Muntz Will Roll Out Instant Tape Store

By ELMOT 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 his 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 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's 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 percent of the income from Apple Corp., the Beatles' organization.

Ampex Bares $2 Mil Drive

By LEE ZHTO

ROME — Dan 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 Ampex was investing this sum during its current fiscal year in a concentrated push which will encompass both mass print and broadcast media to drive home the CARtridge concept to the public at large.

The fact that Ampex was launching a $2 million ad campaign was first revealed by Bill- board in its April 12 issue. The ad campaign is being handed through AST's agency, Edward M. Hechtman, Inc., Chicago, and was planned by agency vice-president Ernie Shu.

(Continued on page 14)

Geffen to Bow Label: Acts to Share in Profit

By MIKE GROSS

NEW YORK — Dave Geffen, business manager for contemporary music acts and independent record producers, will be launching a label operation shortly. He has been offered a label deal by several major companies and, during the past few weeks, he's narrowed it down to two companies who are anxious

(Continued on page 3)

Stax's Education Plan for Poor

By JAMES D. KINGSLEY

MEMPHIS — Stax/Velt will launch a massive education program aimed at the underprivileged, Jim Stewart, the company's president, revealed Sunday (May 15) during the complex's first national sales convention at the Holiday Inn, Rivermont. The event also marked the 10th anniversary of the company.

SPOTLIGHT ON CANADA SEE CENTER SECTION

Stewart added, "I envision a trade school and day care centers for poor children whose parents cannot afford to send them to kindergarten or day care centers... The trade school will be designed for those pupils who cannot afford to go to college or other schools.

The record executive then announced the formation of the Stax Association for Everybody's Education (SAFEED). Funds donated by the trade will also be tax deductible, Stewart said.

The structure of the trade school will include professional guidance teachers and, eventually, a board of directors. Its aim would be to furnish numerous job opportunities as well as to function as an educational facility, Stewart said. He added that the day care centers would begin operating this summer.

Stewart's announcement was made while he was in Canada

(Continued on page 78)

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 well in criticising firms that boycottted the event.

AMDIE was a beautiful show," said Bob Holloway, Ampex Co., "but attendance and exhibitor support was disappointing.

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

(Continued on page 71)

LP's Putting PD's in Spin

By CLAIRE HALL

NEW YORK — The programming of albums is giving Top 40 radio 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 WCFL 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 "do the best we can" and listen to every cut to decide which ones to play."

One of the WCAO music librarian Frances Jordan, Balti- more, feels that there's little rea-
(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
Los Angeles — The on-again-off-again business partnership between Bill Cosby and the Campbell, Silver, Cosby Corp. (CSC) is off again — this time permanently.

Although he will remain a stockholder in CSC, there will be no further coordination of business between the two organizations. According to sources in the record industry, the long relationship between the American Corp., also managed by Silver, and the Los Angeles producer of TV programs and commercials.

A Cosby statement said: “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 companies, who left Warner Bros. Records for his own label, Capitol Records, will reportedly be folded into the new entity.

Pocketdisc to Make Detroit Bow, Backed by Broad Drive

Detroit — The introduction of Pocketdiscs in this key metropolitan market takes place on Friday (23) at 50 traffic locations. The high volume, multiple-store locations include the H. Mart, Federal Department Stores, Toorop, Spectra, Crossley, Ginnells, Yankeek and Montgomery Ward.

Pocketdisc introduction follows the recent several-month tests during which the American Corp., gathered statistics and refined the self-service kiosk-type of distribution to be used.

By H. Y. Mac, 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 said: “The dynamics of vending in the record business, and particularly in the singles market, benefit the retailer since he makes no investment in inventory in the store, the merchandise is completely protected against pilferage, clerks spend less time behind the counter, a sale, and customers do not have to wait in line to be served.”

The Pocketdisc introduction will be supported by umbrella radio advertising campaigns on the two leading pop outlets, WKRN and CKLW, and plans are being completed on teen-age parties and special public relations events. Arrangements have also been made for broad selling to be conducted in the market place, including Pocketdisc corner stores, which are distributed by RCA Sales Corp. The latter arrangements will promote the fact that RCA equipment is compatible with Pocketdisc.

RCA is also setting up eight Pocketdisc-compatible players for local Detroit disk jockey contests.

Similar promotions are being handled by Phononic manufacturers, whose equipment is designed to play Pocketdiscs. The stations involved in the Detroit introduction will include a list of 40 titles from these labels.

Pocketdiscs can be bought in one year's time with market after market being opened up.

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. Horrman, will develop four products for the recording and broadcasting industries.

Keith Olson, 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 channel 7088 back-up system and a 16,000 S.P.L. active graphic equalizer.

In its initial audio show, the A.A. Advertising Engineering Society Convention, the company had orders for $50,000. It plans to enter the 1965 market at the turn of the year.

The Keith Olson Jim Rittenhouse team, which will operate in West Los Angeles is being built to convert to 16-track.

Other features in the studio will include a complete control room, with identical engineers, an audio noise reduction mechanism, a dual limiter which allows a full eight-track mix and a one-year service warranty.

The studio also will have a whole new set of the equipment, the object of the international and inter-company meeting, according to a corporate vice president. A sizable national sales force has been established to discuss directions, market penetrations, merchandising and marketing approaches and overall plans for the growth of the company over the overseas market.

Attendees from the U.S. and Europe will be attended by three executives from the parent company, plus 15 to 20 members of the Germany, France and England offices of the overseas national sales network.

EIBꪼ recently held its first international sales conference following the MIdem conference, and this gathering will be the first meeting of such nature.

The purpose of the international conference, according to the promoters, will be to tie in recordings with the film product and to assist in developing soundtrack albums.

In addition to their sit with Mercury, Hugo & Luigi have been affiliated with Roulette Records and recently they wrote the book, music and lyrics to the Broadway musical, "Maggie Flynn."
Sire Europe-Hopping on Deals

NEW YORK—Sire Records' managing director, Mike Stein, left Monday (12) for a three-week tour of Sire's operations in Paris, which will meet with British Decca, the Sire representative company, the same week. Also Mr. de Ste. and Beechwood Music, which represents Sire's affiliated music publishing company, will meet with Sire's operations in Paris, which will meet with British Decca, the Sire representative company, the same week. Also Mr. de Ste.

Stein has been busy since the beginning of the year. The Foundation for the Preservation of American Folklore, which Stein founded, has been busy with a variety of projects, including the creation of a recording of the Library of Congress's Archive of Folk Song.

Sen. Yarborough Bill to Set Up Folklore Foundation

WASHINGTON—Sen. Ralph Yarborough (D-Tex.) has introduced a timely bill to set up an American Folklore Foundation. The purpose of the Foundation, according to Mr. Yarborough, is to help the Library of Congress' efforts in cataloging American folk songs.

Yarborough is one of the sponsors of the Foundation and he hopes that it will do much more to preserve the history of our folk tradition.

Observers also applaud the idea and hope that it will become a reality for another reason: it will help to protect the folk artists and the public from fakery and exploitation by the type of broadcast networks, executives who did their jobs while the folk music was still a living art, and even the manufacturers who now sing a ballad on a Smooths or Seagram's commercial.

The Smithsonian Institute would be the agency in charge, under the bill, of the Folklore Foundation. It would be a board of trustees, and an advisory committee, a small group of knowledgeable people, and those who are expert in ways to sponsor programs and presentations "to develop and encourage a greater understanding of American folk culture..."

The Foundation would include grants for the establishment of programs in American folklore and for more programs and projects at State and local level.

Mintum, in endorsing the bill to subsidize and promote Sire Col. Seuss 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, A.M. Music will receive all the future music publishing rights of the hit recording artist and former recording contract with Columbia Music, A. M. Music will receive 50% of all the future music publishing rights of the hit recording artist and former Columbia Music artist, Salvatore Adamo, who 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 Africa. He has sold over 20 million records in the States and many of the songs have been recorded by other European artists.

In addition to his popular success, as a concert artist, Adamo will soon begin his second film-acting career in a straight dramatic role in the upcoming film "The Wind," to be produced in Paris. He also wrote the music for the film.

TONY BENNETT, left, joins the "Play It Again, Sam" sweeping cast with the last of the Pye Co., and the songs included are all to be sung by the TV band, "The Hollywood String Quartet." The tune, written by Ingrid Haidt, and Larry Grossman, is published by Sunbeam Songs.
Many men could have made one of these albums.

André Kostelanetz / Traces
And His Orchestra
Featuring: I've Gotta Be Me / Galveston
Including: Traces / I'll Catch the Sun / Fool on the Hill
This Guy's in Love / With You
Try a Little Tenderness

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

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, which opens Thursday (22). The sellout includes three shows nightly on Fridays and Saturdays of both weekends during the run.

The Copacabana top chart LP's, "Fever Zone" and "Help Yourself," have just been certified by the American Society of the Recording Industry of America as gold records. The three other top chart LP's, "Tom Jones Live," "The Green Grass of Home" and "The Best of Tom Jones," are nearing the $1 million sales mark.

Herb Goldfarb, London Record National sales and distribution manager, has announced a special rush release of a new album, "This Is Tom Jones," which has been certified the number 1 LP in the sale of any Jones album. A new single, "Wishing Well," is also being rush-shipped.

Meanwhile, the top-rated ABC TV show, "The Tom Jones Show," moves from its current Friday slot to Thursday commencing this week.

American Airlines’ Youth Concert Held

NEW YORK — The fourth annual American Airlines youth concert, sponsored by American Airlines, was held Friday (14) at Carnegie Hall. The concert, which has become a significant event in the music calendar, features young performers from the United States and abroad. The concert was a success, with both the audience and performers enjoying the evening.

Greenberg on Trip

NEW YORK — Carl Greenberg, associate president of Audio Fidelity Records, is visiting foreign distributors in Paris, London, Moscow, Frankfurt, Madrid, and other cities the next six weeks.

Capitol Acquires Bornwin In Pub. Expansion Move

LOS ANGELES — Having just bought Central Songs, Capitol has now acquired long-time-old Bornwin Music’s 360 copyrights.

Bornwin was formerly owned by Stan Catron, who was able to acquire record licenses on 60 of the titles during an intensive period of exploitation. Bornwin’s copyrights will be administered through Capitol’s Beechwood offices here and in New York. Capitol-owned Western Copyrights will assume the work of the Bornwin titles.

The move is part of a larger expansion program that is taking place within the company. Capitol has acquired several independent companies, including Central Songs, in recent months.

Aspen to Be 2-Wk. Summer Contemporary Music Fest

NEW YORK — A contemporary music festival is being held in Aspen, Colo., hopefully in late July. The festival is planned as the Western Music Festival, which is taking place during the Aspen Music Festival. It is expected that the festival will attract a large audience of music lovers from around the world.

The festival will be held in the beautiful mountain setting of Aspen, Colorado. It is expected that the festival will feature a variety of music performances, including classical, jazz, and world music. The festival will also feature workshops and seminars on contemporary music, as well as opportunities for music education and community involvement.

Funding for the festival has been provided by a number of major donors, including the Aspen Foundation and the Aspen Institute. The festival organizers are currently working to secure additional funding to ensure the success of the event.

The festival is expected to be a major event in the world of contemporary music, and it is expected to attract a large audience of music lovers from around the world. Aspen is a beautiful mountain setting, and it is expected that the festival will be a memorable experience for all attendees.
Columbia Records Branch Distribution is Red Hot

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<th>Weeks on Chart</th>
<th>Last Week</th>
<th>ARTIST - Title - Label &amp; Number</th>
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<td>RAY CONNIF &amp; THE SINGERS I Love How You Love Me Columbia CS 9777 (S)</td>
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<td>132</td>
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<td>BUCKINGHAMS Greatest Hits Columbia CS 9812 (S)</td>
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**LIGHOUSE TO GIVE FREE CONCERT; RCA TO RECORD**

NEW YORK—RCA Records' Lighthouse, a 13-member experimental rock group from Toronto, will give a free 2 1/2-hour concert at the Empire State Building Sunday (5), which will be recorded by RCA.

The concert will include an improvisational jam session, classical and modern music. Lighthouse medley RCA has placed ads with coupons for tickets in the East Village Other, the Village Voice, and The New York Times.

Lighthouse also launched a underground and teen magazine advertising campaign for the album. Ads in several sizes and minis 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.

Lighthouse 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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**CLUB REVIEW**

**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 scene for the Fifth Dimension on Tuesday (13) at the Royal Box, Hotel Americana. For a start the timing was impeccable — the Soul City group has "Aquarius Let the Sun Shine In" right at the top of the charts. Gold disks, handed out during the brief opening, added to free distribution, festivities on an appearance stage by the writers of the song, James Rado and Gerome Ragni.

Meanwhile, the quintet came on stage singing to the same mixture of strong singing based on some educated vocal arrangements and united to some impressive mini choreography and mime. As an audio visual group, they put on a show, the Dimensions are hard to top.

Program included the favorites, "Up, Up, and Away," "Mambo" and "Aquarius," a moving tribute to Laura Nyro's writing talent. "Soulard Picnic" and "Sweet Blindness" omitted this time around. "Ode to Billie Joe," which was the usual show stopper. This time, of course, it was "Aquarius."

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**Invictus Enters Tie With Capitol**

LOS ANGELES—Newly formed Invictus Records will use Capitol for pressing, distribution and marketing in the U.S. and Canada of all its albums and tapes.

Invictus was formed by Eddie Holland, a former Motown writer who has now gotten into record production and has teamed with Lamont Dozier and Brian Holland as songwriters in Detroit.

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**Lettermen Get Straight A's With a Classy Performance**

NEW YORK—Marking their New York club debut at the Plaza Hotel's Persimmon Room Wednesday night, the Lettermen proved themselves a highly polished, well-grounded act with a vocal harmony that's up to next year's Capitol million-selling album "Caravan."

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**CLUB REVIEW**

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**Shots to 'Bee' Goes Out**

NEW YORK—A special shortened version of the latest Bee Gees single "Tomorrow Tomorrow" has been released by Atco Records. Decays will be served with the shortened version to aid in light listening, while the flip side of the record will feature the original 4:02 minute version of the song.

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**Geffen to Bow Label—Acts to Share in $**

Company, and he was involved in the deal between Crosby, Stills, Nash and Atlantic Records. Recently he set up a production company, which would be associated with and formed with A&M Records and with Terry Melcher and RCA Records. Geffen is also head of the music publishing operations of Laura Nyro and Stephen Stills. Geffen was able to get in touch with such record company presidents as Ahmet Ertegun, of Atlantic Records, and Ahmet Ertegun of Atlantic, as one of the top business managers. The label was sold today, after he himself a little less than a year after serving in a free-lance job with William Morris and one year with Ashley Furniture.

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

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**Merce, Execs, Philips Talks**

CHICAGO—Five Mercury Record Corp. executives are in Holland for week-long meetings with the management of Dutch Philips Phonograph Industries, Ltd., including Sander de Groot, executive vice-president; John Sippe, Mercury Records product manager; Donald G. Grose, Philips Records product manager; Joe Bott, classical director; and Ron Sherman, publicist director. Grose, who has operated abroad, will be in New York Tuesday (14) for a quick tour. The group will then be joined by Lou Reiner, Mercury foreign office director, for meetings Tuesday and Wednesday with affiliates at the Phonograph Industries, Ltd., offices in Amsterdam and for meetings Thursday and Friday at the Philips 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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**BILLY DOG'S**

U.S. Polydor's 1st Pop Single

NEW YORK—U.S. Polydor is releasing its first pop single this week. The disk, "It's Alright, But I Ain't Had My Knife Cut Yet," by the Golden Earring, is patterned after a well-known rock group, making the Dutch rock quartet the first group from Europe to record for U.S. Polydor for the American market.

Golden Earring, who did a recent concert at the Paul's Scene here, play Un- gam's from Tuesday (20) through Saturday (25). The unit performs in English.

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**Air Force Group LP for Stations**

WASHINGTON—A comprehensive new record and distribution plan undertakes a section of the U.S. Air Force Academy Band, is being distributed to major market radio stations by the Air Force Academy Band's tape division.


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**For Diana & Supremes, It's Swinging at Its Supreme**

NEW YORK—"TCP" (Taking Care of Business) sang Diana Ross and the Supremes at their opener at the Empire Room, 119 West 46th St.

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**LA DOLCE VITA—TAPE STYLE**

ROME—The universal lure of a stereo tape cartridge system has led to the classifying and re-categorizing of music as appeared in the Sunday (4) Daily American Express.

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**YOUNG LADY wanted to share large beautiful garden small apartment housing; landscape paintings of Spanish scenes; latest stereo cartridge system; music; Italian language study tapes etc. by. Includes American sailors. Rent free in exchange for keeping apartment tidy. Telephone 310000, 8 to 10 a.m., Rome.

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May 24, 1969, BILLBOARD
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 2.5 million shares of the company’s Universal Abbey stock to each of the holders of Vista’s 8,424 shares of common stock. Vista transferred 20 to Vista holders of record June 10.

Last month, Universal Abbey purchased for shares of its common stock, 1,000,000 shares of the assets of Abbey Record Manufacturing Co., a division of Transcontinental & Trade Servmat, through its wholly owned subsidiary, Abbey Records, Inc., as a bidding for a recording facility in Kearney, N.J., and owns the Cataclysm 

Scepter in Prod. Deal With LRB

NEW YORK—Scepter Records has signed a production agreement with Larry Rosen of Scepter-Berkman music complex, it was announced in the future will be under the new arrangement. LRB will handle its business as a team. Scepter’s national promotion director, and Artie Resnick, Joe Levine and Harold Berkman.

New Product for Blue Thumb Acts

LOS ANGELES—Blue Thumb is obtaining product for additional acts including Love and Faith and Glory. The record will be released for its initial Blue Thumb LP. Blues guitarist Albert Collins’ first Blue Thumb LP will be released for its initial Blue Thumb LP. Blues guitarist Albert Collins’ first Blue Thumb LP will be released for its initial Blue Thumb LP. Blues guitarist Albert Collins’ first Blue Thumb LP will be released for its initial Blue Thumb LP. Blues guitarist Albert Collins’ first Blue Thumb LP will be released for its initial Blue Thumb LP. Blues guitarist Albert Collins’ first Blue Thumb LP will be released for its initial Blue Thumb LP.

Belmonts Signed to W-7 Writing Pact

NEW YORK—Fred Milano and Angelo D’Allo, who also perform as the Belmonts, have signed with W-7 for songwriting. Their first contract was with George Lee, who gave them writing assignments with Warner Bros.-Seven Arts music.

Among their credits are "Tell Me Why," "I Need Someone," "Little Angel" and "Don’t Get Around Much Anymore."
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
what I’ve seen and what I’ve been
little ones remind us of a place we used to be
I should have known 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
flashes of a New Year light up a stellar sky
love is really everywhere, to see it 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: Stacsee 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.

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:________
Monarch's Drive on Concertone

LOS ANGELES—Monarch Electronics, one of the world's largest tape cartridge manufacturers and importer of home entertainment equipment, is going to expand and exploit its Concertone line of 8-track, cassette and reel-to-reel play-cartridges and reel-to-reel players. Initial move in that direction came when Fisher, The Kalof Electronics' three-model, 8-track cartridge player line from France was acquired by Kalof Electroch, who purchased the line from Kalof Aluminum (Billboard, April 2, 1968).

The Kalof line, which consists of three models at $89.95, an auto 4 and 8-track compatible at $99.95, and a 8-track player, will be manufactured by Cal-Best Electronics, a Monarch subsidiary in Hollywood. The units will be inserted in Concertone's 20-model line.

Promotion

The emphasis on the Concertone brand will include expanded marketing and merchandising, heavy consumer and trade promotions and a revitalized distribution setup. Says Jack Cumnings, Monarch's new marketing vice-president, "Concertone will be a one-stop line, he said, manufacturer to dealer. All Concertone units will be released on a new Starline line, including five units to be introduced at the June Consumer Electronics Show in New York. The Starline concertone units, ranging from a $89.95 (model 220) unit to a $199.95 and $299.95 auto 8-track units, ranging from $97.95 to $999, and five 8-track units, ranging from a $89.95 (model 235) unit to a $299.95 (model 236) unit.

No less important than the June show will be a mini cassette at $89.95, a private model at $99.95, a cartridge player/recorder with AM/FM radio, a cassette home unit at $109.95 and a real-to-real unit (4000) at $129.95.

No additional units will be added to Monarch's three-model cassette line, manufactured in Japan and marketed in the U.S. by 6,000 dealers, said Cumnings.

"Our complete market- ing and advertising empahs is will be aimed at re-establishing the Concertone line," he said.

Concertone will also introduce a blank cartridge line (300), a 8-track player, plans to acquire a cartridge manufacturing facility and a duplicating plant for its own work.

Two facilities will come under the Monarch International banner and operate from Cal-Best Electronics in Hollywood. The third will be a 40,000-square-foot manufacturing plant.

Monarch purchased Concertone in April, 1968, and Cal-Best Electronics in June.

Hawaii Ampex Sales Zoom

HONOLULU—Sales at Ampex, the 1967's biggest hitter, rose 100 per cent on the heels of its August mop-up.

There were 30 new 8-track Ampex tapes with 25 selling monthly, many in the burgeoning cassette field. According to Ampex, the recording business is crystalizing into two dominant areas—the 8-track and the cassette.

The 8-track sales are mounting at a rapid pace.

10th Anniversary

A note of the fact that this marks Ampex's 10th year. It reviewed Ampex's pioneering of magnetic tape recording, its development of video tape recording, and the fact that the AST division was founded in 1959 to provide a multi-language source for pre-recorded open-reel tape. Then chronicled its entry into the cartridge business.

Another key issue discussed during the sessions dealt with the cartridge industry's packaging problems. This focused on the need for an outer sleeve which would discourage pilferage, allow the customer to handle the product and protect it with existing store fixtures.

In addition to business sessions, the AST-MGM distributors went on a 10-day vacation treatment during their week's stay in Italy. This included housing in Florence, Rome, Venice, and Naples, planned tours of both cities, as well as the Isle of Capri, Versailles and Pompeii. AST and MGM were hosted by the qualifying distributors and their wives.

ATT TO OFFER JOBS IN AIDING PLAN ON BLANKS

LOS ANGELES—American Tape Duplicators will participate in the federally funded Economic Development Corporation program in the black community of south central Los Angeles. President Bill Shapiro, president of the Westwood-based Utah-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 named an economic development grant from the government to establish a 45-acre industrial park in the south central area.

Gray says persons interviewed in the area will be trained in the company's two-factory complex on Jefferson Boulevard. "We will train them to do everything from get 10 or 12 people off the streets and working in a productive role in our in-dustry," he said.

Gray's goal is to not necessarily find all black persons through the ERC program. American Tape Duplicators is a fully integrated company, employing a staff which Gray estimates ATD will get involved in interviewing people within the next six months.

Two other local businessmen plus major U.S. manufacturers in opening projects in the industrial park. Lockheed Aircraft Corp. has already announced plans to build a $2 million plant. "This is more unemployable people," says Gray.

Cassette Premiums Develop By Cap's, Creative Products

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

Four-track cassettes have been developed for both Admiral and Norelco players, with the emphasis on small format.

For the first time the label has developed an exclusive all-cassette line with Ampel and Capitol Classics catalogues. The client is Fisher, the high-end tape player manufacturer who has entered the cassette product line.

Another creative products has devised a "continuity program" for a Midwestern grocery store system. The first move is to add 4-track and cassette player, cassette holder and 11 tapes are involved. The store, which the company does not immediately identify, will use the premium as a traffic stimulator with the customer able to purchase the entire package or buy a tape at a time.

Ernie Dorni, creative products ad chief, selects the material for the premium packages, with all clear having to be approved.

Premium manufacturers believe it's an inherent necessity to have music when they sell their equipment. Says Dorni: "Caps Laboror is Oris Beulier."

The Fisher premium is a departure from the style that Dorni believes, because the sophisticated Fisher listener being catered to with the classical fare. Fisher delivers the high-quality versions to coincide with the act manufacturer's July promotion.

The continuity program begins the third week in June. Capital is providing the retailers with special displays for the tapes. Small Capitol cassettes are included in all the premium cassettes. Continued from page 1

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

To coincide with the network market, AST will run 12 half-page black and white ads in Look magazine, one each in Liberty and True magazines.

Radio Spots

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

A 24-hour spot campaign on easy listening FM radio in the same market will feature live performances and taped ads. The first ad, Hetchman's Ernie Shapiro told

Advertising

ADVERTISEMENT

LEISURE

TIME

TIP

by: Larry Finley

Special programming is one of the many important factors in the tape industry. The tape cassette, packaged with kits, makes for a strong retail promotion. The Northern American Lure Corp., has created a specialty story in "soft" markets, that looks like that has something extra to appeal to the retail market. The cassettes are placed in specialty stores that appeal to country music lovers called the "Texas Country Stores."

Each of the "Texas Country Stores" contains 20 new items. It is a one-stop shop. It is a twopack, which makes it a country twopack or open reel that sells for the same price as the twopack but in a major configuration, but it has the assurance of being a better product.

In this case the Super-8, 6 units sells for $69.95, the cassette for $39.55. The selection of the 24 different twopack is chosen from the rich catalogs of a number of the major labels in the country and western field. And the imposing roster of major labels on each of the tapes reads like a country and western hit chart list. Two are part of the银河 Glen Campbell, Red Sovine who has had hits over the past two years or so, included in the tape.

"Country Store" has been shown recently that is actually exclusive.

The selection of the other super star George Jones is included in the "Texas Country Store," as well as others as Fats and Opry. These two artists have been almost as hot on the pop chart as they are on the country.

Just about every country station and their music the "Beverly Hills," "Country Road," and "Foggy Mountain Breakdown" all are "Country Store." "Bobbie and Clyde." This tune is featured on volume 6 of the tape.

Of equal stature with these country acts the super star in the classic star is Johnny Cash. Cash has had his hits included in the "Texas Country Store." Cash has had hits with his western star for more than 10 years now, but his list of 1968 performances are included in the packages in this series. In addition to the Ash, Cash, a large portion of the other great country names are featured. Cash is represented, as is Sonny James, with this hit. "Country Road, She Ain't No End," among other tunes. Future Clooney is to be found in the series with a string of fine singles, among them "Just Out Of Reach." Some of the other artists included are The Brothers, Moon Mullican, The Statemen, Johnny Bond, Roy Drusky and many others. Box of the series may be heavy, but it is heavy with a lot of hits. It may be heavy, but it is heavy with a lot of hits. It may be heavy, but it is heavy with a lot of hits. It may be heavy, but it is heavy with a lot of hits.
AMPEX-MGM ROME SALES MEETING

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

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

Jack Strome (Tape Cartridge, Detroit) seen during Villa banquet.

The Halls pause in the Villa foyer prior to gala reception.

Mr. and Mrs. Earl Wolfe (Transcontinental Music Corp., Denver) are surrounded by Sam Melnick, right (Alb Distributing, Philadelphia), and with Karen, left, and Ed Blomgren, right (Firestone Audio, New York), and with Bernice, left, and Al Melnick, right (Ab Distributing, Philadelphia).

AMPEX-MGM ROME SALES MEETING

Mr. and Mrs. Earl Wolfe (Transcontinental Music Corp., Denver), left to right, Allen Green (Kennecott, Lubbock, Texas), Stan Clark (AST northern regional sales manager), Harry Bree (Bree Distribution, Miami), Bill Cavello (B & R, Duluth), and Earl Wolfe (Transcontinental Music Corp., Denver).
The Jack Gold Orchestra and Chorus

It Hurts to Say Goodbye

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

HOW GOLD CAN YOU GET?

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, Inc., a 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, to enter the market previously dominated by 3M, Scully and Ampex.

The new equipment price range starts at $5,000 base for a 2-track machine and runs up to $27,000 for a 16-track capability model.

Tape cartridge duplicators will probably be the company’s first clients, according to general manager Bill Cara, because “they recognize the need and value of the equipment” which features the patent-approved focus gap recording process.

This process enables equipment to duplicate cartridges at high speed, the executive points out. Series 1400 machines will be of particular interest to cartridge duplicators because of reported improvements in the original mastering and midtrack phases of cartridge engineering.

Cara said his first client is a New York-based firm which is ordering one 16-track machine 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 Fairchild Recording Instruments, which had leased the concept to Gauss. With Fairchild no longer in the manufacture of this kind of equipment, Gauss feels 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 at a list price of $59.95. The new Jet 8 features a new design with illuminated program indicators, a cartridge of 18 in. full, controls including automatic and manual track changers, and a 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, Don Hall, AST vice-president and general manager, disclosed here last week. Hall was 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 said 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 interested European firms as an East-West exchange.

(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.

Audiomatic Corporation
915 Westchester Ave., Bronx, N.Y. 10459
212-9-3505/Cable: Audiomatic

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Before Your Hearcases
Come
SLD-8015

COUNTRY JOHNNY MATHIS:
Come Home To My Heart
SLD-8016

Plus a catalog that moves

JOHNNY PAYCHECK: In Concert SLD-8001
LLOYD GREEN: Day For Decision SLD-8002
JOHNNY PAYCHECK: The Lovers’ Machine SLD-8003
JOHNNY PAYCHECK: In My Fashion SLD-8004
LLOYD GREEN: The Hit Singles SLD-8005
JOHNNY PAYCHECK: Jukebox Charlie SLD-8006

FOOTBALL: Fanny How Time Slips Away SLD-8013

COUNTRY JOHNNY MATHIS:
He Keeps Me Singing SLD-8007
BOBBY HELMS: All New Just For You SLD-8008
THE HOMESTEADERS: A New Frontier SLD-8009
JOHNNY PAYCHECK: Country Soul SLD-8010
JEANNIE C. RILEY: Sock Soul SLD-8011
JOHNNY PAYCHECK: Greatest Hits SLD-8012

Little Darlin’ is distributed exclusively by:

1725 Bloomfield Ave., Fairfield, New Jersey
Promotion and Production: 3402 Belmont Blvd., Nashville, Tenn. 37212 (615) 291-9131
Sales and Distribution: 1725 Bloomfield Ave., Fairfield, New Jersey 07006 (201) 228-1560
MAY 24, 1969, BILLBOARD
There's a New Day dawning for Jackie Lomax.

Jackie Lomax: New Day/Thumbin' a ride.
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 spot television beginning Friday (23). All ORMallers 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 arranged with 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.

With Double Deal promotion is being extended in the Chicago metropolitan area until June 30. This offers consumers, at substantial savings, two exclusive reconditioned Capitol cassette packages.

Also, Norelco's "Honest music collections with the purchase of any Norelco recorder or player."

These efforts will be supported by in-store displays and promotion materials in the dealers. The campaign is being co-ordinated locally by the Graybar Electric Co. and Intercontinental Marketing Co., both Norelco tape recorder distributors, and the Wesseldorf-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 one-stop shop this week, and calling cassette product the key to the new operation's success.

"There's no general wholesaler here who carries all brands of tape," according to company executive Don Ayres. "So as part of our growth pattern we are going to handle tape through our new one-stop." To accommodate the new company, Rack Service has moved into a second building at its South King Street location.

Eight-track remains the Island's chief system, according to Ayres, but cassette sales have started to indicate that consumers are discovering this configuration.

The product is being sold through camera shops, high fidelity equipment stores and department stores in chain stores. On the outer islands, tape product is also being ordered at plantation stores, the local community stores set up for sugar cane or pineapple plantation workers, such outlet, Ayres pointed out, is the Hauula store in Hauula, Maui.

Muntz Will Roll Out Instant Tape Store

In addition to offering all the Muntz 4 and compatible players, the new locations will also have a new cassette player which Muntz has redesigned with front loading for these players.

Muntz said he would work the bookings of the first two trailer stores before offering the franchise to persons out of California. He claims interest from several cities for franchised operations. Muntz said that no instant store will be placed where there is a "good" Muntz dealer.

The trailer manufacturer has told Muntz that he can produce 10 models a month now but within eight months can build his monthly production up to 80 units.

A small trailer model will function in small localities. Muntz recently opened a small shop in Canoga Park to develop sales patterns for operation. The proposed Chicago store would compare with the Van Nuys store in scope. Muntz has hired Dan Hass as its Chicago factory sales representative and Hass is looking for store locations. In the interim, the Muntz people works out, the plan is to expand to a number of other Midwest cities.

Blocker Forms Tape Firm And Record-Pub Company

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

Initial tape release is six titles available to European labels for custom duplication.

According to Hall, the European-based AST's operation will be empowered to conclude agreements with independent producers both on the Continent and in the U.K. Hertforde, the only Astor agencies authorized to negotiate production deals included Hall and Warren Long, AST's international director.

Marketing Wing

(Continued from page 16)

available to European labels for custom duplication.

Title include the "Les Paul & Mary Ford Songbook," the "Best of Sir Douglas Quintet," and a series of "Blockbuster Hits, Vol. 1-4." Artists in the Blockbuster series include Janis Joplin, the Beach Boys, Sonny & Cher, the Righteous Brothers, Jean & Dean, the Seeds and Patsy Cline.

Blocker has both exclusive and nonexclusive tape rights on cataloging major country and rock artists, 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.

(Continued on page 78)
Super two-record-tape-for-the-price-of-one promotion. Super profits.
A pre-packed counter merchandiser for cassette. A pre-packed counter merchandiser for cartridge. And, a Super Traffic Stopping Poster.

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.

Band Disappoints in Concert That Lacks the Fire of Album

NEW YORK — Bob Dylan's once-upon-a-time band, the one that made a hit of the singer's pink house in Dylan's neighborhood in Woodstock, has grown up, and after falling to the agreeable sights of an invisible public and by the glitter of a fat fee, gave an unaccomplished performance of their classic 1960s' Capitol album at Fillmore East, Saturday (11). East Mother and the All- Night Newboys, Folk group, preceded The Band with a bunch of friendly backflashes to their rock 'n' roll roots.

Naturally, the mere appearance of The Band on stage — whether they play or just wave from the audience like rear admirals do on the "Ed Sullivan Show" every Sunday — is reason enough for Fillmore freaks to artificially alter their perceptions slightly for the occasion. Their album has been a little bit embraced as a period piece in rock's history of musical infancy. But despite their marvelous album, they have almost become connotations with the testaments of Bob Dylan and their fine "free" visualization of their prime cuts. The Band disappointed simply by showing up. The concert depicted just about rock's only genuine claim to artistry — a restricted by music that is more a house-keeping activity than Dylan years and pressed by having to act as a rock 'n' roll show. If an appearance was at all necessary to their needs, then only one or two more shots at Philharmonic Hall, perhaps, should have been weighed.

Even the first delayed thuds of rhythm crept through the over-organized, formalized, into union applause, the kind generated by dignity and un- acquainted antity. It was a strange mixture of pleasure to hear at the usually raucous Fillmore; and the round, even handfuls of applause kept The Band, already nervous at the confrontation, wooden with inhibition. Rick Danko flinched his bass so Robbie Robertson clutched his guitar into his gut like a stardard, unco-operative limp. Garth Hudson silently leaned behind the organ in self-imposed exile. At this point the audience, perhaps, for their own certain response to these with- drawn musicians. Sensitive and surrounding. The Band was captured in a manner of its own repetitive this robbing of dimension through the availability of music and the misfortune of having to sterilize re-create the exact sound of their recorded music, one of the reasons The Band probably refrained from the appearance in the first place.

Whether The Band is no rock band at all (but that shape of things has to be done to produce a defin- itive rock rhythm section yet) is a performance with uncommon force. Most is not so easily perceived as explained. Yes, they played "The Weight" and "I Shall Be Free" for all that, their bent, swirling, voiced notes not like hallelujahs in a hollow church, passionately. In time. The Band is sure to win over your audience of discerning archers and qualified hapless, all that clanging by Dylan, who, after his time, threw it all away.

ED OCHS

Humperdinck: Complete Artist

CHICAGO — Although Eng- elbert Humperdinck hasn't been on the scene for a while, his songs, his success with "Take Me Home, Country Roads," his latest U.S. concert tour may hope- fully put his name on the map as a single or on a future album.

The show was prompted by a program that kept the College Live of the Sherman House Mol- del Center to French him to a night last week, is convincing evidence of the Englishman's complete skill as a performer.

Humperdinck, acknowledged in an interview that the tune was "part of a surprise package my music is. That's why Arthur Green- stede and I worked out for the concept." The Parrot Records artist delivers it in a driving manner just the way he re- moved his vest, tie and coat to the acceptance of the song "The Stripper" and kidding the audi- ence about being "naughty."

Full Schedule For Rhinoceros

NEW YORK — Rhinoceros, rock group on the Elektra label, has been set for a solid schedule of dates including a new group's round of bookings beginning Nov. 1. The group's leader, Richie Furay and Jim Messina, both former of Buffalo Spring- field, also did a set in the evening at Steve Paul's Scene.

Opening with "Purple Haze," a story about the band on their debut album on Epic, Furay demonstrated a flair for country-style vocals, espe- cially from Furay, who played 12- string guitar, and drummer George Grammer, Messina on bass also joined in the vocal harmonies. Lead guitar was played by Rusty Young on steel guitar.

The group stayed in the coun- try groove with "Heaven's Gate," "Do You Feel It, Too?" in these numbers, vocal lead was altern- ated between Furay and Gram- man, who also sang with Mes- sina.

The tempo became more rock with "What a Day," from the album, and also had some time instrumental work by Furay and Gram- man, who also sang with Mes- sina.

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"Sincerely"

Paul Anka

His new single: "Sincerely" "Next Year"

#0164

RCA
LAST WEEK...

Judy Collins Concert: Has Fans Gentle on Her Mind

NEW YORK — Judy Collins gave a gentle, languid concert before a sold-out Philharmonic Hall audience on Sunday (11). While there were stretches of sumpness in the Elektra artist's program, it came off beautifully.

Miss Collins began with her big single “Both Sides Now” and followed it up with another Joni Mitchell composition, “Morning.” Two other Joni Mitchell numbers were prominent. “Both Sides Now” and “All Too Well,” the latter an example of the material that made up most of the program.

It was a slow and sweet selection. All four selections contained harmonic changes from their original renditions.

Leonard Cohen's “Sends So Long Ago,” Nancy was a good slow number as was Jacques Brell's “La Chancon des vieux amants,” (Third Song Of Old Lovers”), which she sang in French. Cohen's “Suzanne” was a fine direc cutoff.

Bob Dylan's “Poor Immigrant” was another slow moving number. Even the joyous “Hello, Howdy,” however, received her largest response. Among the other first-rate selections were “Hey, Nelly, Nelly,” “Come Away, Mary Ann,” “Quietly.”

Jean's “Bird on the Wire” was Miss Collins' strongest number, Miss Collins, who was accompanied here by guitar and piano, was ably backed by pianist Michael Sahl, drummer Susan Evans, and bassist Gene Taylor.

The concert concluded with the season's Great Performers at Lincoln Center series.

FRED KIRBY

De Paur to Westchester

WHITE PLAINS N.Y. — Leonard De Paur has been appointed music director and conductor of the Westchester Symphony and Workshop, succeeding Lawrence Smith. Smith has been the group's artistic director in a new position of co-ordinator and chief executive officer of music education at Philadelphia's Curtis Institute.

De Paur, who was musical director of the University of Wisconsin and also directed the De Paur Infantry Chorus, which recorded 10 albums, has composed four symphonies.

He also has arranged and conducted recordings for John Gary, Price and Shirley Verrett on RCA Red Seal, and Andre Kostelanetz on Columbia.

More Ads Latch On to "Proud Mary"

NEW YORK — "Proud Mary," the tune which brought California's Creedence Clearwater Revival to the top of the singles chart, is getting a new life from other disk artists. The song, which was written by the group's lead singer-guitarist for Jondora Music, has been recorded by Solomon Lubin. Ronnie Koe and Ed Ames.

Fran Warren to Do Country Album

NEW YORK — From Warren, Warren is moving into the country groove. Audio Fidelity Records is recording Miss Warren's upcoming LP in Nashville under the direction of the recording's president of AF's Chart label.

The package is scheduled for early summer release and will be her first entry into the pop-country field. The LP will be released on the Audio Fidelity label.

Sky to Perform at Cambridge Festival

NEW YORK — Patrick Sky has been invited to perform at the Cambridge Festival in England Aug. 2-3. He will then tour a series 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 A&M Enterprises, Ltd. in London.

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"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 LPs “Creedence Clearwater Revival” and “Bayou Country” that have both passed the $1 million sales mark, and their current single, “Proud Mary,” has sold more than 1,000,000 copies. On the personal appearance circuit, Creedence has 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 9,900. Gross on the date was just over $43,000.

The group, which is currently touring, has built up a built-up minimum of $15,000 against 60 per cent of the gross, plus 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 night (1), the group took a house record at the State Fair Galleria in Atlanta April 26, with 3,787 paid and a gross of $16,079.

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

Headliners Set For Newport Pop

NEW YORK—Headline acts have been set by producer Mark Robbin 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 Ex- perience, with special guest billing, to be given Ode Records group Spirit. Creedence Clearwater Revival headlines the June 21 concert, with The Byrds, and the final evening’s concert will headline Atco Rec-ords’ Rascals. Other acts to be wrapped up shortly include At-co’s Crosby, Stills and Nash and Joe Cocker.

Humperdinck to Return to Hotel

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

The singer is winding up the second engagement of his tour. He closed 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 Center in Toronto beginning May 26.

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 Slick.

Now you may not agree and I may not agree, but that’s how the $8,000 students at UCLA voted in the first annual “Daily Bruin” balloting. Dusty Spring- field, Julie Driscoll, Laura Nyro and Arthea Franklin followed in that order behind the winning place and show winners.

Unconvinced, we polled our own colleagues within the disk industry. Most of the voters, ad- mittedly, have at least 10 years’ experience in records. And Ella Fitzgerald breezed in. Taking her came Billie Holi-day, Dinah Washington, Mir-dred Bailey, Kay Starr, Del- reese and Lee Wiley.

Headliners Set For Newport Pop

by OLIVER

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

THE BLUES MAGAZINE TO ABC Records on a long-term contract. The deal was made through Long- hair Productions, which will also produce the set for ABC. Producer-writer Randy Clark to Columbia as producer for its new label, Arista. . . Ronnie Robinson, 92-year-old, is the new label’s first single for the label “Swave Baby. I Love You.” . Tony Cash, brother of Johnny Cash, to Epic Records. Debut single couples “Your Love” and “Leavin’ Out of Me” and “That Lucky Guy” and “San Francisco” to Epic is elder Paul Horn. His first single for Epic is “Greenfields.” . The Persians, whose first single was “Fever,” now have a new song, “Fall Out of Love,” and the Mod- ells signed with GWP Records. . . . Bill and Tom joined Warner Bros.-Seven Arts Records, where he has a single for “Stop the Clock,” One More Time,” which was ar- ranged and produced by Tupper D Wear, and Don Gun- . . . Al Neri and Friends signed with Spiral Records with Gladys Shal- ley’s “Flying Can Be Fun” as their initial single . . . Mickey Bush to Ruffin Records . . . Rudy Clark sang lead vocals on the new record for Gloria Johnson.

Bake Turner, New York Jazz flack-back, to Kopp Records. Turner’s first record was recorded in Nashville under the direction of Walter Haynes, Kopp’s arranger-producer in Nashville.

by OLIVER

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

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EVERYBODY USES
ATLAS PHOTOS
24-48 Hour
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Genuine Glossy Photos

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ATLAS PHOTO CO.
230 West 23 St., New York, N.Y. 10010
(212) 588-8819

THE PEPPEMINT 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

FRED COLE

THE SATIN VOICE

DE-615

FORTH BUE MONDAY

B/W WRONG FOR ME

DJs and Lists

writes for your copies to:

ted c/o De-Lite Records
300 W. 55th Street
New York, N.Y. 10018

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

EYE POPPERS

The eyes have it—and it’s the greatest idea in jewelry. They’re magnificently realistic, colorful glass eyes, made to look like real eyes. They are mounted on wires, and are priced at $7.00 per pair. Send for catalog sheet and price list.

RACK JOBBERs, STORE TO STORE SELLERS—This will open their eyes!

G. SCHOFPEHER, Dist. B4
120 W. 33rd S., New York, N.Y. 10010

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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GEORGE BADONSKY
(312) 664-0532
BOOKING:
BLYTHAM
(217) 356-1857

ON MERCURY RECORDS

www.americanradiohistory.com
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.

"It’s not from endorsing 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 Quick-silver Messenger Service, featuring Pete Chamin (Columbia) and will do spots for the forthcoming LPs by Canned Heat (Liberty) and the Grateful Dead, plus a spate of four spots for the Miami Pop Festival and also for the Carousel Ballroom in San Francisco. The Dead spot was handled 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. It makes 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 extend the run 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 advertising is still in monaural, says Ness, but "we’re teaching in stereo. We’re focusing on stereo tricks and sounds that the rock groups do in music and you can do it in the ads, too."

To do that, Globe relies heavily on "lo-fi" (poor sound reproduction, as muted voices) to add interest and humor to the spots. Ness writes and does voices on the spots, along with handling them at Golden Coast and Studio Center.

The minute spot he’s working on for the Char-lie Parker LP features a magician performing a series of tricks that don't work. "The magician’s final trick," Ness said, "comes with the usual zigzag esoterism as to appeal to just an inner clique."

Globe, which has been doing spots for about six months, has also designed LP covers for Quick-silver’s "Happy Trails" and soon will release Charlie Byrd’s "A Beautiful Day (Columbia)." Hunter hopes to do ads for other advertisers too.

Ad Notes

By CLAUDE HALL

Radio-TV Editor

One of the longest running shows on TV has to be "Superman." The show bowed in 1951 and is still on reruns and Mort Sacker, president of Emil Ascher, is still getting residuals. It was the first TV show to use Ascher music as its theme. Since then, of course, there have been other shows and movies using the music ranging from "Cruiser Rabbit" to the "Hallmark Hall of Fame." Even so, opera fans 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 studio of each Regent Record Music have more than 300 hours on tap.

National Recording Studios, 1670 N. York facility, is now handling the Gruenfeld Advertising firm… Terry Cashman, Gene Pitulli, and Tommy West—composers, producers, and performers for Candid Records—wrote and recorded an excellent recording in the recent Andy Awards by the Advertising Club of New York. They did the commercial for Remington Selectro Shaver. … Tina Stern, executive producer for 46th Street Productions, has done a productive spot for New York’s Record Rock ‘n’ Roll Ensemble new album and faithful friends. Adrian Barber, who produced the LP, will direct the film. Miss Stern is noted for doing Direct-Seterman commercials.

WINN in Louisville has won an AFTRA award (a local award) for the best 60-second spot for their new "Family Christmas" radio spots. They won the Kentucky Derby Festival. WINN’s Jim Travis and T. Tommy Stone produced the commercial. … Bob King has joined Edward Perry & Co. in New York on the sales staff of the radio division; he'd been in sales at WHTN, 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 CinemaMedia by Steve Katen, is now a finalist in the festival. … Larry Silver has put out with a Dimensional Education LP titled "Just a Man," has entered the commercials field with a spot for Lever Bros.

Delay Renewals Of 2 Stations

WASHINGTON—Two New York stations, WNYO and WHOM, and WBWN have had their delay renewals turned down by the Federal Communications Commission, pending court procedure. The FCC has asked for the stations for alleged payola and bribery. (Billboard Aug. 5, 1968)

New York Federal District Court vacated the cases, which involved Freddy Bues, Rafael Dia Jimenez and "Little Whitey" Mora and Pablo Ruiz Abarcon of WBWN.

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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 division. Spencer offered the power of radio’s new sounds before the 47th annual convention of the Public Utilities Adverting Association here last week. Webster said that first you should make sure of the radio character of people at the agency because creating for radio is a real skill—they shouldn’t learn at your expense. Then meet with account and creative people, talk to the best commercials, discuss how you can use radio’s appeal to different audience segments at different times of the day. The week's doing among the major music houses. Items should be sent to Claude Halt, Radio-TV Editor, Billboard, 165 W. 46th St., New York, N.Y. 10036.

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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 out this 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's List last week. Many albums are out-selling singles, through the artistry and quality of perhaps a larger record industry to be available to the older-generation music listener. And record companies are not releasing singles now until they have judged which one is the most popular from a given album.

The problem has become so severe that Billboard will devote special attention to it June 19-22 at the second annual Radio Programming Forum, which will be held at the Astoria Hotel. One of the top LP programmers at the Forum will be Pat McPherson, president of the Radio Advertising Bureau program director of KREM Radio in Portland, Oregon.

The seminar will be on the topic of "Growing the Audience." The problem will be discussed by several experts in the field, including John Detz, Director of Programming at WABC-FM in New York City, and Vic Roads, Senior Producer at ABC Radio in New York City.

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

HARTFORD, Conn.—WPOP will hold its third annual Pop Music Seminar Sunday (24) at 2 p.m., at Sypercon Studios in Wallingford and New Haven, guiding the seminar, which is aimed at educating the rock groups about the record and radio business, is Dave Bedford, former music director Bob Paiva and Don DeSantis, a record producer and the owner of Sypercon Studios. Speakers for the afternoon seminar will include songwriter-producer Wes Farrell, Buddah Records promotion director Henry Eisman, and Wallingford radio-TV editor Frank Zipp, who will discuss what the artists can expect after their record release and what radio stations can mean to the performer.

**AVCO Revamping 'Hayride' TV Show**

CINCINNATI—AVCO Revolving Door Records is revamping the long-running "Midwestern Hayride" TV show on local new host and show producer. The show will be called the "Southwest Hayride," and it will stream its fiddle to bring on a new audience, with the show's format being more of a country variety show, including cover songs, background voices, and name guest artists. The new show will be syndicated as the "Countryside Hayride" through AVCO's Audio Library.

In announcing the switch to Cargill as a long-term contract, AVCO vice-president of programming Gene McPherson said: "Upbeat Outlet To Be WEWS-TV"

CLEVELAND—"Upbeat," the nation's leading syndicated record bandstand show, will be distributed locally by WEXP, TV-WSU, WESU, and originated the show more than 20 years ago and owns all rights. It is produced at WEWS-TV studios in conjunction with the Seeman Stereo Productions, which will continue to produce the show. Former distributor of the syndicated-type TV show, one of the leading producers for rock acts, was Broadcasting TV System.

**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 performers by new and unrecognized talent in various music fields. St. Louis station Ollie Raynec on CBS Network produced "Music, Music, Music." The show is the first in New York and will feature the WCBY-FM show "Jukebox Party." The MGT was conducted by the Jazz Men, and the program was hosted by Raynecc's "Jukebox Party." The first show in New York was a "Jukebox Party" and featured Joe Martino and the Dixie Heatmen in the "Jukebox Party." The MGT was conducted by the Jazz Men, and the program was hosted by Raynecc's "Jukebox Party." The first show in New York was a "Jukebox Party."
**Radio-TV Programming**

**Programming Aids**

Programming guidelines from key, power-rating radio stations, including Best Picks, Best Office Picks, Biggest Happenings, and Biggest Leftfield Happenings.

**Hot 100**

- **Albany, N.Y. (WGY)**
  - **1.** General Manager: Peter G. Murray
  - **2.** Program Director: Gerald O'Connor
  - **3.** Music Director: John A. O'Connor

- **Albany, N.Y. (WHER)**
  - **1.** General Manager: William H. Herick
  - **2.** Program Director: Jack M. Herick
  - **3.** Music Director: Robert J. Herick

- **Albany, N.Y. (WLL)**
  - **1.** General Manager: William L. Lankford
  - **2.** Program Director: Jack Lankford
  - **3.** Music Director: Robert Lankford

- **Albany, N.Y. (WNYC)**
  - **1.** General Manager: John W. Moore
  - **2.** Program Director: Jack W. Moore
  - **3.** Music Director: Robert W. Moore

- **Albany, N.Y. (WOR)**
  - **1.** General Manager: John O. Ornstein
  - **2.** Program Director: Jack O. Ornstein
  - **3.** Music Director: Robert O. Ornstein

- **Albany, N.Y. (WPLR)**
  - **1.** General Manager: William P. Rankin
  - **2.** Program Director: Jack P. Rankin
  - **3.** Music Director: Robert P. Rankin

- **Albany, N.Y. (WQXR)**
  - **1.** General Manager: John Q. Xerri
  - **2.** Program Director: Jack Q. Xerri
  - **3.** Music Director: Robert Q. Xerri

- **Albany, N.Y. (WRR)**
  - **1.** General Manager: William R. Rens
  - **2.** Program Director: Jack R. Rens
  - **3.** Music Director: Robert R. Rens

- **Albany, N.Y. (WRT)**
  - **1.** General Manager: John R. Wirt
  - **2.** Program Director: Jack R. Wirt
  - **3.** Music Director: Robert R. Wirt

- **Albany, N.Y. (WSP)**
  - **1.** General Manager: William S. Purcell
  - **2.** Program Director: Jack S. Purcell
  - **3.** Music Director: Robert S. Purcell

- **Albany, N.Y. (WST)**
  - **1.** General Manager: John S. Wirth
  - **2.** Program Director: Jack S. Wirth
  - **3.** Music Director: Robert S. Wirth

- **Albany, N.Y. (WTV)**
  - **1.** General Manager: William T. Vickers
  - **2.** Program Director: Jack T. Vickers
  - **3.** Music Director: Robert T. Vickers

- **Albany, N.Y. (WV)**
  - **1.** General Manager: John V. Wears
  - **2.** Program Director: Jack V. Wears
  - **3.** Music Director: Robert V. Wears

- **Albany, N.Y. (WY)**
  - **1.** General Manager: John W. Yannick
  - **2.** Program Director: Jack W. Yannick
  - **3.** Music Director: Robert W. Yannick

- **Albany, N.Y. (WZ)**
  - **1.** General Manager: William Z. Zinn
  - **2.** Program Director: Jack Z. Zinn
  - **3.** Music Director: Robert Z. Zinn

**Lambda Alpha**

- **Albany, N.Y. (WLA)**
  - **1.** General Manager: William L. Arne
  - **2.** Program Director: Jack L. Arne
  - **3.** Music Director: Robert L. Arne

- **Albany, N.Y. (WMA)**
  - **1.** General Manager: William M. Altvater
  - **2.** Program Director: Jack M. Altvater
  - **3.** Music Director: Robert M. Altvater

- **Albany, N.Y. (WNA)**
  - **1.** General Manager: William N. Alley
  - **2.** Program Director: Jack N. Alley
  - **3.** Music Director: Robert N. Alley

- **Albany, N.Y. (WNY)**
  - **1.** General Manager: William N. York
  - **2.** Program Director: Jack N. York
  - **3.** Music Director: Robert N. York

- **Albany, N.Y. (WNY)**
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  - **2.** Program Director: Jack N. York
  - **3.** Music Director: Robert N. York

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  - **3.** Music Director: Robert N. Rock
THE NEW WAVE
Pop Plus Country Plus Folk
ST-218 PRODUCED BY DAVID CAVANAUGH
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Radio-TV programming

Vox Jox

* Continued from page 30

happy to learn that your network has planned a new radio and TV special show. I'm certain that your network will realize the tremendous opportunities this program will present to you. I am very pleased to see that your network will select a title such as 'How to Sell Real Estate' that is an important and timely one. If you have your program check, you will find that country music has been featured in sales reports of hay and wagon wheels to the point now and the sales to the public will be in the follow-up. I'm sure that every one of your viewers will enjoy the program and that your network will benefit from the program.

Dave Randall, former program director of WMJ in Dayton, has plans for a new program. He will have a TV special that will feature country music and will be broadcast on WMJ. The program will be produced by John McCready, who is the program director of WMJ. Mr. McCready has a great deal of experience in the field of television and has worked for several major networks. I'm sure that the program will be successful and that your network will benefit from it.

I hope that you will be able to attend the program and that your network will benefit from it.

Dave Randall

Program Director

For an outstanding group of newspapers, radio and TV stations, Vox Jox is a new concept. The concept is simple: to provide a program that is unique, interesting and entertaining. The program is designed to appeal to a wide range of audiences, from children to adults. It is a program that is both educational and entertaining. It is a program that is both educational and entertaining. It is a program that is both educational and entertaining.

David Randall

Program Director

Radio-TV programming

RADIO MART

This column is published for people seeking positions as well as stations seeking personnel. Rates are $1.00 per word, minimum charge $10.00. All copy must be typewritten. Wireless: "RADIO MART," New York, N.Y. 10002.

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JERRY BUTLER

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The charts tell the story — Billboard has
THE CHARTS

Rhythm & Blues

BEST SELLING

Rhythm & Blues LP's

Billboard SPECIAL SURVEY for Week Ending 2/24/69

<table>
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<tr>
<th>This Week</th>
<th>Last Week</th>
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<tbody>
<tr>
<td>Title</td>
<td>Artist, Label, No. &amp; Pk.</td>
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<tr>
<td>1</td>
<td>CLOUD NINE</td>
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<td>2</td>
<td>SOULFUL</td>
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<td>3</td>
<td>IT'S OUR THING</td>
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<td>4</td>
<td>STAND</td>
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<td>5</td>
<td>ICE MAN COMETH</td>
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<td>6</td>
<td>SAY IT LOUD</td>
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<td>7</td>
<td>UPTIGHT</td>
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<td>SOUL '69</td>
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<td>9</td>
<td>FOR ONCE IN MY LIFE</td>
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<td>10</td>
<td>MOTHER NATURE'S SON</td>
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<td>11</td>
<td>STONE SOUL</td>
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<td>12</td>
<td>CAN I CHANGE MY MIND</td>
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<td>13</td>
<td>SOUND OF SEXY SOUL</td>
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<td>14</td>
<td>TCB</td>
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<td>15</td>
<td>LET US GO INTO THE HOUSE OF THE LORD</td>
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<td>16</td>
<td>LIVE AT THE COPA</td>
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<td>ALWAYS TOGETHER</td>
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<td>WHO'S MAKING LOVE</td>
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<td>SOULFUL NIGHT</td>
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<td>JAMES BROWN AT THE APOLLO, VOL. 2</td>
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<td>22</td>
<td>HOE JUDE</td>
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<td>23</td>
<td>LOVE'S HAPPENING</td>
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<td>24</td>
<td>RAW BLUES</td>
</tr>
<tr>
<td>25</td>
<td>I'M ALL YOURS BABY</td>
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</tbody>
</table>

DOROTHY MORRISON, featured vocalist with the Edwin Hawkins Singers on the hit hit "Oh Happy Day," joins Elektra Records to the smiles of onlookers. Left to right: Michael Brucker, the singer's attorney; Joe Holman, Elektra president; David Anderle, head of Elektra a&rr, and Isadore Morrison, the singer's husband.

Soul Sauce

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 rhythm 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 revolution of soul music has, at once, defined the Negro and stripped the Negro of his artistic heritage by diluting it in the insatiable ocean of pop product. "Deejays 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 deejay 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 their drive to preserve black culture and re-educate the white people around the world" via a new magazine, Respect, 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 blacks. 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 white club and concert acts who synthesizes the souls 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 climb up the charts. Their hit is also their first disk, 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 Alphonso Chenier, Arthur Crudup, Sleepy John Estes, John Lee Hooker, Son House, B. B. King, Charlie 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, 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 readying Erte Gayle's debut LP introducing "ragge" or rocksteady, which Gayle imported from Jamaica and applied to rhythm and gospel. "The James Brown and "The Theme" is being scored over 65,000 with the "Narrows" "Soul Machine" — Atlantic has signed Alphonso Chenier, who will debut with "Onewe Baby I Love You." The label has also signed Percy Sledge's current single to "The Angels Listenin'" — 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?

By Ed OCIS

Say You Saw It in Billboard

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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)

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b) ARTIST OF THE MONTH FEATURE CARD FOR YOUR SCD 120 DISPLAY
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AVAILABLE IN CANADA ONLY
Canada’s Role in World Music Industry—Silent No Longer

By RITCHIE YORKE

Playback equipment is starting to find its way into the homes of Canadians, and there is hope that the small but potentially large $2 billion Canadian market (52 per cent of Canada’s population is under 25) will soon turn on tape. Canada’s systems of distribution are similar to those in the U.S. and the continent has seen notable growth recently in the sub-distributor.

Some companies have experienced problems with discounting (usually with specific accounts) but this problem could hardly be solved by anything less than the fixed-price ruling operating in Britain.

The live talent field is continually 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 realize that Canadian audiences are ready to match 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 made in Canada are not a highly specialized art. Many execs feel it cannot ever become any more so than it is presently while Canadian broadcast stations—especially the CRTC—will not allow local stations to make records for the popular industry until they have a music production department. Yet, it is a fact that the CRTC has approved the making of records in Canada. The reason is that there is an increasing demand for such products, and that Canadian broadcasting companies have the ability to produce records. The CRTC also feels that this is a necessary step in the development of the Canadian music industry.

The Canadian music industry has been in existence for many years. It has been supported by the federal government in various ways, and has been able to grow and develop. However, there are still many problems that the industry faces. One of these problems is the lack of support from the provincial government. The federal government has provided financial assistance to the Canadian music industry, but the provincial governments have not been as supportive. This lack of support has hindered the growth of the industry.

The Canadian music industry is also facing competition from the U.S. and the rest of the world. The U.S. is the largest market for recorded music, and the rest of the world is becoming more important as well. This competition makes it difficult for Canadian artists to succeed.

In order to overcome these problems, the Canadian music industry needs to work together with the provincial and federal governments to develop a plan for the growth of the industry. The industry also needs to develop new markets, both domestically and internationally. Finally, the industry needs to work together with other industries to develop a plan for the future of the music industry in Canada.
A Shortage of Promo Men: WB-7 Exec.

Considering that it's only been in operation for 17 months, and that it has not yet opened its doors to the sale of advertising to all Canadian companies' catalogs the Canadian operation of Warner Bros. Stations' In the Bag is an undisputed success.

Opened on Oct. 2, 1957, Warner Bros. now have offices in Montreal, Toronto, and Vancouver, with distribution to all 1,000 cities in the country. It's a far cry from the days when Canadian radio was in the hands of amateurs and a few locals, trying to make a living at the industry.

Clive McGregor, national sales manager, spent 12 years at Quality, before joining WB. "We've got a loyal clientele of people who don't want to be left out when it comes to the U.S. trade," he says.

McGregor speaks of a problem he faces every day.

"The problem is that the Canadian media industry, that of the record company-radio station situation, "is a bit of a mess," he says, "sometimes it's like putting the cart before the horse."

"It's a matter of trying to make the Canadian media industry grow as fast as possible," he says. "But the Canadian media industry is not growing as fast as it should, and there are many reasons for this."
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

DIANNE BROOKS
next female star

THESE DO

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THESE DO
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 methodology on which these charts are built. The singles chart is a composite of newspaper and retailer sales reports supported by radio station playlists. Records listed from radio stations are based on airplay only. The albums chart is based on point values on a inverse proportion-to-sales ratio system, with the No. 1 record given a value of 40 points, No. 2 a value of 39 points, etc., down to the No. 40 record which has a point value of 1 point. Points are totaled for the week's reports and total each week is used for each chart determines chart position.

The album chart, which is based solely on sales reports from Canadian record wholesalers and retail record dealers, follows the same inverse ratio system. In both the singles and the album charts, a key 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 Cadman Press: "This will confirm our telephone conversations and intention to obtain Billboard's Canadian listings of popular recordings and cassettes; we can distribute them internationally, our radio news subsidiary."

From Frank Gould, Program Supervisor CFCF, Montreal: "CFCF will be most pleased to assist in any way the strongest gains from your Canadian charts. Don't hesitate to contact us. Best of luck."

And from Greg Stewart, CBC, Ottawa: "This is a wonderful thing you doing for Canada...will do anything I can to help you at any time.

In both Canadian charts are limited to 20 positions. Charts are broadened to include more listings such as national data sources are developed and more best-seller and plantation data is supplied.

As with all Billboard record popularity charts, listings are based on a one-week measurement of airplay, sales, and jukebox play from coast to coast.

A Billboard Spotlight—Canada

Canada's Key Source For International Talent

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 as of now Canadians are dominating the creative aspects of contemporary music.

A look at the list of Canadians who have blazed their way to international success—usually after moving to the U.S.—can be astounding. The list includes Steppenwolf (known 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 (originally with the Buffalo Springfield, now going solo), Gordon Lightfoot, Leonard Cohen, the Puppets, Buffalo Springfield, the Kingston Market, Zal Zanykoff (of the Levon's Spoons), the Collectors, Tom Northcott, Bobby Taylor and the Vancouvers, the Irish Rovers, The Dillards, Paul Anka, Gary Buck, Hank Snow, Percy Faith, Galt MacDermot (who wrote the music for "Hair"), Denny Doherty (of the Mamas and Papas), Kenney Jones (pianist with Young

Stereodyne's Doubled Profits in 1969

Stereodyne of Canada, a subsidiary of the Stereodyne Company of Troy, Mich., and part of the conglomerate U. S. Smelting Inc., has reported that in the past few months more than a year old in this country, having gone into operation in February of 1968.

Starting in business in its Toronto plant-office as a custom tape duplicator and manufacturer of distribution and all Polidor and DGG cartridges and reel-to-reel tapes, Stereodyne has grown rapidly with the industry and in its first full year of operation pulled in over one million dollars' worth of sales.

Along with its exclusive distribution of Polydor and DGG product, Stereodyne manufactures and distributes on a non-exclusive basis for such labels as Accent, Bang, Everest, Elektra, Hickory, Hi-Fi, Mainstream, Montblanc, Napier, and Time. As well it provides a tape duplication service for RCA Victor and other companies for tape products plus all its own labels.

Under the guidance of general manager Richard A. Kerr, Stereodyne is a veteran of the record industry in both the U. S. and Canada, national sales manager Bob Kerr and director of operations Pete Burns. Stereodyne has built up a distribution network that now reaches from coast to coast.

Between 1968 and 1969, Stereodyne doubled its profits and grew as a business, while distributor of several new products, including the Dynaphon eight-track four-track, and cassette packages which are used by other Canadian distributors as well as Stereodyne. Most tape manufacturers here have now begun to import their tape packs, and for the future, Stereodyne, like all companies in the Canadian tape market, looks to more than double its profit in 1969 in both the consumer and playback equipment areas as the focus of controversy eight-track versus cassette, Ron Newman of Stereodyne believes in a compromise solution. "I think that the market will eventually go about 50–50 between cartridges and cassettes," he says.

"Cassettes are going to be a much larger share of the market than they have now, that's for sure. They're more adaptable and more convenient for general use, but I still believe that in eight-track cartridges and I don't think that their lead will ever really be overtaken by cassettes. Cassettes get a much stronger selling job up here than they do in the States. I've noticed, that the eight-track cartridges is here to stay."
"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, "Wheel-O-Field Soul," may well repeat the action in the LP marketplace. "These Eyes" has opened the way for other Canadian producers 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 hunters 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 re-organized 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 half-way between Toronto and Montreal, is pressing for Capitol, Warner Bros., Polydor, Phonodisc, Al- lied, and some French labels. 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 lively national sales and promotion manager, Andy Nagy, RCA has picked up distribution rights for Dussell (a new three-year contract was recently signed), Jad, Baxyn Treo, Turntable, Poppy, and Rich Little's Korr label, among others. RCA has been particularly successful in getting records off the ground prior to their U. S. breakthrough. Discs which came out of Canada and spread to the U. S. include Stephenson'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, growing 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 Canadian 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 - we supplied them in the past with some pretty godawful records."

"There is a tendency to over-emphasize the border, but I think there's no hope for Ca- nadians to try to compete in their own country. The 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- liner sold out to RCA in the U. S. Only recently was the Victor dropped from the title. The plant offices were housed in Lenoir Street, which were used up until a year ago.

Now with the new RCA in process, RCA appears to be going through another complete fa- cilities change to keep up with these trends.

RCA's executives include George Harrison, vice president and manager; Knox Coupland, manager marketing; Andy Nagy, national sales and promotion manager; Hal Schlueter, merchandise manager; Marie Dunn, manager of creative services; Hal Schlueter, manager of recording services; Ed Prouty, manager of duplication services; and Ed Prouty, manager of duplication services.

The new marketing policy was put into effect January 1, but Coupland doubts if there has been enough time yet to make solid forecasts. RCA in Canada.

"It's been a disaster," he says, "is that we've never been busier than we are right now. RCA in Canada and at RCA in general are now 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 industry without the help of first class studios. Realizing this, RCA Victor recently opened new studios here, which are among the most modern in North America, and with doubt, 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 and Nashville. 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. It will be a model studio for other studios 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 Machine. Dimensions of Studio A are 75' x 50 8' x 25'; those of Studio B, 30' x 20' x 15'; and 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 and motion picture facilities.

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 console converter console. The studio has a Steinway grand piano and Hammond organ with Leslie speakers. A separate film projection room has been installed, overlooking Studios A and B.

Studio C was conceived mainly for small groups, light shows, voice over and narration. Equipment includes a multiple console and Baldwin concert 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)
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

BIRTHPLACE OF THE BEST CANADIAN TALENT

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Canada’s only publicly held fully integrated music industry/leisure time mini conglomerate.
Have money and know-how. Want your line for Canada.

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www.americanradiohistory.com
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. We publish, record, and market records, and we are in the business of signing new artists and encouraging new talent.

Before Phonodisc was incorporated in March 1967, the company was formed as a joint venture between Polydor, a major force in the world music industry, and Chater Ltd., a Canadian company. Since then, Phonodisc has grown from a small independent company to one of the largest independent labels in Canada. Phonodisc now has more than 100 musicians signed to the label, and it has released over 1,000 records, including many that have become hits in Canada and around the world.

Publishing Is an Embryonic Stage

"To me, the Canadian music market is just like a rutten," says Brian Chater, a partner in Summerlee Music (BMM) and Winterlea Music (CAPAC), two of this country'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 Burlington Music. "I've fought all these battles before ... radio stations not having faith and refusing to play domestic records.

"God didn't suddenly give England the right to create records as of October 22, 1963 (when the first of the Liverpool sound discs hit the U.S. charts) and it's the same here. The market is wide open."

"Summerlee and Winterlea, which between them own about 250 copyrights, are currently clicking with the Five Bells' single, "Moody Monty's Morning"; several tracks on the first Polydor album by the Five Bells, entitled "Directions"; and the Hot life 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 Stan Sadowy and Bob Matheson and American major publishers haven't been too keen to open up here, because the market seemed so dead to the outside observer.

"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." (Inflation and the rising cost of living has felt the situation was changing for the better. My partner, Bob Hahn, hosted most of the production work, and l 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 weed out writers, so our contracts give them an out on any title if we haven't got a record on it within six months."

"The funny thing with this Canadian talent issue is that while Canadians—program directors in particular—consider domestic songs and finished product inferior to 'people who matter in the U.S. and England. 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's also now in the middle of a round of discussions with the Canadian Broadcasting Corporation for a weekly prime time TV show emphasizing local talent, and he's at present trying to use local talent.

RCA's Montreal Studios: A Multi-million-Dollar Operation

(continued from page C-8)

with Newman and Scullies lathes, with Westrex cutting heads and Dolby noise reduction systems. All studios are equipped with fluorescent and incandescent lighting to create the type of atmosphere desired by individual artists.

RCA's facilities are located at 101 LaSalle Street East, between St. Andre and St. Timothee Streets, which is near to the site for Radio-Canada, which is expected to be completed by 1971. Place Radio-Canada will be the headquarters for the CBC's activities in Quebec.

"I have begun in February, the studios have quickly found favor with Montreal producers, and many of the major French-Canadian hits are already produced there. We are constantly upgrading the facility, and get onto the threshold of unprecedented activity, there is no doubt that the RCA studios in Montreal have a promising future."

Trader as promotion manager. Tom Rigg, with many years experience in financial management, joined the company to oversee the adaptation of accounting, inventory, and distribution procedures to meet expansion requirements. We have completed the five-year plan to expand and increase the company's capacity. Our goal is to be the largest independent record company in the world."

We believe the future of the music industry lies in international expansion, and we are committed to making Phonodisc a leader in this field. We are working on a number of international projects, including a joint venture with a major label in Europe. We are also exploring opportunities in Asia, Africa, and South America."

"We are looking to the future with confidence and optimism. The music industry is a viable and growing business, and we are well positioned to take advantage of the opportunities presented. We are committed to excellence in all that we do, and we are confident that Phonodisc will continue to be a leader in the Canadian music industry."
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 con-
flict in images. Marshall McLuhan versus the seal
trap; the Grand Ole Opry vs. the Canadian Na-
tional Ballet versus the Ottawa Roughriders. It is
the battle between old and new, the established and
the avant-garde, the rare 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
floors are surrounded by barns. 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 else-
where, must have some sort of special charm or perhaps
unique to offer? It's a difficult question, one that
isn't even considered by the Roughlight, Canada's king of folk,
can answer. "You can't really put your finger on it," he says. "It's just there."—A Canadian folk song.

Look at the artists who've either made it interna-
tionally, or are close to doing so—Gord Lightfoot, Joni
Mitchell, The Band (of Music from Big Pink fame), Ian
and Sylvia, Neil Young, Buffy St. Marie and Leonard
Cohen. Plus the younger names who are showing signs
of getting there—David Rova, Murray McLauchlan, Cathy
Young, Rennie Davis.

The fact that these people have taken Canadian folk
music into the international marketplace augurs well for
the future of the genre. For many of them, with the
rise in interest for maple folk, you can bet your last
dollar that more and more Canadians will be buying
it, finding shady trees to sit under, and also
singing folk songs.

Soul Music--A Long Time Arriving in Canada

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

The result? 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
toogies have gone to the ghetto.

The basic problem has always been that program
runners felt that soul music was for soulful people, i.e.,
Negros. It never occurred to them Canadians might
find something in the musical style that would make
them feel good.

The situation was ridiculous and ludicrous. The suc-
cess 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 just don't 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 like 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 less of the product has made it.

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 record men, sincerely hip to r&b, pushed all they
could, and they too contributed to the chang-
ing. There was more of the breaking r&b in Canada.

The fans have been the ones who have been the
source for most of their inspiration, and a couple of
years later North America suddenly realized what
it had been missing.

Soul came in. It went from one extreme to the other—unnoticed to fabulously good. Anything by a
colored man hit Canada like a hand hadn't been on
the case, and soul music suffered in the end.

The current situation in Canada with r&b is that
companies can count on airplay in several cities and,
alternatively, can virtually count on almost no airplay
in other cities. Toronto, for example, has become a big
hit market, mainly because of the influence of radio
station CKFH, which played a lot of hard soul, and
forced competing CHUM to do the same. CHUM had
long been an offender in ignoring the importance of
r&b.

Several Toronto clubs play only soul music, and a
lesser number regularly feature U. S. artists such as
Peggy Scott and Jo Jo Bann. Edwin Starr, Billy Stew-
art, and Ike and Tina Turner. The Hawk's Nest, in
downtown Toronto, has built up a strong clientele of
soul fans. Manager Ron Spivin credits the success to
the fact that he stuck with soul through good and bad
times.

But Toronto offers little to the dedicated soul fan
when compared with Montreal. Despite the fact that
Expo City is 90 per cent French, Montreal is probably
the biggest soul town in the world outside of the U. S.

Two clubs, the Esquire Show Bar and the Oasis of
Sodom, cater exclusively to the soul crowd. They book
virtually all well-established r&b acts such as Ben E.
King, Billy Stewart, Jerry Butler, Wilson Pickton, Joe
Turner and David Ruffin.

Ben E. King does especially well in Montreal, where
many of his recent singles have become big chart hits
despite a lack of Hot 100 action in the U. S.

Montreal has over 60 discoteques (it was the first
city in North America to boast a discotheque) which
rely heavily on soul music. Radio CFOX and the
French-language station, CIMS, both play a large
amount of r&b.

Quebec City is much the same. But here King Curtis
has found tremendous success, in the manner of Ben E.
King's Montreal fame.

Vancouver has also become a strong r&b center, with
personal appearances by top soul acts at The
Cave and other spots.

Every Aretha Franklin single is a certain success in
each of these four towns and usually also in Ottawa.
But it's still a tough fight in Calgary, Edmonton,
Winnipeg, Regina and other prairie centers.

Many stations simply do not believe that soul music
is suitable for their audiences. But in doing this, the stations (and the cities) leave themselves open to criti-
cism for being retrogressive.

The Blues--A Tastemaking Force in Canada

If one was to name the single most influential force
on music in Canada within the past 12 months, the answer
would probably be the blues.

From a primarily folk-oriented country, Canada has
been plunged into the blues by hit records, packed
concerts and wide press coverage. Certainly this has
been the case, but it appears to be more as a result of
a long interest in jazz rather than an outgrowth of a
world wide tradition and so long resisted the temptation
or wish it to be.

The dawnings of the blues in Canada seems to coin-
cide with the first impact of Impact. Since then Canada
has seen virtually every popular exponent of the blues
he be black or white. This is has been the Fillmore of the North—has featured about 40 top

name acts on consecutive weekends, since opening
last September. Of the 150, at least 75 per cent have
been in the blues idiom.

Group-wise, Toronto has teamed out to see Led
Zepplin, Cream, John Mayall, John Mayall and the
Trinity, Paul Butterfield Blues Band, Ten Years After, Savoy
Brown, John Mayall, Blood, Sweat and Tears, Iron
Butterfly and more.

But the acceptance of blues hasn't been limited to
all the Johnny come-latelys. Many of the best known,
and most respected have received their first taste of
the blues in the tents. B. B. King made his first foray
into Canada to rave notices. Others who have scored
in the past year include Junior Wells, Howlin Wolf,
John Lee Hooker, Jimmy Johnson (who now lives in
Toronto), Muddy Waters, Otis Spann, Albert King,
Chuck Berry, Buddy Guy.

The Willie B. Spencer have been recorded on Electric
Mud, His Best—the Electric B. B. King. Simply

C-12
A Billboard Spotlight — Canada

IAN AND SYLVIA, MGM couple, who spearhead Canada's soap opera, four in the land

But what about the roots—those intangible creative
influences which make the composing and performing
talents flower?

Canada seems to have two major advantages over
other countries—proximity to the U. S. (which makes it
 easier to happen musically there) and the lack of a highly urbanized society.

Undoubtedly, cities have an important role to play
in Canada, but they are not accepted with the sort of
invisibility which is evident elsewhere. To Canadians,
the city is an illusion of culture upon an essentially
rural landscape. There is still a country atmosphere, perhaps
a pioneering spirit to be found here. The toll of change
in the Canadian society has been, and will continue to
be, a long and arduous one.

Trust (John Lee Hooker), and even Jimmy Reed has been
screwing well at retail level.

Most blues artists have been receiving extensive
airtime on CHUM-FM, CKLW-FM, and many AM
stations.

The Led Zeppelin album proved to be one of the
field smashes of the year, and continues to outsell all
other products in the market.

Cream have been huge sellers in both the singles
and album fields.

All told, Canada has become a choice and prime
market for blues artists, and the influence is starting
to show in local bands who've gone heavily into the
blues bug.

The winds of pop change being so unpredictable,
it's difficult to tell how far the blues boom will go.
But one thing is for sure—Canadians have recently been
exposed to blues music in an unprecedented manner and they liked it. This can only be healthy.
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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 Londoner doesn't have too much trouble conversing with a Canadian. In Canada, you don't hear "God Save the Queen" too often, but their torches and rockets are as resplendent in those inevitable comparisons with that country south of Niagara Falls.

Canada is still part of the British Commonwealth, but in the public eye, even many that dreaded word, colonial, Canada looks to the U. K. for guidance in legal reforms, but then so does the rest of the world.

It is therefore not too surprising that U. K. musicians (pop and otherwise) enjoy a great deal of success in Canada. The sad fact is that the success can be blunted by the overabundance of competition. When the U. K. record has made its debut in Canada, the enthusiasm of the fans is often less than fervent.

If a U. K. record makes it in the U. S., its chances of doing likewise in Canada are very high. But if an English record fails in the United States, its Canadian chances are very slim. Recent examples include groups such as the Move, Marbles, Amen Corner, Joe Cocker, Fleetwood Mac and Barry Ryan.

However, there are no favors for the home country. Kinks is the English disc which makes it here before making it in the U. S. The ties are not too tight.

It's quite ironic really. Canada was several months ahead of the U. S. in recognizing the potential of the Beatles. The group had several hits in this country—which was a tremendous boost to the record industry. In Canada, they've been able to build a real audience, to promote their music efficiently, to form a dedicated fan club, and to establish the Beatles in the consciousness of the continent.

"What we want to do and will do," says Mair, "is to this end best contribute to the continent and operated, and naturally, the most profitable concert attractions we can. Initially, we'll just be working on plans. We’re planning shows across the country, booking halls, supervising promotion, handling all the 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 in this business long enough to know exactly how to and how not to go about this. We won’t make any big 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 relationships which will allow us to pull through any early bad periods without too much damage, and our wide experience in the field we’re concerned with."

"We’re not trying to be the be-all and end-all," says Mair, "we’re going to get into other things as well. Management, for example. We want to handle certain of our performers, we think that’s our direction, though this will certainly not be our primary concern. Within six months or so we’ll probably be into record production. We’re building a recording studio—hopefully within 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 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 U. S. and 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 field promotion manager for Compco 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 this end best contribute to the continent and operated, and naturally, the most profitable concert attractions we can. Initially, we’ll just be working on plans. We’re planning shows across the country, booking halls, supervising promotion, handling all the details in the most professional way we can.

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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 and distribution space, it is one of the largest stores in the world, with over a million dollars, A & A is a major force on the Canadian record industry scene.

Operated now by Sam Bornstein, A & A has been in business for a mere 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 store trade which also runs from the premises but are minor adjuncts to the burgeoning record business.

Once the sole record retailer in this lucrative downtown market A & A was joined seven years ago by an entrepreneur named Sam—only two doors down the street. Since that time the two stores have competed and rivals for the record buyers dollar to such an extent that by the end of the year they claim to account for some 15 per cent of Canada’s total record business.

"However" says Bornstein, "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 having two giant stores across the street from each other, walking back and forth between the two stores. Business is booming."

A & A has achieved its current leader status in the Canadian record industry through two things—a main store and 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 Bornstein. "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 $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 Engelbert Humperdinck’s 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 on a loss too, but the publicity was tremendous."

"Generally 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 Humperdinck and the "Oliver" sound core and sale— but all pays off in promotion and sales value to us."

"People come into the store because they know they’ll find bargains here that they couldn’t 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.

It's quite possible you may want additional information about our operation from a retail franchise viewpoint. Either way, your enquiry will receive our careful consideration . . . and might well prove to be the starting point for a long and mutually profitable association.

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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 a manufacturer's order is now 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 outlook which really had its beginnings 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 before now.

Why? Sam Bornstein, operator of Stereo 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, for 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 in their market centers.

"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 sold a lot of tapes in the north.

"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 are made in the very remote centres.

"To quote one example that comes to mind, we sell an awful lot of tape products to a particular dealership that is 200 miles from the nearest town. What else are they going to listen to up there in their cars?"

Bornstein continues that why you're going to much country radio in your car is that 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, and 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 we know who you're being most competitive to in that segment of the market."

The worst problem as far as tape merchandising in Canada is concerned, is theft, says Bornstein. "Tapes are particularly difficult to manage, they are impossible to steal and they have to be watched carefully. This leads to problems with display cases, in the States, a popular display trick is to put the tape reels into a toy car. The thieves open up the toy car, take the faces off, and have their way with the tapes. After you can jam 500 to 700 tapes into a relatively safely closed case and minimize theft. But at the same time, you're losing a visual selling point by not showing the toys on their cars."

"We use our own display cases 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. Recently introduced products are becoming more sophisticated and it's coming down in price. We're just getting into the cassette field really and we can expect a lot of improvement in this market. No longer need we take over 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 to 15 years or longer, but audio tapes and their offspring (video-tape units) will be the whole scene one of these days."

By BILL GRAM

GRT Canada Plan
$500G Development

Since its entrance into the Canadian tape market in November 1968, GRT Canada Ltd., a wholly owned subsidiary of General Recording Tape Corp. of New York, has been on a full-speed roll of expansion and development in this country. During the past four months in operation, GRT handles the distribution and duplication of over 40 international labels in Canada along with 15 local Canadian tape duplicates 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 a 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 for GRT and will include the latest in mastering, duplicating and assembling 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 cartridge and cassette industry here. We set up only last November, 1968, 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 and the need for an expanded product on 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 States. For example, estimated sales in 8-track cartridge amounted to $3.5 million in Canada, or 11 per cent of the cassette market. There will be a minimum of a 100 per cent increase in those figures this year, and we estimate as high as 200 per cent.

"While GRT is run as a Canadian company with its product line tailored to its market and its production and marketing materials created here, it has imported the world fame and experience of an American parent firm. The production control center employs a "data-well" similar to that designed for the U.S. GRT, patterned after computer operations. Incoming orders are entered electronically. The computer is programmed against up-to-the-minute figures on inventory making for maximum accuracy.

GRT has also adopted a packaging design generally regarded as one of the best of its kind in the industry. It employs 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 Al Harris, and managing director, manufacturing operations Ross Knight.

The Independent Future
Never Brighter—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 Records, none 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, proving the market hypothesis and the predicted risk involved in the independent label concept.

The aim of Stone Records, as Robert Stone puts it, is "to become a total consumer entertainment complex." With the organization of the company in the early difficult decision over a year ago to shift its foundations, so to speak, to give up the struggle to compete with the majors for gold-records. Instead the company is concentrating effort in areas where a small independent can do well.

"We can't afford to compete for big labels with conventional techniques," Stone says, "We have a name that's just as good here in Canada, and the risk is not as much.

These days, Stone is concentrating on three things, MOR singles, cartridges and tapes, and playback equipment.

The Stone label itself is strictly an MOR line featuring Canadian talent like Johnny Cottrell, Inai and Al Harris, and others. As well, Stone features a Caledon line which is a big-selling country and western label, a Now line of contemporary rock product, and a World line of international ethnic labels.

Stone also leases much foreign ethnic product from smaller international labels like Beacon of England, Sonora of Sweden, Viking of Norway, and RCI of Holland. As well, the label recently signed a distribution pact with England's Manor-Miner Records.

But it is in the tape market where the label is making its presence most felt. Handling all aspects of the cartridge trade from the tape themselves to tape machines, accessories, and the entire Workout and music store lines of playback equipment, Stone is concentrating on this market to an unprecedented degree in the Canadian recording industry.

Currently undergoing a new expansion program at the Stone Oshawa plant to accommodate all of these various elements of the tape merchandising business, all the essential tools and techniques in its sales techniques and marketing approach. Stone concentrates on tapes on a 50-50 basis with records as far as necessary and still carries cartridges and cartridge equipment above all else.

Concentrating on smaller dealers often neglected by the large chains, Stone has extended its product line with press releases sales figures on such tape lines as ITCC, GRT, Modern, Sparian and Pickwick.

A special contract recently worked out with General Motors of Canada will put Stone cartridge in all the 1969-1970 models off the line which feature playback apparatus.

C-18

A Billboard Spotlight—Canada

MAY 24, 1969, BILLBOARD
Applauds these great Canadian Artists

* Shirley Ann
* The Celts
* Andy Dejarlis
* Wilf Doyle
* Wayne Faro's Schmaltz Band
* Shirley Field
* The Fifth
* The French Revolution
* Gaby Haas
* Hughie and Allan
* The Mongrels
* Mother Tuckers Yellow Duck
* Nucleus
* Papa Bears Medicine Show
* Barney Peters
* Hal Lone Pine
* The Poppy Family
* Irwin Prescott
* The Raftsmen III
* The New Scotians
* Billy Stoltz
* Sugar N' Spice
* Graham Townsend
* Jeannie Ward
* Joe Waye
* Cathy Young
* Les Bel Air
* Guy Boucher
* Paul Brunelle
* Christine Charbonneau
* Robert Charlebois
* Georges Dor
* Steve Fiset
* Louise Forestier
* Claude Gauthier
* Marc Gelinus
* Pauline Julien
* Willie LaMothe
* Donald Lautrec
* Tex Lecor
* Francoise Lemieux
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755649-AREA CODE 416

www.americanradiohistory.com
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.

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 take advantage of the potential.

That, at least, is how things are at Interaction Tape Cartridge of Canada, which incorporates Modern Tape and Strode Tape. Launched in new offices in North Toronto on Jan. 1 this year, ITTC anticipates producing 20,000 cassette daily and 40,000 8-track cartridges a week by the end of this month.

Gary Saltor, vice-president of ITTC, Abie Saltor is, in fact, the general manager of the combined production 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 Saltor. "At first, the record companies were against tape. But that's changed too. They've really committed now... they have to.

"We've managed to keep the tape industry 'clean' so far, especially with regard to distribution. Look at our operation. We've managed to take 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."

ITTC is now handling more than 40 labels in Canada, including its own label, Audio Fidelity, and Strode. The last-mentioned label is surprising in that it represents a hefty percentage of ITTC 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."

"But we've got to remember," notes Saltor, "that the tape business hasn't reached the kids yet. Youth is not hip to tape. That's why country accounts for so much of his business. But as soon as kids get into it, country sales will go way down, in comparison with rock stuff."

"Why is tape that is not reaching youth?" says Saltor. "Because it's too expensive, either for home or auto use," says Saltor. "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."

Saltor realizes that tape, in present terms, can only be a part of the entertainment industry, that's where local people are the only ones who can make it.

"And 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, has just placed his first disc in Quebec with Donald Lautrey's single, "Eloise." 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 50 singles and about 80 albums on the market. At the present time, he has three singles out on steam - the Laetreac, France Gall's 'Homme tout Petit', Chantal Renaut's 'Irresistible', "Chewy Chewy" by Steve, "Voles Dor" by Goidric, "Jolie Patricia" and "A Cause d'un Fleur" by Jacques Michel.

All in addition, through a special exclusive deal with Como, Dufresne is scoring with Michel Louvain's version of "Cetait Notre Chanson." Dufresne also acts as Louvain's personal manager.

For a 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 astonishing, economically.

An average number one Quebec hit will reach 50,000-plus by the end of March, with some getting close to 150,000. It's a lucrative market, temporarily expanding, improving creatively, and providing a form of paradox when lined up with English Canada, 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 lucky 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 Palarady. Palarady is responsible for handling the entire national single market, and 12 albums, which accounts for 900,000 sales, figuring one album equivalent to five singles.

"It's all right if you have no hits for three months, you have had 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 per three-hour session. Some of his 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, temporarily supplying hit material."

Arc Home Entertainment Diversified (AHED), a newly formed Canadian public holding company doing business through its various wholly-owned operating subsidiaries including Arc Sound Limited and Precision Marketing, has won considerable interest in the U.S. and Canadian stock buying public and has, during early days of trading, practically doubled its $2.75 per share opening price.

Believed to be the first fully-integrated all-Canadian company in the music industry, Arc/AHED was, according to its president, "oversubscribed several times before it hit the street." Anderson continued: "In addition to Canadian investors European investors have also shown keen interest in us and U.S. buyers are sure to become more involved as a direct result of the Washington promise to further cut the Italian/Elizabeth barrier."

Anderson stated: "The public consider us to be a high potential growth company. We started on a $10,000 shoestring a few years ago and we have grown to our present figure of $10 million. We $500,000 we received from the offering of a small portion of the company starts a whole new ball game. Those who've been watching us grow over the past few years ain't seen nothin' yet."

Arc Sound Limited was founded in 1959 for the express purpose of exploiting all aspects of the music industry. The company started off by obtaining long-term distribution rights from major U.S. producers of impulse-priced LP's like Pickwick and Miller International. As a natural result of these distribution agreements Arc negotiated manufacturing options and after 18 months of importing finished product from the States, sales took off, and soon Arc was manufacturing its own.

In 1961, Precision Record Manufacturing was established as the exclusive manufacturer of records for Arc.

During 1962 Arc Record Productions was established and began recording Canadian artists for marketing in Canada, the U.S., England and feeding publishers BPI (BMI) and Canat (CAPAC/ASCAP) were also organized.

In 1963 Arc entered the musical instrument business and in 1966 it purchased the well-established Ottawa company, Regent Musical Instruments Ltd.

V.P. Bill Gillies, Arc's net sales and profits have increased every year since inception. Arc's net sales for the year ending April 1969 exceeded $400,000.

"That's due in part to the fact that we set out with a 69-70 recording policy, which centered around manufacturing of tapes, records and amplifiers, distribution of same plus musical instruments, sound engineering including development of amplifiers, P.A. systems, and patentable components, music publishing via development of writers and establishments of copyrights, artist management, and recording studios and master production based on domestic marketing and foreign licensing."

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Canada Needs a Gold Disk Standard

Canadian record companies may be able to agree on some subjects, but one thing which finds national dissent is the issue of award gold records. There is simply no set numerical procedure for awarding gold records. Canada is about 5 per cent of the U. S. market in terms of productivity, so it is known that 50,000 is a logical figure for a gold single.

Yet some companies award gold disks for 50,000 sales; others suggest 100,000. Fred Exon, manager of the Polydor, and one of the most respected spokesmen for the industry, would like to see the Canadian Association of Record Manufacturers get together and set numerical standards for gold disk awards. He suggests 150,000 for singles, and 50,000 for albums.

"It's rather like giving the V.C. to everyone who served in the last war, the way we hand out gold records now. I think it's a slight on an artist's prestige and reputation if gold records are presented indiscriminately."

Few would disagree.

Capitol, Canada to Get More Pop Acts

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

Capitol Records of Canada doesn't have a hit at the moment to do. It's 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 Maurice Labelle, Maude Lionnet, the O'Keefe Centre Orchestra, Frank Bogar's Society Dance Orchestra, etc., were the Capitol staples.

With the arrival of ad director Paul White a few years ago, however, the emphasis changed to more contemporary sounds and a number of young Canadian pop figures have been signed and presented nationally and internationally on Capitol. People like Barry Allen, of the Lovers, recently hit No. 1 nationally, Wes Dukas, the Esquires, Jack London and the Sparrows (forrunners of the current Steppenwolf), folk singers Maika and Joao, who were the first Capitol artists to have an L.P. released after in both the U. S. and England, Robbie Lane, the Big Town Boys, and the Caesars (now the Five Man Electric 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 Canada and the Canadian market with notable success via Les Cailleux, Chrisy Charrand, and Les Amesons.

And most recently, Capitol has broadened its horizons via the signing of several top Canadian artists. For example, Barry Allen's "Lovers" is currently climbing the charts and "Looks Like Love" has reached the Top Ten. Other recent releases have included Paul & Paula's "Stay With Me" and the Caesars' "The Lovers." The future looks promising for this record company.

Amplex, Canada Is Very Nationalistic

They have a saying at Amplex of Canada, Ltd., that while they may already be doing great business, "You ain't seen nothing yet." And it is true. Amplex of Canada is still in business in a very national orbit, but no one is likely to dispute the Amplex claim.

Amplex is the largest supplier of tapes in Canada, with over 50 per cent of all recorded tapes manufactured by the company's operation here. Although obviously linked up with its U. S. parent company, Amplex of Canada, Ltd., is very nationalistic, according to executives.

Paul Moores, director of consumer products, points to several labels which are not in the U. S. catalog — Spartan, Boone and Rodeo — and most of this material is of local origin.

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

But it wasn't always that way. It was a long and hard climb to reach its present position of prominence in the Canadian music industry. The company didn't even exist in Canada. The label was licensed to Spartan. Jack Robertson comments, "Columbia in the U. S. sent Robert R. Pampe to Canada in 1954 with a briefcase. He was told to start a business. Initially he had a small office and a few warehouses at the back of Quality Records. Qual-

ity pressed the product and Pampe sold the stuff to an independent chain of distributors."

In 1955, Columbia was the first label to move into the record club business. Then, because of the massive acceptance of LPs, the company mushroomed, both at retail and record club levels. In May 1958, Columbia created in the first wholly owned distributing branches — in Toronto and Montreal.

"January, 1960, all departments were integrated into the present headquarters in Don Mills, a Toronto suburb. In August, 1968, we achieved national distribution through wholly owned branches throughout the country — Toronto, Montreal, Vancouver, Calgary. In addition, we have resident salesmen in Moncton, New Brunswick; Quebec City; London, Ont.; and Winnipeg."

"In January this year, we took over distribution of CBS Musical Instruments in Canada. We've also recently achieved 100 per cent 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-distributor has meant we are selling to less and less accounts. The rural areas of the provinces are almost completely reached by sub-distributors."

"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 Columbia have experienced at least our share of the upswing."

Columbia is very much into the tape industry, and Bill Eaton, director of sales and merchandising, figures the company has kept ahead of the industry growth curve in the area. 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 business for us," Eaton says, "and I don't think they will hurt records until they are as convenient to play as discs."

Robertson hesitates before estimating the future of the market. "Why tape hasn't started to hurt records is an interesting question. Personally, I feel that audio cassettes and Videocassettes are sold through home mobile 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 long run I find it difficult to foresee one out of every four dollars spent on music going to tapes."

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

Within the company, key executives in Canada are F. T. Wilmut, vice-president and managing director; T. M. Lynd, executive vice-president; R. E. Brown, director of the president marketing; H. E. Simpson, vice-president manufacturing; R. J. Petri, vice-president, All Records Supply Company; and P. S. Westwood, vice-president distribution. Paul White, director of recording and publishing and Bill Eaton is director of sales and merchandising.

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

"We satisfy the English Canadians by supplying the records that we think is best. But when Quebec comes into the picture it's difficult against the French Canadian market."

"We have to satisfy the Quebecers by supplying the records that we think is best."

(continued on page 31)

New Canadian Charts Start This Week

See Page C-6

May 24, 1969, Billboard
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London (Canada) Has Biggest Year in History

Adrian Bilodeau, national sales manager for London Records Canada Limited, couldn't be happier these days. His year ended March 31 was easily the largest in the company's sales history, and represented a significant increase over 1979.

Last year, about 41 percent of London's total sales were recorded in Canada, a figure that has climbed to 15 percent this year.

"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, comprising the largest percentage share of the Canadian market, thanks to the excellent sales on Tom Jones and Engelbert Humperdinck product. Humperdinck has sold over 400,000 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 Montreal at the Plaza Club on May 15, and continued at Tdotal's O'Keefe Centre on May 25.

Tom Jones is also red hot. His TV show has proved to be a big 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-Imperial, Mainstream, 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 22,000 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 Béllemare, 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 disc's values will be the same as U.S. product. Sure we could use some more good engineers and producers, but that's a matter of time.

"In the past, 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 independent labels—Jupiter, Gamma, Disco Bel Air. Jean Pierre Bellemare is manager of the Canadian division. His most recent success story was that of the Robert Charlebois—Louise Forestiere (who made international headlines in April during a French tour) single, "Lindberg." "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."

Lindberg 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 Dufresne. They have the current top-selling French Canadian hit, "Elodie" by Donald Larence. "Yvan has the right touch," says Bellemare, "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 folk camp, but Brunelle and the day coming when rock stars will get the same international acceptance.

He also points out the irony of French-Canadian tastes being ahead of those in France. "Paul Mauriat was a big star here four years before 'Love Is Blue.' He had five or six albums out, and in fact, 'Love Is Blue' was only taken as an LP six months later. Then it was thanks to another Canadian—Doc Steen at CKRL in Winnipeg, Nana Mouskouri and Eva were also hits before they were here in France."

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

London now has six wholly-owned branches—in Toronto, led by Doc Steen, Montreal (Fred Reiffa), Winnipeg (Gerry Young), Calgary (Ted Blair), Vancouver (Orm Jones) and Quebec City.

Executive at CJMS includes Fred C. Jamie- son—president; Miss Alice Koury—product administrator, and Bellemare, who's national sales manager. Jacques Brunelle makes classical promotional moves. Jean Pierre Bellemare all French product, Gary Kouri has the Philips/Mercury group, and Dave Doucette the Liberty group.

Pierre Béllemare is national promotion manager.

Canada's Club Market Is in Good Shape

Record club sales constitute about 10 percent of the Canadian music market, a fourth of the pie which is divided up between the Columbia Record Club and the Lineage operation, comprising the Capital and RCA Victor clubs.

Peter S. Westwood 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 back, the club moved into the tape market. "The initial receipts and response to our advertising campaign have been extremely good," said Westwood said sales have been very successful in the U.S. Columbia Record Club division, and I think we'll see the same results here before too long.

"We've achieved a great deal of success in other areas—the record player deal, for example, "It's not uncommon for a strong title to hit 10,000 in record club sales. Many go higher. One example I can recall went to 40,000 but that was rare. A 10,000 seller is always good."

"Noting that the teen division of the club has been extremely successful, Westwood raised one possible difficulty in continuing to reach this huge market. "Because of an old ruling, we can't offer product through the club until 90 days after it's on the streets for three months."

"With the short life of some rock albums, and the general movement of rock-oriented album buyers into the LP market place, Westwood feels that this waiting period proviso may be outdated.

"Sometimes you just can't afford to wait that three months. Many pop albums peak in 90 days and when they're offered, the club is forced to carry it."

"Our sales to teens have been increasing each year, and I'm sure it will continue to do so."

"Otherwise Westwood feels the record club market in Canada is in good shape. "We can always be bigger, but I think we're moving along at a fairly respectable pace," he summed up.

Col. Canada Started With A Man and Briefcase

(continued from page 26)}
Compo--47 Years Old And Still Booming

Founded in 1922 as a means for American independent 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. B. 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 1930, H. B. 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. Chidlet, 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. B. Berliner was actively cutting French-Canadian and English artists, and even producing live disc of CBC concerts.

"We kept that damn 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, Windex, Motherlode, Diane Brooks, Gordon Lightfoot (distributed through United Artists), but what about Greg Rash, Gaby Haas, Don Meurer, John Allen Cameron, Jimmy Ordoge, 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 Edmonton 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 was importing in boxes of 50 at a New York show); Jimmy Ordoge 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. Chidlet. "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 press 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 independents. 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 per cent 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 Uni—United Artists, Scepter-Wand, Double Shot, Concordia, and Alphonso, 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 Lapointe 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 Chidlet 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. "It's finally happening," says Roberts. "Someone has got to be optimistic about the future." says Chidlet, "we think that Canadian talent has proved itself. But obviously 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."
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MAY 24, 1969, BILLBOARD

A Billboard Spotlight—Canada
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 Toronto suburb of Markham 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-Seraphim, 20th Century, Disney, Meleody, Varec, 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 Barow and Pierre Lalonde, country performer Gary Bucy, and rock bands the Five Man Electrical Band, Sugar Shoppe, and the Carnival Connection.
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 Sedgewick 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 in part the good fortune in Canada of late to many factors, two of which are the growth of rack jobbers, and the fledgling tape trade.

Rack jobbers, with their sales tactics and growing sophistication, have opened up countless new markets for Canadian record companies within the last few years, believes Campbell. These markets take the form of discount stores and retail outlets, 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 market, and they are doing it according. They’ve come up with new promotion techniques, new display aids, etc., etc. and now retailers who don’t want 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, which they have done such a good job, particularly in Western Canada where their sales record has been quite spectacular.

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 didn’t have the slightest idea of how to form a record company. We wanted to build a studio equipped with the kind of major league facilities that this country just didn’t have. We didn’t have the kind of money to finance it like Mort Ross, veteran Canadian composer, arranger, instrumentalist, producer, and commercial jingle creator, Glen Hoffos, producer, 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 on them. These are the days when cheap $1.98 albums were bundled out onto the market featuring inferior packaging, poor sound quality and anonymous artists.

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 or were too small to support the promotion and importance of discount record lines has grown rapidly. Today’s discount lines feature top name artists, albeit with older material, in some cases, and strongly motivated sales and promotion campaigns.

The three biggest lines in Canada are Harmony, distributed by Columbia; Camden, distributed by RCA Victor, and Press Play. These three lines have chanced up extremely impressive sales figures over the last year or two and the competition between them, and the other ethnic markets is a spurs and incentive to all concerned. These lines, as all budget product, sell mainly through sub-distributing rack jobbers, but their product has got to be strong and so commercial—Clen Campbell, Elvis Presley, Jerry Vale—that they are usually stocked by record retailers as well. To quote an example of the way things are done 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 LP’s. Camden has a number of contract artists who regularly produce strong sales product for the budget market. Harmony imports much of its budget catalog specially from the U. S. and other ethnic markets.

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 a thing of the past. 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 just have to look into the market to see that it’s not true and our sales figures lead us to believe that the old "budget stigma" has long since disappeared. Even Glen Hoffos, a man, 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, there is no denying that the budget field via a new Pickwick line which they will distribute in Canada, feels to that extent that the rack jobbers have certainly opened up a new area. People here have a natural tendency to downgrade Canadian talent anyway, when you place it on a low budget line, you only confirm their suspicions. While it is inferior talent which cannot stand the competition at regular $4.98 or $5.98 prices.
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MAY 24, 1969, BILLBOARD

A Billboard Spotlight – Canada
In Canada, The Dealer Controls
The Business-Polydor's Exon

Within Canadian record company circles, there is no doubt that a major topic of discussion these days is the remarkable growth of Polydor Record Ltd. Started on November 1, 1967, Polydor managed to secure a firm hold on 8 per cent of the total market by the close of 1968. Figures for 1967 were 5.1 per cent.

In an interesting essay, Fred Exon, "We will have doubled our percentage."

He may well be right. Despite its lack of years in the musical industry, Polydor has managed to carve out a place for itself at the Canadian record market. In addition, the company has picked up distribution rights to several of the greatest names in the business, including Leonard Cohen and Blue Thumb in the U.S. and Island in the U.K. In addition, Polydor acquired the ABC Paramount catalog from Jan. 1, this year. The company has found great success with the Blue Thumb label and the recent Tommy Roe ABC single, "Dizzy," went close to 200,000, a phenomenon figure in Canada.

On top of this, Polydor looks to most of the material produced by its U.K. sister company. This includes Cream, Julie Driscoll and Brian Auger, the Marbles, the Magic Lanterns, but not the Bee Gees or Jimi Hendrix, which are separate North American contracts with Atco and Reprise respectively.

Furnished talent wise are expected shortly from Polydor on other distribution agreements currently being worked out between Exon and several other U.S. label heads.

Exon, who is an expatriate Englishman, was associated with EMI in London, acting as marketing manager for popular product, and later national promotion director for that company.

Exon gave up a booming career in Britain to come to Canada and open up Polydor's operation. At that time in Canada, the British giants of disc were stand-in local executives who felt that opening here was pointless and premature. Later these forecasts turned to cold wet facts, and now people say, "They'll go broke, no record company can act like this." Exon proved them wrong.

"We were broke for the first couple of years, but it's common knowledge within the industry, Polydor has grown as fast as any record company in the country, and much better than most."

Canada has the fifth largest record market in the world," says Exon, sitting in his office overlooking the city's fashionable Sherbrooke Street, "and it has the greatest potential of any.""In our case, I believe 1970 will be the really big year for us. We have a lot of big plans for next year, which will, I believe, give us a great deal of impact on the Canadian market."

Declining to explain further, Exon also shrugged off the fact that his company is the talk of the industry. "We're new, so I suppose it's natural that people might talk about us. I think we've made impact here in our first 12 months, and I think we're going to be making a lot of noise as the future progresses."

Polydor operates out of Montreal, with branches in Toronto and Vancouver. Next year, Exon plans to build a new building in the country, that is friction free and will be able to grow.

Despite its relative freshness on the Canadian scene, Polydor has not been lagging behind in the talent race to Canada.

"We've spent over $150,000 in the past six months," says Lory Brunner, national promotion manager for Polydor. "A sort of return have they got on the invest-ment? "Nothing yet," says Exon, "but I figure we're going to get it back."

It is a sound investment, I don't think there ever was any doubt about the quality of talent here. It's just a matter of getting it to the public's attention and

Unlike most industry executives, Exon doesn't think the legislation for Canadian content axe is about to fall. "We have brought all the good staff through from various quarters recently, I don't think it will be necessary. I'm not in favor of it anyway, but it was undoubtedly forced on the music industry," says Exon.

The connection between publishers, record companies, radio stations, unions. But we're all in the entertainment business. We should all be working for the same objective."

"Also, in other countries, the record business is largely controlled by the manufacturers. But in Canada, it's our job to control the music and promote those same people."

Exon is especially pleased about development within the Canadian Record Manufacturers' Association "which is now working effectively and wholeheartedly as a group representing the industry."

Exon is pleased to note the growth of tape sales within Polydor, and he—like most company execs—points out that it has yet to hurt record sales. Polydor, incidentally, is the only Canadian company which puts guarantees in with all cassette product.

He is upbeat about the future with the new tape field will grow, but does predict, "Paradoxically, that Canada is about to feel the trend towards independent producers."

Although it's obvious that many factors have contributed to Polydor's outstanding success, more than a fair share of the credit goes to Canadian, Fred Brunner, that national promotion director of Polydor. Miss Brunner has inaugurated many new projects, and brought much fresh thinking to the promotion field.

Other key names at Polydor include Charles van Rompuy, administration manager; Guy Bertrand, marketing manager; Frank Henry, national sales manager; Gilles Marchand, who holds the local division; and Rudi Assay, who controls the tape division.

In the future, which seems boundless, Exon says, "I know this sounds rather corny, but I mean it sincerely that what interests me is trying to lift standards in the Canadian industry in all areas. Honesty is all important. I think that may be why we've enjoyed the success we have thus far."

Quality Won Seven Out of 15 Awards

The first record pressed by Quality Records of Canada in 1956 has made the company one of the largest independent record manufacturers and record distributors in the world, currently employing a staff of over 350, according to Gordon Dabo, vice-president and general manager of Quality Records, sales manager Lee Farley gives much credit to the company's "exceptional sales and promotion staff."

In a recent Canadian recording industry poll, both Quality's national promotion chief Ed Lawson and Ontario regional promotion manager Jim Drish achieved high marks as they took honours while Quality itself took seven of a possible 15 awards including top record company and top Canadian content company.

Operating with a head office in Toronto and eight regional distribution centers across the country, Quality releases a number of prime U.S. labels as well as much Canadian product, and thus can usually be found with some 30 per cent to 40 per cent of the records on just about any Canadian chart at any time. Among the products distributed by Quality are Atlantic, Abc, and Arista Records, and all subsidiary labels, Bell, MGM, Verve and View-Forecast, Dot, Stax, Paramount, A&M and Laurie Records as well as several other smaller labels.

With this preponderance of strong product and vital distribution network, it would only be natural for understanding how to the early days of the company which has dominated record sales in this country for the past few years.

Among the original tracks distributed by Quality was its initial entry into the manufacture of pre-recorded tapes, a field in which the company has remained a leader. Quality was also the first Canadian record company to supplement its tape stock by producing tape display units for dealers.

Because of the bilingual nature of Quality, the company 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. Quality has been in the forefront of the Canadian market for almost 50 years and through the U.S. affiliate, Atlantic/Atox, with Radio CKLG in Vancouver. A percentage of the selling price of each album, "Radio CKLG—Super Golden Goodies," was awarded by CKLG to the Vancouver Christmas Bazaar.

In the area of promotional techniques, Quality has been prominent in the field in Canada with special strength in radio and print media album servicing. Quality 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 rack jobbers by personally calling on their staff to keep them advised as to the condition and representation of Quality product.

With its perennial chart strength, 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 a determined Quality promotion campaign, "Baby Let's Wain" by the Royal Guardsman, 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 a 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."

le Difference!

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 promote and profile those same people.

Harrison is an expert on both English Canadian and French Canadian recording and promotion techniques, and finds the comparisons inevitable but unfair.

"There are some really basic differences between the two markets, and as far as I can see, continues Harrison, "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 and 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 hits."

"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 worthwhile one. We're very proud of it, and of them."

A Billboard Spotlight — Canada

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Although Arc Sound up to this point in its development, has designated only 25 per cent of its total production budget to contemporary music, it has been one of Canada's most successful Top Forty producers, responsible for a number of major market chart successes over the past few years than all other labels combined, excluding those producing for the French Canadian market. Some internationally known acts Arc has worked with are The Paupers, The Sugar Shoppe and David Clayton-Thomas. "Arc's only responsibility," says Bill Gillies, manager, "is to deliver a product that is of a high enough quality for the artist to be satisfied and to their fans."

"It's format us."

And up period U. S.

Another subject.

Canada's 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 people are ready. 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 conservative by nature, industry executives have been continually amazed lately by some of the titles which are selling here. "The really big hits here are those which come closest to the true underground sound," said one executive, "and they're selling like crazy."

Another company sales executive noted that in many cases a hit album can outsell a hit single. An ideal, if over-carefully promoted, was the Sedan Riders, whose album has 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 so well that it's becoming difficult to get 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 what's in 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 companies are already putting more effort into this area, but it still only represents a small percentage of their total output.

Some of the more obvious of these efforts are the recent strong album sales on the Classic Rock front, such as Led Zeppelin's "Physical Graffiti." This album has been selling at a rate of 100,000 copies a week in Canada, and has been selling at a faster rate than any album in the past six months. The sales are being driven by a strong demand for the album, and by the fact that it is the latest release from the band, and is therefore considered to be a "must have" for any serious rock fan. The album has also been supported by strong advertising, and has been featured on many of the top rock radio stations.

Record companies are naturally delighted with the recent strong album sales on the Classic Rock front, and are putting more effort into this area. Some companies have even put a new promotion staff in place specifically to promote Classic Rock albums. This has resulted in increased airplay on Classic Rock stations, and in increased sales of Classic Rock albums.

To date, the most successful Classic Rock album has been "Physical Graffiti," which has sold over 500,000 copies in Canada. This has been followed by "Love Me Do," which has sold over 400,000 copies, and "Sgt. Pepper's Lonely Hearts Club Band," which has sold over 300,000 copies.

However, it is worth noting that these figures are just a small part of the overall Classic Rock market, and that there is still significant growth potential in this area. As more and more people become interested in Classic Rock, it is likely that sales will continue to increase. In the meantime, Classic Rock is definitely an area to watch, and it is likely that many more successful Classic Rock albums will be released in the future.
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EDDIE HARRIS, jazz saxist on the Atlantic label, receives the International Fan Club of America's annual achievement award at a recent Village Gate performance in New York City. Presenting the award, at left, is Dick Campbell, president of the Harlem Cultural Council and, right, Harris' personal manager Marv Lagonoff. The award cited Harris "in recognition of his musical achievements and jazz records for 1969."

RCA'S FRIENDS OF DISTINCTION, currently scoring with their "Grassin" in the Grass" disk, kickoff a 10-city promotion tour in New York with a press party. On hand to send off the chart group are, left to right: Friends Floyd Butler and Jessica Cleaves; Jim Brown, president of the group's management company; Norman Radisson, RCA division president and general manager, and Friends Barbara Jean Love and Harry Elston.

MAY 24, 1969, BILLBOARD
This Last

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Soprano Leontyne Price makes her South American debut on June 26 in Buenos Aires, in Verdi's "Il Trovatore." Aaron Copland conducted the Philadelphia Orchestra in (16) and Sunday (18). Cellist Mischa Maisky will also feature Mari Naxos.

Camden New Philharmonic

CAMDEN, N. J.—The Camden Symphony is changing its name to the Philadelphia Orches-

ova. The new name signifies the orchestra's widening support of the group's concerts and recording and making it more practical to change the name and drop the familiar New Jersey community designation. The old symphony winds up its present season May 1 at the Academy of Music across the area in Philadelphia.

Tung, who is also music director of the festival in Jackson Hole, Wy., and the music festi-


cal period with a sonata program of Joseph Haydn. The third album is a genuine classical orchestral music. Four selections are played with the Philadelphia Orchestra, while several melodies are performed by the violin University of Shanghai University.

All Orson begins with a review of the first concert the Chinese LP is rechanneled. Orson went from Sydney to the Netherlands, then to Paris, where he began Baroque concerts, and the late Vernon Wells. The album is to be released by the Society for Performing Arts.

Forthcoming releases include Shostakovich's Symphony No. 12 (The Year 1917) with the Leningrad Philharmonic under Mawinsky, Dylan's "Bleeding Sinfonia" and Bela "Quintet Dunsan" with Pleshakov, Enescu's "Quintes" Nos. 1 and 2 by the Philharmonic under Gershwin and onto the Youth Orchestra. The album is due to be released at the end of November.

NEW YORK — Vanguard's Columbia Records, issuing an album of contemporary music featuring violinist Paul Zukofsky, will feature Michael Sahy's "A Mirrath for the Dead, for Violin and Tape" and J. K. Randall's "Lyric Variations for Violin and Computer." Tenor Gerald English is featured with the Jove Consort of Medieval Instruments in a program of minstrel music of the Middle Ages. George A. Anderson will conduct soloists and choirs of the Accademia Monteverdiana di Parma. Concluding the recital are pianist Alfred Bendor in Chopin and the Yale String Quartet in Beethoven.

Tanglewood Season Extended

LENEXA, Mass.—This summer's season of the Berkshire Music Festival at Tanglewood is being extended for a ninth weekend with Aug. 4-5 concerts by Arthur Fiedler and the Boston Pops Festival Orchestra.

ANGEL CUTS 2 RECORDINGS WITH SELZ

CLEVELAND — Angel Records last week completed cutting two recordings with the Cleveland Orchestra and Szel in the summer with Copland and Shostakovitch. Rogers; Down Home; and the Philadelphia Orchestra: Oliver (4), with their new recording of "Cello" by Ferdinand Ries, to be released soon.

The Philadelphia Orchestra's greatest hits, Vol. 2, Philadelphia Orchestra, New York Symphony (Philharmonia, London CMS 7424 (S)).

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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, faced with the prospect of losing the strategic snack bar location at Doniel College, 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 we couldn't find any. So we finally decided that the only answer was to put on silent or blank records. Since we've been doing that, everyone has been happy.

"The machine is set at dinnertime and anyone can operate the machines. The students have used them to enjoy two minutes or so of silence. Meanwhile, the students can still enjoy their records. It's a very satisfactory arrangement."

As for programming the college location, Mrs. Ray pointed out that record changing has been an increasing factor to consider.

(Continued on page 46)

LONDON—If the budget proposals for new taxes on gaming and amusement machines 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 Association of the Amusement Caterers' Association (ACA), who added that the Chancellor of the Exchequer would have to think again, otherwise new taxes 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 serious problems of providing for the unemployed in modifying machines to meet the requirements of the new Betting Control and Lottery Act and to accept decimal coinage.

Singleton told Parliament: "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 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.

Singleton said: "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 to the parliamentary committee, but that it is 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 Davenport, Ia.-Moline, Ill., area, who are fighting a tax on jukeboxes. The plaque honoring Atlas Music (Continued on page 46).

Record 488 Players Set for Okla. Tourney

OKLAHOMA CITY — The largest in the recent history of coin-operated pool table tournaments is set to be concluded here May 24-25 at the Hotel Oklahoma, formerly the Sheraton Oklahoma. A total of 488 players representing 122 locations and 11 operators are to participate. For the first time, 16 tables, plus two practice units are to be used. Representing another first, total of 32 winners will be decided.

Traveling here to conduct the tournament will be Leonard Schneller, sales manager, U.S. Billiards, America's N. Y. "Leonard," Schneller said another innovation will be that there will be no selection of hours: competition will commence at 1 p.m. Saturday and continue until 11 p.m. Sunday. The hours are to be 1-8 p.m. There will be an hour and a half supper break each day.

Schneller, working on details involving four tournaments (in eastern Pennsylvania, Lake Place (Continued on page 46.

FRED GRANGER, Music Operators of America (MOA) executive vice-president, is flanked in the above photo by the Four Lads, United Artists' recording group. From left the singers are Frankie, Jimmy, Berna and Johnny. Their new single is "My Heart's Symphony." Granger hopes to schedule the act for the MOA convention in Chicago Sept. 5-7.

(Continued on page 49)
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, rock 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 us 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 setup to be "on the inside track" of today's music. Recently, Ray's Music took over another college location at 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代码 ever to go into operation in the Denver area. Recently opened at Cinderella City, "the world's largest shopping center," by operator Ted Sams, 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 Sams A Vending introduces 45 pinball games, and in a separated partitioned area, 10 billiard tables, including eight pool tables, and two snooker units. More than a dozen odd-time games and all corresponding skill games. Selling for the family market, with traffic in the shopping center better than $0,000 persons per day. Sams 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*

id, 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 60; Long Island, 88; South Dakota, 64; Newburgh, N. Y., 64; Davenport, Iowa, 101.

"Money prize here will be: A division, $2,500; B, $1,500; C, $1,000, and Women's, $500. Operating firms are: City Music & Vending, Tulsa; Harold Staples; City Vending Co., Mus-

FAMA Meet

*Continued from page 45*

ing newsletter that a FAMA committee had met with the Du-

cval County Sheriff's Department after large burglaries on both pinball games and other pin games offering free play had been picked up in Jacksonville. He said a "status-

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on Coin Machines

Billboard

the industry's first and only bulbless electronic jukebox, a game of new coin machines. He said he had not considered releasing singles from the album

Rod McKuen

*Continued from page 45*

by Damito Jo, enjoyed good sales some time back. Tony Ben-
nett recorded "Joanna," from the movie written by McKuen, "I'll Follow the Sun," another McKuen-penned song, is avail-
able in various versions on 45s and the multitalented McKuen has his own single out now, a song entitled "Trudy."

McKuen is currently developing an album for Frank Sinatra. He said he had not considered releasing singles from the album

(Continued on page 50)

On the Street

By RON SCHLACHTER

Advertising and sales promotion manager George Hlinker represented Rock-Ola Manufacturing Corp., this past week at the North Carolina and South Carolina Vending Conventions which was held in the Battery Park Hotel at Asheville, N.C. The company's exhibitor featured the Rock-Ola coffee machine and can cold drink vend-

eries. Meanwhile, Larry Blax, sales manager of the music division, is back at Chicago headquarters after visiting Bird Music Co., Inc., Man-

hatten, Kan., and Best Distributing, Salt Lake City. ... Fred Policener, sales engineer for Williams Electronics, recently completed a swing through Texas, stopping at Houston and Salt Lake City. ... Bob Bill DeBell reports the company is very busy with its Past Bulb baseball game and Gamma shuffleboard alley.

Down South, Birmingham Vending Co. will hold an open house Saturday, June 3, to mark its 30th anniversary. At Toronto noted that customers, manufacturers and friends have been invited and added, "We hope a lot of people attend." ... Sega's Richard (Dick) Syken and Marcello Janes have completed a series of seminars at U. S. military installations in South Korea on the operation and maintenance of coin-operated pinball machines. ... Harold Nielson, Kenzo recently published a landmark article on Sega's new operator credit/loan plan which is available through Sega's neighborhood branches of the company around the country. ... No word yet on" David Rosen has announced that the company's Tokyo headquarters has adopted a 'one-week every month' program for dealers.

(Continued on page 49)
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.

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NORTH TONAWANDA, N.Y. Investment for Music Operators
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 Novelty’s Mini-Squir, 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 Cobra for 10 cents and Penny King’s Jumping Skeleton for nickel vending.

Gum Balls, 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. Vicky’s showed a yarn doll, one of the largest items ever designed for quarter capsules. Knight showed Texas Bank, an outside-dollar bill and Price featured Silly Battles, a series of put-together plastic wheels for both quarter and penny vending.

Viking Charms showed three quarter mixes, one consisting of a collection that included a giant toy squirrel. A jingle assortment and super psychedelic ball were highlights of the other two.

A giant dime mix, a Razz-A-Ma-Tazz nickel mix and a mix including bracelet, ensuing and rings for 10-cent vending were also shown. K & W Guggenheim, Inc. showed an Indian Bead mix for quarter vending and merchandising consisting of 10 items including an identity bracelet, a bell and a ball token. Two dime mixes highlights an inflatable toy in four different designs and a twistable ghost.

Penny King Co. had two items 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 nickel mixes were also shown, including rings and a jumping skeleton.

The outstanding item at Paul Price’s booth was Silly Buildings, an available as a penny item in a junior series, or for quarter vending offering 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 snake that springs off the table, 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 token, head and cup in a size suitable for 25-cent vending.

Knight Toy & Novelty, Inc. displayed novelty license plates that vend for two 25 cents and have cute sayings: e.g., “Have

(Continued on page 49)
Variety of Charms at NVA Show

- Continued from page 48

Car, Will Park, USA; or "Go, Cut Go, USA." Banberry Treasure and a Happy Series as well as Texas Buck, a replica of a dollar bill, were other highlights of the exhibit.

Henal Novelties showed a series of baseball photo buttons, consisting of an assortment of 60 star players. Six different tin figures, the Mini Squirt available in six different figures and baseball rings were among other items. A series of football helmets and jerseys to be in with the 100th anniversary of football including the insignia of college as well as professional teams, were also shown. Giant flower rings for 40 cent vending and 4 cent rings featuring major league baseball teams were other items. Materials Promotions showed its series of "Laugh-In" buttons and joke books tied in to the popular television series featuring Rowan and Martin. Buttons, available in 21 different styles, come mixed in 1,000 quantity. Three different laugh books make up the other mix. Both items are for 1 cent vending.

On the Street

- Continued from page 48

Robert Carminie reports that the latest Western novelties from Gammick include Lena Graham's "Goldilocks" and Lawrence Wells's "Goldilocks". A new item by Bob Bittmeyer and Bob Bittmeyer & Son, Kansas City, Mo., recently returned from Hollywood, Fla., where they attended the National Vending Machine Distributors' convention. 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, Alas was elected assistant secretary-treasurer of the group and also elected president of the newly formed Missouri Vending Machine Association.

Robert Allhouse has been named sales engineer and industry group of Interstate United Corpo... Jack Hackett, sales manager of Apollo-Stereo, Denver, is back from a two-month vacation in Southern Utah. Lake Powell and Western Colorado. Carl Cast, serviceman with Century Amusement Co., Greeley, Colo., has moved to Greeley to work for Ted Ross and Don Doctor. Condemned to a life of children's family of Robert Arni, who passed away recently from injuries suffered in an automobile accident. Arni was a partner in D & J Music Co., Den... Eugene Zigmund, partner in Chessy Music Co. of... John Chaves, subscriber owner of New Music Co., Flores... Ken Swenson, Im... Neh., Neh., were in Denver recently on a buying trip.

Earl Dixson, Indiana Vendors, Inc., Indianapolis, was elected president of the Indiana Vending Council at the group's recent meeting in Indianapolis. Also elected were vice-president, Fred Fowler, Fowler Automatic, Inc., Cambridge City, and secretary, Patrick L. O'Malley Jr., Co., Auto and Vending Service, South Bend; and treasurer, Albert A. Dunn, Dunn Automatic Dispensers, Richmond, Selected as governors of the council for three-year terms were Jack Jenson, Lawrence Erling, George L. Davall, Indianapolis; John Stockdale, Indianapolis; Richard Neel, and Earl Cassidy, New Castle, Adam Helkirk, Evansville, was re-elected for a second term, while continuing to serve as president, while governors will be Charles Bertsch, Lee Hunter, Vincentians; Robert Del- Laune, Pharmacist, and Lee Jelley, and Richard Courneya, President.

Leonard Hicks, Wurzburger field engineer, recently held a series of seminars in Denver, giving a seminar on vending at Apollo-Radio Co., were service manager Owen Anglin, Hal Nael, and Charlie Byers, Ken Ca... Lee Watson, Big John Regan and Bruce Walsby, were among those attending a session at Midwest Distributing Co. Those were Bob Hayhurst, Frank Wehry, Rudy Perko, and George Wehry.

A service school at Drake Sales Co., attracted service manager Bob Paulson, John Schlesier, Tom Mar... Robert E. Blystone and Don Fryer and Charlie from Continental Music. A service school was also held at Acme Cigarette Co.

At its annual meeting in Green Bay, the Wisconsin Automatic Merchandising Council elected Howard L. James, Automatica-Milwauk... was its president. Also elected were vice-president, Werner Fahl, Nelson Vending Sales, Me... secretary, Richard Wilk... and treasurer, Martin W. Christiansen, Canton Food and Vending Service, Green Clo, and treasurer, Richard Wilk... and treasurer, Martin W. Christiansen, Canton Food and Vending Service, Green Clo, and treasurer, Martin W. Christiansen, Canton Food and Vending Service, Green Clo, and treasurer, Martin W. Christiansen, Canton Food and Vending Service, Green Clo, and treasurer, Martin W. Christiansen, Canton Food and Vending Service, Green Clo, and treasurer, Martin W. Christiansen, Canton Food and Vending Service, Green Clo, and treasurer, Martin W. Christiansen, Canton Food and Vending Service, Green Clo, and treasurer, Martin W. Christiansen, Canton Food and Vending Service, Green Clo, and treasurer, Martin W. Christiansen, Canton Food and Vending Service, Green Clo, and treasurer, Martin W. Christiansen, Canton Food and Vending Service, Green Clo, and treasurer, Martin W. Christiansen, Canton Food and Vending Service, Green Clo, and treasurer, Martin W. Christiansen, Cant...
COIN Told Quality Control Problems of Manufacturers

OMAHA — While 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 that the exchange of 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:
"Coal Miner," Glenn Campbell;
"Standy," Johnny Cash;
"Only the Lonely," Sonny James.

Oldies:
"I Voted for a Bunch," Johnny Cash;
"Stand By Your Man," Tammy Wynette.

Hudson Falls, N. Y., Location: Adult-Tavern

Current Releases:
"Cathedral," Glenn Campbell;
"Aquarius," 5th Dimension;
"Happy Heart," Andy Williams.

Oldies:
"Gotta Be Me," Sammy Davis Jr.
"Build Me Up, Buttercup," 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 cents of soda pop clanking around in it. I also have a real parking meter."

"Do those 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 odd 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."

when answering ads . . .
Say You Saw It in Billboard

Coin Machine News
Country Music Production Co. Formed to Feature Country Talent

By BILL WILLIAMS

NASHVILLE — A television and movie production company, featuring top country talent, has been formed here by record producer Winnie Sett as talent co-ordinator and administrative director. Entrep, Corporation, whose secretary-treasurer is Decca artist Lenee Lane and one of whose directors is Epic's Charlie Walker, is headed by Ted Nivison, designer, Jimmy Lee and Fred Iverson. Under this corporation will be two publishing companies, Birm Music (BMI) and Kinabo (ASCAP). The company is seeking a SESAC firm may be formed in the near future.

"The major goal of our company will be television and movies," Winnie Sett said, and each artist contract will include a movie clause. Initially, the company will produce three television shows for syndication, including a half-hour color videotape. The first of these will be the Jack Greene Show, featuring the late singer, then Charlie Walker Show, with Hickory's Leon Williams as host, and the West Show.

According to the contracts, all working agreements artists must be co-ordinated.

Golf Tourney in Fort Worth

FORT WORTH — A contingent from Nashville, led by Chet Atkins, took part in this weekend's National Invitation Tournament here which is sponsored by the Music City Invitational in October.

Atkins, paired with Gary Player, was joined by such luminaries as Boots Randolph (with Jack Newton), Bobby Hatfield (with Miller Barber), Boudewijn van der Plaats (Holly Port), Jerry Butler (Billboard), and Wally Cochran, who was scheduled to play with Leon Turley before the latter injured his arm.

Billboard reports, the Colonial and the Magnolia, both directed by Frank Rogers. The Music City Tour meets this week in Nashville directly preceding the "Grand Ole Opry," by the National Country Music Association convention.

Peer Southern's Rodgers Drive

NEW YORK — Peer Southern, in charge of the music Rodgers Month, has prepared a kit consisting of biographical material, photos and the late singer's past and present recordings of Rodgers songs.

The kits are being mailed to some 400 country disk jockeys. A brochure on Peer Southern created Jimmy Rodgers has been issued by John Bell Williams, Governor, and the late singer's home state.

Rodgers Month Southern said the Everly Brothers' "For Texas" single on WB and Margie Lane's Silver Star single "Mississippi River Blues" have been released as part of John Peer's Rodgers Month push.

MAY 24, 1965, BILLBOARD

Wilminton, Del. — WSM, Inc., of Nashville, has filed its second lawsuit this year in regard to the name "Opry." WSM, which owns and operates the "Grand Ole Opry" and owns the registered service mark, has sued the Mid America Television Co., which broadcasts a program called "The Opry" on KDKR, Jefferson City, Mo.

The firm has said that its name is registered, and refers only to the WSM station. "Opry" means, "any performance of any kind that is intended to amuse.

"Most of them withdraw the name just as soon as we give them something to withdraw," Peer Southern said in a subsequent interview. "It's a rather good deal of litigation can be avoided now."

The previous lawsuit involved Opry Records, and WSM succeeded in obtaining a restraining order.

D. Kelly Cites Country Gains in Erie; Music Ground Swell Seen

PROVIDENCE — George Arnold, chairman of the Eastern States Country Music Inc., was named chairman of the board of the corporation for the coming year at the ESCMI meeting just concluded here.

Lou Casella of Wardsire Records, who was named president to succeed Arnold, a music executive from Michigan, has been a member of the organization for over ten years.

The gathering, the first held granted an audition and signed, featured a festival headlined by such artists as Sonny James. Comments were made by the Woodbys, who have been involved in country music for many years.

New England entertainer Lynn Calvey was named queen of the festival. The three-day session, which included business meetings, included a parade, and a show broadcast by radio station WHIM, which hosted the convention. WHIM and 711 Enterprises of Providence provided the hospitality.

In addition to Casella, other officers elected were Roy Harris, vice-president; Gene Laverne, secretary, and Johnny Brewer, treasurer.

Board members include Chuck Eastman and Bill Starnes, both of Nashville, Ernie Phillips, Gil Rogers, Norb Payne, Chuck Chapman (also of Nashville), Hugh Clinton, Hank, Rich, Bob May, Claire Prinzi and Danny Miller. The site for next year's convention has not yet been determined.

Jackson Back With 'Opry'—2d to 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 past few months. George Jones, one of the last remaining original members of the program, returned to the Opry this spring after a long-term absence caused by injury.

Jackson has formed a new four-piece Irish band called the Tennesseeans which features modern country music. Unlike the Smokey Mountain Ramblers, the tour will be for a one-week engagement.

Jackson's hopes to packageEM's tour, which will be accompanied by the Irish band, has been granted by Island Records. Island Records has agreed to make a deal with the Irish band, the former members of the "Grand Ole Opry," for a tour of the United States.

The tour will be promoted by Bill C. Cates, the agency head of Island Records, which has agreed to make a deal with the Irish band, the former members of the "Grand Ole Opry," for a tour of the United States.

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In fact, the Irish band, which has been gaining popularity in the United States, has been invited to perform at the "Grand Ole Opry" in Nashville, Tennessee.

Jackson is expected to be joined by Bill C. Cates, who has signed a contract with Island Records to promote the band's upcoming shows. The contract will reportedly include financial compensation for Island Records in exchange for the band's exclusive use of their facilities and personnel.

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 the sessions in Nashville.

Peters is set to begin a song-writing trip with a demo, "San Francisco," which he wrote while in California. The song, which he wrote and recorded while in the city, was written for Liberty as a writer. He is under contract to Liberty Records.

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 songs on his new album, which has been released in a middle-of-the-road country style.

Peters also has written the new Mike Douglas release on Decca, "The Day After Forever."
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” (4-4479) 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!!

Congratulations to You From
THE STONEMANS

ON THE FORMATION OF BEAN, MURPHY, AND SOELBERG, INC.

BOB BEAN:
Road Management and Supervisor of Country Music Bookings

JACK MURPHY:
Administration and Country Music Booking

PAUL W. SOELBERG:
Marketing, Public Relations, Concert Management

SUITE 412, 1717 WEST END BLDG. — Phone (615) 244-7470
P.O. BOX 1533
NASHVILLE, TENNESSEE 37202

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 even harder toward midnight on the Sunday night, the station is playing four albums. In the top 10 on the station’s playlist, two are oldies, one is a record that has been in the top 10 for 18 weeks, and the past three months it has been on the chart, four are being up and coming records. But Bob told me that he’s aware of the LP situation and is trying to organize some system to get some exposure.

The saddest case is WMEX in Boston. Producer Warren Duff has been giving ample exposure to album cuts and receiving fantastic reactions from young adults and college students. Then management decided to put a freeze on album cuts. Yet, Duff has a lot of faith in album programming; groups are attractive to the younger crowds at personal appearances, and we pointed out to him the possibility of giving your young people the type of program that they want to hear. But he said that he didn’t have the time or energy to produce album cuts. He has three or four cuts ready to go, but he hasn’t had the time to produce any of them. He said that three of the four record companies in Boston were albums.

Delay Renewals of 2 Stations

- Continued from page 26

Charges of taking money or other gifts in exchange for special records were denied by the deejays, giving rise to the further charges of perjury. The alleged violations occurred between June 16, 1957 and February 20, 1957 while the FCC was hearing in New York City in connection with the FCC license renewal hearing for WHOM in Chicago. The FCC renewal hearing was held to find final outcome on the court case before deciding whether to renew the licenses of these two stations. WHOM is licensed to Progress Broadcasting Corp., and WBNX is owned by United Broadcasting Co., both of New York.

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 too much,” Urgo said. “The agency needs enough money for good copy, good music, and good sound quality recording studios. Underproduced radio programs can starve an otherwise good campaign.”

John "SUPER JUIN" Whitehawk

Brite Star’s Pick Hits... Brite Star’s Pick Hits...

My Grass Is Greener—Roy Drusky (Mercury)
Love’s Not What It Used To Be—Denice Parra (Soulville)
Need More Than You Can Take—Chuck McDermott (Capitol)
No Rain Since April—Charles-Danny Pratt (KRTV)
Plastic Fantastic Lover—The Jefferson Airplane (RCA)
Sunny Day—The Beach Boys (Capitol)
The Lover—Bobbie Sparks (Gonzo)
This Is The Day—Marilane Williams (Merilline)
Kaleidoscope—Steve’s Head Band (Salvo)
The Man—The Good Humor Band (Ignite)
Always Alone—Al Darling (Starline)
Secret Of The Strings—Janet McCall (Cloon)
Make My Love On The Rocks—Lee Wilson (Rich-R-Tone)
Honey Sweet Gospel Album—The Moore Family (Mainline)

Brite Star’s Pick Hits... Brite Star’s Pick Hits...

May 24, 1969, BILLBOARD
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
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
6843 Montgomery Road
Cincinnati, Ohio 45213
(513) 691-6726

www.americanradiohistory.com
MINNEAPOLIS — An aggressive advertising program, a well-developed in-store display, promotions and a good sign program are helping the Sound of Music, Inc., to be one of the largest retail music chain operations in this area. A public relations department was opened in February. The firm plans to open its fourth outlet by July 1 and will have more stores by early 1970, at which time it is expected to be a $1 million business.

In charting the quick growth of the company, president Richard Schulze said that although prerecorded music accounts for only 10 to 15 percent of the sales, the traffic-building aspect of records and tapes is a definite key to our expansion.

Schulze, who with Gary Smolik founded the operation three years ago, said, "The traffic we will carry from 6,000 to 8,000 titles on long play albums. The firm never stocked monaural albums or singles and we concentrated on distributors. 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 tape 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 Batak supplied for us by Columbia. For open reel we're using five tables. I think cassette will eventually be the leading configuration. We've done well with Attack mainly because we've done a lot of promoting on it." Dan Gagnon, who has been with Sound of Music, Inc., said. "Actually, this kind of competition has held us on the market. We've been competitive." He said, "Our monthly sales on records and tape show prices that are never any higher than what we see other stores advertising."

The firm has consistently used newspaper advertising, in-house advertising, using the University of Minnesota daily. We've advertised on WAXL-FM," said Mr. Schulze.

The newest promotion, an eight-page monthly newsletter sent to selected groups of potential customers, is rated as a "very successful." It includes a blank mailing to doctors and increased our store traffic by 50 to 75 percent. In addition, we're able to mail the newsletter to 50,000 people.

Sound of Music stocks components, tape recorders, commercial sound equipment, color television, phonographs and some musical instruments, including amplifiers, PA equipment, Roberts, Scott, K.L.H. and many others.

Sound of Music, Inc., became a publically held firm April 28, 1969. It is sold for over the counter. The Sound of Music record store is located at 91 South 10th Street, Minneapolis. The Sound of Music record store is located near the University of Minnesota campus. A 2,000 square foot shop will be located at June 1, in the Skyway Mall Shopping Center, a north Minneapolis suburb.

The firm's most recent acquisition is a 2,000 square foot store in the Crossroads Shopping Center south of Rochester. The store is operated as Phil's Electronics. Schulze and Smolik plan three more stores in St. Paul with openings planned by spring of 1970.

Plans call for a central warehouse and office facility to be in all outlets and offer same day service, including service personnel. The firm now employs around 2,000 people. From three to seven sales people will man each outlet.

MINNEAPOLIS — Sound of Music, Inc., is never out of titles in its prerecorded tape sections because every piece of merchandise is ticketed by the distributor, Richard Schulze said. "All we do is mail in the tax tabs as we sell the merchandise," he said. The firm would welcome pre-ticketing of records, too, and is enthusiastic about a move this spring as 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."
<table>
<thead>
<tr>
<th>No.</th>
<th>Artist (Producer), Label &amp; Number</th>
<th>Record Industry Association of America seal of certification as million selling single.</th>
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<tr>
<td>3</td>
<td>[Star Performer] - Sides registering greatest proportionate upward progress this week.</td>
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<tr>
<td>39</td>
<td>WHERE'S THE PLAYGROUND Susie [Sue (Saroyan) &amp; The Lamps], Capitol 846.</td>
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<td>40</td>
<td>NOTHING BUT A HEARTACHE [Dusty Springfield], London 846.</td>
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<td>41</td>
<td>THE RIVER IS WIDE [Alan Price], Decca 4617.</td>
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<td>42</td>
<td>I DON'T WANT NOBODY TO GIVE ME NOTHING (Open Up The Door) [Jimi Hendrix], Island 1217.</td>
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<td>43</td>
<td>IT'S NOT THE JUNESSE THAT GIVES IT DOWN [Elvis Presley], RCA Victor 3152.</td>
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<td>44</td>
<td>BLACK PEARL [Carole King], Epic 4603.</td>
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<td>45</td>
<td>EVERY LADY WITH YOU [The Drifters], Mercury 72366.</td>
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<td>46</td>
<td>PRIDE OF THE MIND [The Mavericks], Scepter S-345.</td>
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<td>47</td>
<td>🔥 LOVE THEME FROM ROMEO &amp; JULIET [Nino Rota], RCA Victor 3061.</td>
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<td>48</td>
<td>🔥 BAD MOON RISING [Tommy James &amp; The Shondells], Roulette 326.</td>
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<td>49</td>
<td>🔥 MORE TODAY THAN YESTERDAY [Jefferson Airplane], Columbia 4-4011.</td>
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<td>50</td>
<td>🔥 I WARNED YOU I'M SO VERY HAPPY [Billie Jo Spears], Liberty 7453.</td>
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<td>51</td>
<td>🔥 HEART OF TRUE LOVE [Bobby Vee], Epic 4609.</td>
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<td>52</td>
<td>🔥 I'M A DRIFTER [The Byrds], Capitol 1948.</td>
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<td>53</td>
<td>🔥 I WANNA TESTIFY [Aretha Franklin], Atlantic 1462.</td>
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<td>54</td>
<td>🔥 THE APPEAL [Wanda Jackson], Epic 4609.</td>
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<td>55</td>
<td>🔥 DAY IS DONE [Pat Boyce], Colpix 1054.</td>
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<td>56</td>
<td>🔥 I CAN'T SEE MYSELF LEAVING [The Byrds], Capitol 1948.</td>
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<td>57</td>
<td>🔥 SWEET CHERISH WINE [The Miracles], Tamla Motown 1082.</td>
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<td>58</td>
<td>🔥 I WANT TO TAKE YOU [The Turtles], Capitol ST 1217.</td>
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<td>59</td>
<td>🔥 I WANT TO LOVE YOU [Ruth Brown], RCA Victor 3061.</td>
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<td>60</td>
<td>🔥 I WANT TO LOVE YOU [Barry White], Quincy Jones Production, Atlantic 1462.</td>
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<td>61</td>
<td>🔥 I WANT TO LOVE YOU [Helen Shapiro], Polystyle 1018.</td>
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<td>62</td>
<td>🔥 I WANT TO LOVE YOU [The Fifth Dimension], Embassy 1231.</td>
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<td>63</td>
<td>🔥 I WANT TO LOVE YOU [The Byrds], Capitol 1948.</td>
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<td>64</td>
<td>🔥 I WANT TO LOVE YOU [Lori Berenson], 457.</td>
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<td>65</td>
<td>🔥 I WANT TO LOVE YOU [Mink Deville], Capitol 1228.</td>
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<td>66</td>
<td>🔥 I WANT TO LOVE YOU [The Persuasions], Columbia 4-4011.</td>
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<td>67</td>
<td>🔥 I WANT TO LOVE YOU [The Turtles], Capitol ST 1217.</td>
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<td>68</td>
<td>🔥 I WANT TO LOVE YOU [The Tokens], Mercury 72366.</td>
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<td>69</td>
<td>🔥 I WANT TO LOVE YOU [Chesney Houston], Epic 4609.</td>
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<td>85</td>
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**Bubbling Under the Hot 100**

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<tbody>
<tr>
<td>101</td>
<td>LESTER &amp; TRUIMPH (Publisher-Licensed), Capitol 1948.</td>
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<tr>
<td>102</td>
<td>THE HARMONIC (Publisher-Licensed), Warner Bros. 1231.</td>
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<tr>
<td>103</td>
<td>THE ARIZONA [Pate Shoes], Columbia 1231.</td>
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<tr>
<td>104</td>
<td>THE BEATITUS [Pate Shoes], Columbia 1231.</td>
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<td>105</td>
<td>THE BANDIT [Pate Shoes], Columbia 1231.</td>
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<td>106</td>
<td>THE BEATITUS [Pate Shoes], Columbia 1231.</td>
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<td>107</td>
<td>THE BANDIT [Pate Shoes], Columbia 1231.</td>
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<td>THE BEATITUS [Pate Shoes], Columbia 1231.</td>
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<td>THE BANDIT [Pate Shoes], Columbia 1231.</td>
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<tr>
<td>111</td>
<td>THE BANDIT [Pate Shoes], Columbia 1231.</td>
</tr>
<tr>
<td>112</td>
<td>THE BEATITUS [Pate Shoes], Columbia 1231.</td>
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</tbody>
</table>

*Compiled from national retail sales and radio station display by the Music Popularity Dept. of Record Market Research, Billboard.*

*Copyrighted material.*
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

www.americanradiohistory.com
<table>
<thead>
<tr>
<th>Number</th>
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<th>Title</th>
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<td>BUDDY HOLLY</td>
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<td>GRUNDY 3314</td>
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<td>HANK WILLIAMS</td>
<td>REEL TO REEL 3314</td>
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<td>1973</td>
<td>FRANKIE LEROY</td>
<td>MUSIC CITY SQUARE 3314</td>
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<td>DONNY Hilder</td>
<td>CAPITOL 20600-9 (S)</td>
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<td>52</td>
<td>1973</td>
<td>JOHNNY CASH</td>
<td>COLUMBIA 30000 (S)</td>
</tr>
</tbody>
</table>

**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.
PARIS—Despite the denial 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 G-7, has been confirmed by Monique Knechel of the ORTF.

Knechel told Billboard that French radio producers had been asked to restrict airplay of foreign records and this instruction has been in force for five weeks.

Said Mila Knechel, "Until restrictions were imposed, 70 per cent of the airplay was 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 ORTF's intention to generally work toward a 50 per cent national production-in the production and we expect to achieve this within a year."

This 50 per cent breakthrough was quoted in the original Billboard article as being the battle fought by the French Syndicate National des Artistes, with the industry representatives to ORTF program chief Roland Bhoedrin.

Said Mila Knechel, "Our restrictions will not affect programs like "Pop Club," the daily two-hour show which predominantly features American and British music, and a cultural program on classical music. But there has been considerable modification of the daytime music program because we have had many complaints from listeners that too much foreign product has been featured."

"There is no question of boycotting foreign product but we simply want to give a fair share of air time to our national production—in exactly the same way that the BBC does it."

Mila Knechel said there would be a further restriction between ORTF and the SNAC on Tuesday (20), when the log of programs and the controls on the ORTF programs since the restrictions were imposed would be analyzed.

DGG Marks Hall's Anniversary

HAMBURG—To mark the centennial of the opening of the Opernhaus am Ring, home of the Hamburg National Opera, the Grammophon is releasing a special commemorative album on Hamburg's historic recordings of singers who scored triumphs at the Vienna Court Opera, to be released by the Vienna State Opera.

The recordings include excerpts from "Friederike" (Vinciara Ureppale, Alexander Sved) and "Die Festung," "Die Beine," "Il Matrimonio," and "Don Giovanni," "La Traviata," "Il Pirata," "I Capuleti und Montecastelli," "La Cittadella," and "Aida."..."}

Dennis Knowles appointed sales and marketing manager for Liberty-USA in London, joining the company June 2. Knowles is sales promotion manager with CBS, London, and was with Decca when the label was taken over by CBS. Reporting to Liberty-USA, 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 Dannenberg, named sales manager of Polydor music cassette division, Hamburg.

 Britisch Decca promotion man John Morris leaves the company to manage his wife, singer Cadorughi Declaris (K. K. RCA). Morris will also form his own music company, Clodic Music with a leading U. S. publishing house. Replacing him at Decca is Frank Noble, who handled promotion for U. K. label Decca-part of the Decca organization. London Pye recording manager Tony Macaulay quits the company at the end of May. Previously with Macaulay has produced prod- ucts of the recordings of the Foundation, Long John Baldry, and the Paper Dolls for Pye. ... Bob Auger, London Pye's technical controller, is

Zel Launches Evolution Line

Odeon exec's Foreign Visit

Peterson, Hines In Brazil Tour

Squires to Exit EMI for Chappell

Zel Launches Evolution Line

KIBBIR, England—Zel Records, now operating from a new headquarters at 30 Compton Street, London, W.1 (Tel: 732-7156), is launching its first full-line series, Evolution, on Friday (23) with the release of three albums, by a new group named Arca, which分为 Francis Gay and his brothers.

Zel plans to release a minimum of 20 albums and 15 albums in the next six months on Evolution. The producers will work on recordings 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 instruction records. Zel will release in June albums of educational phrases for holiday makers, including "Learn English in a Week" and "Learn Spanish in a Week".

The company plans three Golden Disc Club series every three months.

The managing director, Mohammad Zakkariya, leaves here at the end of this month for a conference in South America and deals will visit the U.S. and Canada in June and July.

RIO DE JANEIRO—Luis de Almeida, international director of Odeon Records, Brazil, is visiting Brazil and Latin American countries.

In New York he will meet with RCA Victor, the Council, and with Capitol and EMI, the new London, Los Angeles. A West Coast meeting is also set for Orlando L. Vanzer, manager of the newly created Capitol label.

Before returning to Brazil in June, de Almeida will also visit Capitol and the Peerless Records, New York City. In Bogota, Colombia, a meeting is set with Decca International in Mexico, Columbia, Columbia Record Co. and in Lima, with Internacional Elgido y Musi- ciales Peruanas.

Sao Paulo, Brazil—Jazz pianist Oscar Peterson and Earl Hines arrived here for concerts at the Municipal Theater and on Tuesday, the Hines and Peterson trio were wel- come at the airport by mem- bers of the Club of the Friends of Jazz.

Hines had an album released by the club to coincide with the visit.

London—EMI's Capitol U. K. label manager, Roy Squier, spent several weeks in New York joining Capitol's EMI and has been granted the use of EMI's Capitol to join Chappell's where he will handle the Jewell and Lowry Music Library.

Squier joined EMI in 1958 to handle promotions for EMI's HMV label and was appointed to U. K. label manager for Capit- al in 1965. Ted McLintock will replace Squier.

BAHIA—The new 1969, BILBOARD
Barclay May Set Up Firm for OERS

PARIS — Barclay Records chief Eddy Barclay has talked with President Senghor of Senegal about setting up a record company to serve the OERS (Organisation des Plats Riverains de Senegal) countries—Senegal, Mauritania and Senegal.

The talks produced a three-stage plan in which the project which would begin with a study, organized by the Barclay group in Senegal, of the ministries of culture, ministries of youth and ministerial planning of the four states, on the best method of establishing the record operation.

Proposals would then be submitted to the four governments and a director needed to record local artists. The recordings would be pressed in France and distributed under the new company’s own label in France.

The second stage would be a period during which the newly formed Barclay Industries audio company into the question of producing a cheap

record player which would stand up to tropical temperatures.

The third stage would see the creation in the OERS countries of a pressing plant.

Barclay and Senghor, the Senegal president, were held during the four-day Barclay sales meeting in Copenhagen which attended by 42 personnel from the Barclay group.

Ravera Looks to Shed Fest’s Italian Look

LUGANO, Switzerland—Lugano Festival organizer Gianni Ravera said a new edition of the Lugano Festival was more “Italian-oriented” than it was 10 years ago when it had the 14 established international artists and 11 of the 14 aspiring artists singing in Italian. But Ravera said the European Festival’s “Italian look” would not avoid the “international artist” who have been obtained through Italian record companies, or Italian branches of international companies. But for next year’s Festival’s 1 ES

EMI Mulls Office Move

LONDON — EMI is mulling moving its Manchester Square offices to enable the company to house the newly acquired Associated British Pictures in the same building. It is understood that EMI has been considering the 32-floor Central Point building in Lon- don’s Euston Road but EMI’s company secretary Humphrey Tillman has told Billboard Magazine that EMI had been to see several other buildings and that the possibility of moving EMI’s office building a new office block could not be ruled out.

At present AB Pictures is housed in several London offices including 5002 Goldsmith Square where chairman Bernard Delfont now has his office.

German Disk Assn. Names 2 Chairmen

HAMBURG — Metronome director Lef K. Kraus and Electrocast handling manager Walfried Jung have been appointed joint chairmen of the Arbeitsgemeinschaft Schallplatte, the German record industry association.

Elected to the committees are Oskar Dreschler (Polydor) and Dr. Gerhard Pietzsch (Teldex). The appointment of Kraus and Jung follows the resignation of Gunther Braunschle in his role as EMI’s representative in the music industry for the past 10 years and was largely responsible for the creation of the annual record galas in Berlin.

Polydor Inks With MPS

London — Polydor has signed a three-year contract with the MPS independent record company. MPS, which is in the Black Forest at Villingen.

Under the terms of the deal, Polydor, which is currently re- leasing a four-album MPS series by the first two releases by Ellis Fitzgerald, the Clarke-Boland Big Band, Martin Parrish, Dizzy Gillespie, Archie Shepp, Don Cherry and Lee Konitz.

Polydor has set a mid-June release date for the first MPS album Ellis Fitzgerald album and the title track, “Sunshine of Your Love,” is being released as a single. Upcoming Clarke-Boland recordings are two albums recorded live at Ronnie Scott’s Club earlier this year.
BMI Holds 1st Canada Dinner

TORONTO—More than 150 music publishers and executives from across the Canadian music industry gathered at Toronto’s Royal York Hotel Thursday (June 4) for the annual Canadian BMI Music Awards presentation banquet. Executive director and CEO in Canada, BMI in Canada collects and distributes royalties to 1,230 Canadian composers and 275 music publishers.

In all, 15 BMI Awards presentations honors, which will be limited to the most popular songs of the past concert season, were presented. The awards covered all musical styles and eras from last year’s rock hit “Born to Be Wild” by the 21-year-old “Bluebird on Your Window” in all, 44 songs were cited.

They were: "A Qui le Petit Couv" by Neuve Lunes (Roger Miron); "Approche" (Andre Lejune); "Are You Mine?" (Myra Lorrie, Don Grady, Jim Amado); "Bird Without a Home" (Willie Nelson, Robert Anderson); "Bluebird on Your Windowsill" (Elizabeth Clark); "Boulevard" (Herbert Reif); "Born to Be Wild" (Marc Brouillard); "Canadian Blues" (Peter Peterson); "Clap Your Hands" (Frechette, Ray Hutchinson, Mike Dobson, Gilles Tellier); "Crunch Crunch" (Milan Calinov); "December Time" (Wally Evans, Tusty Taylor); "Dunhill" (Burl Hardon, Dyer Hardon); "Goodbye Mrs. Tony" (Will Miller); "Hagood Hurt" (Burton Cunning); "Homeless Express" (Rob Reigan); "Onna Cheyenne" (Al Oster); "Jazz Baroque" (Francois Robert); "Kicking" (Serge Lambert, Jean-Paul Brouillard); "L’Amour Venir" (Boris Vian, Christine Forcier); "Lost in the Shuffle" (Ray Goulet)...

Celebration to Mark Opening Of Arts Center in Ottawa

OTTAWA—The National Arts Center of Canada in Ottawa opens May 31, with a day-long celebration including official ceremonies, a gala opening and free entertainment.

The Arts Center will provide a national home for the performing arts in Canada, was founded by the Canadian National Arts Council in 1963. Six years later the new Arts complex, standing on six and a half acres in the heart of the city, is complete. The Center Complex consists of a 2,300-seat opera house, an 800-seat thrust stage theater, an experimental studio, and a salon. The complex also includes three concert rooms, a bookstore, record store and a 900-car garage.

From June 3-14, the Center will host a gala festival of Canadian talent, both theatrical, musical, and visual. Much of the work presented on this opening program was specially commissioned for the occasion. Among those taking part in this special commission are the National Ballet of Canada, the Montreal and Toronto Symphony orchestras, folk-singer-composer Gordon Lightfoot, and the National Arts Centre Orchestra.

Following these opening festivities, the Center will present a summer program of light entertainment from mid-June to Sept. 1, followed by its first winter session spanning September 1969 to May 1970.

RCA Promo On Lighthouse

TORONTO—RCA promoted its launching campaign for newly signed group, Lighthouse, at the Rock Pike Club, Saturday (10). The label hired a floodlight for the evening, which was situated outside the club. Each Rock Pike patron was given a free chance to win an RCA record off the purchase price of the first Lighthouse album. The vouchers can be used at any record store. In addition, the label had carried through an extended publicity campaign prior to the concert.

The album is scheduled for May 29 release in both the U.S. and Canada. The group will appear at a first concert in New York on May 25, followed by a tour of Canada, including a date in Ottawa, May 26 (25), to be followed by a Carnegie Hall concert that evening. Lighthouse, a 13-piece group employing a four-piece horn and four-string section, will be augmented by the recently formed Cooper-Bloomfield Super Session albums.

Policy Shifted At Rock Pike

TORONTO—The Rock Pike, the underground rock club has announced a new operating policy.

Under the new entertainment setup, name-group concerts are to be held every Saturday night only with two shows at 8 and 11 p.m. Sundays, up till now the chief concert night for the Rock Pike, will now be devoted to special concerts, free concerts and benefit performances. As usual, Friday nights will continue to be the all-night rock day, and the Saturday night shows will be special rock and folk acts.

The old Rock Pike concert policy will not be limited strictly to rock and blues but will include special jazz and folk attractions. During the summer holiday months the club will also open weekly days with local folk and rock acts given free stage and rehearsal time.

Amplex Deal With GPI

OTTAWA—Representatives of the Association of Canadian Music Producers held talks with representatives of the Canadian Radio Television Commission in Ottawa recently with regard to the controversial subject of Canadian content legislation in radio.

The ACMP delegation consisted of Larry Trudell (Quartet Productions), Jack Richardson and Peter Clayton (Nine Productions), David Shand (Eastern Sound Studios) and Stan Kles (Stan Kles Ltd).

Amplex deals with regard

Music Factory, Agency, Opens

TORONTO—Music Factory, a new Canadian talent agency, signed to booking Canadian rock acts, recently opened in Toronto.

The operators of Music Factory are Wayne Thompson, William Ten, formerly of the French League Ajax, and Dave Green, formerly with Top Ten Talent, and Bill Haard, manager of rock band Leigh Ashford, recent recovers with Nimbus Nine and RCA Victor in Canada. Among the Canadian groups.

From The Music Capitals of the World

TORONTO—Gene Thayer, from KJXX, Tucson, and formerly of KFJK and KBLM in Seattle, says his new nighttime underground slot with CKFG will be a highlight of his week. Thayer says his nights can be described as "Brandenberg Gate" for the new movie "The Night Man." Brent Exce in the brand's location in Canada.

San Francisco—The recent red carpet appearance of San Francisco Bay Area music lovers occurred when the latest "Lighthouse" album by the Bay Area rock group Lighthouse was released. The album is scheduled for May 29 release in both the U.S. and Canada.

(Continued on page 66)

COL. HANDLES KING HERE

TORONTO—The Columbia Records Canada division, a subsidiary of the Columbia Records division of CBS, has had a deal for manufacture and distribution of King Records Inc. of Canada's King Records. The arrangement will take effect June 1, and Columbia plans to begin a batch of James Brown albums in the next week. King Records was previously handled in Canada by Phonodisc.
**HITS OF THE WORLD**

**ARGENTINA**

(Country: Escuela a la Fama) 

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<th>Title</th>
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<tr>
<td>Buenos Aires</td>
<td><strong>Karrie Levi</strong></td>
<td><em>I Love Love Love</em></td>
<td><strong>Fleetwood</strong></td>
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<tr>
<td>Buenos Aires</td>
<td><strong>Johnny Clanon</strong></td>
<td><em>Tonight</em></td>
<td><strong>Dean</strong></td>
</tr>
<tr>
<td>Buenos Aires</td>
<td><strong>Johnny Clanon</strong></td>
<td><em>Dong</em></td>
<td><strong>Dong</strong></td>
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**AUSTRIA**

(Country: Ringer) 

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<tr>
<td>Vienna</td>
<td><strong>Mike Mind</strong></td>
<td><em>La Lamb</em></td>
<td>*<em>Vic</em></td>
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<tr>
<td>Vienna</td>
<td><strong>Mike Mind</strong></td>
<td><em>Monique Nash</em></td>
<td>*<em>Vic</em></td>
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<tr>
<td>Vienna</td>
<td><strong>Junior Garfunkel</strong></td>
<td><em>Casatschok</em></td>
<td><strong>Dacapo</strong></td>
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**BRAZIL**

(Country: Tripcode) 

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<tr>
<td>Rio de Janeiro</td>
<td><strong>Mike Mind</strong></td>
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**BRITAIN**

(Country: Record Retailer) | Location: London |

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<tr>
<td>London</td>
<td><strong>Buddy Holly</strong></td>
<td><em>Not Fade Away</em></td>
<td><strong>Starday</strong></td>
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<tr>
<td>London</td>
<td><strong>Joe Turner</strong></td>
<td><em>Maybe</em></td>
<td><strong>Chess</strong></td>
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<tr>
<td>London</td>
<td><strong>The Beatles</strong></td>
<td><em>I’m Looking Through</em></td>
<td><strong>Polydor</strong></td>
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**DENMARK**

(Country: Danish Chart) | Location: Copenhagen |

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<tr>
<td>Copenhagen</td>
<td><strong>Mike Mind</strong></td>
<td><em>Monique Nash</em></td>
<td><strong>CBS</strong></td>
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**FRANCE**

(National Centre for the Study of the Population) 

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<tr>
<td>Paris</td>
<td><strong>Pierre Daccourt</strong></td>
<td><em>What in the Dake</em></td>
<td><strong>Bel</strong></td>
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**MAY 24, 1969, BILLBOARD**

**POLAND**

(Country: Polskie Pobrania picture) | Location: Warsaw |

<table>
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<tr>
<td>Warsaw</td>
<td><strong>Mike Mind</strong></td>
<td><em>Junior Garfunkel</em></td>
<td><strong>CBS</strong></td>
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**PORTUGAL**

(Country: WEAK! Mundo) | Location: Lisbon |

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<td>Lisbon</td>
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<td><strong>USA</strong></td>
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**SOUTH AFRICA**

(Country: South African Record Manufacturers and Distributors Ann.) | Location: Johannesburg |

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<th>Title</th>
<th>Original Label</th>
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</thead>
<tbody>
<tr>
<td>Johannesburg</td>
<td><strong>Buddy Holly</strong></td>
<td><em>Come Running</em></td>
<td><strong>USA</strong></td>
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</tbody>
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*Note: The table above lists the top songs in various countries as of May 24, 1969, as reported by Billboard magazine. The locations and artists listed are indicative and not exhaustive.*

There are only a few of their pop-orchestral vocalists through the rock era of today. And here's one more. This album offers some of their most memorable hits, including a new song, "The Way We Were," which is sure to become a hit. But don't worry, there are plenty of other great tracks on here as well. - Reviewer

Vladimir Horowitz. RCA Victor LSP 4619.

Eleven temperament become the setting for Horowitz's clear and lyrical trumpet artist. Recommended for his improvisational abilities, horowitz is a strong advocate for theBliss horn. For those who enjoy a classical music selection, this is a must-have. - Reviewer

Jazz

Kenny Dorham. Blue Note 8471.

Tasty, uniformly all star performances by a trio. Dorham's "Theme From A Film" is particularly notable. - Reviewer


A fresh, innovative band with a unique approach. Their music is a blend of jazz and rock with a strong presence. "Gates of Sun" is a standout track. - Reviewer

Bill Evans. Blue Note 4512.

A beautiful album that showcases Evans' virtuosity on the piano. "Slow Change" and "Type of Blue" are among the highlights. - Reviewer

Stonewall Jackson's Greatest Hits. Columbia 3459.

This is a companion volume to Stonewall's First package of his greatest hits on Columbia. This one will be welcomed by his fans and should prove an important item for jazz fans. - Reviewer


A great collection of hits by various artists, including Chuck Berry, Little Richard, and Roy Orbison. "Roll Over Beethoven" is a standout track. - Reviewer

Soul

The Four Tops. Motown 406.

Great, soulful, and infectious music. "I'll Be There" and "Reach Out! I'll Be There" are among the hits. - Reviewer

Otis Redding. Stax 215.

A powerful collection of soul classics. "Respect" and "I'll Remember You" are standout tracks. - Reviewer


A deeply moving and influential album. "Like a Rolling Stone" and "Ballad of a Young Man" are among the highlights. - Reviewer

The Rolling Stones. Decca DL 8071.

This album features hits like "Satisfaction" and "Paint It Black." - Reviewer

Barbra Streisand. Columbia CS 3008.

A versatile collection that includes both jazz and pop standards. "Don't Rain on My Parade" and "I'veGot a Song to Sing" are standout tracks. - Reviewer

The Beach Boys. Capitol STB 186.

A classic pop album that features hits like "Good Vibrations" and "Pet Sounds." - Reviewer
**Album Reviews**

**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.

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**Musical Instruments**

**Exhibitors Call AMDIE a Success; Some Criticism of Attendance, Boycott**

By: Jude Porter

The "business of music" is an exciting, ever-changing one that often takes on new dimensions, such as the American Music Dealers Industry Exhibit (AMDIE), which was held this year. The event has been described as a success, with many exhibitors and attendees expressing their opinions on what worked well and what could be improved.

**Action Waves**

The sound of today's top grooves begins here... with these amazing " AMSWEEP " SWINGIN' SHEETS! Prediciton: You'll be seeing each of these in the top 10!

**One Day**

Loveably ballads by sounds like Tom Jones... John Rowles... FEELIN' ALRIGHT (Joe Cocker does it... rhythmically, puts it mildly)

**I've Been Hurt**

(An exciting Western "sca" sound by Bill Deal & the Rhondells.)

**Lodi**

(A "create" style folk-rock dirily served up "top drawer" by Greenday Clearwater Revival.)

**Bad Moon Rising**

(Here comes Steppenwolf... with a powerful "rocky" rouser.)

**It's Never Too Late**

**Order Din**

To lead-off for next sheet music: "keep in mind, sheet music sales are packed with best selling records... etc..."

**Yours Will Be the Winning Hand!** Here are this week's Top 10:

1. GET BACK WHERE THE PLAYGROUND IS!
2. PRETTY WORLD EVERYDAY WITH YOU GIRL BLACK PEARL HEAR ME SONG MONEY MORE TODAY THAN YESTERDAY GITZARAN GOODBYE YOU DON'T NEED ME ANY MORE TALKIN' ABOUT ANYMORE AND... the lucky 10th song is a country break-out... a "standard" cant of back BIG...

(Johny Sam is making it a monument!)

**Top Note**

Follow the leader (S.M.I.) and you'll be a "SHEET-STEAKER" WINNER!

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**Musical Instruments**

**EXHIBITORS CALL AMDIE A SUCCESS; SOME CRITICISM OF ATTENDANCE, BOYCOTT**

LAS VEGAS—Music dealers attending the first American Music Dealers Industry Exhibit (AMDIE) here last week praised the relaxed five-hour exhibit period, which was universally happy with the amount of entertainment available but many novelties for more participation by both dealers and exhibitors.

"More dealers and more exhibitors should be here," said Harry Kammerman, of Harry F. Kammerman, Brooklyn, N. Y. "CMF and Fender should have been here. But the new companies I wanted to see, such as Source, and others...

"The potential of this show is great. The exhibit hours are great, but it has to be that way.

Ed Schaeffer, of Schaeffer Music, Billings, Mo., also stressed the need for more dealers and exhibitors.

"Surely, I would like to see those companies that I represent, such as Wurlitzer. I have gone to the National Association of Music Merchants every year but I'm not going this year. I'm looking forward to Las Vegas. 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., Anchorage, 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 here. It was a great first attempt."

**PLEXIGLASS GUITAR IN AMDIE'S PRODUCT ARRAY**

LAS VEGAS—A plexiglass guitar, in both bass and lead models, and a model weighing 44 pounds 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 revealed. Among them was the Dan Armstrong guitar on display at the Ampex exhibit. The instrument, shown as a prototype with bass and electric models, featured a plexiglass body, which was explained by Doyle Howell.

"The purpose of the plexiglass is for a see-through effect but it isn't a prototype. With this, the guitar will have no sound in any way. We call this a guitar player's guitar and we want to jump on the California market. The suggested list is $290 with the guitar going on sale for $189 at the exhibit.

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 power at a time.

The EA21 organ, a promotional piece, was on display at the Yamaha exhibit, where artist Koichi Oka provided the demonstration. Yamaha introduced 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 4,000 watts and the base is molded cast aluminum. It's all one piece."

**NAMM Add 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 Conrad Hilton Hotel here. The new group brings the total of exhibitors to 276.

Additions: ARC Sound, Inc.; Continental Label Co.; Garnet Records, Inc.; Komar & Sons, Inc.; C. Michael Music; Music Trades magazine; an entire floor of Yamaha dealers; Technicians Guild, Inc.; Wilhelm Schimmel Piano; Forte Pianos; The Good Company; —Accogli Corp.; Taurus Guitars; Basswood, Inc.; Sound Division; World's Musical Instrument Co.

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**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)
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 Brescio studies the two musicians as others talk in background.

BOONIE HEATH, Jim Wade, R. C. Crooks and Al Simpkins (from left to right) at the Standel Co. exhibit booth.

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.

MERSON'S Miss Blue Chips, Janice Richards, is flanked by Randel Davidson, Musicland, Hendersonville, Tenn. (left), and Joel Fred Bynum, Town & Country Music, Fenton, Mo.

KUSTOM Electronics, Inc. sales manager Chuck McKinney (left) chats with president Bud Ross and vice-president Keith Dodd (right).

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.

Exhibitors Call AMDIE a Success; Some Critical of Attendance, Boycott

Speaking for the Innovex Division, Hammond Corp., production supervisor Sheldon Bueter 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.

"Reaction from musicians here in town has been unreal. "I have talked to several exhibitors who are already taking off 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 Genevda Key said: "We like this show. Exhibitors are saying that NAMM will be good 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 McLearon 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."
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 Fibers Co. in Long Island, N. Y. According to Dryden, here last week for the group's free concert in Oakland, Calif., the new instrument is 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 electronic age. The young people today have grown up in an environment consisting of television, tape recorders, stereo players, F.M. radios and tape-cartridge equipment. Kids are used to being around machines and they are very conscious of the electronic developments in musical equipment."

"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 Music Shop in Los Angeles, where Dryden saw the first fiberglass model.

The drum can be played with the hand or sticks and is playing it with the head on. He uses two tom toms drums and a bass drum.

"I think drums and amplifiers should be designed in the form of a sculpture to hold an aesthetic effect to the set's action. But, for now, 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 and Publishers has extended the submission period for the 1968 ASCAP phonograph record awards to July 1. The awards are made each year to composers and songwriters for 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.

The annual ASCAP film and television awards will be given at a banquet on September 20, the beginning of the New York World Fair.
THE "NOW" CONFERENCE FOR THE RADIO INDUSTRY

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RECORD COMPANIES
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THE FORMATS
TOP 40 • COUNTRY • R&B
MIDDLE OF THE ROAD
PROGRESSIVE ROCK

SESSIONS

Session 1
The Dynamic Power of Radio
a. The Future of Radio—Decline, Growth or Status Quo
b. How and Why Radio Must Help Stem Deterioration of City Life and Commerce
(c to be announced)
c. The Vital Impact of Proposed Copyright Changes on Radio and the Record Industry
Harry Olsen, General Attorney
CBS
New York, New York

Session 2
Finding the Hit Records
a. Checking Music Popularity in Your Market and Relating It to Air Play
Norman Weiss, Vice-President, Secretary
Westchester Corporation
General Manager: WIXY-1250 and WOOK-470
Cleveland, Ohio
b. Record Popularity Charts in Magazines and Newspapers—What Value Are They?
Don Owens, Director Charts and Newss
Billboard Publications
New York, New York

THE PROGRAM

THURSDAY, JUNE 19
12:00 noon-8:00 p.m.
REGISTRATION
3:00-8:00 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 3
Building Your Audience With On-the-Air Promotions
a. What Practical Results Can On-the-Air Promotions Achieve for a Station?
Howard S. Keifer, Vice-President, General Manager
WAVO Broadcasting Corp.
San Francisco, California
b. New Promotional Ideas—The Winners and the Losers
Charles R. Parker, Vice-President and Program Manager
Radio Station WZBC
Hartford, Connecticut

SESSIONS

Session 4
The Need to Look at Your Station Objectively
a. The Danger Flags That Indicate You Need to Make a Change
David R. Klein, 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
WNOE Radio
New Orleans, Louisiana
b. What Variety of Music Should Top 40 Program To Compete Successfully?
John Borders, Group Program Manager
Texas State Network Owned Stations/Industry Network
Fort Worth, Texas

SESSIONS

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 Fisher, Program Director
WNOE Radio
Natchitoches, Louisiana
b. Competing With Major Stations Reaching Your Market
Jack Murphy, National Program Manager
Susquehanna Broadcasting Co.
York, Pennsylvania
5:30 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-awarded 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
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, attending one at 9:00 a.m. and the other at 10:45 a.m.

SESSIONS

Session 7
Selecting Records for Air Play
a. Picking the Records—Why Should We Work On and What Criteria Should Be Used
Shane Johnson, Program Director
Radio Station KMIB
St. Paul, Minnesota
b. How Do You Pick the Best LP Cuts?
Pat McManus, Program Director
KMTT Radio
Phoenix, Arizona
Session 8
Where Country Music Rides Today
   Jim Morris, Program Director
   KFOX Radio
   Fort Worth, Texas
b. Programming a Modern Country Format
   Jack Gardner, Program Director
   KFOX Radio
   Dallas, Texas

Session 9
How Important Are Personalities to the Station
a. What is the Difference in the Skills Required Today for the Successful Personality?
   Allen M. Newman, Program Director
   KFBQ
   San Francisco, California
b. How Do You Handle Personalities Effectively—The Super Personality, the Day-in-Day-out, etc.
   Richard F. Carr, Vice-President and General Manager
   WIP Radio
   Philadelphia, Pennsylvania

Session 10
Outside Aids to Help Programming
a. Using Production Aids Effectively-Juliettes, Sound Effects, Turntables, Show Promotions
   Don Bruce, Vice-President
   Airplay International
   Memphis, Tennessee
b. Beyond Demographics—A New Research Approach to 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 Competing With AM?
   Lyne A. Christian, President
   Dowen Communications Inc.
   Dallas, Texas
b. Two Success Stories of FM Programming
   Peter V. Taylor, General Manager
   WYGL—J. Leiber 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, attending one at 2:15 p.m. and the other at 4:00 p.m.

Session 12
Middle of the Road Listening
a. How Contemporaries Can Your Sound Be Without Losing Listeners Away?
   Donald L. Shaler, Program Director
   WFME Radio
   Pittsburgh, Pennsylvania
b. Music vs. Personality—Determining How Much and What Kind of Each
   Buzz Lawrence, Director
   KNOW Radio
   Denver, Colorado

Session 13
"The Day I Dreamed I Was a Program Director...
'a. What the Day Was Like
   Dick Donzel, Director
   WGLF Radio
   Chicago, Illinois
b. What the Record Promotion Man Would Do
   Wade G. Page, National Country Sales and Promotion Manager
   Capitol Records Distribution Corporation
   Atlanta, Georgia
c. What the Advertisers Would Do
   (To Be Announced)

Session 14
New Direction in Music
a. The Growth of Progressive Rock as a Music Format
   John Dol, Station Manager
   WUWM (FM)
   Milwaukee, Wisconsin
b. The Brooding Listener Appeal of R&R Music
   Al Jefferes
   Radio Station WWIB
   Baltimore, Maryland

Session 15
What Programmers and Deejays Should Know About Advertising
a. The Changing and Different Demands of National vs. Local Advertisers
   Ben Holmes
   Edward Perry & Co., Inc.
   New York, New York
b. How the Local Station Can Creatively Produce Better Commercials
   Larry F. Ryan, Program Director
   LRM Broadcasting Corp.
   KEEL Radio
   Shreveport, Louisiana

Session 16
Settling Record Policy at a Station
a. A Free Examination—Should the Personality Pick His Own Records
   Lee Sherwood, Program Director
   Radio Station WIVR
   Philadelphia, Pennsylvania
b. Deciding on Frequency of Playlist Additions and Play of Others vs. Top Records
   Bill Sherrard, Program Director
   WXYZ, New Haven
   (Division of RKO-Standard Broadcasting)
   5:30 p.m.-8:30 p.m.
EXHIBIT—"Sounds of the Times"
6:00 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.-11:00 a.m.
CONCURRENT CONFERENCE SESSIONS
These two sessions are concurrent. Each session will be in 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.

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Complete refunds will be made for cancellations received before June 12. After that a cancellation charge of $35.00 will be charged.
**Spotlight Singles**

**TOP 20 POP SPOTLIGHT**

<table>
<thead>
<tr>
<th>Spotlights Predicted to reach the top 20 of the HOT 100 Chart</th>
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**DIANA ROSS & SUPREMES—NO MATTER WHAT SIGN YOU ARE**

(Pro. & Gords. Jr. & M. Cota) (Writers: Candi-Blue-Johnie, BMD—Soul 400) One of the most surprising achievements of the year was the success of this album cut. Diana Ross and Berry Gordy, Jr. continue their 30th meeting with another successful release. This one features the popular “Do You Know Where You're Going To?” by Darlene Love and Mary Wilson. RCA—1190.

**ISLEY BROTHERS—I TURNED YOU ON**

(Floyd, Ronald & Ernie Isley) (Writers: The Isley Brothers, Motown, BMD—Soul 35) A big hit that will take all the way to the end of the year with its catchy rhythm and the Isley Brothers' unique sound. The album cut is a must for any pop chart. RCA—1725.

**STEVE WONDERS—MY CHerie AMOUR**

(James Taylor) (Writers: James Taylor, BMD—Soul 40) A great hit that will take all the way to the end of the year with its catchy rhythm and the Isley Brothers' unique sound. The album cut is a must for any pop chart. RCA—1725.

**MAMA CASS—IT'S GETTING BETTER**

(Pro. Steve Barri) (Writers: Mimi-Winn) (Screem Goss-Columbia, BMD—Columbia 100) A great hit that will take all the way to the end of the year with its catchy rhythm and the Isley Brothers' unique sound. The album cut is a must for any pop chart. RCA—1725.

**DELFONICS—FUNNY FEELING**

(Pro. Bill Blass & Bert Ford) (Writers: Bill Blass & Bert Ford) (Screem Goss-Columbia, BMD—Columbia 100) A great hit that will take all the way to the end of the year with its catchy rhythm and the Isley Brothers' unique sound. The album cut is a must for any pop chart. RCA—1725.

**KENNY ROGERS & FIRST EDITION—RUBY, DON'T TAKE YOUR LOVE TO TOWN**

(Pro. Jimmie Norman) (Writers: Billygcd, BMD—Soul 35) A great hit that will take all the way to the end of the year with its catchy rhythm and the Isley Brothers' unique sound. The album cut is a must for any pop chart. RCA—1725.

**BUBBLE PUPPY—IF I HAD A REASON**

(Pro. R. Roach) (Writers: Cees-Cees) (Screem Goss-Columbia, BMD—Columbia 100) A great hit that will take all the way to the end of the year with its catchy rhythm and the Isley Brothers' unique sound. The album cut is a must for any pop chart. RCA—1725.

**NEIL SEDAKA—RAINY JANE**

(Pro. Neil Sedaka & Howard Greenfield) (Writers: Neil Sedaka, BMD—Soul 35) A great hit that will take all the way to the end of the year with its catchy rhythm and the Isley Brothers' unique sound. The album cut is a must for any pop chart. RCA—1725.

**OLIVER TWIST FEATURING JIMMY DRUWEIT—WHERE IS LOVE?**

(Pro. Sandy Lieber) (Writers: Sandy Lieber) (Screem Goss-Columbia, BMD—Columbia 100) A great hit that will take all the way to the end of the year with its catchy rhythm and the Isley Brothers' unique sound. The album cut is a must for any pop chart. RCA—1725.

**JOHNNY TOLLSTED—TEARS ON MY PILLOW**

(Pro. Jimmy Bo-Wil) (Writers: Braddford & Lew, Screem Goss-Columbia, BMD—Columbia 100) A great hit that will take all the way to the end of the year with its catchy rhythm and the Isley Brothers' unique sound. The album cut is a must for any pop chart. RCA—1725.

**FIVE BY FIVE—DON'T BE FOOL YOURSELF**

(Pro. Gene Kirk) (Writers: Lane-Johnson) (Screem Goss-Columbia, BMD—Columbia 100) A great hit that will take all the way to the end of the year with its catchy rhythm and the Isley Brothers' unique sound. The album cut is a must for any pop chart. RCA—1725.

**JAMES BROWN—THE PAPERS**

(Pro. James Brown) (Writers: James Brown, Screem Goss-Columbia, BMD—Columbia 100) A great hit that will take all the way to the end of the year with its catchy rhythm and the Isley Brothers' unique sound. The album cut is a must for any pop chart. RCA—1725.

**ROBE-The Goss Goss Goss**

(Pro. Goss Goss Goss) (Writers: Goss Goss Goss) (Screem Goss-Columbia, BMD—Columbia 100) A great hit that will take all the way to the end of the year with its catchy rhythm and the Isley Brothers' unique sound. The album cut is a must for any pop chart. RCA—1725.

**JOHNNY MANN SINGERS—LITTLE LADY**

(Pro. Dave Ford) (Writers: Matt Kaufman) (Screem Goss-Columbia, BMD—Columbia 100) A great hit that will take all the way to the end of the year with its catchy rhythm and the Isley Brothers' unique sound. The album cut is a must for any pop chart. RCA—1725.

**DEL SHANNON—COME BACK to Me**

(Pro. Steve Barri) (Writers: Steve Barri) (Screem Goss-Columbia, BMD—Columbia 100) A great hit that will take all the way to the end of the year with its catchy rhythm and the Isley Brothers' unique sound. The album cut is a must for any pop chart. RCA—1725.

**SEVENPUNTS SINGERS—COME SAFELY to Me**

(Pro. Sandy Lieber) (Writers: Sandy Lieber) (Screem Goss-Columbia, BMD—Columbia 100) A great hit that will take all the way to the end of the year with its catchy rhythm and the Isley Brothers' unique sound. The album cut is a must for any pop chart. RCA—1725.

**LONNY BERN—DON'T YOU EVER GIVE UP**

(Pro. John Madara & Lane Brown) (Writers: Madara-Brown) (Screem Goss-Columbia, BMD—Columbia 100) A great hit that will take all the way to the end of the year with its catchy rhythm and the Isley Brothers' unique sound. The album cut is a must for any pop chart. RCA—1725.

**JUNIOR WATTS—THE VALLEY**

(Pro. Harold Thomas) (Writers: Doris Day) (Screem Goss-Columbia, BMD—Columbia 100) A great hit that will take all the way to the end of the year with its catchy rhythm and the Isley Brothers' unique sound. The album cut is a must for any pop chart. RCA—1725.

**RICK HARRIS & THE RUSS RAPID RUSH—SOMETHING TO PROVE**

(Pro. Larry Parks & Peter Paul) (Writers: Parks-Jenkins-Brown) (Screem Goss-Columbia, BMD—Columbia 100) A great hit that will take all the way to the end of the year with its catchy rhythm and the Isley Brothers' unique sound. The album cut is a must for any pop chart. RCA—1725.
1. Our single, "Morning Girl," is doing very well. It is from the Neon Philharmonic's album, "The Moth Confesses," also known as WS 1769. 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 Pops, 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 3024), 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. Stickler 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, (One More Time)" (Warners 7292). "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 1766), 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

representative Julian Bond was here to participate in the conference. Bond stated, "I have great respect for Jen. He has always sought to help progressive community causes. This is a challenge for Memphis, Stax and the country."

More than 200 persons attended the convention, including distributors for the firm, a subsidiary of Paramount Pictures, Inc., and Gulf & Western Industries.

Stewart presented 27 new albums and 30 singles by his recording artists during the three-day 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 advertising, and Wavel Russel, national sales director, talked during the sales meeting Saturday.

The theme of the convention was "Gettin' It All Together." A mini-meeting set for Saturday and Sunday (24 & 25) will have representatives of 270 clients and about 400 clients, record producers, and record buyers.

Price to Host A TV Series

NEW YORK — Lloyd Price will host a syndicated weekly television series this fall, titled "The Sounds of Today, Tomorrow and Yesterday.

The hour-long color show, produced by Spangler Television, with executive producer Manheim Fox, will feature a recording artist host and a spotlight guest. Charles Fox, who co-produced the "Barbarella" movie score, will write an original theme for the show, which director for the series will be John Mortet, formerly of the "Ed Sullivan Show."

Price's latest release is his "Lloyd Price Now!" album, distributed by JAD Records.

Laurie Releases Collyer's Album

NEW YORK — An album on the art of salesmanship, narrated by television's Bull Collyer, is being released by Laurie Records late this month for sale in record stores, book stores, department stores, universities, shops and convention hotel gift shops.

Produced by Joel Cohn, "Selling Is Money" is being translated into 12 foreign languages. The album was written by Collyer and Cohn.

Mann to Be Cut 'Live' at Date

NEW YORK—Flutist Herb Mann will be recorded live by Atlantic's executive vice-president自然灾害 during an engagement at the Whiskey Au Go Go in Los Angeles, June 4th. The live set will be included on an upcoming album, which Mann has described as "Memphis Underground," from an LP of the same title.

New Blocker Co.

Tillotson Will Record on Amos

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"Dial-A-Hit" (Bell 6030) The Box Tops/Merrielees Rush/The Delfonics / James & Bobby Purify/Bobby Russell. A switchboard full of winners!

"Letters To A Black Boy"—Bob Teague (Bell 6029). The newscaster makes news by reading material from his best-selling book.

"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.

"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.

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