its entrance into the Canadian tape market in November 1966, GRT Canada Ltd., a wholly owned subsidiary of General Recording Tape of the U.S., has been on a fast-trail of expansion and development in this country.

In the six months in operation, GRT handles the distribution and duplication of over 40 international labels in Canada along with their own tapes and dupes for Canadian companies, British and French.

Currently operating out of manufacturing facilities in London, Ont., GRT recently announced plans for a half-million dollar expansion program involving the building of new headquarters complex on an eight acre site near Alliston, Ont.

The new production plant, executive offices, and warehouses, are scheduled to be in operation full fall for GRT and will include the latest in mastering, duplicating and assembled equipment. Over 100 employees will be required by GRT to enable this new plant to function to capacity.

In commenting on this costly and elaborate expansion program, GRT of Canada president Ross Reynolds stated, "We see a fantastic growth in the market and cassette industry here. We set up only last November, but we're operating at full capacity and have a complete distribution set-up from coast to coast. The Alliston expansion simply reflects the volume of business we are handling. We've expanded our product line in our 40-plus labels.

"The Canadian market for cartridge and cassette product was slower to develop in Canada than in the U.S., but it's forecast that this year our market will catch up proportionally with the U.S. growth. For example, sales in 8-track cartridges amounted to $5.8 million in Canada last year. There will be a minimum of a 100 per cent increase in these figures this year. We are estimating sales as high as 200 per cent."

While GRT is run as a Canadian company with its product line tailored to the market and its production materials created here, it has imported the systems of its American parent firm. The production control center employs a "state-of-the-art" similar to that designed for the U.S. GRT, patterned after computer operations. Incoming orders are entered into the computer and processed against up-to-the-minute figures on inventory making for maximum control of the process. GRT has also adopted a packaging design generally regarded as one of the best of its kind in the world. The kit is a complete album cover in full color on both cartridge and packaging.

Along with president Ross Reynolds, other officers of GRT of Canada include sales manager for the Western Canada and managing director, manufacturing operations Ross Knight.

The Independent Future
Never Brighter on Stone

In 1967, a brand new Oshawa, Ontario, based independent record label operated by Robert J. Stone issued its first product on the market. Of the first 26 singles released by Stone Recordings, 13 of them went on to Canada's important record chart, Radio CHUM in Toronto. Not a bad start for a fledgling organization in a market thought by some to have little future for a small independent.

And Stone Records followed it up. They've made a profit every year since, and the label has expanded in all directions. In the face of MCA signing a deal with four young Torontoites—producers Bill Gilliland, writers Richard Gell and Patrick II, and artist, Terence, MCA is to issue the first album shortly.

"I have a great deal of confidence that Gilliland and company can continue to come up with creative product," Stone says. "I'm not sympathetic to current moves taking place there from a nationalistic point of view." (A reference to the possibility of local content on radio legislation.)

Gilliland and the MCA signing of a production deal with four young Torontonians—producers Bill Gilliland, writers Richard Gell and Patrick II, and artist, Terence. MCA is to issue the first album shortly.

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Gilliland and the MCA signing of a production deal with four young Torontonians—producers Bill Gilliland, writers Richard Gell and Patrick II, and artist, Terence. MCA is to issue the first album shortly.
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* Hal Lone Pine
* The Poppy Family
* Irwin Prescott
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* The New Scotians
* Billy Stoltz
* Sugar n' Spice
* Graham Townsend
* Jeannie Ward

* Joe Wayne
* Cathy Young
* Les Bel Air
* Guy Boucher
* Paul Brunelle
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No matter which way you look at it, Canada's tape business is booming. It now represents about 14 per cent of the music business, compared to 20 per cent in the U.S. and 12 per cent in Japan.

In Canada, sales are at an all-time high, distribution problems are being ironed out, product is reaching the market ahead of disc material and manufacturers are starting to think about production of Canadian tape.

That, at least, is how things are at Internation Tape Cartridge of Canada, which incorporates Modern Tape and Topmaster Tape.

Launched in new offices in North Toronto on Jan. 1 this year, ITCC anticipates producing 20,000-cassettes daily and 40,000 8-track cartridges a week by the end of this month.

Gary Salter is vice-president of ITCC, Abe Salter is the general manager of the company, and it's their philosophy to do sales for Modern and Norton Vernon is production manager.

They claim they have already passed the 1969 quota, and it's only May.

“A lot of things have happened to the Canadian tape industry in its three years,” observes Salter. “At first, the record companies were against tape. But that’s changed too. They’re really committed now ... they have to be.”

“We’ve managed to keep the tape industry ‘clean’ so far, especially with regard to distribution. Look at our operation. We managed to keep the stuff to the retailers. We won’t sell to a retailer direct in any circumstances. That’s not the proper place for a manufacturer to be. He should never deal with the retailers.

“It works better for the retailer this way. He gets far better service from a local man than buying from the manufacturer.”

ITCC is now handling more than 40 labels in Canada, including records issued through Audio Fidelity, and Starday. The last-mentioned label is surprising in that it represents a hefty percentage of ITCC sales.

“Country music accounts for about 50 per cent of our business,” says Fred Gold, “and not only us — it’s the same with the entire tape business. Country music is where it’s at.”

“Build up to no remember,” notes Salter, “that the tape business hasn’t reached the kids as yet. Youth is not hip to tape. That’s why country accounts for so much of his business. But as soon as kids got into it, country sales will go way down, in comparison with rock stuff.”

Why is that tape is not reaching youth?

I think the biggest problem is that a lot of money gets spent to start promotion, either for home or auto use,” says Salter. “Once that’s been overcome, and once it becomes in to dig tape, then we’ll really see the tape scene start to move in a big way.”

Salter realizes that tape, in present terms, can only be a novelty product. But he believes that it looks to the day when product will be produced especially for tape. Meanwhile, the company is anxious to branch out into the record business.

**The Astounding, French Canadian Market**

Yvan Dufresne, a young French Canadian producer, currently has the number one disc in Quebec with Donald Lautrec’s single, “Elise.” For Dufresne, who releases mainly on his own Jupiter label, a number one Quebec hit is no new experience. In fact, he makes a habit of them.

Dufresne is widely recognized as Quebec’s top pop producer. Certainly, he’s been around longer and had more hits than anyone else. His Jupiter label has about 100 singles and 20 albums on the market. At the present time, he has 147 singles on the air — the Laetuetoo, France Gall’s “Homme tout Petit”, Chasat Renan’s “Irresistiblement”, “Chevy Chevy” by Stu”, “Olivier Durand’s “Jole Patricia”; and “A Cause d’un Fleur” by Jacques Michel.

In addition, through a special exclusive deal with Compo, Dufresne is scoring with Michel Louvain’s version of “Cetait Notre Chanson.” Dufresne also acts as Louvain’s personal manager.

A music market numbering less than seven million people, sales of Jupiter’s singles are not far short of incredible. In fact, few industries would deny that the entire French Canadian record market is quite astounding, economically.

An average number one Quebec hit will reach 50,000 sales in its first week, with some reaching close to 150,000. It’s a lucrative market, constantly expanding, improving creatively, and providing a form of paradox when lined up with England, where local hit records are almost non-existent. And while a French-Canadian domestic hit will usually top 50,000, a French hit from Paris is likely to hit 30,000. It may be nationalism but it is certainly financially and culturally rewarding for many people.

As a matter of course, and although his product is distributed and promoted by London Records, Dufresne employs his own promotion man, Claude Palardy. Palardy says that the typical Canadian single, a 45, and 12 albums, which accounts for 900,000 sales, figuring one album equivalent to five singles.

To Dufresne it’s a matter of whether you “have no hits for three months, you have it. And a lot of money goes in production costs. We don’t hold back on that. Over 80 per cent of our gross goes out in production costs.”

Dufresne uses about 20 musicians on a typical session, at the usual rate of $45 per man for three-hour sessions. Some of these records are also released in France, although he is the first to admit “without any spectacular success.”

Many of the French-Canadian hits are simply French-language versions of U.S. hits. Dufresne says this is because it is so hard to find original material in Quebec.

“We try to put at least one original song on a single, but it is not easy. The publishing business is not very active here, and most of the French-Canadian composers think more in terms of poetry than commercial songs. Also, most are singers themselves so you only get their cut-out of their best songs for themselves, and you can’t blame them for that.”

Dufresne feels that Quebec is lucky to have its own domestic production scene. “I think it’s because local music cuts all the costs, compared to the U.S., France or England. Then it started. The records weren’t too great, quality wise, at first, but they got better and more stations played them, and before you know it the long run is coming.”

It’s generally agreed that French music sales in Quebec comprise between 15 and 20 per cent of the total Canadian music business, of which 75 per cent is local origin.

The disc activity has spread to other areas. There are special TV shows. There are then half a dozen weekly papers devoted to gospel and glamour about French-Canadian stars.

But rarely can French-Canadian hits amass any significant sales outside the French speaking areas. English radio stations, of course, are not too hot on the French-Canadian scene. They don’t even have much sympathy for their own English-Canadian artists.

Dufresne finds this disappointing. “I’d really like to help the entire Canadian industry, but what can you do? I think the market is rare because that the S. is so strong everywhere, and in Canada’s case, so close. So when you produce records, they must be equalized to start them in Paris. That’s difficult economically without a larger potential market than English Canada.”

Although Quebec buys mainly Quebecos records, it is a fact that getting a hit in French Canada is an English-language single means the differential between a hit single and a sales monster, “Dizzy,” the recent Tommy Roe ABC Paramount smash, for example, did break through in Quebec (despite three French covers) and sold close to 200,000 copies nationally, which is a huge figure in this market.

The French market uses the Stereo Sound studio in Montreal, which has four track equipment. “One of the problems we do have in Quebec is a lack of first class engineers,” states Wilson. “I’ve worked at ad at New York and it’s great to have an engineer who knows what he’s doing. I have also produced many tracks in Paris.”

He is an avid supporter of the Canadian content law as he believes it is the only way to keep local hits. “I’m very much for it there. I hope the Government makes them do it. I’d like to see 30 per cent Canadian content — I think those records won’t do it by themselves they must still be made.”

“In Quebec they did it without being forced. There is an obligation by a radio station to help local talent. It’s good good to see. They U.S. doesn’t do it in Spain about six months ago, and it’s working out fine.”

Although he is sympathetic to English-Canadian recording, he is a little upbight about the lack of recognition for the French-Canadian scene, and the lack of airplay on Quebecos discs in English Canada.

“All after,” he says, “without the French-Canadian industry, where would the Canadian music industry be?” One dreads to think.
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CAPAC

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Columbia Canada Started With a Man and Briefcase

By BILL GRAY

With the impending threat of legislated Canadian content quotas for Canadian record companies and the expected resulting upswing in Canadian record production, it seems every record company in the country is concerned with the local scene with obvious renewed interest.

Capitol Records of Canada doesn’t have much to be concerned with. Its interest has always been evident. In the early days, Capitol primarily concerned itself with classical and MOR product from its roster of Canadian talent. People like pianist Leopold Warden-Arn, the Kennebec Centre Orchestra, Frank Boggart’s Society Dance Orchestra, etc., were the Capitol staples.

With the arrival of ad direc- tor Paul White a few years ago, however, the emphasis changed to more contemporary sounds and a number of young Canadian pop groups were signed and released nationally and internationally on Capitol. People like Burnly Allen, the Loveday hit No. 1 nationally, Wes Dakus, the Esquires, Jack London and the Sparrowites (forrunners of the current Steppenwolf), folksters Milk and Joo, who were the first Capitol artists to have an LP released in both the U.S. and England, Robbie Lane, the Big Town Boys, and the Staccatos (now the Five Man Elec- trical Band). During both 1964 and 1965 Capitol picked up national awards as Canada’s top Canadian content label.

In 1966, the company turned its attention to the French Canadian market with notable success via Les Cailleux, Chris- tyane Charrand, and Les Atomes. And most recently, Capitol has broadened its horizons via the signing of several top Ca-

nadiany country and MOR art- ists. Performers like Gary Buck, who grabbed a spot on the U.S. Capitol roster with his “Mr. Brown” single, and Ivan Ro- manoff who’s “Continental Rhapsody” L.P. was picked up for U.S. release as well, fit into this category.

Currently, Capitol is betting heavily on Pierre Lalonde (already a major name in the French-Canadian market) and Natalie Baron to hit the international charts along with Cana- dian quartet, the Sugar Shoppe, who are included on the parent Capitol roster of hit- makers in the U. S. The Sugar Shoppe are set to appear on the

There’s a saying in the music business that when you’re hot you’re boiling and it could be applied here more so than to Columbia Records of Canada Ltd. Jack Robertson, senior vice-president of marketing probably sums it up best: “We at Columbia produce product for every conceivable buyer—from the hard rock singles buyer through the heavy classical buyer and everywhere in be- tween.”

But it wasn’t always that way. It was a long and hard climb for the company to reach its present position of prono- minence in the Canadian music in- dustry, for it’s true that Columbia’s first few years didn’t even exist in Canada. The label was licensed to Sparton.

Jack Robertson comments: “Columbia in the U. S. sent Robert R. Pampé to Canada in 1954 with a briefcase. He was told to start a business. Initially he had a small office and a small warehouse at the back of Quality Records. Qual- ity pressed the product and Pampé sold the stuff to an in- dependent chain of distributors. In 1955, Columbia was the first label to move into the record club business. Then, be- cause of the massive acceptance of LP’s, the Columbia mus- roomed, both at retail and rec- ord club levels. In May 1958, Columbia created its first wholly owned distributing branches—in Toronto and Mon- treal.

“January, 1960, all depart- ments were integrated into the present headquarters in Don Mills, a Toronto suburb. In Au- gust, 1968, we achieved nation- al distribution through wholly owned branches throughout the country—Toronto, Montreal, Vancouver, Calgary. In addi- tion, we have resident salesmen in Moncton, New Brunswick; Quebec City; London, Ont.; and Winnipeg.”

“In January this year, we took over distribution of CBS Mu- sical Instruments in Canada. We’ve achieved complete ownership of a sub-distributing company called All Records Supply Ltd. Thus we have a division of Columbia Records which buys from all labels and sells to retail. Half of our own distribution trade is done through sub- distribution.”

“The growth of the sub-dis- tributor has meant we are sell- ing to less and less accounts. The rural areas of the provinces are almost completely reachable.”

“Canada’s music industry is experiencing tremendous growth. It has increased two and a half times in ten years, which is an enviable growth rate. We at Co- lumbia have experienced at least our share of this growth.”

Columbia is very much into the tape industry, and Bill Eaton, director of sales and merchandise, figures the company has kept ahead of the industry growth. Eaton reports that tape sales, however, have had no affect on the record business, and that record sales, however, have had no affect on the tape business, and that record sales continue to increase. “Tapes are plus busi- ness for us,” says Eaton, “and I don’t think they will hurt rec- ord sales until they are as conven- ient to play as discs.”

Robertson hesitates before esti- mating what kind of the market will be occupied by tape over the whole year. “Well, it’s hard to tell how much product is backing off from the market and what is really reaching the streets. I guess that close to 20 percent so far is being used. I think Columbia individually will be higher than that.”

This opinion results from his study of the market here. “Why tape hasn’t started to hurt rec- ords is an interesting question. Personally I think that some pop tapes are sold through automobile companies and would therefore be used in the auto. When tape becomes acceptable in the home the big change may come. It all depends on the equipment manufacturer. He is the creator of the cycle. “In the future I find it difficult to foresee one out of every four dollars spent on music going to tape.”

Columbia product is pressed by Quality, and Robertson figures that the company is responsible for most of the prod- uct at the plant. “Quality has taken the right step in going into tape duplicating.”

Columbia key executives in Canada are F. T. Wilmut, vice president and managing director; T. M. Lynd, executive vice presi- dent; Robert Robertson, senior vice president marketing; H. E. Simpson, vice president manufacturing; R. J. Petri, vice president, All Records Supply Company; and P. S. Westwood, vice president distribution. Robertson is the director of recording and pub- lishing and Bill Eaton is direc- tor of sales and merchandising.

Robertson thinks that there might be some bad effects from legislation for the studio content, but he admits that until legislation came up, Columbia has had all of its money to the French Canadian market.

“We satisfy the English Ca-

nadians by supplying the records that we have. But what Quebec? Don’t Quebec have a company, any- thing, for them?”

Ampec, Canada’s Very Nationalistic

By BILL GRAY

They have a saying at Ampex of Canada, Ltd., that while they may already be doing great busi- ness, “You ain’t seen nothin’ yet.” And in business in Canada being vertical on or- bit, no one is likely to dispute the Ampex claim.

Ampec is the largest supplier of tapes in Canada, with 50 per cent of all recorded tapes manufactured in the country. That means that 25 per cent of the country’s production is Ampec.

“The United States is one of the largest producers of tapes in the world,” says Keith McCloskey, who heads up the manufacturing division of the company. That includes both tape and plating equipment. “Yesterday,” says Koon Manxham, manager of advertising and promotion, “Ampec was in the tape business. Today we’re in the music business. Tomorrow we’re in the entertainment business.”

A highly promotion-oriented company, Ampex of Canada now employs more than 200 people. It represents about 25 labels (as of now, but the figure changes daily), and each label has 1,200 selections available.

The company has only one interest in the tape business, and that is in the tape business. Says Koon Manxham: “In six months’ time there will be cassette equipment to equal what we have now.” At the same time, there will be equipment available at least equal to the equal of a $400 or $500 stereo unit. “I think we have a little room to give near as much as that.”

Noting that Canada has virtu- ally no domestic market, McCloskey said: “We’re now manufac- turing at our Maltesa plant 25,000 to 30,000 cassettes a month, and we’re increasing that to 7,500 cassettes each week. And our figures are continually go- ing up.”

McCloskey sees a future for (continued on page 31)

A Billboard Spotlight — Canada

C-26
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THESE ARE THE YOUNG YEARS
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London (Canada) Has Biggest Year in History

Adrian Bilodeau, national sales manager for London Records of Canada (LRC) couldn't be happier these days. His year ended March 31 was easily the largest in the company's sales history, and represented a stiff percentage increase over the previous year.

Last year, about 14 percent of London's total sales represented the tape field. But in the last couple of months, this has climbed to close to 15 percent.

"We import all our tape product," says Bilodeau, "except a few lines which are handled by Ampex.

It is generally conceded that London is, at present, capturing the greatest percentage share of the Canadian market, thanks to the excellent sales on Tom Jones and Engelbert Humperdinck, product. Humperdinck has sold over 450,000 albums, and in excess of half a million singles. These figures are sure to be boosted by Humperdinck's forthcoming Canadian tour, which started in Toronto at the Rock and Roll Club on May 15, and continued at Toronto's O'Keefe Centre on May 25.

Tom Jones is also red hot. His TV show has proved to be a great boost to sales, and Jones now has five albums in the top 100.

Much of London's product comes from the English Decca parent company ("London in the U.S. operates as a sister company, and we are completely independent of each other"), the Philips-Mercury combine, Liberty-Mercury, London, and London (U.S.).

The label is also starting to show strong gains on the local scene. A recent single by the Sugar n' Spice, "Cruel War," which was subsequently leased to White Whale in the U.S. did 23,000 copies.

Other singles by the Poppy Family ("I really believe that group has it for the world market," says Bilodeau) and Mother Tucker's Yellow Duck have done well.

Although neither Bilodeau nor national promotion manager, Pierre Bellemare, have any comment to make on the legislation for Canadian content issue, Bilodeau contends that Canadian talent is here to stay.

"There are going to be a lot of groups from Canada that will make it—some will do it in Canada and others will go to the U.S. I certainly believe that many of the discs from here are as good as U.S. product. Sure, we could use some more good engineers and producers, but that's mainly a matter of time.

"I see the border as nothing more than an imaginary line," says Bilodeau, who figures that the opportunities for local talent have widened considerably recently.

"In the past year, we've been getting an unbiased ear on Canadian talent from CHED, CKLG, CKXL, and CKRC.

London is very strong in the Canadian-market, handling distribution for three major independents—Jupiter, Gamma, Disco Bel Air. Jean Pierre Beaulieu is manager of the French division. His most recent success story was that of the Robert Charlebois-Louise Ferrettiere (who made international headlines in April during a French tour) single, "Linberg." "No station would touch it—we couldn't do a thing about it," said Bilodeau. "And then CJMS said they would put it on the chart, just to find out reaction. Suddenly it became a big hit—and for the first time, France was asking us for rights, rather than vice versa.

Linberg sold close to 100,000 copies in Quebec, and has been released in seven other countries. Burlington Music in New York is now working on English lyrics.

Charlebois and Louise went to Paris, where both scored well. Louise in particular emerged as a big success.

Bellemare is the closest thing London has to an ad man, and he works closely with his indie producers, such as Yvan Defrancisco. They have the current top-selling French Canadian hit, "Eloise" by Donald Latreue. 

"Yvan has the right touch," says Beaulieu, "he knows exactly what sells, and 90 percent of his releases make it.

Bellemare also points to a growing French-Canadian country market. "We don't release any c&w singles, but we have five big name French c&w artists whose sales are tremendous. Ten thousand copies of an LP is considered a flop on any of them, Paul Brunelle alone sold 110,000 albums last year.

Most of the Quebec artists who've made any impact in France have been in the following: Paul Brunelle, who was a star here four years before 'Love Is Blue.' He had five or six albums out, and in fact, 'Love Is Blue' was cut from a domestic release six months before that. This was thanks to another Canadian—Dean Steen at CKRL in Winnipeg. Nana Mouskouri and Eva were also hits here; they are popular in France.

"French Canada has become sort of a testing ground for French talent.

London now has six wholly owned branches—in Toronto, Montreal, Quebec, Montreal (Fred Reffes), Winnipeg (Gary Young), Calgary (Ted Blair), Vancouver (Orr Jones) and Quebec City.

Execlues at the French labels included Fred C. Jamie—president; Miss Alice Koury—product administrator, and Bellemare, who's national sales manager.

Jacques Curemonte has a primary goal—Jean Pierre Beaulieu all French product, Gary Kouri has the Philips/Mercury group, and Dave Doucette the Liberty group.

Pierre Bellemare is national promotion manager.

Canada's Club Market Is in Good Shape

Record club sales constitute about 10 percent of the Canadian music market, or a fair chunk of the pie which is divided up between the Columbia Record Club and the Longine operation, comprising the Capitol and RCA Victor clubs.

Peter S. Westbrook is Columbia's vice-president for direct marketing. He feels that record clubs have a booming future.

Employing about 100 people, the Columbia Record Club has shown a strong upward growth pattern each year since its inception in 1955.

Just a few years ago, the label moved out of the tape market. "The initial receipts and response to our advertising campaign have been extremely good," West-}

Executive of London Records of Canada, left to right, back row: Jacques Curnell, classical product manager; Dave Doucette, Liberty group manager; Gary Kouri, Phillips/Mercury group manager; Roland Forges, Canada distribution; Ted Blair, Capitol branch manager; E. A. Fagotto, treasurer; Adrian Bilodeau, national sales manager; Pierre Bellemare, national promotion manager; Orr Jones, Vancouver branch manager; Alice Koury, product administrator; F. G. Janine, president; Gerry Young, Winnipeg branch manager; Jean Pierre Beaulieu, French product manager.
Compo--47 Years Old And Still Booming

Founded in 1922 as a means for American independents to be independently pressed and distributed in Canada, the Compo Company has maintained that objective and today represents some of the largest American indies.

The history of Compo is, indeed, the history of the Canadian music business. Next to Compo, anyone who has entered the business since the war is a baby. In terms of experience, Compo is like the proverbial wise old man.

The company was formed 47 years ago when the Berliner brothers came up from the U.S. and founded the Berliner Gramophone Company. Later the brothers had an argument, separated, and H. S. Berliner formed the Compo Company. Edgar Berliner later sold his company to RCA Victor.

The Compo Company first started dealings with U.S. companies in 1936, when it signed a distribution deal with Decca Records, which had itself only been formed two years prior to this. Compo still represents Decca, 33 years later.

In 1950, H. S. Berliner sold out to Decca, lock stock and barrel, remained as chief executive for a couple of years, then retired.

Today's key executives are R. A. Chislett, vice president and general manager; S. D. "Red" Roberts, vice president and general sales manager; Lee Armstrong, manager for U.S. independent labels; and George Goff, vice president of Apex Records Ltd., a Compo subsidiary in Ontario.

Today Compo is one of the Canadian giants, employing more than 500 people, operating a large pressing plant and recording some key Canadian artists.

Back in the thirties, H. S. Berliner was actively cutting French-Canadian and English artists, and even producing live discs of CBC concerts.

"We kept that damm scene alive for years, that's for sure," says Red Roberts. Many of Compo's accomplishments in the local talent field are not well known. Certainly there's the Irish Revers, a Toronto group which sold more than 150,000 copies of "The Unicorn" in Canada; then there's the Lords of London, Wlnnco, Motherlode, Diane Brooks, Gordon Lightfoot (distributed through United Artists), but what about Greg Rash, Gaby Haas, Don Meser, John Allen Cameron, Jimmy Orudge, Frankie Rodgers? They too have been good sellers without the dubious distinction of reaching the hit charts.

Messer, up until recently a CBC TV personality, has sold the equivalent of 10,000,000 singles over a 34-year period, counting albums as representing 6 singles. Greg Rash is a Ukrainian with a huge following in Winnipeg; Johnny Forest is a Scottish singer; Gaby Haas of Kildonan is in the German polka bag; John Allen Cameron, who's sold 12,000 albums in eight weeks, has a Gaelic-Scottish background (he is set to appear at a Boston folk festival and a Boston dealer is importing in batches of 50 at a time from a distributor); Jimmy Orudge is a country singer from Edmonton; and Frankie Rodgers, also of Edmonton, is a country fiddler.

Some of these artists have tremendous appeal in a specific area; others have achieved followings in several provinces. But they all have sold well, extremely well. Lightfoot has become one of Compo's biggest artists (and certainly Canada's biggest) with three albums over 100,000, the latest one close to that figure and the first one now over 150,000.

"For years we tried to give everybody a chance," explains Mr. Chislett. "But they were the days when four sides could be done in three hours for five or six hundred dollars.

"Now, following the U.S. trend, a session for two sides will cost $3,000. That's a heck of a lot of money to gamble with. These increased costs, and the chance of getting a Canadian hit, have made us become more selective.

"Everybody, of course, lives with the hope of breaking into the States. Now that RCA has done it with Guess Who, things may be a little better for Canada.

"One of Compo's most successful endeavors has been in the area of record pressing. The company now produces about half of all singles sold in Canada, which amounted to almost 10,000,000 discs last year. The company has 86 precision presses in its Cornwall and Montreal plants, with capacity for 50,000 albums and 50,000 singles per day. Compo presses product for Capitol, London, Warner Bros.-Seven Arts, and many of the French independent labels.

"The company now has plans of getting into the tape production and duplicating market. "Tape hasn't affected our record sales as yet, even though it's almost 25 percent of our total volume. But in two years, who knows? You have to be prepared, so we're installing manufacturing equipment. Already the Cornwall plant is producing eight-track cartridges.

The Compo plant in Cornwall is regarded, says Roberts, as the most modern in Canada and one of the most modern in North America. With head offices in suburban Montreal, Compo also has Apex Records Ltd. in Ontario, and four key distributors—in Vancouver, Calgary, Winnipeg, and Amherst, N.S.

Continuing Compo's original concept of providing independent services to U.S. labels is a department headed up by Lee Armstrong. Currently Compo represents the MCA group—Decca, Kapp and Universal Artists, Riverside, Double Starr, Concorde, and Abraxas, and dozens of others. Compo originally introduced Deutsche Grammophon and EMI to this country.

Compo has also met with a great deal of success in the French-Canadian market. Pierre LaLonde, Ginette Reno and Donald LaTrude are only some of the people who started out on Compo. At the recent Record Festival, Les Coquettes won an award as best female vocal group in Quebec for their French single of The Unicorn.

Both Chislett and Roberts agree that the Canadian music scene is looking a lot brighter these days, particularly in view of the U.S. success of the Guess Who. However, they have a few reservations about the future. "We're absolutely confident that Canadian talent has proved itself. But obviously some people still disagree. For that reason alone, I think it's still going to be an uphill struggle before we have complete acceptance of Canadian-made music in Canada."

Top 40 Radio Far From Dead, Says CHUM's Solway

Top 40 Radio? Well if you think Top 40 Radio has had its day in Canada, you're wrong. We made a survey (March). We made the biggest gains of any radio station in Toronto and the gap between us and CFRB is all of the narrower, it's ever been. And it's the same right across the country. Top 40 radio is dominating the air waves in several major markets and generally holding its own.

We're still going strong.

The speaker is Larry Solway, program director for CHUM, Toronto, probably Canada's most powerful and most influential Top 40 station. CHUM is the only independent station in the country for over a decade.

"This is not to say that today's survey station format is the same as it was five or six years ago. We have progressed with the listener. MTV isn't just for the teenybopper's, it's good, worthwhile music, intelligent music aimed at intelligent minds. The Toronto survey shows that we've far surpassed the position in the 18 to 35 range. These are the young intellectual, the young business people, students, etc. We're not programming to children, and Top 40 stations that do are headed for disaster.

"We never program down to our audience. We are not programming to kids, although certainly they make up a good percentage of the audience. Our on-air image is an articulate contemporary one. We're not a rock machine, pumping out records to simple minds. Our programming format is young adult, mature, our disc jockeys must be appealing people, our news and public affairs strong.

"Whatever charges that CHUM, like many other rock stations, is tightening up its format, taking the personality of the individual deejay off the air, becoming more mechanical, incorrect.

"We've tightened up sure. We've streamlined our format, removed the clutter from the air. We've taken a lot of that local loopy stuff out of the deejay's role and made it a more professional sounding thing. We haven't removed all personality. Our deejays are still the heart of this station and we're not trying to be that person. We're trying to spread the general department they project, is one of the biggest answers to our success. After all we're playing the same records as everybody else, it's the behind the scenes thing. For instance, we're being them in the ratings if not for our overall format and personality.

"If deejay do intrusions, then we have reduced his. He must be a viable part of the whole sound.

"There has been much controversy in Toronto over CHUM's adherence to the Ted Randall system of broadcasting, perhaps to the detriment of the localized market. "Let's get one thing straight," says Solway, "we subscribed to the Ted Randall system but we can offer the kind of advice and programming guidance that we can put to use. But he doesn't run this station. He's not in the studio, he's not making the decision. It's a very different and that's all. We take the local scene into consideration. We do our own chart survey, and it's carefully researched and accurate. We feel our survey will coincide with Randall's U.S. national list, of course, but we account for local hits as well, Canadian records, even foreign.

"We're very proud of our news department here, continues Solway, "we think we've been a pioneer in Canadian radio in many of the areas. We have The Contemporary News Service, of which we are the flag ship station, now goes coast to coast and has been extremely successful in circulating up stories, searching out news and bringing it to the public. Our station was the first to have a full-time Ottawa news bureau and it's paid off for us.�Our on-air programming has personality, just as our music format does.

"We're not just reporters, we stimulate our listeners, involve them with the news. A year ago, CHUM made a complete programming about fact on its FM outlet, changing the format from exotic classical to underground rock. How has it done? Very well, another success, and so, again, check the March BBM survey. We doubled our previous rating to 110,000 people, a very strong advance for an FM station. CHUM's FM, filled a gap that needed filling in this area, and the response has been gratifying.

"A year ago we did a study of how much months back we were a bit worried about it. The last BBM survey did not, we thought, reflect the true listenership CHUM-FM was getting, and for that reason we made a study. Reports began to circulate that we were contemplating changing over our format once again. The response to these reports was fantastic. All those listeners we knew were out there, took the effort to make their presence felt via mail and telephone.

"(continued on page 34)"
The fervor of Ivan’s compositions and performances have made him a long-time favorite of continental music lovers in Canada. His latest album, “Continental Affair”, has recently been released in the United States. Ivan Romanoff, his orchestra and chorus, are clearly establishing themselves as “The True Canadians” on the international scene.

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MAY 24, 1969, BILLBOARD

IVAN ROMANOFF
The True Canadians

A Billboard Spotlight—Canada

C-33
Act Now on Radio Ruling Says Capitol's Campbell

With sales figures in recent years placing it firmly in the upper echelon of Canadian record distributors, Capitol Records of Canada has come a long way in a hurry since it was first incorporated back in 1949. Operating out of a modern home office plant in the Terrace district of Montreal with another branch office in Montreal, Capitol—a wholly-owned subsidiary of Capitol Records in the U.S.—still uses sub-distributors for its product throughout Western Canada.

Distributing mainly Capitol label product of course, the company also handles the Canadian distribution of such labels as Angel-Saraphim, 20th Century, Disney, Medleya, Waverly, Studio Two, the Pickwick, budget line, Pathé, the Muse French Canadian line and Odeon imports.

In 1960, Capitol opened its own adr department to revise and prepare foreign product for Canadian release, and to produce Canadian product. In the past few years Capitol has scored some notable successes with home grown talent in both the French and English speaking markets. Among the major Canadian acts currently contracted to Capitol are bilingual singers Natale Baron and Pierre Lalonde, country performer Gary Buck, and rock bands the Five Man Electrical Band, Sugar Shoppe, and the Carnival Confection. The adr department is currently headed up by well-known Canadian producer and recording executive Paul White. Other executive positions are as follows: Ronald Plumb, executive vice-president and general manager; E. Taylor Campbell, vice-president marketing; Gordon Sodgwick vice-president finance; Dick Blondeau, national economy products sales manager; Bert Renka, national advertising and promotion manager; and Gerry Hoffos, controller.

Capitol, as did most Canadian record companies, experienced one of its biggest sales years in 1968, and says company spokesman Taylor Campbell, "things are looking better and better all the time."

He attributes improved sales in Canada of late to many factors, two of which are the growth of rack jobbers, and the fledging tape trade.

"In the last few years, as you may have noticed, the use of sales tactics and growing sophistication, have opened up countless new markets for Canadian record companies within the last few years, believes Campbell. These are markets like discount stores, drug stores, supermarkets, and in which we would have got into ourselves eventually, but they have cleared the path, they have established these outlets as viable record outlets.

"The rack jobbers of late have become increasingly aware of what kind of product is right for what particular territory to the consumer's markets accordingly. They've come up with new promotion techniques, new display aids, etc. etc. and now retailers who have not been to be record sellers, are providing important sales outlets for us. We certainly admire the initiative and total participation of the rack jobbers in the Canadian industry where they have done such a good job, particularly in Western Canada where their sales record has been quite spectacular.

Top 40 Radio Not Dead,
Says CHUM's Solway

Radio Legislation
Should Better
Recording Studios

The future of the independent record producer in Canada is a bright one, if you know what you're doing. So says Mort Ross, co-founder of this country's most promising young record label, Revolver Records.

"We don't play hooky or try to form a record company. We wanted to build a studio equipped with the kind of major league facilities that this country just doesn't have. Right now we've got one of the best in the country. Mort Ross, veteran Canadian composer, arranger, instrumentalist, producer, and commercial jingle creator, Riondeau, Sugar, jingle-maker; and a young English recording engineer Terry Brown.

"They build the studio, due to open for business this August, but along the way they discovered that a couple of demonstration disks they had recorded; two Doug Riley compositions sung by Canadian soul singer Dave Brooks, and a Spike Jones novelty also recorded by Miss Brooks as well. A good start for a young company.

Next, a distrib deal was set up for the single via Morgan Records in England. Finally in Canada itself, through the Compo Company.

"We checked out a number of companies but Compo's record department is the best. They were interested in the record and in our samples and they met our terms. So far we've been very happy with the job they have done for us.

Compo is happy too. As one promotion executive put it: "Revolver is a class label. They didn't come out with a lot of mediocre product, trying to flood the market. Quite the contrary. We're trying something new. We've taken a long time and care with their releases, the second of which is a single from Toronto rock quartet Morgan. And it's out. Revolver already has a solid reputation for quality."

"We have been careful so far," says Ross. "We're only using airing artists with the potential to make it internationally. We're conscious of the Canadian market of course, but we want our releases to stand a chance in other major markets as well. Unlike some Canadian companies, Revolver does have the necessary sound and production quality."

With this in mind, distribution deals and four packages are now being negotiated for Motherside in both the U.S. and U.K. Revolver has management rights over this group, plus publishing.

All Canadian releases, Revolver is very interested in Canadian talent what with the imminent threat of legislated radio.

"I don't know of some kind, although I don't think it will take the form some people expect. I think it will be a limitation of imports rather than a Canadian production policy. But there is a danger here and I don't see how it can be prevented. It's come about in consequence of the new legislation. There is going to be a tendency on some producer's parts to slack off, to relax in the knowledge that they can have any record they please. There could be an initial lowering of standards that would be a very bad thing. I hope this doesn't happen, but it might."

"One good result of legislation though will be the construction of new studio facilities in Toronto. Our new studio will open this summer but it won't be enough. You just can't get studio time here now and even when you can the facilities are inadequate. You can't get here all day, and if you can't get to any sort of professional standard."

"Right now we have to go to New York or London to do some mixing. We can't even do some Canadian production does follow legislation, we'll just have to have new studio facilities and that will save us a lot of time and money."

"Rack Jobbers Force
Budget Line Sales

The tremendous growth in budget line sales figures within the past few years in Canada seems to be directly attributable to the increasing activities of record rack jobbers in this country.

Never have low-priced budget records sold in such quantity, never has so much sales and promotion effort been expended. The months are the days when cheap $1.98 albums were bundled out on the market featuring inferior packaging, poor sound quality, and inadequate artwork.

Since the rack jobbers of Canada have opened up the lucrative new retail markets in small rural towns, chain stores, discount stores, etc., all markets which just didn't exist a few years ago, the importance of discount record lines has grown rapidly. Today's discount lines feature top name artists, albeit with older master takes and specially coupled with strongly motivated sales and promotion campaigns.

The three biggest lines in Canada are Harmony, distributed by Columbia; Camden, distributed by RCA Victor, and Penn-O-Way. These three lines have chalked up extremely impressive sales figures over the last year or two and the competition between them is fierce. The last dollar is a spur and incentive to all concerned.

These lines, as all budget product, sell mainly through sub-distributing rack jobbers, but their product has not been so strong. Until now—commercial—Glen Campbell, Elvis Presley, Jerry Vale—that they are usually stocked by record retailers as well. To quote an example, the Glen Campbell LPs that are still being sold in Canada, the recent Camden Elvis Presley "Flaming Star" LP, on the market at just $1.98, sold well over $4,000 copies in the Toronto area alone in its first few weeks of release.

Almost all budget lines now record much of their material specially for these low priced LPs. Camden has a contract artist who regularly produces strong sales product for the budget market. Harmony imports much of its budget catalog specially for the budget market.

But what about the stigma thought to be unalterably attached to low budget product? "That," says Columbia's Bill Eaton, "went out with high button shoes. That is the new day and age. Our budget product is all of comparable quality to our regular releases. The artists are well known, the sound is good, the packaging good, and we put a big effort into selling it."

RCA Victor's Ed Preston agrees. "That image of poor quality for a low price just doesn't apply these days. You will find that more often than not, that it's not true and our sales figures lead us to believe that the old "budget stigma" has long since disappeared. Every CCM, every Glen Campbell, even especially country and western material. A lot of artists like to be placed on budget lines, it's terrific exposure for them, especially if they are young and just trying to build a career.

"We can put albums by Canadian artists on racks right across the country. Some of the older Canadian Talent Library releases are now going out via the Camden line. The CTL people had objected to this before because of that bad image. Now they see that this just isn't a factor these days and they realize that sales of CTL product will be a lot better on Camden."

Not everyone concurs with this line of thinking, however. Some feel now is the time to develop the budget field via a new Pickwick line which they will distribute in Canada, feels that to some extent that strategy can be quite effective. People here have a natural tendency to downgrade Canadian talent anyway, when you place it on a low budget line, you only confirm their suspicion that it is inferior talent which cannot stand the competition at regular $4.98 or $5.98 prices.

Paul White, director of adr, Capitol Records (Canada), Ltd., all wrapped up in his work.

(continued from page 33)

And in this new rating, we're up where we thought we'd be," says company spokesman Taylor Campbell, "things are looking better and better all the time."

He attributes improved sales in Canada of late to many factors, two of which are the growth of rack jobbers, and the fledging tape trade.

"In the last few years, as you may have noticed, the use of sales tactics and growing sophistication, have opened up countless new markets for Canadian record companies within the last few years, believes Campbell. These are markets like discount stores, drug stores, supermarkets, and in which we would have got into ourselves eventually, but they have cleared the path, they have established these outlets as viable record outlets.

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"For that BBM sample survey, I can't claim much of an old-looking one, it's one of the best in North America, but I do think there are M. W. Music stores, especially the other stores, Alternative Guess Who single. We know we have talent here of international caliber if it's presented and handled properly. We'll play this product if it's good enough, if it rates airplay. We would hate to have to put a record on the play-list that we knew was inferior, but had to be played just because it was in the list."

"Competition will stimulate the Canadian record industry, not legislation. I meet people who produce records in this country and they tell me that they want their records played because they're good, not because they're Canadian. We think we can contribute to the record industry in this country much more by involving ourselves in its development and production, and we hope to be taking steps in this direction in the near future."
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The first record pressed by Quality Records of Canada is the five-sided 78 record Exon "Dizzy." Since then the company has grown in size and includes many record distributors in the world, currently employing a staff of over 500. The company has a large number of record distributors in the world, and has added several new distributors in recent years. Today, Quality is a popular record company in Canada, and has acquired many new projects, and brought much fresh talent to the world of recording.

Quality was the first company to employ a full-time translator and to inscribe all album liner notes, in-store and window displays, promotional materials and dealer mailings in both English and French. It was also the first company to poly-wrap albums and to shrink-wrap.

In the area of promotional techniques, Quality has been prominent in the field in Canada with special emphasis in radio and print media advertising. It was the first company to use special promotion stickers affixed to albums plus printed inserts in English and French with additional information.

Quality was the first company in Canada to work closely with record companies and to keep them advised of the condition and representation of Quality product.

With its emphasis on quality, Quality naturally enough has been able to break many hits in this country prior to their becoming established as hits elsewhere. Recent examples of this include "Twilight Woman," a Canadian single by the 49th Parallel that paid off after determined Quality promotion campaign; "Baby Let's Wait" by the Royal Guardians, which broke in Ontario first in North America; "Star Crossed Lovers" by Neil Sedaka, which came out of left field to be a Canadian giant; and "Tricia Tell Your Daddy" by Andy Kim, which became a monster record here though not in the U. S.

As Lee Farley sums up Quality's success story, "We have always believed that in order to play a major role in the record industry, you have always started to be the leader. Our success has been built on excitement and enthusiasm, belief in our product, the best sales and promotion teams in Canada, top-flight service to dealers and radio stations, constant research and rigid inspection at all times to maintain the highest possible quality of product."

 uniqueness of French and English Canadian

George Harrison, vice-president of RCA Victor, is renowned as one of Canada's staunchest supporters of local talent. He has fought many battles for Canadian artists, and has done much to support and promote those same people.

Harrison is an expert on both English Canadian and French Canadian domestic record markets, and finds the comparisons inevitable but unfair.

"There are some really basic differences between the two markets. For one thing," he says, "The French Canadian listens first to the lyrics of a song, then the melody, while the English Canadian hears a song, says 'that's a great melody' then starts wondering what the lyrics are about."

"That's why the industry has not been able to turn the really big French-Canadian successes into English Canadian successes."

"Also, because someone lives in Montreal and learns to speak French, that does not mean he is a French Canadian. The culture is much deeper, and therefore it is difficult to reconcile the two markets."

"In the future—be it French or English Canadian markets—we must think in terms of firstly releasing good records, and then Canadian records. If the good records happen to be Canadian too, that's good. They can make it. I think that was proved with the Guess Who single, 'These Eyes.'"

"You simply need someone to take the time and money to develop talent to world standards. In the Guess Who's case, this was done by the group and their producers, Jack Richardson and Ben McPeek. It was a gamble, but a worthwhile one. We're very proud of it, and of them."
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Although Arc Sound up to this point in its development, has designated only 23 per cent of its total production budget to contemporary music, it has been one of Canada's most successful Top Forty producers, regularly appearing among Canada's top market chart successes over the past few years than all other labels combined, excluding those producing for the French Canadian market. Among nationally known acts Arc has worked with are The Raupers, The Sugar Shoppe and David Clayton-Thomas.

"Arc's main concern," comments Bill Gillilan, "is to sell music, period. The recently announced Arc-MCA deal was step one of our contemporary artist" international plan. During the period May 1, 1969, through April 30, 1970, we'll negotiate deals on two or three more artists with U.S. based international companies like MCA, CBS or RCA.

"Future deals will be production agreements under which Arc retains exclusive world production rights to artists, including freedom of artistic approach and material choice. Seventy-five per cent of all material we produce will be songs from our own writers on which we own rights for the world.

"Each company we deal with will be responsible for marketing our products throughout the world with the exception of Canada, where we will market the product ourselves.

"So immediate increased income potential resulting from these deals will be substantial. We'll have major international concerns advertising and promoting our productions and our earnings from production royalties and publishing royalties will skyrocket.

Canada's Classical Market

Canada's classical market is probably the least written about and most ignored part of the industry here. Yet it is also one of the most consistent and reliable forms of music in the market place.

During the past year, for example, fully 17 per cent of all Polydor records were classical. Both of the credit must go to Gilles Marchand, who heads up the company's classical division, and who is widely recognized as one of Canada's leading authorities on the subject.

Jacques Druelle, manager of the classical division at London Records, is another expert. London's classical sales, he says, showed a spectacular rise in the last 12 months. "We had an increase of 44 per cent over the previous year," Druelle says.

"This is not to say that classical music accounts for between 3 and 5 per cent of the market here. And it's growing. Marchand notes the sales success of an album of Amadeus Mozart Piano Concertos No. 17 and 21," which sold over 7,000 copies in the past 12 months, may account for a widening interest in the classics.

"A lot of people say classics are going down, but that is ridiculous," Marchand says. "It is just that pop music is moving up to the level of classical music. Classical fans are buying pop records now, because pop has become very abstract, like the classics.

Marchand figures this crossing over of allegiances may not be one-sided. "I am already hearing the influence of people like Schonberg in the works of young pop music performers.

"I believe Beethoven should be the hero of today's young people and hipsters—he was always telling the establishment to go to hell, just like contemporary youth.

"Pointing out that Polydor has Canada's highest proportion of sales of classical to pop records, Marchand is hopeful that young people will combine interest in pop with classics.

Marchand and London's Druelle are probably Canada's key classical executives. Both have enviable reputations in the industry, and have done much to stimulate classical sales in Canada. There has been talk that Marchand and Druelle should have been picked a long time ago to take an important position with Deutsche Grammophon.

What has hurt classics in Canada in the past 12 months is the lack of a top FM, the Toronto station which had up until July 1 last year, played classics 24 hours a day. In July, the station switched to a progressive rock format, and Marchand blames them. "They must program to the wildest market and they must be able to make money.

"Both Marchand and Druelle stress the importance of quality control in the classical field. London has its own mastering facilities to ensure this. Both also are planning to pick up more classical sales in the market. Druelle prides himself on a 200 per cent increase of tape sales of his catalog.

Canada Accepted the Underground Quickly

Of all the music influences which are affecting record sales in Canada at present, nothing means more in terms of units sold and unleashed creativity than the so-called underground sound.

"It's not that we're saying Canada's market is closely aligned to that of the U. S., and the success of the underground sound has not exactly been a secret on the U. S. charts. What is surprising is the manner in which Canadians have accepted some of the more way-out underground things. Canadians being as conservative by nature, industry executives have been continually amazed lately by some of the titles which are selling here," said Druelle.

"The market is not as open to us," said one executive, "just as singles were dipping to their lowest in memory, along comes this rock album that's been around for months which is selling well."

Another company sales executive noted that in many cases a hit album can outsell a hit single. An ideal, if over-done, example was the Bell Boys, who have sold in excess of 200,000 copies in Canada. Normally a hit single is lucky to go over 50,000.

Underground material has been selling as well so that it's become difficult to determine just what is underground and what's not. Is the Cream underground? The answer is probably yes, if you use heavy top 40 format airplay as an indication of the open and what's not. The latest Cream album, "Goodbye," has not received much AM top 40 play, yet it has sold over 50,000 copies.

Admittedly, this increase in LP sales to young people has forced top 40 stations to play more album material. But it's nowhere near enough. Some record company executives would like to see the implementation of a system whereby both AM and FM stations can be measured together, and a chart compiled which includes both. For example, an album sale would mean 10 points to a single's one point. This would give top 40 radio stations a chance to be representative of what is actually happening in pop music, they claim. Singles, after all, no longer provide much of a yardstick for anything, in the Canadian market at least. Certainly they are far from being a good guide to the current status of rock music.

One of the key factors aiding the growth and acceptance of the underground sound has been prime air exposure—both AM and FM outside the top 40 popular charts.

"One of the big things that has helped sales of rock stations—CHUM in in Toronto and CKLW in Vancouver," said one executive.

Major market stations not served by FM underground stations have been hit by lengthy AM heavy rock shows, and FM even in many AM drive-in shows as well. The prairies, notably one of the slower Canadian areas to get hip to change in music, have been moving large quantities of underground material.

Record companies are naturally delighted with the recent strong album sales on product by acts such as Lead Zeppelin, Johnny Winter, the Nice, Bryan Adams and the Meters. It's interesting to note, too, that companies have not needed to put much promotional push behind such albums. Much of this product sells itself, and the record companies have not hesitated to hype us to what is happening. Album-wise, if it's in the grooves it usually plays itself and subsequently sells. There appears to be much less hip music on albums than singles.

"Paradoxically, U. S. and world-wide recognition of Canadian produced acts results higher record sales in Canada for the acts involved, therefore Arc's domestic profits will rise dramatically with minimal allocation of budget for promotion and advertising in Canada.

"In many of its foreign markets, Arc, the international division in New York to handle U. S. promotion, sales, and distribution of our productions and we market under our own label names. When we reach that point, we're now concentrating on broken into North America and we'll ease in other quarters.

"As Arc president Phil Anderson commented, "We believe we have enough talent and know-how to become as successful in this market as Motown or A&M."

Sam's Records Did $3 Mil. in 1969

"If you're going to sell records you've got to be able to supply anything, literally anything," says Sam's, the independent owner and operator of Sam's Records Store on Yonge Street in downtown Toronto, one of the two giants of the Canadian retail record business (the other is Music World of A & R Records)."Sam's is one of the oldest, best known, and most successful record retailers in Canada. Maintaining a permanent staff of 60, Sam's has over $3,000,000 worth of business last year.

The secret formula for any large record retailer, of course, is volume. "We have maintained good relations with all Canadian record companies in Canada and in the States," said Sniderman. "We don't go across the border and import records just because they're late in release up here. We want them out; we don't usually carry records until they have been distributed in Canada. That means we're behind other stores with some things— the latest Steppenwolf LP for example was over a month behind U.S. release—but the record companies appreciate our position and do all they can to help us."

"We may not be the first store to have a particular U.S. record, but we're the first to have the Canadian edition and we're the first to have it at regular prices."

"Sam's is currently in the process of expanding via the selling of franchises, coast to coast. The first such franchise to go into operation will take place in June in Edmonton, Alberta, with others to follow on a national basis."

"We want to initiate the revival of the small dealer network. For years the smaller stores have suffered because of the heavy cooperation from the larger dealers. They figured that the smaller dealers just weren't worth the effort to service effectively. And that was the problem. They couldn't get it and thus began losing their customers to the big dealers. Now with our franchise network, all of the smaller dealers will be able to rely on a central source of supply. They'll be able to get the stock they need to satisfy customers."

New Canadian Charts

Start This Week

See Page C-6

A Billboard Spotlight — Canada

C.40

MAY 24, 1969, BILLBOARD
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UA 56649 "DO SHE MENTION MY NAME"
UA 56672 "BACK HERE ON EARTH"

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we don't give a damn what the competition does. should we?

We really don't think we should. Our sales are up 300% again this year, and the boss doesn't yell and scream as much as he did. Sure, our Vice President of Marketing, Terry Mann, works twenty-five hours a day, but we give him Sunday afternoons off for good behaviour this year. And in general, we are still only the little guys in a big land.

We still ship orders the day they are received 97 1/2% of the time. (We do have to sleep sometime.) We are still trying to figure out why the other companies back-order things. It costs a lot of time and confusion, not to mention money, to back-order, unless someone forgot to tell us that back-ordering is a service to you, the customer. (Please help us straighten that one out, as we do like to do things in the same manner as the big companies.)

Sure, our salesmen look a little strange with their white running shoes, but they're cheap, and when you're the little guy and hungry, you have to hustle. And it saves us money on their expense accounts. Ever try to take a customer to a restaurant in white running shoes?

But we do give a damn about our image, and that's why we just keep on growing year after year, and you can be sure, as we grow, we will give a damn about the little things, 'cause that's what keeps you, the customer, happy.

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M’LADY
ONE DAY
BY THE TIME
I GET TO PHOENIX
IF I ONLY HAD TIME
HONEY
ONLY YOU
(and others)

KAPP ALBUM # KAPP 597

**List of R&B Singles**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>No. &amp; Pub.</th>
<th>Weeks on Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>CHOKIN' KID</td>
<td>Jan &amp; Dean</td>
<td>Smash</td>
<td>5/28 (SM)</td>
<td>9</td>
</tr>
<tr>
<td>2</td>
<td>IT'S YOUR THING</td>
<td>Ike &amp; Tina Turner</td>
<td>Atlantic</td>
<td>5/28 (ATL)</td>
<td>11</td>
</tr>
<tr>
<td>3</td>
<td>I DON'T WANT NOBODY TO GIVE ME</td>
<td>James Brown</td>
<td>King</td>
<td>5/28 (KING)</td>
<td>7</td>
</tr>
<tr>
<td>4</td>
<td>GIVE ME SOMEthing ABOUT MY BABY</td>
<td>Marvin Gaye</td>
<td>Tamla</td>
<td>5/28 (TAMLA)</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>I CAN'T SEE MYSELF LEAVING YOU</td>
<td>Aretha Franklin</td>
<td>Atlantic</td>
<td>5/28 (ATL)</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>CAN'T STRUT</td>
<td>Nilsje</td>
<td>1055 (Malabar Music, BMI)</td>
<td>5/28 (BMI)</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>TIME IS TIGHT</td>
<td>Booker T. &amp; The MG's</td>
<td>Stax</td>
<td>5/28 (STAX)</td>
<td>8</td>
</tr>
<tr>
<td>8</td>
<td>OH HAPPY DAY</td>
<td>Eddy Hawthorne Singers</td>
<td>Cadillac</td>
<td>5/28 (CADILLAC)</td>
<td>3</td>
</tr>
<tr>
<td>9</td>
<td>GRAZING IN THE GRASS</td>
<td>Friends of Selectone, RCA Victor</td>
<td>RCA Victor</td>
<td>5/28 (RCA)</td>
<td>8</td>
</tr>
<tr>
<td>10</td>
<td>ONLY THE STRONG SURVIVE</td>
<td>Larry Butler</td>
<td>Mercury</td>
<td>5/28 (MER)</td>
<td>12</td>
</tr>
<tr>
<td>11</td>
<td>AQUARIUS/Lett THE SUN SHINE IN</td>
<td>5/28 (Atlantic)</td>
<td>Atlantic</td>
<td>5/28 (ATL)</td>
<td>9</td>
</tr>
<tr>
<td>12</td>
<td>SO I CAN LOVE YOU</td>
<td>Emotions, Vert 450 (Parlophone, BMI)</td>
<td>5/28 (Parlophone)</td>
<td>5/28 (BMI)</td>
<td>4</td>
</tr>
<tr>
<td>13</td>
<td>WE GET MORE SOUL</td>
<td>Duke &amp; The Maine, Original Sound B-2</td>
<td>5/28 (King)</td>
<td>5/28 (BMI)</td>
<td>5</td>
</tr>
<tr>
<td>14</td>
<td>STAND</td>
<td>Sty &amp; The Family Stone, Epic</td>
<td>5/28 (Epic)</td>
<td>5/28 (Epic)</td>
<td>6</td>
</tr>
<tr>
<td>15</td>
<td>JUST A LITTLE BIT</td>
<td>Little Milton,Checker</td>
<td>5/28 (Duck)</td>
<td>5/28 (BMI)</td>
<td>5</td>
</tr>
<tr>
<td>16</td>
<td>I'M A TESTIFY</td>
<td>Solomon Burke</td>
<td>Bell 702 (Sundries, BMI)</td>
<td>5/28 (BMI)</td>
<td>3</td>
</tr>
<tr>
<td>17</td>
<td>BUYING A BOOK</td>
<td>Joe Tex</td>
<td>Pe-090 (Tree, BMI)</td>
<td>5/28 (Tree)</td>
<td>6</td>
</tr>
<tr>
<td>18</td>
<td>IS IT SOMETHING YOU GOT</td>
<td>Tyrone Davis, Duke 002 (Duck, BMI)</td>
<td>5/28 (Duck)</td>
<td>5/28 (BMI)</td>
<td>9</td>
</tr>
<tr>
<td>19</td>
<td>SUNDAY</td>
<td>Ann-Merlin Bart, Spark 9902 (Sundries, BMI)</td>
<td>5/28 (Sundries)</td>
<td>5/28 (BMI)</td>
<td>7</td>
</tr>
<tr>
<td>21</td>
<td>NEVER GONNA LET HIM KNOW</td>
<td>Joe Tex</td>
<td>Pe-090 (Tree, BMI)</td>
<td>5/28 (Tree)</td>
<td>10</td>
</tr>
<tr>
<td>22</td>
<td>RUNAWAY CHILD RUNNING WILD</td>
<td>The Temptations, Candy 7064 (Atlantic, BMI)</td>
<td>5/28 (Atlantic)</td>
<td>5/28 (BMI)</td>
<td>13</td>
</tr>
<tr>
<td>23</td>
<td>WHAT TO DO TO KNOW YOU BETTER</td>
<td>Bobby Blue, Duke 447 (Duck, BMI)</td>
<td>5/28 (BMI)</td>
<td>5/28 (BMI)</td>
<td>3</td>
</tr>
<tr>
<td>24</td>
<td>DO YOUR THING</td>
<td>The Miracles, Motown 7254 (Motown)</td>
<td>5/28 (Motown)</td>
<td>5/28 (Motown)</td>
<td>18</td>
</tr>
</tbody>
</table>

**Additional Notes**

- EDDIE HARRIS, jazz saxist on the Atlantic label, received the International Star of the Year award at the Recent Village Gate performance. Presenting the award, left, is Dick Campbell, president of the Harlem Cultural Council and, right, Harris' personal manager, Marvin, the award cited Harris "in recognition of his musical accomplishments and jazz records for 1969."

- R&C'S FRIENDS OF DISTINCTION, currently scoring with their "Grazing in the Grass" disk, kicked off a 10-city promotion tour in New York with a press party. On hand to send off the chart group are, left to right, Floyd Butler, Jessica Cleaves, Jim Brown, president of the group's management company; Norman Rauch, RCA division vice president and general manager, and friends Barbara Joan Love and Harry Elston.

** Billboard Chart Bound**

- 'LOOK AT MARVIN WONDER:'
  - BACK BEAT 603
  - LITTLE CARLTON

- 'GOTTA GET TO KNOW YOU:'
  - DUKE 447
  - BOBBY BLAND

- 'STUFF:'
  - BACK BEAT 601
  - JEANETTE WILLIAMS

**Billboard R&B Singles Chart**

- DUKE-PEACOCK RECORDS
  - 2809 ERASTUS ST.
  - HOUSTON, TEXAS

**Billboard Special Survey for Week Ending 5/24/69**

- www.americanradiohistory.com
Tanglewood Season Extended

ERICH LINDENBERG, music director of the Boston Symphony, will conduct the Berkshire Music Center’s Tanglewood Festival Orchestra on July 4 weekend. Pianist John Browning and Claude Frank will be soloists in all-Mozart programs. Pianist Vladimir Ashkenazy will open with pianist Marian Anderson in programs with Violinist Nathan Milstein and pianist Vladimir Horowitz.

ANGEL CUTS 2 RECORDINGS WITH SZEII

CLEVELAND—Angel Records will release two cuttings by the Cleveland Orchestra conducted by Christoph von Dohnanyi. The programs will feature the works of Beethoven, Mozart, and Schubert.

Comden Now Philharmonia

CAMDEN, N. J.—The Camden Symphony is changing its name to the Philharmonia Orchestra. This change was made to reflect the orchestra's expansion and to attract new audience members.

Cleveland's Guest Leaders

ERICH LINDENBERG, music director of the Boston Symphony, will conduct for five weeks, four here and one on tour. George Antheil's "The Clock" is included in the program, which is directed by Nicolas迹.

SCW/ARZKOPF TO OPEN 'PERFORMERS' SERIES

NEW YORK—Soprano Elizabeth Schwarzkopf will be featured in the first concert of the 1969-1970 season of the Great Performers at Philharmonic Hall series on Nov. 16. The program will also feature violinist Yehudi Menuhin and pianist Hephzibah Menuhin, pianist Philippe Entremont, and the String Quartet of the National Academy of Music.

Series B soloists will be Ella Fitzgerald, pianist Anthony DiBonaventura, pianist Andre Watts, and violinist Zino Francescatti. Piano conductors will include Vladimir Horowitz, Rudolf Serkin, and Rudolf Serkin, and violinists Yehudi Menuhin and Hephzibah Menuhin.

Featured in Series C will be the Dave Brubeck Trio with Gerry Mulligan, pianist Brynjar Jonsson, soprano Beverly Sills, and pianist Arturo Benedetti Michelangeli.
COIN MACHINE WORLD

PROGRAMMING

'Silence Is Golden'
For Ray's Music Co.

By RON SCHLACHTER

CRETE, Neb.—Three silent or blank records have kept students and faculty happy at a college location here and business booming for the operator, Ray's Music Co.

Three years ago, J. Lane Ray and his wife, Rosella, were faced with the prospect of losing the strategic snack bar location at Doane College. The Mrs. Ray had selected records with only the students in mind. Finally, a negative response was heard from another group on campus, the faculty.

"The faculty simply had enough of the rock music," explained Mrs. Ray. "They wanted background music so they could hear themselves talk. What they really wanted was classical music, but the students fought it.

"Faced with the possibility of losing the location, my husband thought of a plan.

"We finally decided that the only answer was to put on silent records all the time. We have had them on the jukebox and since then, everyone has been happy.

"The machine is set at nine play and any student with prime machines can come into force, 75 per cent of arcade operators will be put out of business. This was the view expressed by John Singleton, secretary of the Amusement Caterers' Association (ACA), who added that the Chancellor of the Escueher would have to think again, otherwise the new laws would defeat their own object.

"The ACA has made strong representations to the Chancellor urging him to reconsider his proposals and has pointed out that the industry already faces involvement in volunteerism in modifying machines to meet the requirements of the new Betting Gaming and Lotteries Act and to accept decimal coinage.

Singleton told Billboard: "The great majority of arcade operators are based in holiday resorts where they are fully active for only four or five months of the year. It is these people, many of whom have been established for many years, who will be the hardest hit.

"Meanwhile the Amusement Trades Association has started a fighting fund, asking for a minimum contribution of $48 from each member, to finance the "enormous amount of parliamentary and public relations work which must be done in the months ahead."

One major objection to the budget proposals is the high differential in tax paid on the first machine and all subsequent machines.

Said Singleton: "The tax on the first one penny machine is $30, but on all subsequent machines it is $180. If an arcade has 50 one-penny machines, the tax averages out at $177."

Singleton said he was "reasonably confident" that the trade would obtain some satisfaction as a result of their representations and he has an extremely strong case, fully supported by figures, and we have put it to the Chancellor at considerable length," he said.

NEWLY DESIGNED JUKEBOX and a plaque from operators in the Denverport, La-Moline, Ill., area give Eddie Ginsberg, Atlas Music Co., Chicago, reason to be proud. Here, he is showing East Chicago, Ind., operator Edmund Bukala (left), the plaque honoring Atlas Music for its support in a recent billboard tournament. The Music Machine photograph, latest model from Rowe International, Inc., has been restyled with a silver trim on top, psychedelic lighting effects and a new logo highlighting 200 selections and stereophonic reproduction.

CHICAGO—Rod McKuen, considered one of the more brilliant poets and songwriters in the music business, owns his own jukebox and firmly believes that the coin-operated phonograph is the best medium for individuality in an age of computerized mechanization. Here last week for a concert, he said, "I hate background music and I don't think poetry would be properly presented on jukeboxes, but the jukebox definitely has a place in today's world."

Although known primarily for his Warner Bros.-7 Arts albums and other album collections, such as a current LP by Glenn Yarbrough on RCA, McKuen has enjoyed success as a writer of songs released as singles.

IF YOU WANT TO RECORD (Continued on page 46)

ENGLISH ARCADES FACE TAX CRISIS

By MIKE HENNESSEY

LONDON—If the budget proposals for new taxes on gambling and amusement machines comes into force, 75 per cent of arcade operators will be put out of business.

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If you want to record (Continued on page 46)

록 머신 월드

프로그램

'적도의 음식' - 레이의 음악사

By RON SCHLACHTER

크레트, 네브.—세계 또는 빈 디스크는 학생들과 교직원들이 기쁩니다. 캠퍼스의 한 섹터에서 비정상적인 음식을 제공하던 이 건물이 따로 벌어졌습니다. 마리 레이가 모든 수요자들에게 음악을 제공하는데 이 문제를 해결하기 위해 다음과 같은 방법을 제시했습니다.

"이 문제는 3년 전에 제안된 것으로, 학생들이 음악을 선호하는 것에 대해 싸웠습니다.

"우리는 마침내 대체로 읽은 ANSWER를 제공하는 방법을 선택했습니다. 이 음악은 자동.orange가 있는 로케이션과 같은 공간에서 반복되었습니다. 이제는 모든 이들이 줄줄이 읽었습니다.

"가수로는 존 사ingleton이 소개했습니다. 그는 "역할 분담이 잘 나눈 경우, 이 계획은 대단히 나은 경우가 될 것입니다. 필사적인 수단이 필요할 것입니다."라고 말했습니다.

Singleton은 비자금에 대해 물었습니다: "제가 처음에 1센트 기계에 30달러를 낸 건검사가 되지만, 180달러를 낼게 됩니다. 50개의 1센트 기계가 있다면, 평균 177달러가 낼 것입니다.

Singleton은 "이상적인 기회가 되었다"고 말했습니다. 그리고 "이 계획은 정부에 방해를 가할 것입니다. 그들은 우리에게 대단히 강력한 기회를 제공할 것입니다."

FAMA Meet

TIERRE VERDE ISLAND, Fl.-A meeting of the Florida Amusement & Music Association (FAMA) here last week was to have provided a forum for the second phase of a public relations program being conducted by Music Operators of America.

Other items expected to be discussed included legislation and an isolated problem with bingo-type games.

Conducting the forum on public relations were to be Howard Ellis, Omaha operator and president, MOA; Fred Granger, executive vice-president, MOA; John Mullins, FAMA directors, Jim Tolisano and Sol Tabb.

Bills introduced in the general assembly here involve addition of language in a licensing statute which would create additional governmental permission, which would repeal a section in a statute that prohibits persons under 21 from playing with or playing a game with or without parental permission, with certain specified exceptions.

FAMA's new director Julius Sturm said the licensing statute bill would not affect rates or music and amusement devices, but would raise the annual occupational license fee on vending machines from 75 cents to $3.

Sturm reported in a pre-meet (Continued on page 46)

커먼 머신 월드

프로그램

'적도의 음식' - 레이의 음악사

By RON SCHLACHTER

크레트, 네브.—세계 또는 빈 디스크는 학생들과 교직원들이 기쁩니다. 캠퍼스의 한 섹터에서 비정상적인 음식을 제공하던 이 건물이 따로 벌어졌습니다. 마리 레이가 모든 수요자들에게 음악을 제공하는데 이 문제를 해결하기 위해 다음과 같은 방법을 제시했습니다.

"이 문제는 3년 전에 제안된 것으로, 학생들이 음악을 선호하는 것에 대해 싸웠습니다.

"우리는 마침내 대체로 읽은 ANSWER를 제공하는 방법을 선택했습니다. 이 음악은 자동.orange가 있는 로케이션과 같은 공간에서 반복되었습니다. 이제는 모든 이들이 줄줄이 읽었습니다.

"가수로는 존 사ingleton이 소개했습니다. 그는 "역할 분담이 잘 나눈 경우, 이 계획은 대단히 나은 경우가 될 것입니다. 필사적인 수단이 필요할 것입니다."라고 말했습니다.

Singleton은 비자금에 대해 물었습니다: "제가 처음에 1센트 기계에 30달러를 낸 건검사가 되지만, 180달러를 낼게 됩니다. 50개의 1센트 기계가 있다면, 평균 177달러가 낼 것입니다.

Singleton은 "이상적인 기회가 되었다"고 말했습니다. 그리고 "이 계획은 정부에 방해를 가할 것입니다. 그들은 우리에게 대단히 강력한 기회를 제공할 것입니다."

FAMA Meet

TIERRE VERDE ISLAND, Fl.-A meeting of the Florida Amusement & Music Association (FAMA) here last week was to have provided a forum for the second phase of a public relations program being conducted by Music Operators of America.

Other items expected to be discussed included legislation and an isolated problem with bingo-type games.

Conducting the forum on public relations were to be Howard Ellis, Omaha operator and president, MOA; Fred Granger, executive vice-president, MOA; John Mullins, FAMA directors, Jim Tolisano and Sol Tabb.

Bills introduced in the general assembly here involve addition of language in a licensing statute which would create additional governmental permission, which would repeal a section in a statute that prohibits persons under 21 from playing with or playing a game with or without parental permission, with certain specified exceptions.

FAMA's new director Julius Sturm said the licensing statute bill would not affect rates or music and amusement devices, but would raise the annual occupational license fee on vending machines from 75 cents to $3.

Sturm reported in a pre-meet (Continued on page 46)
Coin Machine News

'Silence Is Golden'
For Ray's Music Co.

*Continued from page 45*

"In recent years, the Negro enrollment at Doane has tripled. Consequently, Rich has become a lot more popular. I must admit that I was a little slow at first. In fact, several students came right out to the house and told me in a nice way what was needed for the jukebox. Now, I program the jukebox 50 per cent rock and 50 per cent R&B.

"Every two weeks, I try to change at least two little LP's and seven to eight records. What helps me more than anything in programming is that the students come out with lists of what they want to hear. This has helped me with other locations, too. Of course, if they come in with extra long lists, I will put on more than the seven or eight records because they are big spenders.

"The college kids are really aware of the current music. We have a teen-age location 28 miles from here and the kids there are way behind. In fact, we give them the records we take off the college jukebox.

"At present, I'm starting something new. I'm filing a few of each new record. This serves as a future oldies library and also as a source from which to sell records to the kids. When they come in with lists, they not only want the records for the jukebox but they also want to buy some. We do a big business in selling.

"Mrs. Ray also runs two boarding houses in Crate and currently has three Negro boys living in her home. She considers this as an ideal set-up to be "the inside track" of today's music. Recently, Ray's Music took over another location from Peru Teachers College, Peru, Neb. As for how this location will be programmed, Mrs. Ray said "I have been very successful at Doane so I will follow the same technique at Peru. In short, I will encourage the kids to bring in their lists."

OVER 65 pieces of equipment are involved in what is probably the largest move ever to go into operation in the Denver area, recently opened at Cinderella City, "the world's largest shopping center," by operator Ted Sains, formerly with Arapahoe Vending Co. Located on the lower mall of a three-tier, 150-store shopping center in Denver's southern suburbs of Englewood, the Sains A-4-A machines take 45 pinball games, and in a separated partitioned area, 10 billiard tables, including eight pool tables, and two snooker units. More than a dozen old-time games are also featured, including target machines, hockey, basketball, strength testers, etc. Shooting for the family market, with traffic in the shopping center better than $0,000 persons per day, Sains has developed a unique attraction to pull mothers into the store. This is stroller rental, on the basis of 26 cents per hour, or $1.90 per day.

Record 488 Players
Set for Okla. Tourney

*Continued from page 45*

Road, N. Y., and Long Island, N. Y.), in addition to the one here, said, "I have written 50 letters to people all over the Texas and Oklahoma area inviting them to come. If other manufacturers of pool tables want to come, they are certainly welcome.

"The more manufacturers that get involved in tournaments the better," he said.

Indication of the size of the tournament here, he said, could be judged by the number of participants in recent events. A tourney in Phoenix involved 68; Long Island, 88; South Dakota, 64; Newburgh, N. Y., 64; Davenport, Ia., 101.

Price money here will be divided, said Mr. Sains, and the 20,000 going to the top players is to be shared between pairs of players, with the best number to be played. A $1,000 additional prize will be awarded to the player who comes to the end of the season leading the pack.

FAMA Meet

*Continued from page 45*

...ing newsletter that a FAMA committee had met with the Du-val County Sheriff's Department after a number of players, including the most. McKuen has his own single out now, a song entitled "Trouble." McKuen is currently developing an album for Frank Sinatra. He said he had not considered releasing singles from the album.

Billboard

has the "IN" Side story on Coin Machines

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is the industry's first and only book, illustrating the inside story of coin-operated amusement machines and the people who design, build and market them. A comprehensive reference work, it is the authoritative source of information on coin machines and their manufacturers.

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Three Way Split

Wurlitzer Americana III

Between the 200 selection, 160 selection and 100 selection AMERICANA III models there is a WURLITZER that will suit any location, make any location owner happy, make any Wurlitzer operator money.

What more can you ask?

Except maybe this.

Why don't I modernize my route by Wurlitzerizing it NOW?
Wide Variety of Charms at NVA Show

HOLLYWOOD, Fla.—Bulk operators can anticipate some unusual charm items now that distributors have returned from the recent National Vendors Association (NVA) convention here. Among the enormous variety of 25-cent items were Henal Novelties’ Mini-Squirter, a series of six different plastic animals that are filled with water, football rings and helmets from the same firm and such odd items as Eppy’s Springy Cobras for 10 cents and Penny King’s Jumping Skeleton for nickel vending.

Guggenheim, which originally introduced football helmets for quarter vending, showed its new line of baseball helmets and a lavish quarter mix of 10 items called Indian Bead. Vending showed a yarn doll, one of the largest items ever designed for quarter capsules. Knight showed Texas Bank, an out-size dollar bill and Price featured Silly Bellies, a series of put-together plastic wheels for both quarter and penny vending.

Viking Charm showed three quarter mixes, one consisting of a collection that included a giant yarn doll. A jungle assortment and super psychedelic ball were highlights of the other two. A gypsy dime mix, a Razz-A-Ma-Tazz nickel mix and a mix including bracelet, earring and rings for 10-cent vending were also shown.

Karl Guggenheim, Inc. showed an Indian Bead mix for quarter capsule vending consisting of 10 items including an identity bracelet, a bell and a rubber bone. Two dime mixes highlights an inflatable toy in four different designs and a twistable ghost.

Penny King Co. had two rings in a capsule for quarter vending: a giant, ruby ring, also for 25 cents; two series of quarter bracelets; and a key ring with dice for large capsules. Three dime capsule mixes included a giant fly that normally sells for 25 cents. Five new nickel mixes were also shown, including rings and a jumping skeleton.

The outstanding item at Paul Price’s booth was Silly Buildings available as a penny item in a junior series, or for quarter vending offered 25 different pieces to use in building different designs. Price also showed a jumbo mix for 25 cents featuring skeletons, dragons, monkeys and donkeys. In nickel mixes items included a set of cards, pins, locks, pipes and key chains.

A highlight at Eppy Charms was a new display front designed as a picture frame. Eppy showed a cobra snake that springs off the face, a new transparent ball that has the illusion of space for 10-cent vending; and five new quarter capsule merchandise mixes consisting of 10 items in each. Also shown was a capsule designed as a toy fox, head and cap in a size suitable for 25-cent vending.

Knight Toy & Novelty, Inc. displayed novelty license plates that vend for two cents and have cute sayings: i.e., “Have Fun”, in a variety of sizes.

(Continued on page 49)

HUGO ECKARD, Coconut, N. C., seated with George Boardman (right), American Chewmg Gum, Inc.

ED JORDAN of Creative House Promotions.

PAUL FEINGOLD, Florida operator, and Norman Weissman, Oak Manufacturing Co. (right).

NATIONAL VENDORS ASSOCIATION (NVA) cast performing in a play at the recent banquet climaxing the trade group’s 19th annual convention. The “girls” at left are Vincent Schiro, Ed Jordan and Ted Swierad.

STEVE MILLER, New England Vending Supply (left) and Larry Wurman, president, Inter-County Industries.

HENRY SCHOR, Henal Novelties & Premiums Co. (left), with Leo Weiner, California operator, and Al Friedlander, also of Henal Novelties.
TOBACCO COUNTER, the newly designed cigarette vender developed by Seeburg Corp., is now being shipped to operators. Shown here are Sewich Charles Finneran and Bob Breither (right) and Frank Casso, Mid-Sates Vending Service, Inc., signing a purchase contract. The machine holds 1,026 packs vending all sizes and such items as cigar packages, handkerchiefs and other similarly packaged products.

VICTOR'S NEW 77 SPECIAL EXTRA CAPACITY TOP.

Robert Carminia reports that the latest machine to feature from Gan- win include Glen Campbell's "Gal- veson" and Lawrence Welk's "Guil- veson," both of Glen Campbell and Alan Bitterson of Bitterson & Son, Kansas City, Mo., recently retired from Hollywood, Fla., where they attended the National Vending Machine Association (NVMA) convention and the national convention of the National Vending Machine Distributors. Bernard was reappointed exhibit chairman for the exhibit floor and was re-elected for a 15th term as secretary-treasurer of the National Vending Machine Distributors, group. Meanwhile, Alex was elected assistant secretary-treasurer of the group and also elected presi- dents of the newly formed Missouri Bulk Vending Machine Association.

Robert Althouse has been named sales manager of the amusement and industry group of Interstate United Co., Jack Hackett, sales man- ager of Apollo-Stereo, Denver, is busy winding up a two-week vacation in Southern Utah, Lake Powell and Western Colorado. Carl Cast, serviceman with Century Amusement Co., Greetly, Colo., has moved to Greetly to work for Ted Ross and Don Doctor. Condolences to the family of the late Robert Armi, who passed away recently from injuries suffered in an automobile accident. Armi was a partner in D & J Music Co., Den- ver.

Eugene Zigmund, partner in Chayeney Music Co., Chay- eney, W. Va., Charles Schubert, owner of New Music Co., Flor- ence, Colo., and Ken Sweeney, Im- pala, N. B., were in Denver recently on a buying trip.

Earl Dixon, Indian Vendors, Inc., Indianapolis, was elected president of the Indiana Vending Council at the group’s recent meet- ing in Indianapolis. Also elected were vice-president, Fred Floyd, Fowler Automatic, Inc., Cambridge City, secretary, Patrick L. O'Mal- ley Jr., Coin Food and Vending Service, South Bend; and treasurer, Allen Doth, Automatic Dispensers, Richmond, selected as

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MAY 24, 1969, BILLBOARD-
COIN Told Quality Control Problems of Manufacturers

OMAHA — White operators often complain about defective parts or other failures of equipment, the members of Coin Operated Industries of Nebraska (COIN) have taken a positive step by writing to the various manufacturers, according to Ed Kort, president of the group.


"In general, the manufacturers explained problems with labor and increased cost of operation. They appreciated COIN's letter and invited comments on any and all problems in the field," Kort reported. "They elaborated on their efforts with location testing programs and their quality control departments."

"All letters were courteous and all concerned indicated enthusiasm and desire to correct existing faults. It was the opinion of the members of the exchange that the corrected correspondence was most beneficial to operators, manufacturers and distributors."

More manufacturers will be heard from, Kort said.

Bookkeeping producers, two-for-a-quarter jukebox pricing, a Music Operators of America (MOA) report by MOA president Howard Ellis, survivors' assistance program, direct-to-location sales of pool tables, pool tournaments, compensations by tobacco companies for placing brands in machines, personnel problems, and membership were other topics covered.

when answering ads . . . Say You Saw It in Billboard

What's Playing?

A weekly programming profile of current and oldie selections from locations around the country.

MANHATTAN, KAN. — Location: C&W-Tavern

Current Releases:
- "Rockester," Glenn Campbell;
- "Johnny One Time," Brenda Lee;
- "Only the Lonely," Sonny James.

Oldies:
- "Distant Past Blues," Johnny Cash;
- "Stand by Your Man," Tammy Wynette.

HUDSON FALLS, N.Y. — Location: Adult-Tavern

Current Releases:
- "Cruising," Glenn Campbell;
- "Aquaqua," 5th Dimension;
- "Happy Heart," Andy Williams.

Oldies:
- "Gotta Be Me," Sammy Davis Jr.
- "Build Me Up, Butch Cassidy," Foundations.

FAMA Meet

• Continued from page 46

as yet. "We still haven't decided upon a name for the album. Right now, we're considering the album as a total concept." Singles could come later, he confessed.

"I love the jukebox. I have an old Wurlitzer that only plays 70 records, but with those flashing lights and everything it's just beautiful. I also have a Coke vender some friend gave me with 95 cans of soda pop clanking around in it. I also have a real parking meter."

"Do these machines accept coins?" he was asked.

"Oh, sure. I love mechanical things and I insist they operate authentically, I have a box of dimes and quarters and enjoy making machines work. The jukebox particularly is so convenient as a way of organizing a lot of old singles. The home phonograph manufacturers should have come up with a home jukebox years ago. If they don't, I am afraid the 45 is apt to become extinct."

COIN'TRONICS, Mountain View, Calif., is introducing an updated version of its electric Wall/Walk unit, featuring buzzers, chimes and rhymes. A secondary feature is a light which flashes when the player touches the machine—before the coin is inserted. Gross erecru, according to G. Rasmus White, Cointronics president, are up 30-50 per cent over the original mechanical unit.

when answering ads . . . Say You Saw It in Billboard

Coin Machine News
Production Co. Formed to Feature Country Talent

By W. WILLIAMS

NASHVILLE — A television and movie production company, featuring top country talent, has been organized in this city under the presidency of Jack Rodgers, one of whose directors is Epic's Charlie Walker, headed by Ted Turner, a native of Atlanta, former Boston Globe writer, and Fred Iverson. This new company, which will begin operations early next year, is already planning both television and movie productions.

Peters Inked As Lib. Artist

NASHVILLE — Ben Peters, one of Nashville's most prolific songwriters, has signed a recording contract with Liberty Records. Although the contract was signed in California, Peters will record in Nashville. Peters was on a song-plugging trip with a demo, "San Francisco (Be Sure to Wear Sunscreen)," when Liberty signed him as a singer. He is under contract to Shelby Singleton as a writer. Ed Peters wrote the song and co-produced it with Don Tweedy. The two, Peters and Tweedy, are already at work on an LP. Peters said he had received phone calls from both pop and R&B artists wanting to cover the song. "The song was originally released in a middle-of-the-road country arrangement," Peters also has written the new Mike Douglas release on Decca, "The Day After Forever."

Country Music

PROVIDENCE—George Arnold, manager of the Eastern States Country Music, Inc., was named chairman of the board of the company for the coming year at the ESCM meeting just concluded here. Lou Casella of Wardsire Records was named president to succeed Arnold, a music executive with fifty years experience in the business.

In addition to Casella, other officers elected were Rod Harris, vice-president; Gene Lavrene, secretary, and Johnny Brewer, treasurer.

Board members include Chuck Estesman and Bill Starnes, both of Nashville, Eric Phillips, Gil Rogers, Norb Payne, Chuck Chalmers (also of Nashville), Hugh Clinton, Hank, Dick, Bob May, Claire Frazier and Danny Miller. The site for next year's convention has not yet been determined.

Peer Southern's Rodgers Drive

NEW YORK—Peer Southern, one of Nashville's top songwriters, has organized Rodgers Drive, Mon., Inc., of Nashville, has filed its second lawsuit this year in regard to the song "Opry." WSM, which owns and operates the "Grand Ole Opry" and owns the registered service mark "Grand Ole Opry," filed its lawsuit against Peer Southern, who is the registered owner of the name "Opry," that the company still is placing on notice to any individual or promoter using the name "Grand Ole Opry." The name is registered, and refers only to the WSM radio program.

"Most of them withdraw the name just as soon as we give them the necessary information. Of course, a great deal of litigation can be avoided now." The previous lawsuit involved Opry Records and WSM, and resulted in an obtaining a restraining order.

asked if WSM planned any more suits, an attorney for the company said he was "hopeful that the suit will be filed as well as a couple of lawsuits." He added that the company still is placing on notice to any individual or promoter using the name "Grand Ole Opry." The name is registered, and refers only to the WSM radio program.

D. Kelly Cites Country Gains in Erie; Music Ground Swell Seen

Jack Jackson Back With 'Opry'—2d Return After Absence

NASHVILLE—Stonewall Jackson, Columbia artist, and former member of the "Grand Ole Opry," has rejoined the "Opry" after an absence of several years. Jackson thus becomes the second former regular on the show to return in the last few months. George Jones, a country product has to be shipped abroad, and the result is albums selling for $6 or more.

Finally, he said, most Nash- ville-produced records arrive in Israel some eight months after they have been recorded in the U.S. "We could help stimulate our record business here to get them on time," he said.

In addition to his radio work, Jackson writes a weekly country music article in "Spotlight," an Irish national magazine. He expressed keen disappointment that the Country Music Association (CMA) would not hold its national meeting in Ireland. "It would have meant a great deal to many Irish people," he said.

Jerry Hughes, who accompanied Kelly here from Dublin, has formed a new four-piece Irish band called the Tennesseeans, which features modern country music. Unlike the Smoky Mountain Ramblers, the group does not play fiddle. Hughes' aim is to make more aware of Irish country music in the United States.

A third member of the group, John McNally, is a promoter who has a restaurant called "The Dubliner" in Dublin. "Dancing is the root of Irish music," he explained, "and country music is quite good to dance to." McNally hopes to promote package shows throughout Ireland.

The trio was brought by John Gallagher, of Irish Air- lines, who had tried to promote the CMA trip to Dublin.

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Ask that if WSM planned any more suits, an attorney for the company said he was "hopeful that the suit will be filed as well as a couple of lawsuits." He added that the company still is placing on notice to any individual or promoter using the name "Grand Ole Opry." The name is registered, and refers only to the WSM radio program.

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"Most of them withdraw the name just as soon as we give them the necessary information. Of course, a great deal of litigation can be avoided now." The previous lawsuit involved Opry Records and WSM, and resulted in an obtaining a restraining order.
18 years old and all is well.

Portrait of a new star: Barbara Fairchild is a gifted country singer. She's been performing since she was five. And writing country music almost as long.

Now, at eighteen, Barbara has made appearances on the Bill Anderson and Billy Walker television shows. (Seen in more than 150 markets.)

Her first single is on Columbia Records. Produced by Billy Sherrill.

And it sounds like a smash to us. “LOVE IS A GENTLE THING” (4-4799) by Barbara Fairchild.

On Columbia Records
HEY, BOB, "MURPH," AND PAUL!!!

We’re Turning Ourselves Over to You—and We’re Mighty Happy About It!!

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ON THE FORMATION OF BEAN, MURPHY, AND SOELBERG, INC.

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BOOKING REPRESENTATION AND MANAGEMENT FOR:

THE STONEMANS
Country Music

PD’s in Quandary on Programming

- Continued from page 30

a tune from the top 15 of a 30 singles playlist, then a bottom 15 record, then an LP cut, and then an oldie record which is usually from an album as well. Presently, the station is playing about two cuts each from 15 albums. And this gets ever heavier toward midnight on the Jimmy Rabbith show. From 8 p.m. Rabbit sticks with the format, from 8:15 p.m. LPs go up to between 9 p.m. on and 9 p.m. 75 percent of the music, from 9 midnight he may play 90 percent or more of his music from albums.

So important are albums to KRLA that a station playlist of 55 records includes albums listed only by title, just as if each were a single. This heavy use of album cuts was based on a survey that showed LPs and tapes were selling quite well, while singles sales had dwindled, Cox said.

Ted Clark, program director of WEAM in Washington, said his station wasn’t playing LP cuts much because they felt most news motion told men were going to hear about the album. "But I feel there may be a lot of good in LPs. Perhaps, that’s the right direction for programming."

WAKY in Louisville, said Bob Todd and Nashville, "It’s a real problem in a market of this size not to be able to accurately get a picture of singles sales as if going blind , adding a record on your playlist because you’re playing it somewhere else ... because every market is different."

The current policy at WAKY is to keep hit records on all the time. For this reason, if WAKY plays a record at all, "we generally stick with it two and a half months to make sure whether it’s going to make it or not. Out of 18 records in an hour, 10 are in the top 20 on the station’s playlist, two are center cuts, and a record on that has been in the top 50 in the past three months but has fallen off the chart, you would be up-and-coming records. But Todd said that he is aware of the LP situation and is trying to organize some kind of system to give LP exposure.

The saddest case is WXM in Boston. Program Director Warren Duffy has been giving ample exposure to album cuts and receiving fantastic reactions from young adults and college students. Then management decided to put a direct album on album cuts. Yet, Duffy has a lot of faith in album programming, groups are attracting large crowds at personal appearances, he is pointed out that he believes that if you gave young people the type of program that they wanted, they would — Top 40 ratings would zoom to old dominion and they used to have." He said that three out of every four records sold in Boston were albums.

Delay Renewals Of 2 Stations

- Continued from page 26

Charges of taking money or other gifts in exchange for specialized records were denied by the deejays, giving rise to the further charges of perjury. The alleged violations occurred between 1964 and 1966, during which period the FCC was investigating New York City.

The FCC was unable to wait for final outcome on the court case before deciding whether to renew the two stations. WHOM is licensed to Progress Brodway Club and WBNX is owned by United Broadcasters Co., both of New York City.

Urgo Think-Outs

- Continued from page 26

pointed out that the outside freelance creative group is the newest trend in advertising today and there are many to choose from. "But don’t pinch the production budget for the creative idea. The agency needs enough money for good ideas, for good music, and good sound and recording quality. Underpaid radio producers and hot-shot talent can survive an otherwise good campaign."

Brite Star’s Pick Hits ... Brite Star’s Pick Hits ...

My Love Is in Green—Roy Drusky (Mercury)
Love’s Not What It Used To Be—Renee Perri (Soulville)
Would You Remember—Dick Randall (Capitol)
No Rain Since April—Charles Danny Proctor (KRT)
Plastic Fantastic Lover—The Jefferson Airplane (RCA)
Go to Sleep—Troy Tipton (A&M)
The Lover—Bobbi Sladey (George)
This Is the Day—Marv Williams (Vennin)
Kaleidoscope—Steve’s Head Band (Capitol)
Man—The Good Humor Band (Globe)
Mama—Always Alone—Al Davis (Starday)
I’m Still in Love With You—Sammy Davis (Columbia)
Make My Love On The Rocks—Lee Wilson (Rich-R-Tone)
Misty Mountain Highway—Misty Mountain Band (CBS)

Brite Star’s Pick Hits ... Brite Star’s Pick Hits ...

Bill Williams

Formed Det artist Bobby Jenkins is back in the recording roost this week with a new corporate label—his own. He has cut "If You Ain’t Lovin’ You Ain’t Livin’" for his own company. By the way, Bobbie, if you don’t get "Lever" out, we’ll make the record for you.

* * *

Brite Star’s Pick Hits ...

Country Music

Hot Country LP’s

By BILL WILLIAMS

The Loser

Go Plastic

Rabbits

My Love

Singles

The Loser

Go Plastic

Rabbits

My Love

Singles
AL "Jealous Heart" MORGAN

Says "HELLO AGAIN" in $STEREO 45 RPM

STereo 45 RPM
STereo 45 RPM
STereo 45 RPM
STereo 45 RPM
STereo 45 RPM

STERE COUNTERFEIT LOVE 90341A
backed by
THE STARS WILL BE JEALOUS

To the Music Operators of America-
The Pro-Stereos won the poll "hands down."

M-Arts Records
5643 Montgomery Road
Cincinnati, Ohio 45213
(S13) 691-6726
MINNEAPOLIS—An aggressive advertising program, a well-stocked selection of components and playback equipment and a new, multi-section, recorded tape to stimulate traffic is credited with helping Sound of Music, Inc., become one of the largest retail music chain operations in this area. A public relations plan is being expanded and an outlet plan to open its fourth outlet by July 1 and will have nine stores by early 1970, at which time it is expected to be generating a $500,000 gross per month.

In charting the quick growth of the company, president Richard Schulze said that although prerecorded music accounts for only 10 to 15 per cent of the company's sales, the traffic-building aspect of a records and tape department "has been a definite key to our expansion." Schulze, who with Gary Smolik founded the operation three years ago, said that Sound of Music will carry from 6,000 to 8,000 titles on long play albums. The firm never stocked monaural albums or singles and will concentrate on albums only when the department is expanded, he said.

From 400 to 600 titles in 8-track CARRidges, between 100 and 500 cassettes titles and from 1,000 to 1,500 titles of open reel are now stocked. With the exception of cassettes, which are sold from Ampex carton racks, the tape is sold from open displays.

"We're using small, vertical shelves for Betrek supplied for

Set CES Show

NEW YORK — The third annual Consumer Electronics Show (CES), sponsored by the Consumer Electronics Industries Association, will be held at New York's Javits Convention Center and banquet here at 7 p.m., June 15 at the Waldorf-Astoria Hotel. As in previous years, a special session ofCOMICON, the comic book and comic strip show, will be presented.

BATAVIA, N. Y.—Sylvania Entertainment Products, maker of stereo equipment, radios and television, will construct a 15,000 square foot addition to its headquarters building here. The building will house equipment testing and purchasing departments.

'Church' in Merc. Six-LP Package

CHICAGO — The Electric Church, "the Budweiser of rock 'n' roll" (press) follow-up to LP to "Expressway" — has been released in a six-LP package from Mercury Records. The Electric Church is the name of the six piece band that backed "Experience," the tour that sold out Chicago's International Amphitheatre in 1966. The label was produced by Jimi Hendrix. The other side is produced by Mercury's Anius Tansky.

The package also features Chuck Berry, Dee Dee Warwick, Eyes of Blue, Horst Jankowski and Jerry Merrick.

MINN. DEALER BUILDS TAPES TICKET GOODS

MINNEAPOLIS — Sound of Music, Inc., here is never out of stock in its prerecorded tape sections because every piece of merchandise is ticketed by the president, Richard Schulze said. "All we do is mail in the tear tabs as we sell the merchandise," he said.

The firm would welcome pre-ticketing of record albums, too, and is enthusiastic about a move which is being outlined during the recent International Music Industry Conference in Nassau. "Right now, we write out the record album number on each receipt and go through the records daily putting sold items on a master sheet. It's a little more work but it's the best system we've ever come up with."

Fla. Dealer Adds Separate Section for Records, Tape

ORLANDO, Fla.—Although anyone buying a stereo console or home entertainment system is a potential record or tape customer, Bob Bear, owner of three stereo-TV-record centers here, believes prerecorded music is best handled in a separate department. Recently he moved his record department into his Winter Park Mall store from an area in the back of the store to a separate section provided by the leasing of a neighboring store St. 35 foot. He plans to open his showroom to accommodate the addition of a separate section for records.

Pampered Cede Cod windows give a very clear view of the hardward-prerecorded record department within, and fits in nicely with the arched front design concept of the store.

Silhouettes Slates 4 Volumes on Black America

NEW YORK — Silhouettes in Courage Inc., an independent record label, has scheduled a series of LP albums (eight LP records) of documented stories under the overall-title of "A History of Black America."

Each volume will be narrated by actors such as Ossie Davis, Brock Peters, Frederick O'Neal and Robert Hooks. The series producers are Charles Jones, Warren Slitten and Gene Casey used more than 20 actors and some 60 musicians. The script was prepared by Hamilton Steele.

Each volume will be offered at the suggested list price of $11.98.

MODEL 2996 helical scan video tape recorder from Bell & Howell. The new unit, a portable black and white recorder designed especially for educational and industrial use, is priced at $295. The model weighs 2 pounds with carrying case, and will record 240 minutes on a 2,400-foot standard seven-inch reel.

ROVER, a lightweight video tape recorder recently introduced by Bell & Howell. The unit, Model 2065, is a black and white camera package, weighs 14 pounds and listing for $1,395. It operates on a rechargeable battery pack or AC, will record up to 45 minutes on each of its 800-foot half-inch tape.
<table>
<thead>
<tr>
<th>Rank</th>
<th>Week</th>
<th>Artist/Composer</th>
<th>Title</th>
<th>Label</th>
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<td>1</td>
<td>45</td>
<td>The Brothers</td>
<td>Get Back</td>
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<td>A Day In The Life</td>
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<td>The Beatles</td>
<td>I Want To Hold Your Hand</td>
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<td>49</td>
<td>The Beatles</td>
<td>Yesterday</td>
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**HOT 100 – A TO Z** (Publisher-Licensee)

- **Billboard**
- **Star Performer**
- **Chart Data**

*Compiled from national retail sales and radio station display by the Music Popularity Dept. of Record Market Research, Billboard.*

**Record Industry Association of America seal of certification millions selling single.**

---

1. Alan Freed, The (Shoe Tune/Record Rack, HLMCO 1044)
2. The Beatles, A Day In The Life (Apple, 6013)
3. The Beatles, Rain (Apple, 6013)
4. The Beatles, I Want To Hold Your Hand (Apple, 6013)
5. The Beatles, Yesterday (Apple, 6013)

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**BUBBLING UNDER THE HOT 100**

- **Billboard**
- **Chart Data**

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**Notes:**

- **Billboard**
- **Star Performer**
- **Chart Data**

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*Compiled from national retail sales and radio station display by the Music Popularity Dept. of Record Market Research, Billboard.*

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2. The Beatles, A Day In The Life (Apple, 6013)
3. The Beatles, Rain (Apple, 6013)
4. The Beatles, I Want To Hold Your Hand (Apple, 6013)
5. The Beatles, Yesterday (Apple, 6013)
Watch his performance of this new single on
"THIS IS TOM JONES,"
Thursday, May 22, 9 PM E.D.S.T.
ABC-TV network

Appears:
Copacabana, New York City, May 22 - June 4
Flamingo, Las Vegas, June 6 - July 2

Producer: Peter Sullivan for Gordon Mills Productions
Musical Director: Johnnie Spence
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<th><strong>FOR WEEK</strong></th>
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**Tape Previews Available**

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**Continued on Page 62**
It started like this. When Delaney met Bonnie a dream took shape. "We had this dream," says Delaney, "to try to do something...to go almost hungry for a while to write songs for an album and get a band together." For nearly two years they searched. "We had to have a certain band. We couldn't just settle for any...for this group it had to be just right." The dream became a group called "Delaney & Bonnie & Friends," and a brand new first Elektra album. "We had this dream," says Delaney, "and it finally came true and I can't believe it." After 34 minutes and 39 seconds, you will.
**International News Reports**

**ORTF Says It Fases Foreign Disk Play**

PARIS—Despite the denials of certain French music industry personalities (Billboard, May 10), the French state radio corporation, the ORTF, is cutting down on airplay given to foreign records in a bid to give more prominence to national product. This move, originally reported in Billboard, April 19, and later denied by French delegates to the IFPI, has now been confirmed by Monique Knechel of the ORTF.

Mlle. Knechel told Billboard that French radio producers had been asked to restrict airplay on foreign records and this instruction has been in force for five weeks.

Said Mlle. Knechel, "Until restrictions were imposed, 70 per cent of records, 80 per cent broad-cast by the ORTF were of foreign origin. Since the restrictions have been in force, this has been reduced to about 40 per cent. It is the decision of the ORTF not to give general support to a policy toward a 50 per cent national production—of which we are half a part in producing and we expect to achieve this within a year."

The 70 per cent breakdown was quoted in the original Billboard article as being the balance sought by the French Syndical National des Arts et Metiers (S.N.A.M.) Foreign labels are not affected by these restrictions, which are targeted at pop and rock records. The French labels are considered to be within the French economy and therefore not subject to these regulations. But there has been considerable discussion of the effect of this move on the future of the French music industry, as we have had many comments from listeners that too much foreign product has been featured on the station.

"There is no question of boycotting foreign product but we simply want to give fair share of air time to our national production—exactly the same way it is done at the BBC, the ORTF said.

Mlle. Knechel said there would be a further restriction between ORTF and the SNAC on Tuesday (30), when the log of broadcast recordings will be reviewed. ORTF stations have restricted airplay on foreign records and this instruction was imposed.

**DGG Marks Hall's Anny.**

HAMBURG—To mark the centenary of the opening of the Opernhaus am Ring, home of the Hamburg Philharmonic, a Gramophone is releasing a special commemorative album on Hamburg's 100th anniversary historic recordings of performers who scored triumphs at the Vienna State Opera and the Hamburg Philharmonic.

The recording includes ex-Trofastor's Togter (Virtuoso, Ulrichsreut, Axel Swed) and the Berlin State Opera Orchestra; The Barber of Seville (Alger) with the Munich Philharmonic, The Mastering (including Udo Baehme, Alfred Picconer) and Tamahasen (Max Landa). An additional commemorative album released by Heliodor is conducted by Jost. This month is the centenary of the birth of Hans Pfitzner.

**Executive Turntable**

DENNIS KNOWLES appointed sales and marketing manager for Liberty-U.S. in London, joining the company June 2. Knowles is sales promotion manager with CBS, London, and was with Orteo when the label was taken over by CBS. Reporting to Liberty-U.K., London, general manager Martin Davis, Knowles will initially be involved in examining the present distribution deals the company has with Philips and EMI, London. Peter Danneberg, named sales manager of Polydor music asst. division, Hamburg.

British Decca promotion man, John Morris leaves the company to manage his wife, singer Clodagh Rodgers (U.K., R.C.A.). Morris will also form his own music company, Clodagh Music, with a leading U.S. publishing house. Replacing him at Decca is Frank Langan who has previously handled promotion for U.K. labels including the Decca organization in London. Previously with Decca was recording manager Tony Macaulay, who is quitting the company at the end of the month. Previously with EMI, Clodagh has produced several records for the Decca organization. Currently with EMI, Clodagh is producing for Bob Auger, London Pye's technical director, is launching EMI's new label.

**Zel Launches Evolution Line**

KIBDIR, England—Zel Records, now operating from new headquarters at 10 Compton Street, London, W. (Tel: 734-5156), is launching its first full-line, Evolution, on Friday (23) with the release of three albums, by a new group of artists. Zel plans to release a minimum of 20 albums and 15 albums in the next six months on Evolution, the project will be recorded by underground groups, Irish groups and soul artists.

Zel is also expanding activity with its Golden Disc Club series, primarily a mail order line featuring language and sports information records. Zel will release in June albums of essential phrases for holidaymakers in France, Italy, Spain, and a gold instruction album. The company plans three Golden Disc Club releases every three months.

Zel’s managing director, Mohammed Zaykariya leaves here at the end of this month for a conference in London, where existing deals will be visited. Zel and EMI will be in June and July.

**Odeon Exec’s Foreign Visit**

RIO DE JANEIRO—R. M. O. Carrion, international director of Odeon Records, Brazil, is visiting the United States and Latin American countries.

In New York he will meet with the ABC, EMI, and Decca Records. He will also visit Capitol, ABC, and EMI in Los Angeles. A West Coast meeting is also set with Odvaldo Vis, manager of Capitol.

Before returning to Brazil in June, Careen will also visit Capitol and the Peerless Records in Bogota, Colombia, a meeting is also set with EMI, and the Columbia Recording Co. and In, with the Electric Brothers in Brazil.

**Peterson, Hines in Brazil Tour**

SÃO PAULO, Brazil—Jazz pianist Oscar Peterson and Earl Hines arrived here for concerts at the Municipal Theater and TV shows. Hines has also been welcomed at the airport by members of the Club of the Friends of Jazz.

Hines has been awarded a fellowship by the National Institute of Brazil and will be in residence until the 21st.

**Squires to Exit EMI for Chappell**

London—EMI’s Capitol U.K. label manager, Roy Squires, is planning to join Chappell’s where he will handle the Jazz and Lowry Music divisions.

Squires joined EMI in 1958 to handle promotion for EMI’s HMV label and was appointed to U.K. label manager for Capitol in 1962. Tan McKenzie will replace Squares.
Barclay May Set Up Firm for OERS

PARIS — Barclay Records chief Eddy Barclay has talked with representatives of Senegal about setting up a record company to serve the OERS (Organisation des Plats Riverains de Senegal) countries—Guinea, Mauritania and Senegal.

The talks produced a three-stage plan, the first stage of which would begin with a study, organized by the Barclay group in Senegal, on the situation in the three countries. The results of the study, which is aimed at establishing the record operation. Proposals would then be submitted to the four governments involved for record local artists. After this, the record company's name would be announced, together with the new company's own label in the three countries.

The second stage would be a search for the necessary equipment, and the newly formed Barclay Industries audio company would then start producing a cheap record player which would stand up to tropical conditions.

The third stage would see the creation of the OERS countries of a pressing plant.

Barclay Records, the Senegal president was held during the four-day Barclay sales mission, which was attended by 42 personnel from the Barclay group.

POP FEST IN LONDON

EMI's Du Preez Back After Trip

Johannesburg — Dave du Preez, general manager of EMI (South Africa), returned from a three-week study tour of England last week. Du Preez was sent by EMI (South Africa) to study the latest marketing methods, general and retail, and record companies within the EMI organization. He also spent time studying the tape industry, especially in- tending to reorganize the entire sales system in South Africa.

But du Preez said that the European Festival's "Italian look" was unavoidable this year because the international artist who obtained through Italian record companies, or Italian branches of international companies.

For next year's Festival 1 plan, de Preez said, "We are in the process of working things out and will probably have a number of good acts to submit for the Festival." He added, "We have a good line-up of acts, but we are still working on the rest of the programme." Du Preez said that the Festival, which is an annual event, is held in different countries each year.

The Italian Festival is considered one of the most prestigious events in the world of music, and the successful artists who perform at it are often invited to perform on other major international stages, such as the Eurovision Song Contest.

Ravera Looks to Shed Fest's 'Italian Look'

LUGANO, Switzerland—Lugano Festival organizer Gianrouh Ravera, who was admitted to this year's edition of the Lugano Festival was more "Italian-oriented" than it was in previous years. "There is no doubt that the 15 established international artists and 11 of the aspiring artists on the programme this year, 9 of the 14 international artists and 12 of the 14 aspiring artists sang in Italian," Ravera said.

But Ravera said the Festival’s "Italian look" was unavoidable this year because the international artist who obtained through Italian record companies, or Italian branches of international companies.

For next year’s Festival 1 plan

EMI’s Du Preez Back After Trip

Johannesburg — Dave du Preez, general manager of EMI (South Africa), returned from a three-week study tour of England last week. Du Preez was sent by EMI (South Africa) to study the latest marketing methods, general and retail, and record companies within the EMI organization. He also spent time studying the tape industry, especially in- tending to reorganize the entire sales system in South Africa.

But du Preez said that the European Festival's "Italian look" was unavoidable this year because the international artist who obtained through Italian record companies, or Italian branches of international companies.

For next year's Festival 1 plan, de Preez said, "We are in the process of working things out and will probably have a number of good acts to submit for the Festival." He added, "We have a good line-up of acts, but we are still working on the rest of the programme." Du Preez said that the Festival, which is an annual event, is held in different countries each year.

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**BMI Holds 1st Canada Dinner**

TORONTO—More than 150 music industry leaders and members of the Canadian music industry gathered at Toronto's Royal York Hotel Thursday (June 5) for the first annual Canadian BMI Music Awards presentation banquet.

BMI in Canada collects and distributes royalties to 1,235 Canadian composers and 257 music publishers.

In all, the BMI Awards presentation included 40 awards, but due to limited space, only the most prominent songs of the year were featured. The awards covered all musical styles and eras from last year's rock hit "Born to Be Wild" to the 21-year-old "Bluebird on Your Windowsill" in all, 44 songs were cited.

They were: "A Qui le Petit Coeur" (Roger Miton); "Approchez" (Andre Lejune); "Are You Mine?" (Myra Lorrie, Don Grady, Jim Anhede); "Bird Without Feather" (Ray Hutton); "Bluebird on Your Windowsill" (Elizabeth Clarke); "We're a Surprise" (Herbert Ruff); "Born to Be Wild" (Marc Benoit); "Canadian Singer" (Otto Peterson); "Clap Your Hands" (Gertie Well); "Frechez!" (Ray Hutton); "Hillbilly Summer" (Bob Wills); "H Fragen" (George); "Crunch Crunch" (Milan Conner); "December Time" (Walter Etridge); "I'm Gonna Love You" (Bastard Hudson, Dyer Hudson); "I'll Be Your Woman" (Will Miller); "Jagged Heart" (Burnt Cummings); "Hootenanny Express" (Bob Reigan); "Orcena Cheyesne" (Al Oster); "Jazz Baroque" (Francis-Laplante); "Legend" (Serge Lambert; Jean-Paul Brouillard); "L'Ameur Sen Vu" (Bruno Schur); "Love for Love" (Lucien Fortier); "Lost in the Shuffle" (Ray Gordon); "Love Child" (R. Dean Taylor); "Lam Saw Sawyer, Frank Wilson, Dick Blackwell; "Married Life" (Chords); "Morning Peel" (Fred Hill); "Morning Music" (Rich); "Morning Peel" (Nathatile); "Our Winter Love" (Johnny Cowl); "Le Rapidie Blanc" (Oscar Thaikal); "Silly Billy" (Art Snider); "Snowflake Breakdown" (Wally Triggeset); "Spread Jingle Ground" (Art Sparrow); "Strawberry Jam" (Johnny Cowl); "Surf Le Patron" (Camilla Barry); "Swimming, Shepherding Blues" (Moe Koffman); "These Are the Young Years" (Johnny Cowl); "Toi Tu Eta Tout Pou Mon Ami" (Fondation); "When a Man's in Love Hand in Hand" (Johnny Cowell); "Where Are You People?" (Phil N. "I'm On a Mission"); "Wayne and Shouter Show" (Johnny Doheny); "Why Did Holly Go?" (Les Emmerson); "White Water Jug" (Bob Scott).
After appearing on the 1971Hits a Group Can't Miss. The John Denver Blues Band canceled their Swiss tour because of the recent violence in the country. Several British groups-Spokey Tooth and Gene Vincent-and the Ram Jam Band were special guests on the tour. The tour began on June 1st at the Blackout Club, Zurich.

Ten Years After has been reissued for new audiences. The album has been repressed to include the Pink Floyd, Tom Raman, The Incredible String Band and the Pretty Things. In addition, the band has released a special single by the Vanilla Fudge titled "Fut Ur Line and Moonlight Sonnet." 

BERNIE SIEG

ATHENS

The Second Greek Song Festival—the Olympic Games of Song—will be held July 18-22 when songs from various countries will compete. This is considered a gold medal event. The Greek government is soliciting for guest appearances by Adamo and others to contribute to the success of the event. The Greek radio authorities have also initiated an international repertoire by demanding that the lyric be submitted for scrutiny before any foreign record is approved. Greek television is developing fast with two active channels. National television is now working through a national television system which extends the range to Patras in the southwest and Thessaloniki in the north. For the present, sales of TV sets are at an all-time high in the country, in spite of a dire prediction in the money spent in the country but the record is clearly in the hands of the Greek industry. The radio industry is continuing to focus the attention of the artist promotion, as in other countries, and will stimulate a sales revival. Steves Xarchkous and Bank's "Stylist" have moved into the recording market for the dates in the U.S. "Vicky Moskou" has moved into the Far East. There are performances in Cyprus this month. Best selling international singles here have been "Tell It to the World," by Tom Jones and "Don't Ask What You Don't Understand," by the Bee Gees, which has now been in the charts for one year. A "masquerade" version of "Two of a Kind" on both Philips, are by Vicky and Marina.

JOHANNESBURG

South African song Dickie Looper spent a week here record ing his latest album for London (South Africa). Most of the tracks were produced by Arisdore and Bennetwood (South Africa) and stand comparison to the top World Record Co artists. Maureen Woodburn and her forces to record an album. "Springbok Favorites." One track, "Give Me Your Kisses," has been released in two different versions. "Two of a Kind" has been both a hit in Europe and in the South African tour. CLIVE CALDER

Executive Turntable

CANADA

Liam Mullan joined Radio CKGM-FM, Montreal, as music director. Recently Mullan was branch manager of the Quebec office for broadcasting company. For the past three years, he was national publicity director, London Records, and also worked for Decca in London. Mullan has national field promotion manager of Compo Ltd. of Canada, succeeding Al Maier, now general manager of Early Morning Productions. Toronto. Previously Mullan was promotion and advertising manager with the O'Keefe Center for the Performing Arts, Toronto. With Compo he will supervise field promotion for branches and distributors in Canada and will be based in Toronto.

Arthur J. Sebesta appointed manager of the Toronto International Recording Division. Sebesta joined CBS last year and has been manager of educational services, industrial sales and also commercial and special services. In addition he served as assistant U. S. Satellite Committee, charged with deciding world-wide satellite television programming.

Music Factory, Agency, Opens

Elis Regina in U.K. for Session

RIO DE JANEIRO—Singer Elis Regina is visiting London with a band, and group to cut an album for Philips. She will also visit the U.S. for concert work. Her pianist, Antonio Adolfo, will accompany her on the piano. Elis Regina will be recorded with Sergio Mendes.

Survey on Pop


Antibes Festival

Continued from page 63

Music Factory will offer exclusively. In the Concert Hall, Wits- ness (Compo Records), Back- stone Hardware (Compo Records), Frank (Franklin Records), 49th Parallel (Maverick Records), the Night People, and the Marsey, and the Festival.

In addition, Music Factory has announced the signing of an exclusive contract with Ukranian and the Winter of the Hungry A Agency in Winnipeg for Eastern repre sentation of two top Western Canadian rock bands. Among these are the Sugar and Spice, with the Spokesmen, the Mongrels, the Eternals, the Footsteps and the Gethsemanis. Most of these bands are Win ni-peg-based.

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(Country: Escena a la Fama)

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Another electric performance by Tony Mottola. On Project 3's new smash hit album with the New/Now sound of the "Guitar Underground." Plus 12 magnificent Mottola arrangements of top hits: "I've Gotta Be Me"/
"Wichita Lineman"/"Hey Jude"/"Those Were The Days"/"Little Arrows"/"Little Green Apples"/"Love Child"/"Les Bicyclettes de Belsize"/"I'll Never Fall In Love Again"/"Hold Me Tight"/"Both Sides Now"/"Guitar Underground" Attention radio stations and One Stops! Get the new single from this Tony Mottola album: "I'll Never Fall in Love Again" B/W "Those Were The Days"—PR1355.
For the Beatles, Paulette, and many others, the America's Greatest Hits album offers a collection of some of their finest performances. Included is the initial, nameless single, "For No One," and the hit version of "Yesterday," which was also a number one hit.看向下一个页面
The Sound of Berkshire...

Berkshire Cassettes offer more in every way. From Broadway and Hollywood to Dixieland, from the Latin beat to Jazz, from Country and Western to Around the World...our cassettes are "in" with the NOW sound. Featuring top vocalists and bands, our extensive music catalog grows and grows, keeping pace with every form of today's most popular sounds.

Call or write for your copy now.

Our Cassettes all play the same tune...PROFITS.

Berkshire STEREO Cassettes
1335 S. STRONG AVE., COPIAGUE, N. Y.
Musical Instruments

Exhibitors Call AMDIE a Success; Some Criticisms of Attendance, Boycott

by Jude Porter

The "business of music" is one exciting, ever-changing industry—one that echoes and reverberates throughout every corner of the globe. As tempo and stimulation unfolds countless myths of music consumers. The professional "mondial" the classic, the "Adoration" of Sheet Music Instrument, plus the mechanized pummeling of Hansen's multiple presses, ensures these much-hyped buyers up to the minute tunes.

ACTION WARES .

The sound of today's top groove begins here... WITH THESE BRILLIANT "Views to Play-To-You Swingin' Sheets!!" Prediction: You'll be seeing each of these in the Top 10...ONE DAY

Lovely ballad by (sounds like Tom Jones)... John Rowles

FEELIN' ALRIGHT... (Joe Cocker does it... rhythmically, puts it mildly)

I'VE BEEN HURT

(An exciting West Indian "sca" sound by Bill Deal & the Rhondells.)

LODI

(A Creole style folk-rock ditty served up "top drawer" by Gretchen Cline's Revival)

(Back to Success)

"Revival... sounds like Country Rock--Bayou... and that's saying something..."

BAD MOON RISING

(Here comes Steppenwolf... with a powerful "rock-n-roll" rouser)

IT'S NEVER TOO LATE

ORDER DIN

To lead-off to our next sheet music"

"Keep 'em in mind, sheet music sales are paced with best selling records... and your'll be the writing hand! Here are this week's Top 10...

The song of the day is 'The Sound of Music' by (NAMM) The album here in Las Vegas are fantastic. The Chamfer of Commerce has been over the years and this year's NAMM show, I am undecided on whether we will exhibit. I can't think of a reason where to decide.

One of the most enthusiastic was the reaction from Thomas Organ Co. product manager Joe Frindt. They have the most successful show ever. Basically, we look at the show as another attempt to serve our needs. We are giving people a chance to bring in people from the industry who do not go to shows. In a normal show, the ability to give a personal touch is a lot easier than at the show. We are trying to give people the ability to make contact with the companies.

"As far as we are concerned, AMDIE is definitely a winner. AMDIE is a natural place for a music show. The exhibit hours of 8 a.m. to 8 p.m. have worked out very well.

Speaking for the Vox Division of Thomas Organ Co., Joe Frindt said: "This show is such a new concept. Vox has an aura which makes people feel a kind of fun, exciting type of thing. Next year, it will be 10 times better than this year and there has been some very good publicity.

Meanwhile, Leland James, vice-president, M. Hohner, Inc., said his company had no complaint about traffic: "There is no question about the show's success. We have been to all the exhibits and have faced the noise from some of the other exhibits."

"We are very busy and I think this speaks for the show. I hope and think the customers will be impressed enough to come back next year. We plan on having our people back in 1969, and there will be quite a few more exhibitors next year."

Keith Dodd, vice-president of Kustom Electronics, Inc., also had the utmost in praise for the show: "The attitude here is real good. Las Vegas offers more things for people to do. As for the show itself, the exhibit is beginning to be real good. The show is simply more relaxed.

The first day, we wrote 65 per cent of the amount of business we did in Chicago. This is quite good, considering this is the first year for AMDIE. I think the future is real good. One thing about Chicago is that East and Midwest dealers are well represented, but there are few West Coast dealers.

Here at this show, all areas of the country are well represented. One of the best business from the East coast. Whether these dealers will also be in Chicago, I don't know. I think the show is going to be a real success. The shows are too close together. If this continues, we will have one show over the other and I will think this show will mushroom."

"We will make sure we get to the show. It will grow. They got it off the ground with little concern about distractions, but with show hours they is plenty of time for play. This was a good move on AMDIE president Ed Phinney's part. I think the format of exhibit hours will be excellent for the Chicago show."

In short, Phinney is a great man. As for next year, I will guess that just about everyone who held out will be exhibiting."

Magnus Hendell, president, Magnus Hendell Associates, Inc., the marketing division of Daniscope, cited "tremendous reaction" to AMDIE's first year.

(Continued on page 72)

PLEXIGLASS GUITAR IN AMDIE'S PRODUCT ARRAY

LAS VEGAS—A plexiglass guitar, in both bass and lead models, has joined 4,500 panels with cast aluminum base were among new products and prototypes displayed here last week, at the American Music Dealers Industry Exhibit (AMDIE).

Several "firsts" were unveiled. Among them was the Dan Armstrong guitar on display at the Ampeg exhibit. The instrument, shown as a prototype with bass and head models, featured a plexiglass body, which was explained by Doyle Holloway

"The purpose of the plexiglass is not for a see-through effect but the light weight. With this, you can play in any sound in way. We call this a guitar player's guitar and we want it to jump on the California market. The suggested list is $290 with the amplifier, which is shown here at the show is a great." Exhibiting for the first time was Frisco Sound, which displayed its sound systems. Included in the line was the Frisco-Organ-lead Command Control Center which may be used with any of the Frisco power units or several of them together to provide up to 1,500 watts of music power.

The EX21 organ, a promotional piece, was on display at the Yamaha exhibit, which artist Kochi Okai provided the demonstration. The Yamaha exhibited a wide range of products for the National Association of Music Merchants (NAMM) show in Chicago.

"This organ is not for sale," explained sales manager John McLaren. "It is strictly an engineering piece. The organ is capable of driving 1,500 watts of power and the base is molded cast aluminum. It's all one piece."

NAMM Clinic

CHICAGO—Guitarist George Van Epps, guitarist and teacher of George Van Epps, presented a workshop. John M. Peterson, vice-president, C. F. Martin & Co., will participate in a seminar with the National Association of Music Merchants (NAMM) Music Show, Jimmie Wallace, Fred Gretsch, will moderate.

NAMM Adds To Exhibitors

CHICAGO—The National Association of Music Merchants (NAMM) has released its first supplement list of exhibitors for the trade group's June 22-26 Music Show at the Concord Hilton Hotel here. The new group brings the total of exhibitors to 26.


when answering ads... Say You Saw It in Billboard

DEALERS LIKE AMDIE HOURS; SOME GRIPES

LAS VEGAS—Music dealers attending the first American Music Dealers Industry Exhibit (AMDIE) here last week praised the relaxed five-hour exhibit period, were universally happy with the amount of entertainment available but many were not for more participation by both dealers and exhibitors.

"More dealers and more ex-

hibitors should have been here," said Harry Kammann, of Harry's Music, Brooklyn, N. Y. "CMI and Fender should have been here. But the new companies I wanted to see, such as Frisco Sound, were not.

The potential of this show is good. The exhibit hours are great, it has to be that way," Ed Schaeffer, of Schaeffer Music, Billings, Mont., also stressed the need for more dealers and exhibitors:

"Commonly, I would like to see those companies I represent, such as Wurlitzer, I have gone to cover the National Association of Music Merchants every year but I'm not going this year, I'm going to cover the AMDIE. They should rotate the show between here and Hollywood. The show's potential is fantastic."

Another reaction was voiced by Brian Whitman, Whitman Piano Co., Anaheim, Calif.: "I like the show but there is not enough attendance. The timing is wrong. It should be a fall show. There is too much duplication, another problem is that too many manufacturers boycotted the show. As far as I'm concerned, there is a need for this show and they can move the Chicago show. It was a great first attempt."

BEST SELLING FOLIOS

VOCAL COLLECTIONS

TITLE (Publisher)

BEATLES COMPLETE (Hansen)

BEST OF FOLK MUSIC BOOK 1 (Hansen)

BEST OF POP MUSIC (Hansen)

ENJOY THE GOLDEN SONGS OF GLEN CAMPBELL (Hansen)

HYMNS WE LOVE—Vocal (Big 3)

HAIR VOCAL (Big 3)

PETER, PAUL & MARY SONGBOOK

(Warner Bros.-Seven Arts)

SONGS BY PAUL SIMON—Best of Simon & Garfunkel (Plymouth)

70 SUPER BLOCKBUSTERS FOR '70 (Hansen)

SWEET CHARITY—Vocal (Big 3)

SOUND OF MUSIC—Vocal (Chappell)

www.americanradiohistory.com
American Music Dealers Industry Exhibit Scenes

MUSIC DEALERS and exhibitors line up to register at last week's American Music Dealer's Industry Exhibit (AMDIE) at the Las Vegas Convention Center.

JAM SESSION at the Ampeg Co., Inc. exhibit. Dan Armstrong, designer of guitars, peers at the photographer (left), while Dick Brecheis studies the two musicians as others talk in background.

NOVA GAIL Ball shows off some guitar picks at the Ernie Ball booth.

NORM WEILAND plays a tune for Joseph Saltzman (center) and Mitchell Levine at the Sorkin Music Co. exhibit.

BRUCE MARR and his wife talk about registration.

ED PHINNEY, AMDIE president, and his daughter, Donna (left) and wife, Tom.

DORIC Organ's Alfred Mayer (left) shows a feature to Mr. and Mrs. Virgil Reed, Virgil Reed Music, Wray, Colo.

MERICAN Music Center. (right).

In June

Exhibitors Call AMDIE a Success; Some Critical of Attendance, Boycott

Speaking for the Innovex Division, Hammond Corp., production supervisor Sheldon Bufer said:

"The show has far surpassed our highest expectations. The reaction to our product, the Condor Reed sound modulator, has been phenomenal. Many dealers have bought products at the show and we have set up a number of appointments. We have found that many dealers are attending their first show."

"Reactions from musicians here in town has been unreal. "I have talked to several exhibitors who are already taking out options on next year's show. They are doubting their space." A company new to the trade show scene was Frisco Sound, which featured its sound systems. Vice-president Gene Skey said:

"We like this show. Exhibitors are saying that NAMM will be better this year, but later it will go downhill. We have reservations for NAMM, but I don't know whether we'll go. We have written up some very big deals here."

At the Yamaha display, sales manager John McLaren said his company was very happy with the dealer turnout, but added:

"If I were a dealer, I would feel disappointed in not seeing more major companies exhibiting. There is also the problem of noise."

MAY 24, 1969, BILLBOARD
```
JEFFERSON AIRPLANE'S DRYDEN PLUGS NEW FIBERGLASS DRUM

By EARL PAIGE

CHICAGO—Spencer Dryden, drummer with Jefferson Airplane, the RCA Victor recording group, is endorsing a new fiberglass drum developed by Bob Grauso, who has formed Fibes Co. in Long Island, N. Y. According to Dryden, here last week for the group's free concert at the Park, the drum represents a breakthrough in design and brings drum development a step further in a technological race with other instruments.

Dryden, who would like to see drums designed in different shapes giving the effect of "living sculpture," said, "Instrument manufacturers have got to keep up with the electronics age. The young people today have grown up in an environment consisting of television, tape recorders, stereo play- ers, and FM radios and tape cartridge equipment. Kids are used to seeing things around machines and they are very conscious of the electronic developments in musical instruments.

"The drum has been left out in the electronic applications but I think the use of a fiberglass shell on this new drum Grauso has developed will be a step in the right direction. Drums using wood split and metal drum shells don't always have the tone that I want. The fiberglass shell gives a tone in between wood and metal.

"Grauso, a former drummer, made a fiberglass drum for Art Blakey several years ago, according to Dryden, and was formerly associated with the Professional Drum Shop in Los Angeles, where Dryden saw the first fiber model.

"The drum can be played with the sticks and the fingers. But I'm playing it with the head on. He also uses two toms toms drums and a ride.

"I think drums and amplifiers should be designed in the form of a sculpture to build an aesthetic effect to the set's setting. But, for instance, this would mean building new molds and new carrying cases, so this development would be a long way off," he said.

Extends Taylor Entry Deadline

NEW YORK — The American Society of Composers, Authors & Publishers has extended the submission period for the 1968 ASCAP Art of Music Awards to July 1. The awards are made each year to encourage excellence in American popular music, non-fiction writing about music, and its creators. Judges for the 1968 awards are Dr. Douglas Moore, Dr. Virgil Thomson, Arthur Schwartz and Billy Taylor.

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# Album Reviews

## Nashville Scene

### SPECIAL MERIT PICKS

**CLASSICAL**

"WALTON: COMPLETE MAKING MUSICH" By BILLBOARD

---

**POPULAR ****

EARL GRAY—This Magic Moment. Decca DL 75108

WILL DEAN—Depot. Decca DL 75111

FAULKES DOUBLEDAY—Night and Day. Decca DL 75106

ROBERT JONES—Romantic Piano Selections. RCA-Victor DL 75109

A SHUFFLE WALK—The Two of Us. Decca DL 75114

THE OPEN WINDOW—Saxophone. Decca DL 75116

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# BEST SELLING JAZZ LP's

**This Week**

<table>
<thead>
<tr>
<th>No.</th>
<th>TITLE, Artist &amp; Label &amp; Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MEMPHIS UNDERGROUND Rennie Maclnnis, Atlantic 80127 (s)</td>
</tr>
<tr>
<td>2</td>
<td>SKELETON STRIPES Starchild, Roulette 51041 (s)</td>
</tr>
<tr>
<td>3</td>
<td>SAY IT LOUD The Soul Brothers, Blue Note BN 4009 (s)</td>
</tr>
<tr>
<td>4</td>
<td>THE FIRE OF THE COILS Sergio Mendes &amp; Brasil '66, A&amp;M 4169 (s)</td>
</tr>
<tr>
<td>5</td>
<td>STONE SOULS The Impressions, Columbia CS 5790 (s)</td>
</tr>
<tr>
<td>6</td>
<td>MOTHER NATURE'S SON Ramsey Lewis, Colpix LP 821 (s)</td>
</tr>
<tr>
<td>7</td>
<td>SILVER CYCLES Eddie Harris, Atlantic 1517 (s)</td>
</tr>
<tr>
<td>8</td>
<td>THE GREAT BYRD The Byrds, Columbia CS 5784 (s)</td>
</tr>
<tr>
<td>9</td>
<td>MUCH LESS Don McClean, Atlantic 1516 (s)</td>
</tr>
<tr>
<td>10</td>
<td>A DAY IN THE LIFE The Beatles, A&amp;M SP 3001 (s)</td>
</tr>
<tr>
<td>11</td>
<td>ROAD SONG Neil Young, A&amp;M SP 3002 (s)</td>
</tr>
<tr>
<td>12</td>
<td>OUT OF PLACE Charlie Young, Atlantic 1518 (s)</td>
</tr>
<tr>
<td>13</td>
<td>LIGHT MY FIRE The Doors, Colpix LP 819 (s)</td>
</tr>
<tr>
<td>14</td>
<td>SHAPE OF THINGS TO COME George Benson, Blue Note BN 4010 (s)</td>
</tr>
<tr>
<td>15</td>
<td>JIMMY McGUIR Small State 55 1062 (s)</td>
</tr>
<tr>
<td>16</td>
<td>UNDER THE JAZZ TREE Roy Eldridge, Blue Note BN 4010 (s)</td>
</tr>
<tr>
<td>17</td>
<td>MERCY MERCY Buddy Rich Big Band, World Pacific SP 2013 (s)</td>
</tr>
<tr>
<td>18</td>
<td>SAUCED! Herbie Mann, A&amp;M SP 3015 (s)</td>
</tr>
<tr>
<td>19</td>
<td>FURTHER ADVENTURES OF JIMMY &amp; WES Jimmy Smith &amp; Wes Montgomery, Blue Note BN 4004 (s)</td>
</tr>
<tr>
<td>20</td>
<td>AMERICA THE BEAUTIFUL Gary McFadden, SRF 564 (s)</td>
</tr>
</tbody>
</table>

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**Action Records**

**Singles**

- **NATIONAL BREAKOUTS**
- **DO NOT LET THE JENNES GET YOU DOWN** Ammons, Quincy Jones, Tony Hatch, J.R. Roberson, Harry Wayne, Del Schlipmann, Jack Malcolm, Joie Richardson, Johnnie Taylor, Sonny Bono, ILS, REEVES, THOMPSON, WASHINGTON, Wiler, J. Williams, R. Williams

- **REGIONAL BREAKOUTS**

**Albums**

- **NATIONAL BREAKOUTS**

**NEW ACTION LP's**

**ORIGINAL CAST**

"MAME" A&M SP 6001 (s) 

**FIFTH DIMENSION**

Age of Aquarius, Columbia SP 6008 (s) 

**ULTIMATE SPINACH**

MGM SP 6000 (s) 

**BLUES STOP**

Bee Gees, SRT 55702 (s) 

**JAMES BROWN**

"I Feel Good" Atlantic SD 9001 (s) 

**FAMILY ENTERTAINMENT**

Ralph Corday, Decca DL 75108 (s) 

---

**Jazz**

**PEAK MATERIALS**

WILLIAM PIERCE—Rainbow. Decca DL 75109 (s) 

**INTERNATIONAL**

"MAMBO IN THE cats" RCA-Victor L-1105 (s) 

**RELIGIOUS**

"JESUS CHRIST in the Cats" RCA-Victor L-1106 (s) 

---

** Gospel**

"PRAISE THE LORD" Decca DL 75114 (s)

---

**POPULAR ****

PERRY COMO—The Boyfriend. Decca DL 75111 (s) 

WILL DEAN—Depot. Decca DL 75111 (s) 

FAULKES DOUBLEDAY—Night and Day. Decca DL 75106 (s) 

A SHUFFLE WALK—The Two of Us. Decca DL 75114 (s)

THE OPEN WINDOW—Saxophone. Decca DL 75116 (s)

---

**COUNTRY ****

"TOMMY ALLEA & THE NASHVILLE SURVEY BAND***

"BROOKLYN BRIDGE" RCA-Victor L-1107 (s) 

**LOW PRICE CLASSICAL**

BETHESDA QUARTET—My Heart to Yours. RCA-Victor L-1108 (s) 

**JAZZ**

JOE PATERSON—Blown. Decca DL 75109 (s) 

**INTERNATIONAL**

"MAMBO IN THE cats" RCA-Victor L-1105 (s) 

**RELIGIOUS**

"JESUS CHRIST in the Cats" RCA-Victor L-1106 (s) 

**Gospel**

"PRAISE THE LORD" Decca DL 75114 (s)
THE "NOW" CONFERENCE FOR THE RADIO INDUSTRY

2ND ANNUAL RADIO FORUM PROGRAMMING

JUNE 19-22 WALDORF ASTORIA HOTEL N.Y.C.

SPONSORED BY BILLBOARD

THE AUDIENCE
PROGRAM MANAGERS
STATION OWNERS AND MANAGERS
DEEJAYS
RECORD COMPANIES
AND EVERYONE INVOLVED WITH INCREASING EFFECTIVENESS AND IMPACT OF RADIO

THE FORMATS
TOP 40 • COUNTRY • R&B
MIDDLE OF THE ROAD
PROGRESSIVE ROCK

STATION TYPES
AM & FM
LARGE, MEDIUM, SMALL
RURAL, METROPOLITAN

FEATURES
"SOUNDS OF THE TIMES" EXHIBIT
A first-over exhibit of the actual sounds of trend setting stations in every format throughout the country. Tapes of the stations will be put on cassette through the co-operation of the engineers of Norelco. You will hear the jingles, the commercials, the news approach, the deejays, the music and every aspect of a typical radio day. Representatives of the station will be on hand to answer your questions—an unprecedented chance for you to listen to what's happening in radio nationwide.

THE PROGRAM

THURSDAY, JUNE 19
12:00 noon-8:00 p.m.
REGISTRATION
3:00 p.m.-8:00 p.m.
EXHIBIT—"Sounds of the Times"

FRIDAY MORNING, JUNE 20
8:00 a.m.-12:00 noon
REGISTRATION
9:00 a.m.-12:00 noon

Session 1
The Dynamic Power of Radio
a. The Future of Radio—Decline, Growth or Statu quo
Niles Davis, President, Radio Advertising Bureau
New York, N. Y.
b. How and Why Radio Must Help Stem Deterioration of City Life and Commerce
(to be announced)
c. The Vital Impact of Prewar Copyright Changes on Radio and the Record Industry
Harry Olsen, General Attorney
C.B. New York, New York

FRIDAY AFTERNOON, JUNE 20
12:00 p.m.-1:30 p.m.
LUNCH
12:30 noon-2:15 p.m.
EXHIBIT—"Sounds of the Times"
2:15 p.m.-5:30 p.m.
CONCURRENT CONFERENCE SESSIONS
These five sessions are concurrent. Each registrant will be in at least two of the five sessions, attending one at 2:15 p.m. and the other at 4:00 p.m.

Session 2
Finding the Hit Records
a. Checklist Music Popularity in Your Market and Relating It to Air Play
Harmon Weis, Vice-President, Secretary
Westchester Corporation
b. Record Popularity Charts in Magazines and Newspapers—What Value Are They?
Don Oates, Director, Charts and News
Billboard Publications
New York, New York

Session 3
Building Your Audience With On-the-Air Promotions
a. What Practical Results Can On-the-Air Promotions Achieve for a Station?
Howard S. Keeler, Vice-President, General Manager
WNYC Broadcasting Corp.
San Francisco, California
b. New Promotional Ideas—The Wonders and the Limitations
Charles R. Parker, Vice-President and Program Manager
Radio Station WORC
Hartford, Connecticut

Session 4
The Need to Look at Your Station Objectively
a. The Danger Flags that Indicate You Need to Make a Change
David R. Klemm, Director of Marketing and Operations
John Blair and Company
New York, New York
b. A New Way to Look at the Impact of Your Station—The Brand Rating Index
John E. Allen III, Ph.D., Vice-President
Brand Rating Research Corporation
New York, New York

Session 5
Top 40 Programming
a. Is Top 40 Radio Dying?
Bill Stewart, Operations Manager
WABC Radio
New Orleans, Louisiana
b. What Variety of Music Should Top 40 Program to Complete Successfully?
John Borders, Group Program Manager
Texas State Network Owned Stations/Network Fort Worth, Texas

Session 6
Achieving Greater Impact With a Small or Medium Market Station
a. The New Records—Keeping Up With and Deciding Which to Play
Ron Finley, Program Director
WNDR Radio
Nashville, Tennessee
b. Competing With Major Stations Reaching Your Market
Jack Murphy, National Program Manager
Sunsounds Broadcasting Co.
York, Pennsylvania
9:30 p.m.-7:00 p.m.
EXHIBIT—"Sounds of the Times"
6:30 p.m.-7:30 p.m.
ARTIST APPRECIATION COCKTAIL RECEPTION
A pre-dinner reception, strictly social will provide an opportunity for every registrant to meet and to socialize with a number of recording artists, representing all types of music.

SATURDAY MORNING, JUNE 21
8:00 a.m.-9:00 a.m.
EXHIBIT—"Sounds of the Times"
9:00 a.m.-12:15 p.m.
CONCURRENT CONFERENCE SESSIONS
Three five sessions are concurrent. Each registrant will attend one of the five sessions, attending one at 7:30 a.m. and the other at 9:45 a.m.

Session 7
Selecting Records for Air Play
a. Picking the Records—Who Should Select Them and What Criteria Should Be Used
Donald Johnson, Program Director
Radio Station KNDB
St. Paul, Minnesota
b. How Do You Pick the Best LP Cuts?
Pat McMahan, Program Director
KRLD Radio
Phoenix, Arizona

Session 8
Achieving Greater Impact With a Small or Medium Market Station—Continued
a. The New Records—Keeping Up With and Deciding Which to Play
Ron Finley, Program Director
WNDR Radio
Nashville, Tennessee
b. Competing With Major Stations Reaching Your Market
Jack Murphy, National Program Manager
Sunsounds Broadcasting Co.
York, Pennsylvania
9:30 p.m.-7:00 p.m.
EXHIBIT—"Sounds of the Times"
6:30 p.m.-7:30 p.m.
ARTIST APPRECIATION COCKTAIL RECEPTION
A pre-dinner reception, strictly social will provide an opportunity for every registrant to meet and to socialize with a number of recording artists, representing all types of music.

Session 9
The Need to Look at Your Station Objectively—Continued
a. The Danger Flags that Indicate You Need to Make a Change
David R. Klemm, Director of Marketing and Operations
John Blair and Company
New York, New York
b. A New Way to Look at the Impact of Your Station—The Brand Rating Index
John E. Allen III, Ph.D., Vice-President
Brand Rating Research Corporation
New York, New York

Session 10
Top 40 Programming—Continued
a. Is Top 40 Radio Dying?
Bill Stewart, Operations Manager
WABC Radio
New Orleans, Louisiana
b. What Variety of Music Should Top 40 Program to Complete Successfully?
John Borders, Group Program Manager
Texas State Network Owned Stations/Network Fort Worth, Texas

Session 11
Achieving Greater Impact With a Small or Medium Market Station—Continued
a. The New Records—Keeping Up With and Deciding Which to Play
Ron Finley, Program Director
WNDR Radio
Nashville, Tennessee
b. Competing With Major Stations Reaching Your Market
Jack Murphy, National Program Manager
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York, Pennsylvania
9:30 p.m.-7:00 p.m.
EXHIBIT—"Sounds of the Times"
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ARTIST APPRECIATION COCKTAIL RECEPTION
A pre-dinner reception, strictly social will provide an opportunity for every registrant to meet and to socialize with a number of recording artists, representing all types of music.

Session 12
Selecting Records for Air Play—Continued
a. Picking the Records—Who Should Select Them and What Criteria Should Be Used
Donald Johnson, Program Director
Radio Station KNDB
St. Paul, Minnesota
b. How Do You Pick the Best LP Cuts?
Pat McMahan, Program Director
KRLD Radio
Phoenix, Arizona

Session 13
Achieving Greater Impact With a Small or Medium Market Station—Continued
a. The New Records—Keeping Up With and Deciding Which to Play
Ron Finley, Program Director
WNDR Radio
Nashville, Tennessee
b. Competing With Major Stations Reaching Your Market
Jack Murphy, National Program Manager
Sunsounds Broadcasting Co.
York, Pennsylvania
Session 8
Where Country Music Rides Today
Jim Mowery, Program Director
KVOX Radio
Denver, Colorado
b. Programming a Modern Country Format
Jack Gardner, Program Director
KXKX Radio
Dallas, Texas

Session 9
How Important Are Personalities to the Station
a. What's the Difference in the Skills Required for Success? Today
Allen M. Newman, Program Director
KRXV Radio
San Francisco, California
b. How Do You Handle Personalities Effectively?
Richard F. Carr, Vice-President and General Manager
WIP Radio
Philadelphia, Pennsylvania

Session 10
Outside Aids to Help Programming
a. Using Production Aids Effectively—49 Jingles, Sound Effects, Jingles, Show Promotions
Don Brum, Vice-President
Airplay International
Memphis, Tennessee
b. Beyond Demographics—A New Research Approach of Completely Targeting Your Audience
Psychographics
Frank Magie
Frank Magie Associates
Cedar Rapids, Iowa

Session 11
Developments in FM Radio
a. What Are the Prospects for FM Profitably
Lynn A. Christian, President
Divine Communications Inc.
Dallas, Texas
b. Two Success Stories of FM Programming
Peter V. Taylor, General Manager
WMIB—Lieber Broadcasting
Boston, Massachusetts
Robert Podesta, Owner-Manager
KREP
Santa Clara, California

SATURDAY AFTERNOON, JUNE 21
12:30 p.m.-1:30 p.m.
LUNCH
12:15 p.m.-2:15 p.m.
EXHIBIT—"Sounds of the Times"
2:15 p.m.-5:30 p.m.
CONCURRENT CONFERENCE SESSIONS
These five sessions are concurrent. Each session will be held in a separate room and repeated. Every registrant will select two of the five sessions at attending one at 2:15 p.m. and the other at 4:00 p.m.

Session 12
Middle of the Road Listening
a. How Contemporary Can Your Sound Be Without Chasing Listeners Away?
Donald L. Slater, Program Director
W2AE Radio
Pittsburgh, Pennsylvania
b. Music vs. Personality—Determining How Much and What Kind of Each
Buzz Lawrence, Denver
HOW Radio
Denver, Colorado

Session 13
"The Day I Dreamed I Was a Program Director"

a. What the Day Would Be
Dick Diehl, Denver
W2FL Radio
Chicago, Illinois
b. What the Record Promotion Man Would Do
Wade G. Payne, National Country Sales and Promotion Manager
Catalyst Records Distriibuting Corporation
Atlanta, Georgia

Session 14
Directing Your Radio Station
a. The Growth of Progressive Rock as a Music Format
John Delz, Station Manager
W2AY (FM)
Detroit, Michigan
b. The Broadening Listener Appeal of R&R Music
Al Jefferson
W2RM Radio
Brian Station W2WM
Baltimore, Maryland

Session 15
What Programmers and Deejays Should Know About Advertising
a. The Changing and Different Demands of National vs. Local Advertising
Ben Holmes
Edward Perry & Co., Inc.
New York, New York
b. How the Local Station Can Creatively Produce Better Commercials
Larry L. Ryan, Program Director
LMT Broadcasting Corp.
K2EL Radio
Shreveport, Louisiana

Session 16
Setting Record Policy at a Station
a. At an Examination—Should the Personality Pick His Own Records
Lee Sherwood, Program Director
Radio Station W2EY
Philadelphia, Pennsylvania
b. Deciding on Frequency of Playlist Additions and Play of Oldies vs. Top Records
Bill Soder, Program Director
W2ZL, New Haven
a Division of Kops-Manahan Communications
New Haven, Connecticut
5:30 p.m.-6:30 p.m.
EXHIBIT—"Sounds of the Times"
6:30 p.m.-7:00 p.m.
BILLBOARD OPEN HOUSE AND COCKTAIL RECEPTION AT THE BILLBOARD OFFICE AND ROOF TERRACE

SUNDAY MORNING, JUNE 22
10:00 a.m.-11:30 a.m.
CONCURRENT CONFERENCE SESSIONS
These two sessions are concurrent. Each session will be on a separate room. You will hear on tape the music described by the speaker, giving you a first-hand experience of the kind of sound that is happening now or will be breaking on the music scene.

Session 17
New Trends in Modern Music
Frank Zappa
Bizarre Productions
Los Angeles, California
Peter Yarrow
Peter, Paul & Mary
New York, New York

Session 18
Innovations in Sound Introduced by Creative Recording Approaches
Phil Ramone, Executive Vice President
A & R Recording Inc.
New York, New York
11:15 a.m.-12:15 p.m.
ROUND TABLE CONFERENCE DISCUSSION—CONCURRENT SESSIONS
These five discussions are concurrent. Each will be held in a separate room. Every registrant will select one subject to attend. Each room will be set with round tables with ten people per table. Under a discussion leader, every group of ten persons will exchange ideas and experiences on prepared questions relating to various aspects of the subject. The discussion approach will permit every registrant to discuss his individual problems and to gain a host of new ideas from success stories—and failures—of stations throughout the country.

Session 19
Developing Teamwork at Station to Achieve Programming Goals
Khan Hamann, Program Director
K2TA Radio
San Antonio, Texas

Session 20
Deciding on Times, Frequency, Kind of News Coverage
Buddy McGregor, Program Director
Radio Station W2MM<br>Rochester, Texas

Session 21
How to Attract the Housewife Listener During the Day
George Williams, National Program Director
Southern Broadcasting Company
Winston-Salem, North Carolina

Session 22
What Variety of Music and Non-Music Do Teens Want to Hear?
Dale Tuell, Program Director
W2YK Radio
Shreveport, Louisiana

Session 23
Keeping Up with and Evaluating the New Record Releases
Larry E. Easton, Operations Director
K2F Radio and K2HF-FM
Wichita, Kansas

SUNDAY AFTERNOON, JUNE 22
12:45 p.m.-2:15 p.m.
LUNCH
GROWING SIGNIFICANCE OF COMMUNITY INVOLVEMENT FOR RADIO—PROGRAMS OF ACTION
AWARDS FOR COMMUNITY INVOLVEMENT
BILLBOARD PRESENTATION
2:15 p.m.-4:00 p.m.
EXHIBIT—"Sounds of the Times"
MAIL IN YOUR REGISTRATION TODAY
REGISTRATION FORM
Please register me for the BILLBOARD RADIO PROGRAMMING FORUM, June 18-22, Waldorf-Astoria, New York City. (If you wish to register others besides yourself from your organization, please send the names and payments on your letterhead.)

NAME:

TITLE:

COMPANY:

ADDRESS:

CITY, STATE, ZIP:

[□] Check enclosed (Registration fee $25). Send registration and check to RADIO PROGRAMMING FORUM, 9th Floor, 300 Madison Avenue, New York City, N.Y. 10017.

Complete refunds will be made for cancellations received before June 12. After that time a cancellation charge of $35.00 will be charged.

Please return this form immediately.

ARTISTS APPRECIATION NIGHT
On Friday evening at cocktails, the Conference will host a reception for artists who play and sing every type of music. Here's a rare chance to meet the names you have heard about and the people whose records your station is spinning. Here's the meeting that anyone connected with the radio industry will not want to miss!
**Spotify Singles**

*This record is predicted to reach the TOP 40 EASY LISTENING Chart*

**TOP 20 POP SPOTLIGHT**

**Spotsighted to reach the top 20 of the HOT 100 Chart**

**DIANA ROSS & SUPREMES—NO MATTER WHAT SIGN YOU ARE**

(Prod. & Goriss, Jr., & W. Clay) (writers: Envy/Costa/Johnson, BMG)—Surely not the only song that will be played at your summer barbecues. It's a feel-good, soulful, deep jam that will have you dancing in the kitchen. If you're looking for a fun dance party, this is the perfect addition to your playlist. RCA 74-4167

**ISLEY BROTHERS—I TURNED YOU ON**

(Producers: Todd Jackson, Ibram D.) (writers: Rayn/Boyd/Brown, Sparrow/Sheets, BMG)—This song is a classic R&B number that will have you feeling the beat. With its smooth melody and catchy chorus, it's sure to be a hit at any party. Little Bull 066

**STEVIE WONDER—MY CHERY AMOUR**

(Prod. & Goriss, Jr., & W. Clay) (writers: Rayn/Boyd/Brown, Sparrow/Sheets, BMG)—A beautiful, heartfelt ballad that will leave you feeling all the feels. It's a must-listen for any fan of classic R&B. Little Bull 066

**MAMA CASS—IT'S GETTING BETTER**

(Prod. & Goriss, Jr., & W. Clay) (writers: Envy/Costa/Johnson, BMG)—A powerful, emotional song that will tug at your heartstrings. It's a perfect addition to any playlist and will leave you feeling inspired. RCA 74-4167

**DELFINOS—FUNNY FEELING**

(Prod. & Goriss, Jr., & W. Clay) (writers: Envy/Costa/Johnson, BMG)—A fun, upbeat number that will have you tapping your feet and tapping your fingers. It's a great addition to any playlist and will leave you feeling happy.

**KENNY ROGERS & FIRST EDITION—RUBY, DON'T TAKE YOUR LOVE TO TOWN**

(Prod. & Goriss, Jr., & W. Clay) (writers: Envy/Costa/Johnson, BMG)—A timeless classic that will never go out of style. It's a must-listen for any fan of country music. Little Bull 066

**JOHNNY MANN SINGERS—LITTLE SISTER**

(Prod. & Goriss, Jr., & W. Clay) (writers: Envy/Costa/Johnson, BMG)—A heartwarming ballad that will leave you feeling all the feels. It's a perfect addition to any playlist and will leave you feeling inspired. RCA 74-4167

**DEE DEE WARWICK—THAT'S NOT LOVE**

(Prod. & Goriss, Jr., & W. Clay) (writers: Envy/Costa/Johnson, BMG)—A powerful, emotional song that will tug at your heartstrings. It's a perfect addition to any playlist and will leave you feeling inspired. RCA 74-4167

**OLIVER TWIST FEATURING JIMMY DRIEU—WHERE IS YOUR LOVE**

(Prod. & Goriss, Jr., & W. Clay) (writers: Envy/Costa/Johnson, BMG)—A beautiful, heartfelt ballad that will leave you feeling all the feels. It's a must-listen for any fan of classic R&B. Little Bull 066

**JOHNNY TILLOTSON—TEARS ON MY PILLOW**

(Prod. & Goriss, Jr., & W. Clay) (writers: Envy/Costa/Johnson, BMG)—A heartwarming ballad that will leave you feeling all the feels. It's a perfect addition to any playlist and will leave you feeling inspired. RCA 74-4167

**CHART**

*Spotsighted to reach the top 20 of the HOT COUNTRY SINGLES Chart*

**CHARLEY PRIDE—ALL I HAVE TO OFFER YOU (IS ME)**

(Prod. & Goriss, Jr., & W. Clay) (writers: Envy/Costa/Johnson, BMG)—A powerful, emotional song that will tug at your heartstrings. It's a perfect addition to any playlist and will leave you feeling inspired. RCA 74-4167

**PORTER WAGONER—BIG WIND**

(Prod. & Goriss, Jr., & W. Clay) (writers: Envy/Costa/Johnson, BMG)—A powerful, emotional song that will tug at your heartstrings. It's a perfect addition to any playlist and will leave you feeling inspired. RCA 74-4167

**TOMMY CASH—YOUR LOVING TAKES THE LEAVING OUT OF ME**

(Prod. & Goriss, Jr., & W. Clay) (writers: Envy/Costa/Johnson, BMG)—A powerful, emotional song that will tug at your heartstrings. It's a perfect addition to any playlist and will leave you feeling inspired. RCA 74-4167

**WILLIE NELSON—JIMMY'S ROAD**

(Prod. & Goriss, Jr., & W. Clay) (writers: Envy/Costa/Johnson, BMG)—A powerful, emotional song that will tug at your heartstrings. It's a perfect addition to any playlist and will leave you feeling inspired. RCA 74-4167

**R&B**

*Spotsighted to reach the top 20 of the TOP SELLING R&B SINGLES Chart*

**TOP 20 R&B SPOTLIGHT**

**CHARLES HARRIS—DON'T WALK AWAY FROM ME**

(Prod. & Goriss, Jr., & W. Clay) (writers: Envy/Costa/Johnson, BMG)—A powerful, emotional song that will tug at your heartstrings. It's a perfect addition to any playlist and will leave you feeling inspired. RCA 74-4167

**CHART**

*Spotsighted to reach the top 20 of the R&B SINGLES Chart*

**YOUNG HEARTS—COOL DOWN (HERE I COME)**

(Prod. & Goriss, Jr., & W. Clay) (writers: Envy/Costa/Johnson, BMG)—A powerful, emotional song that will tug at your heartstrings. It's a perfect addition to any playlist and will leave you feeling inspired. RCA 74-4167

All records submitted for review should be addressed to Record Review Department, Billboard, 165 W. 46th Street, New York, N. Y. 10036.

May 24, 1969, Billboard
Walters/Reprise Delights You,
The Record People, With -
No Bull

1. Our single, “Morning Girl,” is doing very well. It is from the Neon Philharmonic’s album, “The Moth Confesses,” also known as WS 1789. The album is not doing so well.

2. We have two singles by The First Edition out there. One is “Once Again She’s All Alone” (Reprise 0822), which also is doing very well. Then, last week we put out “Ruby, Don’t Take Your Love to Town” (Reprise 0829) by Kenny Rogers And The First Edition. How that will do is anybody’s guess. But what we’re positive of is that some of you are going to predict 0822 will get clobbered by 0829. That, however, is fuzzy thinking. Record People. Did Macbeth stop selling when Hamlet hit the Hot 100?

3. Mason Williams just came back to California after six weeks of handshaking. Newsweek, “Ed Sullivan,” The Boston Globe, autographing “The Smothers Brothers Last Show,” Time, Grammy Awards, and pushing his new album (WS 1788). Despite all that publicity, his new album doesn’t have Mason’s name anywhere on the cover. All it says is: “Music.” Mason thinks that’s a very groovy idea.

4. We are spending a lot of money advertising the following albums:
   A. “Uncle Meat” by The Mothers of Invention (Bizarre/Reprise 2MS 2024), who believe it or not didn’t want their name on their cover either. Or else forgot it.
   B. “Somehow, Someway” by Glenn Yarbrough (Warners 1782). Glenn didn’t want his name on the cover, either. Sticker city.
   It would pay some alert record store owner to stock these albums.

5. We just put out a new single by Smokey And His Sister called “The Time Is Now” (Warners 7284). Smokey is also represented by a single on A & M Records – a tune that he wrote for Claudine Longet called “Love Can Never Die” (A & M 1059). We wish them both well.

6. Mike Maitland (our proxy) and Wesley Rose (Nashville’s proxy) have developed their answer to our pop-country bag. A young man named Bobby Bond. They’re asking us all to “do a number” on Bobby’s single, “One More Mile, One More Town.” “Bobby,” say Mike and Wesley, “will be very, very big.” Considering what Mike and Wesley represent, we tend to believe the hell out of them.

7. The Association’s old single, “Goodbye, Columbus,” may not be dead after all. That picture certainly isn’t hurting it (Warners 7267) or our soundtrack LP (WS 1786), which Paramount let us release.

8. Most of the aforementioned are available on tape.

9. Finally, if you’ve read this far, you probably are some kind of advertising nut. We have just made up a collection of our most insulting ads, mostly from America’s spicy underground press. If you’d like a collection, free, just do the coupon number:

Carmen Miranda Fan Club
Warners/Reprise Records
Burbank, Calif. 91503
Dear Advertising Dept.:
Send me whatever it is, free.

(This Offer Expires If We Ever Run Out of Them.)
Stax Launches Education Plan for Underprivileged

- Continued from page 1

representative Julian Bond was here to preside in the convention. Bond stated, “I have great respect for Jim. He has always taught to help progress-

More than 200 persons at
cended the convention, including
data for the firm, a subsid-
iary of Paramount Pictures, Inc., and Gulf & Western In-

Stewart presented 27 new al-
bums and 30 singles by his re-
cording artists during the three-
month meeting. The meeting began last Friday with registration and a tour of the Stax Studios. Stewart and his wife entertained at their mansion with dinner, cocktails and swimming Friday night. Stewart, at Bell, executive vice-president, Herb Kole, director of album marketing and merchandising, and Ewell Rus-

Price to Host A TV Series

NEW YORK — Lloyd Price has hosted a syndicated weekly television series this fall, titled "The Sounds of Today, Tomor-
row and Yesterday." This hour-long color show, produced by Spangler Television, with executive producer Man-
heim Fox, will feature a recording artist of the week and a spot-
light guest. Charles Fox, who co-produced the "Barbaraella" ma-
vie, will write an original theme for the show, while di-
rector for the series will be John Mortet, formerly of the "Ed Sullivan Show." The series' latest release is "Lloyd Price Now!" album, dis-
tributed by JAD Records.

Laurie Releases Collyer's Album

NEW YORK — An album on the art of salesmanship, nar-
tured by television's Bud Col-
yer, is being released by Laurie Records late this month for sale in record stores, book stores, department stores, universities, and convention hotel gift shops.

Produced by Joel Corín, "Sell-
ing Is Money" is being trans-
lated into 12 foreign languages. The album was written by Col-
yer and Manly.

Mann to Be Cut 'Live' at Date

NEW YORK—Flutist Herb Mann will be recorded live by Atlantic's executive vice-
president Naubert Etingen during an engagement at the Whiskey Au Go Go in Los Angeles, June 4-8. The live set sched-
uled for an upcoming album, which will be released since his "New Mann at Newport" disk two years ago.

Jazz critic is "Memphis Underground," from an LP of the same title.

New Blocker Co.

- Continued from page 18

Casette and 4-track tapes will sell at $5.98, with 8-track at $6.98.

Initial artists on Soho are the American Brass Co., a pop-
group, and the Beautiful People. Herb Ellis and Tom Shepherd also are producing a jazz con-
cept LP for Blocker,

3 CBS Wings To New Site

LOS ANGELES — Three branches of the network’s Columbia Rec-
sors, Columbia Custom Productions and Epic Records, are

The "Bound to Happen" Billboard's Ed Ochs

has gone completely underground.

Then he was always underground, pro-
bong R&B in Soul Sauce and re-
porting the rock scene from Fillmore East. Ed's crisp writing and sharp insight will go heady

Ed and heavy, inside and under the "new" music in Billboards.

In June

Executive Turntable

- Continued from page 4

Dynamo Products Co., Augusta, Ga., Jeff Scheible named sales manager for Decca Records' Detroit operation. He was sales and promotion representative for Decca for two years. Lawrence Lighti

Joel and the West Coast Eastern Business Maestros, reporting to Michael Kapp, director of busi-
ness affairs and responsible for contract negotiations and ad

Douglas Moody, president of the R&B, Hollywood produc-
tion company, elected president of Mystics and Mystics Rec-
ords, Hollywood. Moody was previously vice-president of Rama Rama Records. "Norman Gray named West Coast publishing con-

The first Tillation will record for Amos Records. LOS ANGELES — Johnny Tillotson will record on Jack Bowden's Amos Records label under a long-term production agreement with Tarridge Productions president Mel Shayne. This is the first major artist to sign with Amos, the first being Bing Crosby. The first Tillation will record for MCM Records.

Forward Gets 2d Outside Master

LOS ANGELES — Forward Records has secured its second outside master, "Break My Mind," by Patrice Drive. The record was produced by a member of the Continental Entertainment Corp., a subsidiary of major firms, in which Forward resides. Forward's first release came from Dan Moore Productions and was released by vocalist Mike McLean.
"Dial-A-Hit" (Bell 6030) The Box Tops/Merilee Rush/The Delfonics / James & Bobby Purify/Bobby Russell. A switchboard full of winners!

"Chad"—Chad Mitchell (Bell 6028). The area code reads H-I-T for this first entry from one of the nation's top folk/pop stars.

"Letters To A Black Boy"—Bob Teague (Bell 6029). The newscaster makes news by reading material from his best-selling book.

"Legend"—Legend (Bell 6027). A new long-distance hit group from England that takes its toll.

Bell Records, 1776 Broadway, New York, N.Y. 10019
A division of Columbia Pictures Industries, Inc.
That's our thing. A great tape isn't great if it's late. So we get them out fast — before the hot ones cool down. We begin processing orders the minute they're received — literally. We even alert our distributors to what's coming — so they can get out there and make the sale first.

When you do business with GRT, you're in fast company.

Contract duplicating and licensing on 8 track, 4 track, cassettes and reels from GRT Corporation.

Sunnyvale, California 94086.