

**AMPEX RECEIVES GULF TAPE RIGHTS** ●●● **CAPITOL'S CAMP-BELL PREDICTS CASSETTE GAIN** ●●● **AMPEX MULTI-CHANNEL RECORDERS PRODUCES 'NEW SOUND' LPS** ●●● **POLYDOR'S ASSALY LOOKS AT THE MUSICAL MINI-MIRACLE-THE MUSI-CASSETTE** ●●● **RCA'S STEREO 8 TRACK GROWTH** ●●● **WEBCOR SETTING PACE** ●●● **STEREODYNE FULFILLING MARKET NEEDS** ●●● **QUALITY'S PIONEERING OF TAPE INDUSTRY PAYING OFF** ●●● **RECORDED CASSETTE VERSUS RECORD ALBUM** ●●●

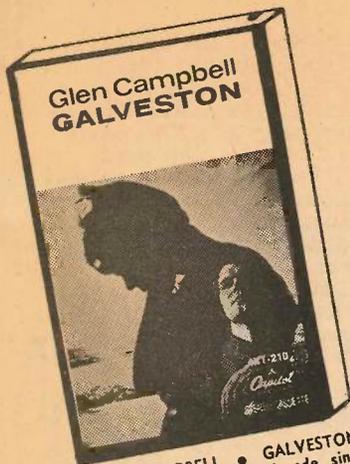
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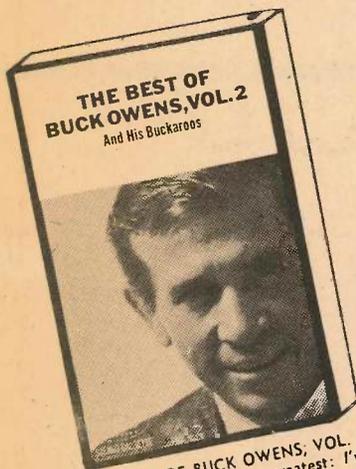
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**8 TRACK CASSETTES**  
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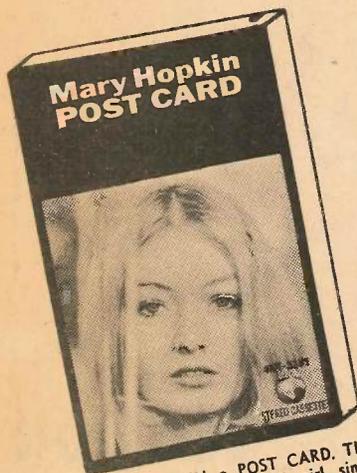
**EDITION**



**GLEN CAMPBELL • GALVESTON.**  
The hit-maker of the decade sings the title hit, plus Where's the Play-ground Susie; Today; Take My Hand for a While; Time; Until It's Time for You to Go; Oh What a Woman; Friends; Gotta Have Tenderness; more. 4XT-210

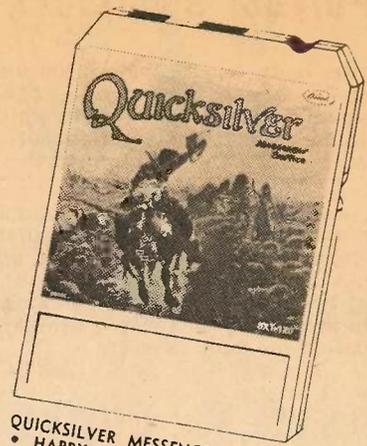


**THE BEST OF BUCK OWENS, VOL. 2**  
And His Buckaroos  
• More of Buck's very greatest: I've Got a Tiger by the Tail; Love's Gonna Live Here; Together Again; Open Up Your Heart; Before You Go; Act Naturally; more. 4XT-2897



**MARY HOPKIN • POST CARD.** The "Those Were the Days" girl sings that great hit, plus Lord of the Reedy River; Voyage of the Moon; Young Love; There's No Business Like Show Business; Love Is the Sweetest Thing; The Honeymoon Song; more. (Apple) 4XT-3351

Why don't you drop up and buy my tapes sometime?



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STEREOTYPES  
A NEW  
DIMENSION  
IN  
LISTENING...  
ON



# Polydor's Musical Mini-Miracle - The Musicassette

By Rudy Assaly

(Mr. Rudy Assaly is well known in the record business through his many years in sales management which included marketing and promotion. Now in charge of national sales for

the giant Polydor tape division he brings with him a vast knowledge of the disc business which has proven to be a great asset to the firm. Ed.)

The world of recorded sound has been reborn! The audio-file or the music lover has discovered a brand new concept, a completely new way of life, now on the consumer market in the form of a musical mini-miracle called the musicassette.

The result of many years of hard work on the part of the inventive and creative side of the Philips organization as it is known in more than a hundred and seventeen countries throughout the world.

The tape industry has been around the corner for many years, in the reel to reel form. Soon after, the magnetic tape became very useful in recording studios and many other professional uses.

In 1959 the open-reel cartridge came into being and created a considerable amount of curiosity throughout North America and the rest of the world.

Tape speed started at 15 to 30 i.p.s. (inches per second) and then adopted today's standard of 1 7/8, 3 3/4 and 7 1/2 i.p.s., when quality control reached a much higher standard on the assembly line. Later on, the birth of the battery-operated machine opened a whole new market, giving way to today's cassette. This cassette we speak of its nothing more than a flat plastic container, smaller than a pack of cigarettes. Inside is a length of recording tape which shuttles between two tiny reels known as hubs as soon as the cassette is dropped into the slot and activated. A pre-recorded musicassette will deliver up to one hour of music. To break this mini-miracle down into parts and sizes, let us first confirm that it is not a tape cartridge. It is a tape 1/8" wide, sealed in a plastic container 2 1/2" high and 3 7/8" long. So protected, a tape cannot be spilled nor does it require threading before being played. Each musicassette is

sold in a clear plastic box. Inside its printed spine and illustrated cover are notes on the music played. Musicassettes, though manufactured in stereo, will play on either mono or stereo reproducers. Musicassettes have two sides. At the end of side A you turn the musicassette over and Side B is ready for playing. The tape during its run on either side may be reversed or moved fast forward instantly. Musicassettes are given the same careful quality controlled reproduction, as recordings or phonograph recordings at no sacrifice of sound quality in transfer from the

original or tape to the cassette medium. Soon after the 1968 Christmas and New Year's holiday rush, 1969 is showing all the symptoms of being the "cassette year". The musicassette in 1969 is now really happening. It is becoming the hottest item in home entertainment history. So far, approximately 100 set manufacturers, twice as many as the previous year, have adopted the cassette concept. Moreover they have been singing its praises in multi-million dollar promotion campaigns, aiming at a mass market. Some ads make records sound as obsolete as Grandpa's crystal sets.

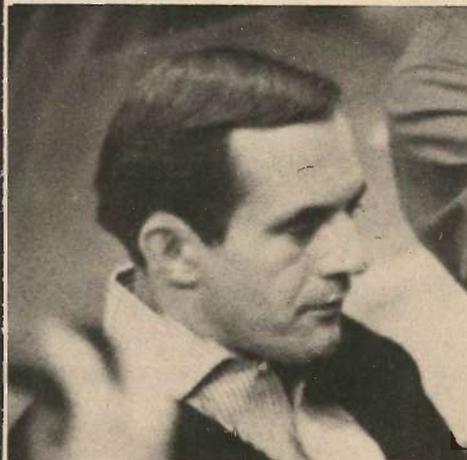
At any rate, the versatile device is sparking the latest burst in an audio-tape boom that is now running close to 500 million dollars in the U.S.A. Just over 300 million dollars

POLYDOR continued on page eleven

## OBITUARY

# RONN METCALFE

The International Music Industry will be shocked to learn of the sudden passing of Ronn Metcalfe, while visiting in Ottawa, Saturday May 17th. Mr. Metcalfe became famous throughout the world for his hit recording of 'Twisting At The Woodchopper's Ball' by the Ronn Metcalfe Orchestra, on the Barry label,



instrumental in the direction of many young artists through his St. Catharines based Direction firm.

The nucleus of the British Modbeats became the Looking Glass, presently contracted to Polydor Records of Canada. Much of the success of this group was due the untiring efforts of Mr. Metcalfe who, at his passing, was manager of the group.

Surviving Mr. Metcalfe is his wife Nan, three daughters Lorri Ann, Nancy Lynne, and Carrie R, all at home and his parents, Mr. & Mrs. Ralph Metcalfe, of St. Catharines. Mr. Metcalfe was 38 years of age at time of death which was attributed to a heart attack. Funeral services to be held at the Hulse and English Funeral Home in St. Catharines at 1:45 PM Wednesday May 21 with interment at Pleasantview Memorial Gardens.

Mr. Metcalfe leaves behind a great following of friends and business associates who will mourn his sudden passing at such a young age, and with seemingly so much to look forward to. He was respected throughout the trade as a showman and business man. His efforts on behalf of Canadian music will be well remembered by many whether they be the young musicians whom he assisted or the business people with whom he had dealings. He has left behind his own recordings and the recordings of others he was instrumental in having presented to the industry. It would be a fitting tribute for the industry to remember Ronn Metcalfe through these recordings. Few have done as much for the domestic music industry. His life was a tribute to Canada.

which rose to the top of the hit parade charts early in 1962. This record was the first "Made In Canada" single to top the International charts. He later toured the United States with his celebrated orchestra.

Upon his return to Canada he opened the famous Castle in his hometown of St. Catharines, Ont., a dance spot for the young, in the mid sixties and soon after discovered and guided the Canadian rock group, the British Modbeats, who shortly thereafter gained national fame. Mr. Metcalfe was also

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## RCA'S STEREO 8 TRACK STORY

By Wilf Gillmeister

(ED: Wilf Gillmeister, Manager Marketing pre-recorded tapes for RCA has been instrumental in launching many successful promotions for RCA's tapes. He has been associated with RCA for many years, and is highly regarded in the field of production.)

It was about four years ago, on April 13, 1965, to be exact, that the Stereo 8 tape cartridge system was first demonstrated by RCA and the Lear Jet Corporation to the record industry. Six months later, in October 1965, stereo 8 players and tapes were exposed to the public for the first time by RCA and the Ford Motor Company, in conjunction with the introduction of the 1966 model cars. The "better idea" was an instant success, with the result that RCA's and Ford's competition hopped on the bandwagon within a year. After-market players for installation in the millions of cars already on the road were eagerly snapped up by the public as quickly as they were manufactured. Home units made their appearance once it became clear that the 8-Track Cartridge System was firmly established.

Perhaps a look at our own Stereo 8 tape sales in Canada most dramatically demonstrates the strength and growth of this market. In 1968, despite vastly increased competition, RCA Stereo 8 tape sales were 530% of the previous year's figure. For the first four months of 1969, our sales were 650% of the sales for the same period last year.

Our early success this year was due, in no small part, to our STEREO 8 Tape Promotion during March and April, 1969. It was based on this key

point: purchasers of new 8-Track cartridge players, unlike phonograph buyers, have nothing to play on their instruments. They must start to build a tape collection from scratch. According to a Consumer Survey made of the owners of Stereo 8 Cartridge tape players, the individual who has such an instrument purchases between 10 and 15 cartridges during the first year of ownership. RCA wanted a sizeable piece of this action, and aimed the promotion directly at the consumer by providing a "starter" kit. It was our BANDOLIER consisting of a 16 unit carrying case, five pre-selected Stereo 8 Cartridge Tapes and one Head Cleaning tape. The package was available in three forms, French, Popular and Country & Western, and was made up of our best sellers in each category. It was advertised at a price which would be the normal cost of the pre-recorded tapes only; in other words, the carrying case and head cleaning tape were FREE. To help generate the enthusiasm of our sales force we offered certain incentives to those sales representatives exceeding a pre-determined quota.

The Promotion was a resounding success. Our most optimistic sales forecast was exceeded by 25%. Our sales representatives proved to themselves and to us that they could sell cartridge tapes in great quantities, and they have not stopped running. Although the promotion ended on April 30th, you would never know it. There has been no slackening off in sales. It is apparent that 1969 will be another banner year for RCA Stereo 8 Cartridge Tapes.

## 'New Sound' LPs By Ampex Multi-Channel Recorders Excites Industry

Rexdale, Ont: Ampex and their multi-channel tape recorder have managed to meet the needs of the record industry and its continually changing face.

Fine Recording Studios of New York for example is capitalising on the versatility of multi-channel Ampex recorders to produce "new sound" LPs of groups which are seldom in one place long enough to record an album.

One such group is the "Fifth Dimension" whose tight performance schedules leave little time for studio sessions.

"To cope with this problem", said Robert Fine, owner of Fine Recording Studios, "we recently arranged for the group to go over scoring and arrangements while performing in Hollywood. At the same time, orchestral recording was done at our studios here in New York. The orchestral tapes we recorded were sent to Chicago, and the vocals were added there by the group upon their arrival for another singing engagement. The whole thing was put together back here in New York. In all, 16 audio channels were used"

This fast paced recording style is made possible by Fine's new Ampex MM-1000- 16/8 enables the recording studio to multi-channel record orches-

tra and vocalists and then combine the various tracks into a finished album. Individual tracks can be electronically controlled in the studio to produce the best possible final sound.

The Ampex MM-1000 series multi-channel recorder is designed to serve the changing needs of sophisticated master recording studios. It uses Ampex broadcast videotape recorder transports and modified AG-44OB electronics.

In multi-channel recording, more channels mean more instruments or groups can be isolated and recorded separately during a session. A single track may be added or subtracted at a later date to achieve the desired final take. Balance equalization and blending can be achieved by the engineer and the director after the musicians have left, allowing more time for musicians to perform at each recording session.

At Fine recording studios there is an 18 foot long 36 input 16 track recording and mixing console designed to work as an integrated system with 16 track MM-1000 recorder-reproducer. The system allows the producer to achieve a full mix with equalization and echo at the same time the 16 track

## WEBCOR'S GENTEEL GREETING SETS PACE

Toronto: When enquiries are made at Webcor offices they are usually greeted by the pleasant voice of attractive Margaret Bent. Margaret, a Western University graduate, is responsible for co-ordinating orders and generally running the Toronto office. Some have referred to Margaret's functions as "The power behind the throne".

The Webcor offices are exceptionally busy with continually increasing sales in their C-30C-60 C-90 and C-120 sales across Canada. The future growth also looks very encouraging with Webcor's promotion plan to attract more retailers to the tape industry. General manager Bill Patterson has mixed feelings about those retailers who are not in the tape business and is of the opinion they are not only losing on the fast moving tape business but are apt to lose as well on record sales. Consumers who can't find an entire selection of his home entertainment needs will likely move on to a retailer who provides a more diverse selection. This means carrying both cartridge and cassette and allowing the consumer to make the choice as to which should be predominant in the market. Therefore Webcor has provided promo material with window banners and a promo line of cassettes to aid the retailer in launching a profitable tape plan.

Webcor, who also distribute hardware material across Canada have noticed there is an extremely highly potential market for tapes because of the increase in sales of hardware. From coast to coast, in Canada, tapes are showing excellent returns in sales, particularly in the Vancouver and Winnipeg markets. Much of this success is due the efforts of Bill Tate, Barney Samuels, and Mel Manishes.

- H.J.

stores the individual track dry at optimum levels.

The switching networks on this console are computerized and offer the client reduced post-mixing set-up time and present graphic displays of how his channels are being used.

Future years will probably bring demands for new sounds. Ampex has perceived these possibilities of the future and brought them to the present with their new versatile recorders. H.J.

To the record merchandisers across Canada: We dedicate this edition to you. We have tried to make you aware of these new developments within our industry to induce you to take part in a growing evolution within the industry. If your motives are growth and profit, then you must be aware of the market place you are competing in. Tape is here to stay. It may refine itself but it is a saleable commodity you should be increasingly aware of.

-RPM Weekly

## Capitol's Taylor Campbell Sees Increase In Cassette Sales

Toronto: Mr. Taylor Campbell Vice President Marketing Capitol Records (Canada) Ltd., recently returned from a tour of Capitol's Western Canadian distributors and key tape outlets where he found a general increase in tape sales. Campbell also noted an overall increase in cassette sales and interest which he pointed up in the following quote, as well as some inadequacies effecting the industry:

"My recent western trip revealed that Capitol and one other label are making giant strides in the Canadian tape market. The reasons are that Capitol has the largest tape catalogue with heavy concentration on country and western product that is far out-selling its classical and pop counterparts. Our C&W outlets are simply selling more tapes than records.

"It has been brought to my attention by rack jobbers and suppliers, that supply has fallen slightly behind demand. Although the situation is

getting somewhat better, thousands of dollars have been lost at all levels of distribution because of supply. Until the backlog of Canadian production is caught up with, we'll still have this back-order situation. It is conceivable at this point that our situation will improve by July or August.

"At the present time, tape sales account for almost 14% of the total music market. In the 1st 2 months of this year, 110,000 units of 4 & 8 track cartridges were sold, while 68,000 cassettes were sold in January and February, and only 5,000 reel-to-reel tapes were sold in the same period. By the end of summer, tape cartridges could well be up to 20% of the total market, to illustrate this growth.

"In the last 4 months the cassette has played a very important role in Capitol's tape sales. I predict that within one year cassette sales will be on a par with 8 track cartridges."

## Pioneering Of Tape Pays Off For Quality

Toronto: Lee Farley, national sales manager Quality Records Limited, designates tape as the most potential innovation in the music industry today. This may be seen through the increase of 150% in 1968 over 1967 and 200%,

so far in 1969 over 1968 sales. This increase is quite noticeable considering Quality has pioneered the tape industry in Canada having commenced tape manufacturing in March of 1967.

Quality had the foresight at that time to see that tapes would become a potential sales prospect. They researched and studied manufacturing and markets in the U.S. before setting up Canada's first duplicating process.

## AMPEX RECEIVES TAPE RIGHTS FOR GULF PRODUCTIONS

Rexdale, Ont: Ampex of Canada Ltd. announces that Gulf Pacific Industries and Ampex have entered into a contract under which Ampex will receive the tape rights to music produced by Gulf Pacific. This contract will give Ampex of Canada Ltd. the rights to the distribution of pre-recorded tape in Canada, according to the above report filed by Mr. Joe Pariselli, national sales manager of the Canadian Ampex firm.

The first major simultaneous record/tape release under this agreement is the "Black Pearl" LP by the Atlantic Records' group of the same name.

This release will be followed by the Countdown 5 (Buddah); the Clique (White Whale); the Children (Atco); and Fusion.

Ampex Stereo Tapes now offers one of the most extensive catalogues which covers over 40 labels, with the addition of Gulf Pacific, Lee Hazlewood Ind., Chartmakers, Mystic Records, Solar Records, Amos Productions, Mersey Productions, Stereo Dimensions and Anvil Productions.

They created home service for the tape industry to provide better service for retailers and escape import duties by not importing, resulting in an overall better service for the consumer.

Now, after having initiated the tape industry in Canada, Quality is finding a sizeable return for their efforts. The future, from Quality's standpoint, looks exceedingly bright. Says Farley, "The future of tapes will be based on sales of tape that are taken over from records." Indications are, that with a continuation of the present success pattern for tapes, it is possible that records as we know them today will no longer exist.

It was also evident from Quality that they will not be content with its present success but will continue to drive ahead in its massive touting of tape releases. Having been the first to provide a warranty for its tapes; racks for distributors; and a 100% exchange in tape to protect the dealers' inventory, Quality indicates that it will continue ahead in the field of tape. They will also view with top priority any new innovations that will solve problems of tape promotion and have, even now, commenced a study on the possibilities of audio visual tape for the future.

It is for these reasons that Farley would like to see more record dealers take an interest in the tape business. Although only in its infancy it has been suggested that the tape industry is already approaching 30% of record sales. H.J.

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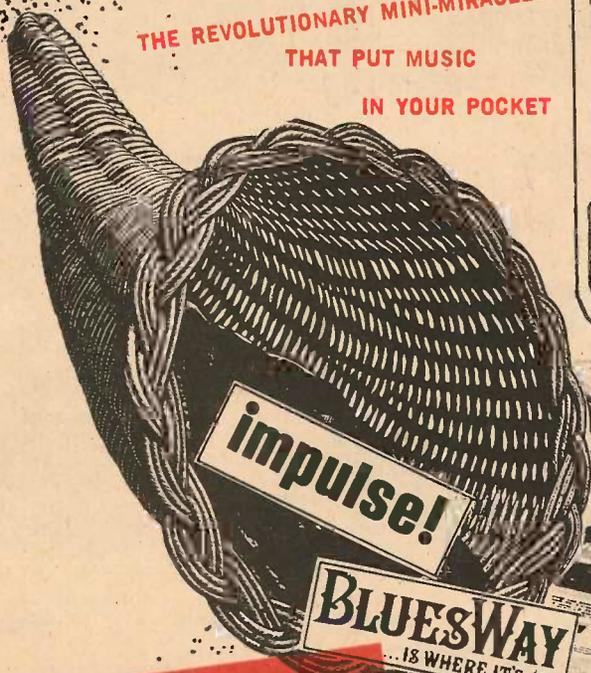
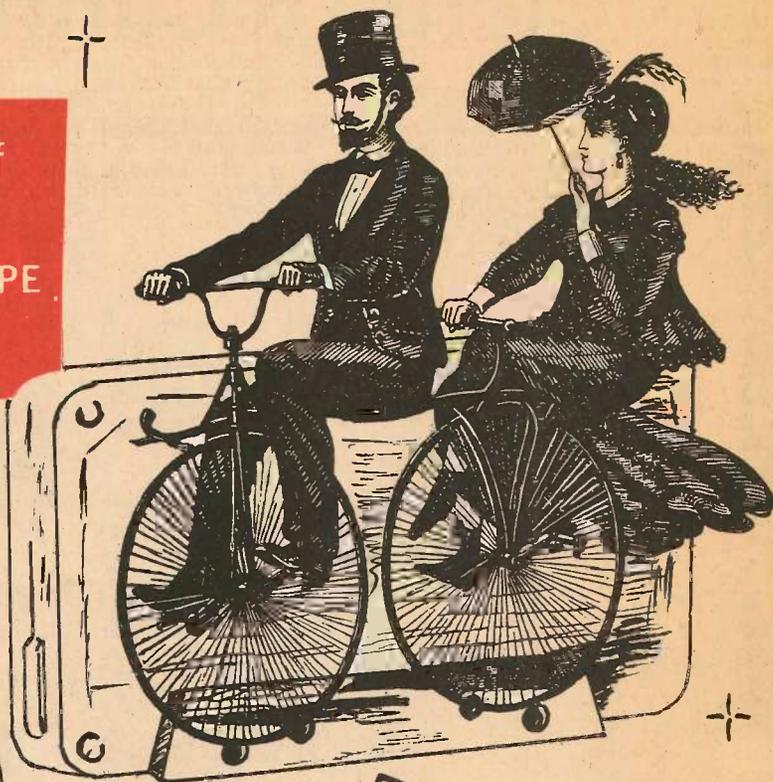


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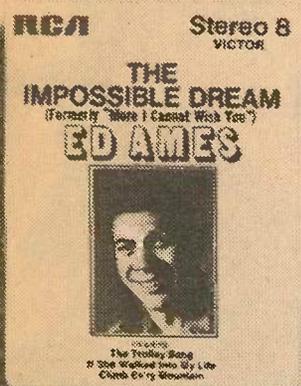


Ask your local representative from Atlantic to Pacific about our new accessories for tape products and our point-of-sales material which includes tape-bar displays and racks. What's more, you can cash in on our special discounts! The forward look for fall will show our new labels and releases which embrace all musical appetites!

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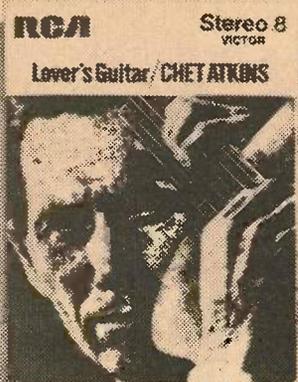
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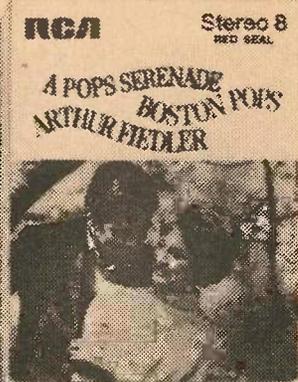
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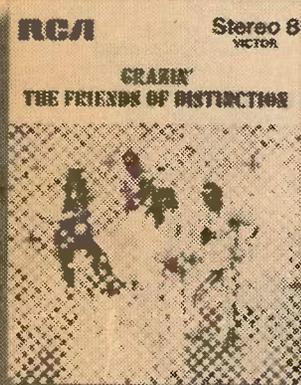
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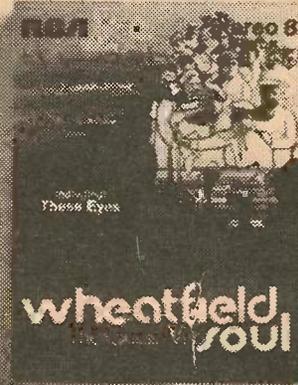
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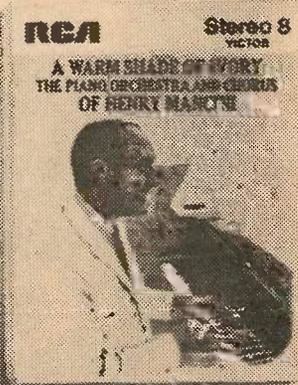
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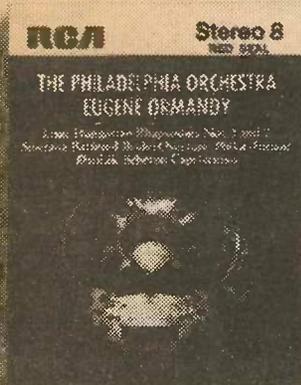
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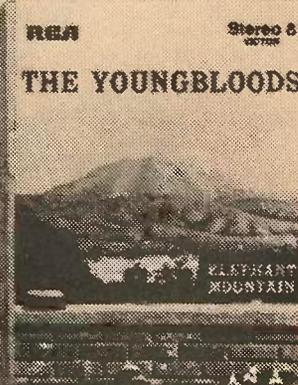
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# RCA Stereo 8 Cartridge Tapes

# MOBILE VERSATILE TAPES

Two factors combine to make tape cartridges and cassettes a very potential market in the field of entertainment. One of these being the increased leisure time which has been bestowed upon the generations that followed through efforts of its ancestors to make life more enjoyable. This factor of leisure in itself does not dictate why there should be a domination of tape in the field of listening entertainment, but the fact that our leisure time is no longer entirely spent in the living room listening to the stereo or radio console. We are now, very much, a mobile society. It is this point that will probably be most influential in aiding the expansion of the tape industry. When we travel in our car we desire the environment of music to accompany us. When we go to the cottage we still desire the mood of music to sometimes complete the setting, and it would also be nice to take the sounds of your favourite artist with you while you take a spin in your motor boat. Thus, we need something that provides versatility and durability to provide music reproduction in areas where it could never exist because of interference with radio reception etc.

Radio, of course, has always provided music for your listening pleasure wherever you may be, either stationary or mobile, with some limitations. No doubt radio will continue

to play an important role in introduction of new music, providing news information, and telling the public of new products entering the market. But there are those times that the consumer does not desire to listen to radio. When he desires to make his own selection - then cartridge or cassette will be employed. Driving to work in the morning, traffic reports and the latest developments in the world of news will continue to be of prime concern to the radio listener, but on his way home, after completing a working day, this sometimes radio listener may prefer the soothing sounds of his own musical selection.

Does the introduction of tape mean the entire elimination of discs? For the moment it will not necessarily mean the complete elimination of the disc type of recording nor the halting of the manufacturing of disc type hardware. Many brown goods are now being fitted with tape decks so as to accommodate the consumer who would like to make a gradual change to tapes. The "no immediate threat" to the disc market by tapes is because of the nature in which tapes are, at the moment, produced. That is, they are merely following in the steps of the record company's promotion and sales drives. Tapes rely on the artist to become a potential sales item before they can safely reproduce his sound in a profitable fashion. Tapes, it may be said, are not taking the ini-

tial primary steps to inundate the market. The day however, is not far off when tapes will be the primary method for artists' releases, as may be seen by the searching of producers and artists by some of the majors in the tape industry. But this still leaves the question of the introduction of an artist which has previously been fulfilled by the use of records. It will be considerably more difficult to promote an artist on a long playing tape than on a single(45) disc. Thus the reliance of the tape industry on the record industry will last until technical innovation once again supplies a less expensive answer.

What does tape mean for the retailer? It means more profit by the way of larger possibility of product variation for the consumer. With increased desire to play recorded music in different locations rather than just the convenience of his home it will lead to the purchase of more recorded music to fulfill his desires at all times rather than just at limited times. It will also mean new retailers coming into the music industry. Service stations will, no doubt, desire to gain part of the profit that will commence with the overall popularity of tape. Drug stores, variety stores and all the other "passing trade" outlets will be in a position to handle tapes much easier, due their size and better racking facilities. **H.J.**

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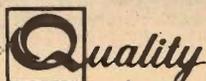


**KAMA SUTRA RECORDS**

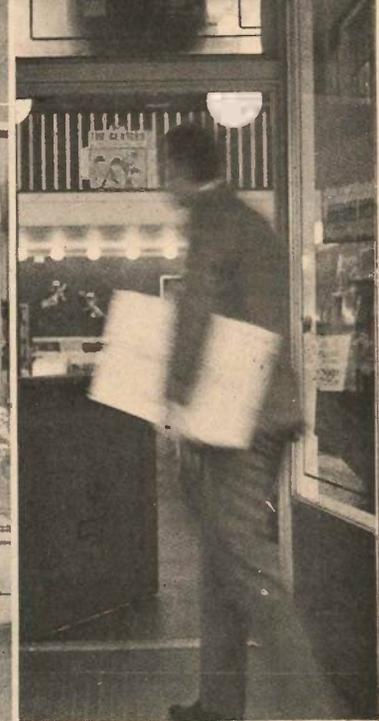
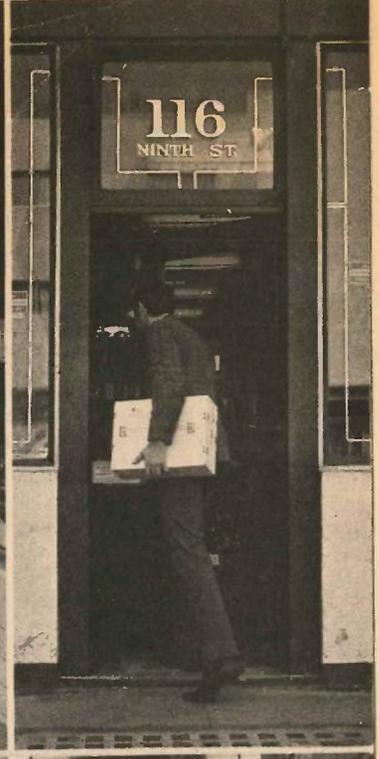
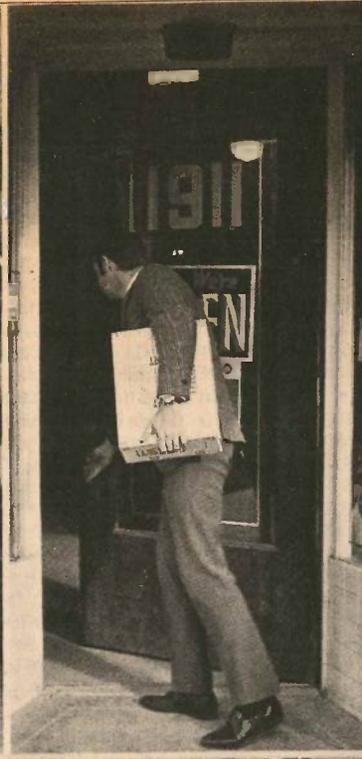


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THE GREAT TAPES



POLYDOR continued from page three

in tape recorders of all types and some 175 million dollars (equal to almost 25% of the disc market) in various forms of pre-recorded tapes including musicassettes. Manufacturers and retailers alike are claiming that tape and tape equipment could turn into one of the biggest growth markets since television. The boom began approximately 3 years ago, when stereo tape cartridges — bulkier and less versatile than musicassettes — first emerged mainly to provide Hi Fi on the highways. Detroit has made tape cartridge players optional equipment for their new model cars. Unlike the musicassette which resembles a miniature reel-to-reel recorder, the cartridge is a single-reel, continuous loop device, not made for recording purposes. However, both have emancipated the consumer from such headaches of the conventional tape recorder as hand-threading, broken tapes and cumbersome machinery. The new shape of tape can be popped into a slot like bread into a toaster. The user never has to touch the tape itself. This ease of operation puts the cartridge and cassette into a strong position to challenge the disc and maybe in time precede it. Cassettes first made the scene as a voice-recording device, when Philips in North America unveiled its battery operated recorder in 1964. Until 1968, however, manufacturers could never claim more than a mini market for the new machines. Now the Philips market experts believe, the cassette recorder player will account for 2 million of tape recorders of all types that were sold in 1968; thus nearly all the growth in tape recorder volume that year came from cassettes. Prices of cassette equipment range from about thirty dollars up. It has now reached the point where customers can find nearly an endless choice of cassette products turned out by some of the biggest names of consumer electronics. The Japanese have also climbed on the cassette bandwagon. A number of firms in Japan, such as Sony, Hitachi, Panasonic and many more have been turning out some quality products for reproducing music via musicassettes. A photographic company such as Bell & Howell have a new tape division which unveiled 8 cassette models, priced from \$30.00 up. The Bell & Howell people have added a twist to the cassette concept — a super eight camera projector and sound synchronizing cassette tape recorder for the home-movie maker. In November 1968, privately owned Fisher Radio Corporation and H.H. Scott Incorporated, top volume producers of Hi Fi components took the wraps off new stereo components.

Is the cassette a threat to the conventional disc? This is not obvious from the record industry's sales charts — at least not yet. Records are still one of North America's fastest growing industries, and are likely to remain so for some time. According to Billboard magazine, volume at retail topped a billion

dollars for the first time in 1967, totalling 1.05 billion which is a 9.6% increase over 1966. Manufacturers are looking for another peak of around 1.2 billion dollars in 1968, or double the volume of ten years ago. A big factor in the upsurge is the population of teenagers and young adults — prime record buyers in the U.S. and Canada. Quoting a market research director for the CBS Columbia group, this trend is far from over. Industry sales should continue to increase for the next decade, as the number of individuals in the entertainment oriented years grows even larger. When referring to the potential market of music in cars, or music on the move, it is very simple to assume that in the U.S.A. there are 80 million potential customers and in Canada approximately 8 million.

When speaking of repertoire, a tremendous amount of music is being issued on musicassettes every month of the year. Polydor Records Canada Limited, one of the largest producers of musicassettes, has now reached approximately 150 popular cassettes and over 103 classical works from the Deutsche Grammophon catalogue which is better known as the highest quality recording in the world. The suggested list price of the musicassettes today is roughly the same or a dollar more than the price of recordings. The musicassette, of course, has many points in its favour as compared with the cartridge. It is barely one third the size of a cartridge and it is less expensive. For example \$6.95 versus \$7.95 for an 8-track cartridge. Most cassette systems will record as well as play. By contrast, cartridges are primarily playback devices. Moreover, tape in a cassette seems to wear better and last longer. The musicassette listing time is longer too, while the cartridge offers up to 80 minutes of playing time, the cassette plays up to 2 hours, though in most players the cassette must be flipped over at the end of the first reel so the tape can be played back to the second reel. In the end the choice seems to be one of relative price, weight, size and simplicity. It is as mobile as a package of cigarettes. If one chooses to climb into a car or on a bicycle, one merely stuffs several cassettes into the pocket and off one goes with a complete evening of music.

What about sound quality? The indications are that this is becoming less of a factor. Open reel stereo tapes moving at 7½ and 15 i.p.s. are still preferred by those purists who know that sound quality is related to tape speed and are willing to tolerate the wear and tear of open reel recording to achieve the ultimate. In the cartridge's 3¾ i.p.s. and in a cassette's 1 7/8 i.p.s. a small fraction of fidelity is bound to be sacrificed. The mass market consumer, however, is simply untrained to really tell the difference. Unlike the audio file or the Hi Fi bug who seeks concert hall realism, the mass market belongs to a young generation which uses music to escape realism. Today's youngster likes new music

and he likes it loud. In short, if teenagers and young adults continue to be the music's best customer, the record makers may have to find a simple way to reach them. The handy musicassette is the answer.

At this point there can be no doubt that the tape will continue to be a major sound carrier in the recorded music industry. Many industry leaders believe that within the next few years the musicassette will have taken over roughly 40 to 50% of the total tape business. In 1967 pre-recorded tape sales accounted for 10% of the North American recorded music dollar, in 1969 it should surpass the 20% mark.

Most tape manufacturers are finding it very difficult to meet the demand. Despite plant expansion, Ampex one of the largest tape duplicators are not filling the demand. In short, as it stands now, plants double and triple capacities and still find themselves unable to meet the demand.

The record industry seems to thrive on confusion and duplication of effort. In brief, the late forties witnessed the battle of the speeds, 33 versus 45. From the late fifties through last year, dealers stocked the same record titles in mono and stereo and now, when retailers have rid themselves of double record inventory, they are forced to stock identical titles in stereo records, 4 and 8 track cartridges and musicassettes. In short a new battle of speeds or configurations in this case.

No configuration has enjoyed more financial support, consumer advertising and publicity than the cassette system. As a recording device, cassette players and recorders rank as number one in yearly volume, compared to all other systems globally. The cassette system is finally in 1969, grabbing the world market for both the automobile and above all the home and office.

Polydor Tape Products division is keeping a sharp eye on all past and present events and cashing in on every opportunity, this is why we are putting our winning dollar on the Musicassette. The configuration with only one interruption. We have invested more than \$75,000.00 in MC point-of sale material with more to go.

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# COLUMBIA TAPE CATALOGUE

COLUMBIA FRENCH				COLUMBIA CANADIAN				COLUMBIA POPULAR				COLUMBIA CLASSICS				STARDAY				EPIC CLASSICAL				EPIC											
8 Track	Reel-To-Reel	Cassettes	TITLES	8 Track	Reel-To-Reel	Cassettes	TITLES	8 Track	Reel-To-Reel	Cassettes	TITLES	8 Track	Reel-To-Reel	Cassettes	TITLES	8 Track	Reel-To-Reel	Cassettes	TITLES	8 Track	Reel-To-Reel	Cassettes	TITLES	8 Track	Reel-To-Reel	Cassettes	TITLES	8 Track	Reel-To-Reel	Cassettes	TITLES				
18 1F 0679		16 1F 0679	CARAVELLI ST J'AVAIS DES MILLIONS	18 10 0438				18 10 0020				18 10 0020				18 10 0020				18 10 0020				18 10 0020				18 10 0020				18 10 0020			
18 1F 0673		16 1F 0673	CLAUDE, RENEE RENEE CLAUDE	18 10 0012				18 10 0012				18 10 0012				18 10 0012				18 10 0012				18 10 0012				18 10 0012				18 10 0012			
18 1F 0671		16 1F 0671	LES COMPAGNONS DE LA LA FRANCAISE	18 10 0018				18 10 0018				18 10 0018				18 10 0018				18 10 0018				18 10 0018				18 10 0018				18 10 0018			
18 1F 0689		16 1F 0689	DASSIN, JOE LES DEUX MONDES DE JOE DASSIN	18 10 0194				18 10 0194				18 10 0194				18 10 0194				18 10 0194				18 10 0194				18 10 0194				18 10 0194			
18 1F 0625		16 1F 0625	GAGNON, ANDRE ANDRE GAGNON PIANO ET ORCHESTRE	18 10 0290				18 10 0290				18 10 0290				18 10 0290				18 10 0290				18 10 0290				18 10 0290				18 10 0290			
18 1F 0631		16 1F 0631	CLAUDE LEVEILLEE ET ANDRE GAGNON	18 10 0336				18 10 0336				18 10 0336				18 10 0336				18 10 0336				18 10 0336				18 10 0336				18 10 0336			
18 1F 0680		16 1F 0680	POUR LES AMANTS LEVEILLEE, CLAUDE	18 10 0444				18 10 0444				18 10 0444				18 10 0444				18 10 0444				18 10 0444				18 10 0444				18 10 0444			
18 1F 0618		16 1F 0618	CLAUDE LEVEILLEE A PARIS VOL. I	18 10 0536				18 10 0536				18 10 0536				18 10 0536				18 10 0536				18 10 0536				18 10 0536				18 10 0536			
18 1F 0631		16 1F 0631	CLAUDE LEVEILLEE ET ANDRE GAGNON	18 10 0212				18 10 0212				18 10 0212				18 10 0212				18 10 0212				18 10 0212				18 10 0212				18 10 0212			
18 1F 0639		16 1F 0639	CLAUDE LEVEILLEE A PARIS, VOL. II	18 10 0212				18 10 0212				18 10 0212				18 10 0212				18 10 0212				18 10 0212				18 10 0212				18 10 0212			
18 1F 0646		16 1F 0646	LEVEILLEE DIX PIANOS	18 10 0662				18 10 0662				18 10 0662				18 10 0662				18 10 0662				18 10 0662				18 10 0662				18 10 0662			
18 1F 0662		16 1F 0662	LEVEILLEE LA TERRE CLAUDE LEVEILLEE	18 10 0577				18 10 0577				18 10 0577				18 10 0577				18 10 0577				18 10 0577				18 10 0577				18 10 0577			
18 1F 0677		16 1F 0677	LEVEILLEE LA TERRE CLAUDE LEVEILLEE	18 10 0577				18 10 0577				18 10 0577				18 10 0577				18 10 0577				18 10 0577				18 10 0577				18 10 0577			
18 1F 0622		16 1F 0622	PLEINS FEUX SUR MONIQUE LEYRAC	18 10 0622				18 10 0622				18 10 0622				18 10 0622				18 10 0622				18 10 0622				18 10 0622				18 10 0622			
18 1F 0644		16 1F 0644	MONIQUE LEYRAC EN CONCERT MONIQUE LEYRAC A PARIS	18 10 0657				18 10 0657				18 10 0657				18 10 0657				18 10 0657				18 10 0657				18 10 0657				18 10 0657			
18 1F 0632		16 1F 0632	VIGNEAULT, GILLES GILLES VIGNEAULT A LA COMEDIE-CANADIENNE	18 10 0632				18 10 0632				18 10 0632				18 10 0632				18 10 0632				18 10 0632				18 10 0632				18 10 0632			
18 1F 0634		16 1F 0634	MONIQUE LEYRAC MONIQUE LEYRAC	18 10 0634				18 10 0634				18 10 0634				18 10 0634				18 10 0634				18 10 0634				18 10 0634				18 10 0634			
18 1F 0652		16 1F 0652	LA MANIKOUTAI GILLES VIGNEAULT	18 10 0652				18 10 0652				18 10 0652				18 10 0652				18 10 0652				18 10 0652				18 10 0652				18 10 0652			
18 1F 0681		16 1F 0681	LE NORD DU NORD GILLES VIGNEAULT	18 10 0681				18 10 0681				18 10 0681				18 10 0681				18 10 0681				18 10 0681				18 10 0681				18 10 0681			
COLUMBIA POPULAR				COLUMBIA CLASSICS				STARDAY				EPIC CLASSICAL				EPIC																			
18 10 0020		18 10 0020	BENNETT, TONY LET MY HEART IN SAN FRANCISCO	18 10 0020				18 10 0020				18 10 0020				18 10 0020				18 10 0020				18 10 0020				18 10 0020				18 10 0020			
18 10 0222		18 10 0222	TONY BENNETT'S GREATEST HITS	18 10 0222				18 10 0222				18 10 0222				18 10 0222				18 10 0222				18 10 0222				18 10 0222				18 10 0222			
18 10 0506		18 10 0506	YESTERDAY I HEARD THE RAIN WHO CAN I TURN TO FOR ONCE IN MY LIFE	18 10 0506				18 10 0506				18 10 0506				18 10 0506				18 10 0506				18 10 0506				18 10 0506				18 10 0506			
18 10 0488		18 10 0488	BIG BROTHER AND THE HOLDING COMPANY CHEAP THRILLS	18 10 0488				18 10 0488				18 10 0488				18 10 0488				18 10 0488				18 10 0488				18 10 0488				18 10 0488			
18 10 0448		18 10 0448	BLOOD, SWEAT AND TEARS CHILD IS FATHER TO THE MAN BLOOD, SWEAT AND TEARS	18 10 0448				18 10 0448				18 10 0448				18 10 0448				18 10 0448				18 10 0448				18 10 0448				18 10 0448			
18 10 0556		18 10 0556	BLOOMFIELD, MIKE ADVENTURES OF MIKE BLOOM- FIELD AND AL KOOPER, VOL. I	18 10 0556				18 10 0556				18 10 0556				18 10 0556				18 10 0556				18 10 0556				18 10 0556				18 10 0556			
18 10 0614		18 10 0614	ADVENTURES OF MIKE BLOOM- FIELD AND AL KOOPER, VOL. II	18 10 0614				18 10 0614				18 10 0614				18 10 0614				18 10 0614				18 10 0614				18 10 0614				18 10 0614			
Z18 52014		Z18 52014	BRITISH BLUES AN ANTHOLOGY OF BRITISH BLUES, VOL. II	18 10 0280				18 10 0280				18 10 0280				18 10 0280				18 10 0280				18 10 0280				18 10 0280				18 10 0280			
Z18 52018		Z18 52018	THE BEGINNING BROTHERS FOUR, THE TRY TO REMEMBER THE BIG FOLK HITS/MORE BIG FOLK HITS	18 10 0328				18 10 0328				18 10 0328				18 10 0328				18 10 0328				18 10 0328				18 10 0328				18 10 0328			
18 10 0058		18 10 0058	BROWN, LES JAZZ FOR WINNERS REVOLUTION IN SOUND	18 10 0058				18 10 0058				18 10 0058				18 10 0058				18 10 0058				18 10 0058				18 10 0058				18 10 0058			
18 10 0120		18 10 0120	BRUBECK, DAVE TIME OUT BRAVO! BRUBECK! DAVE BRUBECK'S GREATEST HITS	18 10 0120				18 10 0120				18 10 0120				18 10 0120				18 10 0120				18 10 0120				18 10 0120				18 10 0120			
18 10 0262		18 10 0262	BUCKINGHAMS, THE TEEN STAR TRACK - VOL. V IN ONE EAR AND GONE TOMORROW PORTRAITS	18 10 0262				18 10 0262				18 10 0262				18 10 0262				18 10 0262				18 10 0262				18 10 0262				18 10 0262			
18 10 0272		18 10 0272	BUTLER, CARL OUR COUNTRY WORLD HONKY TONK!	18 10 0272				18 10 0272				18 10 0272				18 10 0272				18 10 0272				18 10 0272				18 10 0272				18 10 0272			
18 10 0574		18 10 0574	BYRD, CHARLIE MORE BRAZILIAN BYRD STROKE OF GENIUS BRAZILIAN BYRD: THE MUSIC OF ANTONIO CARLOS JOBIM SKETCHES OF BRAZIL/THE MUSIC OF VILLA-LOBOS	18 10 0574				18 10 0574				18 10 0574				18 10 0574				18 10 0574				18 10 0574				18 10 0574				18 10 0574			
18 10 0060		18 10 0060	BYRDS, THE TURN! TURN! TURN! MR. TAMBOURINE MAN YOUNGER THAN YESTERDAY THE BYRDS' GREATEST HITS TEEN STAR TRACK THE NOTORIOUS BYRD BROTHERS DR. BYRDS AND MR. HYDE	18 10 0060				18 10 0060				18 10 0060				18 10 0060				18 10 0060				18 10 0060				18 10 0060				18 10 0060			
18 10 0070		18 10 0070	CASH, JOHNNY RING OF FIRE I WALK THE LINE JOHNNY CASH'S GREATEST HITS CARRYING ON WITH JOHNNY CASH AND JUNE CARTER COUNTRY & WESTERN STAR TRACK FRANCE TO SHINING SEA AT FOLSOM PRISON COUNTRY & WESTERN STAR TRACK, VOL. II	18 10 0070				18 10 0070				18 10 0070				18 10 0070				18 10 0070				18 10 0070				18 10 0070				18 10 0070			
18 10 0344		18 10 0344	CHAMBERS BROTHERS, THE A NEW TIME A NEW DAY CHRISTY MINSTRELS, THE NEW RAMBLIN' THE NEW CHRISTY MINSTRELS ON TOUR THROUGH MOTORTOWN TALL TALES	18 10 0344				18 10 0344				18 10 0344				18 10 0344				18 10 0344				18 10 0344				18 10 0344				18 10 0344			
18 10 0404		18 10 0404	CLANCY BROTHERS AND TOMMY MAKEM, THE THE CLANCY BROTHERS AND TOMMY MAKEM ISN'T IT GRAND BOYS	18 10 0404				18 10 0404				1																							

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## Are We Being Led Into Video Tape

Two years ago, when you said tape, everyone looked at you dubiously. The problem with reel to reel tape was the difficulty in threading the tape through a machine. Tape would never be a household word because women especially were not used to handling the reels of loose and cumbersome tape.

But tape is the answer to many problems, and the cartridge concept has eliminated many of the holdups. Today, tape is becoming a major



STAN KLEES, noted Canadian record producer and music industry consultant writes this column each week exclusively for RPM Weekly. Any questions or comments regarding this column should be directed to Mr. Klees c/o RPM.

part of the industry and in the years to come might replace discs because of ONE thing.

Possibly the turn to tape wasn't really done to facilitate what I am about to talk about, and perhaps the conspiracy is innocent, but for many years now, they have been trying to perfect video on disc. Experimentation is still in progress, but coming up is 1 inch video tape to which sound can be added. Therefore the tape cartridge conspiracy is to get the consumer used to tape because one day a tape will be a little larger, but will not only produce a sound, but a picture of the performance through your television set. Blank cartridges will enable you to preset a time for your favourite TV show to be recorded and when you get around to it, you can view what you might have otherwise missed.

Radio was superceded by television and now records will be superceded by video tape cartridges. The only additional equipment needed to play your video tape recordings is a video tape player that will play through your television set. Professional models are already available and a home model is costly but in the stores right now. Both these models still depend on a reel to reel principle, but the cartridge "slip it in" principle is just around the corner. The price has to be brought into a consumer realism. But many people would now invest \$500 for such a system and when they can bring the price down to \$395 they will be as plentiful as colour TV is today. Only two years ago, colour TV was a luxury for only the wealthiest. Today, colour sets are very common.

To the record company, the merchandising will be the same for video recordings as it is for audio recordings. They stock and sell.

In the creative end of production, there will be a whole new set of rules, and for the artist, the threat of critical video recording will demand certain disciplines that haven't been a major problem till then. Video

taping makes an artist's face fatter. Many artists who might consider themselves thin will find they don't fare too well in a screen test. The musician who has been manipulated into stardom will suddenly find that his performance will become a million-seller and although audio can lie, video is truth. What talkies did to silents and what television did to radio, video will do to audio disc artists.

The true performer who has been trained and experienced in staging will survive. The gig musician to whom stardom was easy in the record business will find himself lost when someone yells, "Roll!" and the video camera zooms in to touch his nose.

They say you can lick the nerves that occur in recording audio, but also say it is far tougher to overcome the nervousness of film and video tape.

If you think I'm being premature with my warning, there is presently a video training facility in Toronto where groups can train themselves to get used to the video camera and where they can test their technique. Many local groups who are seriously in the business of being total entertainers have shown interest in video training. Many producers of audio know right now that the biggest threat to their existence is technical advancements.

The recording studio as we know it today will become the video studio tomorrow. Records as we know them today will become cartridges of tape. It may be five years away, four years away or just around the corner. Modern technology works in mysterious ways but there is one thing we can count on. There will be three or four systems to start with and eventually one acceptable system. We know this by past experience. If necessary, someone will insist that the speeds should be different or the whole in the middle larger or the unit smaller or the number of tracks less or the tape in varying widths. Somewhere someone MUST be working on it..... right now!

RPM would like to gratefully acknowledge the assistance rendered by various spokesmen within the industry in compiling this special edition. The thoughts and opinions expressed in this edition are either informative or thought provoking. It is the policy of RPM not only to inform but to stimulate interest. We are always grateful to make known opinions and developments from leaders in the industry. We will continue to maintain an "open door" policy to the industry. Herewith, each week, RPM translates and passes on the views and news of a very fast moving industry...for the world to read. This is Canada and "no other country can make that statement."

-The Editor

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# STEREODYNE FULFILLING MARKET NEEDS

Toronto: "I'm really excited about this business", says Ron Newman, general manager of Stereodyne (Canada) Ltd. Mr. Newman, who gained a great deal of knowledge on the tape industry in the U.S. recently returned to Canada to provide a knowledgeable attitude to Canada's tape industry. He was also well known in Canadian and U.S. record circles through his association with Phonodisc and Motown record companies.

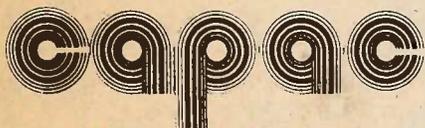
Newman is of the opinion there is a definite difference between the markets in Canada and the U.S., and re-emphasises the known fact that record companies in the U.S. are taking over

complete production and distribution of tape rather than licensing out their product. This means an increase in benefits from their own record promotion and sales drives when they put an affirmed artist on tape. In Canada however, due to the size of our market compared to the U.S., he feels licensing will still be necessary for both record and tape production.

Stereodyne has also been a pioneer in the tape industry through their excellent innovations in the hardware field with their Lear Jet Stereo 8 Cartridge Players. Due to their promotion and production of hardware for tape, Stereodyne has provided an initial vanguard for the take-off of tapes in Canada. Through their efforts they have made available, facilities for both the industry and the consumer to derive benefits from the fledgling new tape industry. H. J.

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## EDITORIAL

With the introduction of and massive promotion involved in the tape industry to Canadians, it has also introduced a new set of rules for confusion. There are those within the industry who are taking advantage of this confusion to introduce tape players with questionable quality, at a price that is inviting to a gullible public, Obviously intending to flood the market and retire from same with a sizeable return. It is hoped that the more honourable companies will persist and indeed increase their promotional activity in educating the public that the tape industry has much more to offer than a toy, and, in fact, is a multi-million dollar industry, researching millions of dollars in quality control and the manufacturing of playback units to the almost precise demands of a very critical listening public.

There is also the unfortunate battle looming over 8 track as opposed to cassette. Fortunately the tapers have been able to phase out the 4 track system early in the game which alleviated the confusion somewhat. Now, price increases would appear to be plaguing this fledgling industry. Should the cassette continue to be increased in price, it could mean a dropping of sales for pre-recorded cassettes and an increase in the market for the 8 track cartridge, which isn't so bad for those companies who believe that 8 track is the end all of the tape industry. Mr. Consumer however, who may have purchased a cassette recorder, and there will no doubt be many, being that over seventeen companies in Canada will have over 200 total models available from \$39.00 to \$249.00, will be faced with purchasing a pre-recorded cassette at the inflated price, or going back to the record.

However, there is a third avenue open to him - the blank cassette - available everywhere at a price of three C-60's for \$5.00. The effect this will have on the record industry and the pre-recorded industry could be disastrous.

There can only be one answer, and that is **HOLD THE PRICE**, or it could result in a setback that could ruin the music industry.

## YOUNG ADULT

With the increasing interest of non-top forty stations in the more acceptable young adult "hit parade" records, RPM, will, each week, present a chart to guide this format of broadcasting.

- 1 2 SEATTLE  
Perry Como-RCA-9722-N
- 2 6 MY WAY  
Frank Sinatra-Reprise-0779-P
- 3 1 AQUARIUS LET THE SUNSHINE IN  
5th Dimension-Soul City-772-K
- 4 8 THE BOXER  
Simon & Garfunkel-Columbia-44782-H
- 5 4 HAPPY HEART  
Andy Williams-Columbia-48818-H
- 6 9 HAWAII FIVE O  
Ventures-Liberty-56068-K
- 7 11 LOVE CAN MAKE YOU HAPPY  
Mercy-Sundi-6811-H
- 8 17 OH HAPPY DAY  
Edwin Hawkins-Singers-Pavillion-20001-M
- 9 13 HAPPY HEART  
Petula Clark-WB/7 Arts-7275-P
- 10 3 GALVESTON  
Glen Campbell-Capitol-2428-F
- 11 19 GOODBYE  
Mary Hopkin-Apple-1806-F
- 12 18 HAIR  
Cowsills-MGM-14026-M
- 13 5 YOU'VE MADE ME SO VERY HAPPY  
Blood Sweat & Tears-Columbia-4044677-H
- 14 14 GREENSLEEVES  
Mason Williams-WB/7 Arts-7282-P
- 15 10 EARTH ANGEL  
Vogues-Reprise-0820-P
- 16 15 SAUSALITO  
Al Martino-Capitol-2468-F
- 17 16 WHERE'S THE PLAYGROUND SUSIE  
Glen Campbell-Capitol-2494-F
- 18 7 TO KNOW YOU IS TO LOVE YOU  
Bobby Vinton-Epic-10461-H
- 19 12 THE WAY IT USED TO BE  
Engelbert Humperdinck-Parrot-40036-K
- 20 30 ROMEO AND JULIET THEME  
Henry Mancini-RCA-0131-N
- 21 21 WILL YOU BE STAYING AFTER SUNDAY  
Peppermint Rainbow-Decca-3241-J
- 22 23 PRETTY WORLD  
Mendes/Brasil 66-A&M-1049-M
- 23 32 DAY IS DONE  
Peter Paul & Mary-WB/7 Arts-7279-P
- 24 25 MEMORIES  
Elvis Presley-RCA-9731-N
- 25 22 CASTSCHOK  
Alexandrov Darazov-Jamie-1372-K
- 26 33 MARLEY PURT DRIVE  
Jose Feliciano-RCA-9739-N
- 27 20 WITH PEN IN HAND  
Vikki Carr-Liberty-56092-K
- 28 26 I'M A DRIFTER  
Bobby Goldsboro-UA-50525-J
- 29 28 REAL TRUE LOVIN'  
Steve & Eydie-RCA-0123-N
- 30 36 TIME IS TIGHT  
Booker T & MGs-Stax-0028-M
- 31 24 ZAZUERIA  
Herb Alpert & Tijuana Brass-A&M-1043-M
- 32 29 SPINNING WHEEL  
Peggy Lee-Capitol-2477-F
- 33 31 LOVE IS JUST A FOUR LETTER WORD  
Joan Baez-Vanguard-35088-L
- 34 37 MORNING GIRL  
Neon Philharmonic-WB/7 Arts-7261-P
- 35 38 SINGING MY SONG  
Tammy Wynette-Epic-10461-H
- 36 --- RIVER IS WIDE  
Grassroots-RCA-4187-N
- 37 39 IN THE GHETTO  
Elvis Presley-RCA-9741-N
- 38 --- GRAZIN' IN THE GRASS  
Friends of Distinction-RCA-0207-N
- 39 40 I NEED YOU NOW  
Ronnie Dove-Diamond-260-J
- 40 --- TRUCK STOP  
Jerry Smith-Polydor-11162-Q

# COUNTRY CHART

- 1 3 **LET IT BE ME**  
Gentry & Campbell-Capitol-2387-F
- 2 1 **GALVESTON**  
Glen Campbell-Capitol-2428-F
- 3 4 **IT'S A SIN**  
Marty Robbins-Columbia-44739-H
- 4 5 **HUNGRY EYES**  
Merle Haggard-Sparton-1709-O
- 5 6 **RIBBON OF DARKNESS**  
Connie Smith-RCA-0101-N
- 6 7 **WHO DRINKS MY BEER WHEN I'M GONE**  
Mersey Brothers-Columbia-C4-2862-H
- 7 8 **THEY DON'T MAKE LOVE LIKE THEY USED TO**  
Eddy Arnold-RCA-9667-N
- 8 9 **MY LIFE**  
Bill Anderson-Decca-32445-J
- 9 11 **CAJUN LOVE**  
Lucille Starr-Epic-10421-H
- 10 2 **MY WOMAN'S GOOD TO ME**  
David Houston-Epic-10430-H
- 11 12 **OUR HOUSE IS NOT A HOME**  
Lynn Anderson-Chart-5001-N
- 12 13 **BACK TO DENVER**  
George Hamilton IV-RCA-0100-N
- 13 14 **SINGING MY SONG**  
Tammy Wynette-Epic-10462-H
- 14 15 **WISHING TREE**  
Lynn Jones-Capitol-72569-F
- 15 10 **NO LONELIER THAN YOU**  
Billy Charné-Sparton-1993-O
- 16 18 **(MARGIE'S) AT THE LINCOLN PARK INN**  
Bobby Bare-RCA-0110-N
- 17 19 **I'LL SHARE MY WORLD WITH YOU**  
George Jones-Columbia-1351-H
- 18 25 **MR. WALKER IT'S ALL OVER**  
Billie Jo Spears-Capitol-2436-F
- 19 28 **THERE WAS NEVER A TIME**  
Jeannie C Riley-Plantation-6-M
- 20 29 **RINGS OF GOLD**  
Dottie West/Don Gibson-RCA-9715-N
- 21 32 **PLEASE DON'T GO**  
Eddy Arnold-RCA-0120-N
- 22 33 **TRUCK STOP**  
Jerry Smith-Polydor-11162-Q
- 23 23 **WANDERIN' THROUGH THE VALLEY**  
Ray Griff-Dot-10364-M
- 24 16 **WHO'S GONNA MOW THE GRASS**  
Buck Owens-Capitol-2377-F
- 25 17 **THE REVENUER'S DAUGHTER**  
Bob King-Melbourne-331-J-K
- 26 26 **SWEET SWEET FEELING**  
Clint Curtis-RCA-1020-N
- 27 27 **SOME KIND OF LONESOME**  
Country Tigers-Sparton-1712-O
- 28 20 **WHEN THE GRASS GROWS OVER ME**  
George Jones-Columbia-4133-H
- 29 30 **BABY'S COME HOME**  
Debbie Lori Kaye-Columbia-44815-H
- 30 34 **WHEN TWO WORLDS COLLIDE**  
Jim Reeves-RCA-0135-N
- 31 31 **HOME IS ANYWHERE**  
Ontario Slim-Sparton-1689-O
- 32 35 **ALL HEAVEN BROKE LOOSE**  
Hugh X Lewis-Kapp-978-J
- 33 38 **DELIA'S GONE**  
Waylon Jennings-RCA-74-0157-N
- 34 --- **RUNNING BEAR**  
Sonny James-Capitol-2486-F
- 35 36 **TWO LITTLE GIRLS**  
Floyd Martin-Sparton-1701-O
- 36 37 **THE FINAL HOUR**  
Roy Adolf-Sparton-1706-O
- 37 39 **WHAT'S ANOTHER TEAR OR TWO**  
Shirley Ann-Big Chief-6901
- 38 40 **IF ONLY I COULD**  
Bambi Lynn-Rodeo-3315-K
- 39 --- **ONE HAS MY NAME (THE OTHER HAS MY HEART)**  
Jerry Lee Lewis-Smash-2224-K
- 40 --- **SWEETHEART OF THE YEAR**  
Ray Price-Columbia-44761-H

# GRT SHOWS CANADIAN GAINS

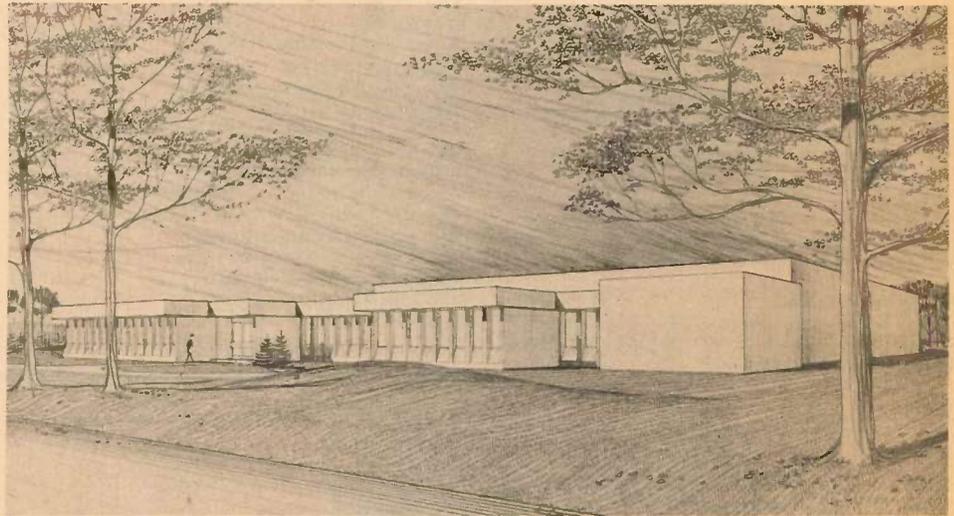
Toronto: GRT is the youngest and most aggressive of the tape producers in Canada. They are also one of the most well informed, and potential of tape companies that have not stemmed from original record companies.

For this reason GRT has taken upon itself to gain control of several record companies, namely Cadet, Chess, Checker, Blue Thumb, Gamble and Cadmen. By owning its own record companies GRT has exclusive control of distribution and is able to guard against any expiration agreements. Already, in California, GRT has its own record company which is endeavouring to create its own artists. Ed LaBuick feels these moves have been necessary in order to survive in the industry. Depending on straight licensing has a dim future and therefore GRT bought its own companies.

As for the future of the tape industry GRT has no doubts. Simultaneous releases of tapes and records are already part of their existing programme. But LaBuick notes from present sales trends that it will be some time before tapes

completely take over the music market mainly because of the cost factor to the consumer. Records are still considerably cheaper than either tape cartridges or cassettes. As for the definite path in the case of either cassette or cartridge being dominant LaBuick notes that cassettes are an estimated 25% of sales as compared to a previous 10%. Cassettes it seems are purchased more by those desiring the middle of the road or easy listening brands of music while cartridges are the medium for rock and pop. If cassettes continue in their present trend LaBuick foresees their possible domination of the tape market.

GRT's confidence in the Canadian market may be judged by the fact that they are building a second plant at Alliston Ontario. Their confidence probably stems from their astounding success in tapes. Their success is a result of marketing through their packaging concept which shows full pictures and list on package and cartridge as well as a list on the end. This, incorporated with rack display, has led to much difficulty in keeping up with orders. H.J.



New Canadian headquarters for General Recorded Tape at Alliston, Ont.

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# ACTION STATIONS

## CKBB BARRIE

ATLANTIS/Donovan-H  
 BAD MOON RISING/Creedence Clearwater-R  
 HEATHER HONEY/Tommy Roe-Q

## CKOC HAMILTON

BAD MOON RISING/Creedence Clearwater-R  
 ISRAELITES/Desmond Dekker & Aces-J  
 TOO EXPERIENCED/Eddie Lovette-J

## CKFH TORONTO

DON'T LET THE JONSES GET YOU DOWN  
 /Temptations-L  
 I CAN'T QUIT HER/Arbors-H  
 HOUSE ON THE HILL/Turtles-M

## CHUM TORONTO

ATLANTIS/Donovan-H  
 SPECIAL DELIVERY/1910 Fruitgum Co-M  
 WHEN I DIE/Motherlode-J

## CKXL CALGARY

WHEN I DIE/Motherlode-J  
 ISRAELITES/Desmond Dekker & Aces-J  
 HAPPY HEART/Andy Williams-H

## CJMS MONTREAL

OH HAPPY DAY/Edwin Hawkins Singers-M  
 ATLANTIS/Donovan-H  
 RAM JAM/Byron Lee & Dragonaire-N

## CFSL WEYBURN

I SHALL BE RELEASED/Box Tops-M  
 GRAZING IN THE GRASS/Friends of  
 Distinction-N  
 I'VE BEEN HURT/Bill Deal & Rhondels-M

## CJFX ANTIGONISH

IN THE GHETTO/Elvis Presley-N  
 I SHALL BE RELEASED/Box Tops-M  
 HAPPY HEART/Andy Williams-H

## CJCH HALIFAX

ROSE GARDEN/Dobie Gray-M  
 PLASTIC FANTASTIC LOVER/Jeff Airplane-N  
 WHEN I DIE/Motherlode-J

# RPM WEEKLY

## CANADIAN CONTENT CHART

- 1 3 **FASTER THAN THE SPEED OF LIFE**  
Mars Bonfire-Columbia-44772-H
- 2 1 **WHAT CAN THE MATTER BE**  
Poppy Family-London-17639-K
- 3 4 **I'LL CATCH THE SUN**  
Pierre Lalonde-Capitol-72573-F
- 4 5 **WALKIN' ON MY MIND**  
Dianne Brooks-Revolver-001-J
- 5 --- **BABY I LOVE YOU**  
Andy Kim-Steed-1031-M
- 6 7 **TAKE ME AWAY**  
Natalie Baron-Capitol-72571-F
- 7 9 **PACK IT IN**  
Buckstone Hardware-Apex-77098-J
- 8 8 **IF YOU BELIEVE**  
Michael Tarry-Columbia-C4-2683-H
- 9 10 **CHILD OF MY SLEEPING MIND**  
The Noblemen-RCA-1030-N
- 10 5 **PRIVATE TRAIN**  
5 Man Electrical Band-Capitol-2368-F

### Recommended Canadian Content

**WHEN I DIE**  
Motherlode-Revolver-002-J

**TWILIGHT WOMAN**  
49th Parallel-Venture-1004-M

**MAKE ME AN ISLAND**  
Tom Northcott-WB/7 Arts-7283-P

**HANDS OF THE CLOCK**  
Life-Polydor-540009-Q

**FANTASY WORLD**  
Meddy's People-Quality-1931-M

**NEVER LEAVE ME NEVER**  
Love Cycle-Franklin-626-K

**GOOD MORNING NEW DAY**  
Sceptres-Polydor-540010-Q

**WORDS**  
Ray Dahlen, Jr-Dominion-97-E

### CHART LISTINGS - Alphabetically

April Fool's	49
Atlantis	14
Aquarius Let The Sunshine In	21
Baby I Love You	72
Bad Moon Rising	20
Black Pearl	31
Born To Be Wild	43
The Boxer	3
Brown Arms In Houston	100
Cissy Strut	36
Day Is Done	19
Don't Let The Joneses Get You Down	88
Earth Angel	29
Everyday With You Girl	23
Faster Than The Speed Of Life	47
Feelin Alright	86
Friend Lover Woman Wife	61
Get Back	1
Gitarzan	10
Goodbye	15
Good Morning Starshine	50
Grazin' In The Grass	11
Hair	4
Happy Heart	27
Heather Honey	12
Hushabye	94
I Can't Say No To You	75
I Can't See Myself Leaving You	22
I Could Never Lie To You	40
I'll Catch The Sun	62
Imagine The Swan	60
I'm A Drifter	38
I Need You Now	78
In The Ghetto	16
I Shall Be Released	51
Israelites	57
I Threw It All Away	93
It's Never Too Late	33
Its Your Thing	42
I've Been Hurt	18
I Want To Love You Baby	65
Leaning On You	69
Let Me	35
Listen To The Band	73
Long Green	79
Love Can Make You Happy	2
Love Is Blue	98
Love Is Just A Four Letter Word	67
Love Is Strange	76
Love Man	77
Love Me Tonight	85
Marley Purt Drive	48
Medicine Man	30
Minotaur	68
More Today Than Yesterday	9
Morning Girl	13
Never Comes The Day	74
Never Gonna Let Him Know	82
No, No No No	84
No Matter What Sign You Are	63
Nothing But A Heartache	32
Oh Happy Day	7
One	28
Pack It In	99
Pinball Wizard	6
Plastic Fantastic Lover	91
Pretty World	45
Proud Mary	52
Rhythm Of The Rain	58
River Is Wide	5
Romeo & Juliet Theme	39
Rose Garden	92
Running Bear	89
Sausalito	54
Seattle	37
See	46
Special Delivery	34
Some Velvet Morning	95
Sorry Suzanne	44
Take Me Away	87
Tell Me Why	70
(I Wanna) Testify	41
Time Is Tight	26
Tomorrow Tomorrow	83
Too Busy Thinking About My Baby	25
Too Experienced	90
Truck Stop	59
Walkin On My Mind	71
The Walls Fell Down	64
We Can't Go On This Way	55
Welcome Me Love	81
We Got More Soul	66
What Can The Matter Be	53
What Does It Take	80
What Is Man	56
Where's The Playground Susie	8
Windmills Of Your Mind	24
Without Her	97
You Don't Need Me For Anything More	96
You've Made Me So Very Happy	17

*Already charted...*

# THE SCEPTRES

"GOOD MORNING NEW DAY"



540-010



## Columbia Experiencing Excellent Sales With Cassettes

Toronto: With Columbia's tape picture now complete, having recently entered the cassette market, the label is now showing an across the board return in sales for both cassette and 8 track cartridges. National promotion manager Bill Eaton, recently returned from a swing through the Atlantic Provinces, has found an exceptionally hungry market for tapes and, what is most encouraging, a keen interest by both dealers and the consumer in general. Record dealers, who have taken on the extra line of tapes, are experiencing excellent sales returns and in many cases far surpasses sales being registered by camera auto and electric stores. The plus on the side of the record dealer would seem to be the personalized service he can supply the consumer.

8 track and cassette sales for Columbia across the country have shown a whopping big increase, since the first of the year. Their catalogue which numbers well over 400 items includes releases from Columbia, Epic, Musicor, Starday, Immediate and Date.

Their initial cassette release included many top sellers from the disc market including those from Marty Robbins, Bob Dylan, Simon & Garfunkel, Donovan and many others. Also included in the release were 21 cassettes by French Canadian

RPM is available in better record stores across Canada each week.

artists including 6 from Claude Leveillee; 4 from Monique Leyrac; 4 from Gilles Vigneault; 3 from Andre Gagnon; and 1 each from Les Compagnons De La Chanson, Caravelli, Renee Claude and Joe Dassin.

8 track releases for Canadian artists have also shown sales potential. These include: Debbie Lori Kaye, Tommy Hunter, and the Mercey Brothers.

As reported in an earlier report in RPM, Columbia has not moved into the cassette market because of any decrease in disc sales. Eaton re-emphasises this point noting that

"Tapes are not hurting record sales. There has been increased record sales with the advent of 8 track cartridges and cassettes."

Columbia's catalogue of reel-to-reel tapes is also experiencing good sales, particularly in the classical and show items. Columbia carries a rather extensive catalogue of reel-to-reel tapes which includes performances by world renowned conductors including Leonard Bernstein, Eugene Ormandy, and Andre Kostalanetz, as well as Broadway successes including "West Side Story", "Camelot", "Flower Drum Song" and many others.



# THE SHAME TREE

NEW CANADIAN STARS ON THE HORIZON

## "JUNIOR SAW IT HAPPEN"

(Q 1938)

A DEFINITE SMASH

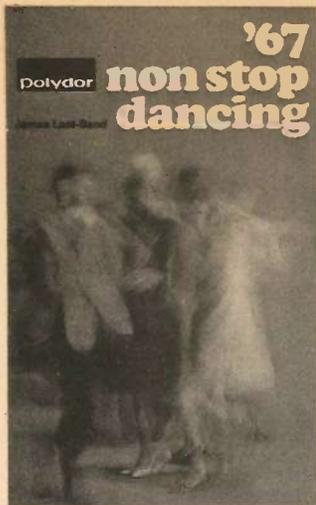
MANUFACTURED AND DISTRIBUTED IN CANADA BY


Quality RECORDS LIMITED

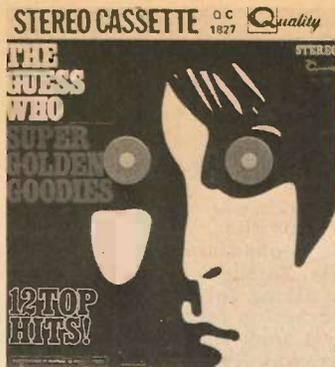
## TOP 50 ALBUMS

- |   |  |   |
|---|--|---|
| <p>1 1 <b>HAIR</b><br/>Soundtrack-RCA- LSO-1150-N</p> <p>2 3 <b>DONOVAN'S GREATEST HITS</b><br/>Epic-BN 26439-H</p> <p>3 2 <b>BLOOD, SWEAT &amp; TEARS</b><br/>Columbia-CS 9720-H</p> <p>4 5 <b>OLIVER</b><br/>Original Soundtrack-RCA- COSD-5501-N</p> <p>5 4 <b>HELP YOURSELF</b><br/>Tom Jones-Parrot-PAS-71025-K</p> <p>6 9 <b>WHEATFIELD SOUL</b><br/>Guess Who-Nimbus 9-NNS 102-N</p> <p>7 8 <b>BALL</b><br/>Iron Butterfly- Atco-SD 33-280-M</p> <p>8 11 <b>DIZZY</b><br/>Tommy Roe-ABC-ABCs 683-Q</p> <p>9 14 <b>NASHVILLE SKYLINE</b><br/>Bob Dylan-Columbia-KCS 9825-H</p> <p>10 12 <b>IN-A-GADDA-DA-VIDA</b><br/>Iron Butterfly- Atco-SD 33-250-M</p> <p>11 22 <b>ROMEO &amp; JULIET</b><br/>Original Soundtrack-Capitol- ST-2993-F</p> <p>12 7 <b>GALVESTON</b><br/>Glen Campbell-Capitol- ST-210-F</p> <p>13 6 <b>ENGELBERT</b><br/>Parrot-PAS 71026-K</p> <p>14 23 <b>SONGS FROM A ROOM</b><br/>Leonard Cohen-Columbia-CS-9767-H</p> <p>15 13 <b>GOODBYE</b><br/>Cream-Polydor-543024-Q</p> <p>16 15 <b>CLOUD NINE</b><br/>Temptations-Gordy-GLPS 939-L</p> <p>17 10 <b>TOM JONES LIVE</b><br/>Parrot-PAS 71014-K</p> | <p>18 18 <b>SOULFUL</b><br/>Dionne Warwick-Scepter-SPS 573-J</p> <p>19 16 <b>SWITCHED ON BACH</b><br/>Walter Carlos Benjamin Folkman-<br/>Columbia-MS-7194-H</p> <p>20 17 <b>THREE DOG NIGHT</b><br/>Dunhill-DS 50048-N</p> <p>21 19 <b>AT YOUR BIRTHDAY PARTY</b><br/>Steppenwolf-RCA-DSX 50053-N</p> <p>22 34 <b>MY WAY</b><br/>Frank Sinatra-Reprise-FS-1029-P</p> <p>23 24 <b>BAYOU COUNTRY</b><br/>Creedence Clearwater-Fantasy-8387-R</p> <p>24 26 <b>POSTCARD</b><br/>Mary Hopkin-Apple-ST-3351-F</p> <p>25 28 <b>THE ASSOCIATION'S GREATEST HITS</b><br/>WB/7 Arts-WS 1767-P</p> <p>26 27 <b>FEVER ZONE</b><br/>Tom Jones-Parrot-PAS 71019-K</p> <p>27 25 <b>BETLES</b><br/>Apple-SWBO 101-F</p> <p>28 38 <b>TILL</b><br/>Vogues-Reprise-RS-6326-P</p> <p>29 29 <b>FUNNY GIRL</b><br/>Soundtrack-Columbia -BOS-3220-H</p> <p>30 41 <b>STAND</b><br/>Sly &amp; Family Stone-Epic-26456-H</p> <p>31 31 <b>LED ZEPPELIN</b><br/>Atlantic-SD 8216-M</p> <p>32 30 <b>WICHITA LINEMAN</b><br/>Glen Campbell-Capitol-ST-103-F</p> <p>33 33 <b>HARD 'N HEAVY</b><br/>Paul Revere &amp; Raiders-<br/>Columbia-CS 9753-H</p> | <p>34 35 <b>HAPPY TRAILS</b><br/>Quicksilver Messenger Service-<br/>Capitol-ST-1201-F</p> <p>35 32 <b>BROOKLYN BRIDGE</b><br/>Buddah-BDS-5034-M</p> <p>36 --- <b>LET US GO INTO THE HOUSE OF THE LORD</b><br/>Edwin Hawkins Singers-Pavilion-BPS 1001-M</p> <p>37 21 <b>ODESSA</b><br/>Bee Gees-Atco-SD-2-702-M</p> <p>38 --- <b>COWSILLS IN CONCEPT</b><br/>Cowsills-MGM-SE 4619-M</p> <p>39 40 <b>THEMES LIKE OLD TIMES</b><br/>Original Radio Themes-Viva-36018-K</p> <p>40 36 <b>CRIMSON &amp; CLOVER</b><br/>Tommy James &amp; Shondells-<br/>Roulette-SR-42023-C</p> <p>41 20 <b>FREEDOM SUITE</b><br/>Rascals-Atlantic-CD-2-901-M</p> <p>42 44 <b>SUPER GOLDEN GOODIES</b><br/>Guess Who-Quality-SV 1827-M</p> <p>43 37 <b>MC5/KICK OUT THE JAMS</b><br/>Electra- EKS-45648-C</p> <p>44 39 <b>W.C. FIELDS</b><br/>Decca-DL 79164-J</p> <p>45 43 <b>NEAR THE BEGINNING</b><br/>Vanilla Fudge-Atco-SD-33-278-M</p> <p>46 47 <b>TRACES</b><br/>Classics IV-Imperial-LP-12429-K</p> <p>47 48 <b>IT'S YOUR THING</b><br/>Isley Brothers-T-Neck-3001-M</p> <p>48 49 <b>FOR ONCE IN MY LIFE</b><br/>Vikki Carr-Liberty-LST-7604-K</p> <p>49 --- <b>JOHNNY WINTER</b><br/>Columbia-C-9826-H</p> <p>50 50 <b>PROGRESSIVE BLUES EXPERIMENT</b><br/>Johnny Winters-Imperial-12431-K</p> |
|---|--|---|

# CASSETTES

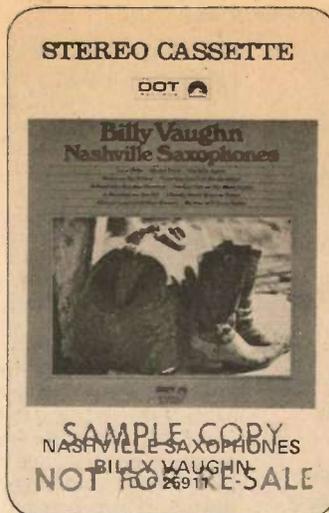


**'67 NON STOP DANCING**  
James Last Band  
Polydor-911 068  
Like all Last releases, exceptional home unit appeal. Party goers will grab this one up.

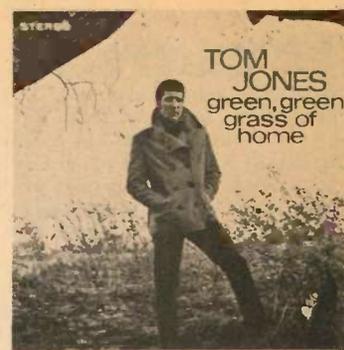


STEREO CASSETTE QC 1827 Quality  
**THE GUESS WHO**  
SUPER GOLDEN GOODIES  
12 TOP HITS!  
PROGRAM 1 PROGRAM 2  
**SAMPLE COPY NOT FOR RE-SALE**

**SUPER GOLDEN GOODIES**  
The Guess Who  
Quality-QC 1827-M  
Take advantage of publicity group currently receiving. Contains their first chart successes.



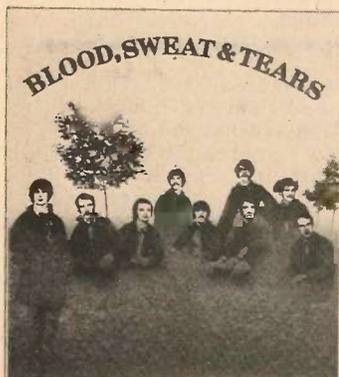
STEREO CASSETTE DOT  
**Billy Vaughn**  
Nashville Saxophones  
NASHVILLE SAXOPHONES  
BILLY VAUGHN  
Dot-DC 25911-M  
Big month for Vaughn. Label promotion should add value to his releases. This one is big.



STEREO  
**TOM JONES**  
green, green grass of home  
SIDE ONE SIDE TWO  
GREEN, GREEN GRASS OF HOME  
A TASTE OF HONEY  
GEORGIA ON MY MIND  
THAT OLD BLACK MAGIC  
IF EVER I WOULD LEAVE YOU ANY DAY NOW  
SOMEDAY YOU CAME A LONG WAY FROM ST. LOUIS  
MY MOTHER'S EYES  
MY PRAYER  
KANSAS CITY  
WHEN I FALL IN LOVE

**GREEN GREEN GRASS OF HOME**  
Tom Jones  
Ampex-PKX 79609  
Welsh chanter very hot. Stock heavy on this one. Contains his biggest hit, title song.

## 8 TRACK



**BLOOD, SWEAT & TEARS**  
COLUMBIA TC8  
8-TRACK STEREO TAPE CARTRIDGE

**BLOOD, SWEAT AND TEARS** TC8  
18 10 0552

**BLOOD, SWEAT & TEARS**  
Columbia-18 100552-H  
Already top seller in disc market. Displayed well could draw mucho interest from young buyers.



**8 TRACK STEREO** THE GREATEST HITS OF ERIC BURDON AND THE ANIMALS  
MGM-E/7TC 4602-M  
E 8TC 4602

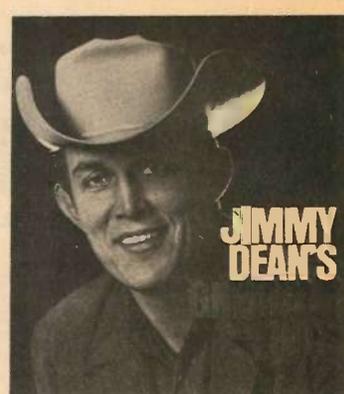
**GREATEST HITS**  
Eric Burdon & The Animals  
MGM-E/7TC 4602-M  
Big ones "San Franciscan Nights", "Sky Pilot" should attract attention and sales.



**BLACK PEARL**  
AMPEx 8-TRACK STEREO  
1 CRAZY CHICKEN  
FORGET IT  
CLIMBING UP THE WALLS (Part One)  
2 CLIMBING UP THE WALLS (Part Two)  
BENT OVER  
ENDLESS JOURNEY  
3 WHITE DEVIL  
MR. SOUL  
SATISFACTION  
4 THINKIN' 'BOUT  
THE GOOD TIMES  
REACH UP

M 8106  
MADE IN U.S.A. BY AMPEx  
THE GROSS VILLAGE, ILL.

**BLACK PEARL**  
Ampex-M 8106  
New acquisition proving itself stateside. Could happen here. Excellent soul message.



**COLUMBIA TC8**  
8-TRACK STEREO TAPE CARTRIDGE

18 10 0662  
**JIMMY DEAN'S GREATEST HITS** TC8

**JIMMY DEAN'S GREATEST HITS**  
Columbia-18 10 0662-H  
Lots of appeal for mobile listeners, particularly strong with truck drivers. "Big Bad John" cut alone will sell box.

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# The Evolution Of The Acceptance Of Tape

By Stan Klees

(Ed: RPM has commissioned music industry expert Stan Klees to write this article especially for RPM's "Trend To Tape" edition. Mr. Klees, as well as being a music industry consultant and noted record producer, writes a weekly guest column for RPM (Music Biz) and has gained a respected position in the trade as a music industry critic.)

There was a time when at the word tape, the average person envisioned a long piece of plastic ribbon on a reel that if not handled very capably would result in a mountain of unusable mass on the floor in front of you.

Something had to be done to make tape a household word and particularly where women were concerned. The handling and threading of reel to reel tape by the average person was not only a nuisance, but a time consuming effort when put up against a vinyl disc. Reel to reel tape was heralded for its fidelity but died because of its clumsiness. The roar of tape rolling backward to rewind was another factor that made tape a drawback in home use.

With the advent of the cartridge,

the whole proposition of tape has graduated where now all you hear are the accolades that tape deserves because of its facility to play without being level and to play even when jostled and bumped. Recorded music was now at home in trains, boats, planes and cars but most essential it got back to the home. Truly the cartridge player has made it possible for tape music to walk, fly, float, drive and sit still in your living room or wander down to the recreation room or into the bedroom. With a snap you have music. For a few extra dollars the music will go on, cartridge after cartridge, in a cartridge changer.

Like any development in the music industry, the varied processes that introduced tape caused some confusion at the beginning but eventually the cassette and 8-track systems were retained and the 4-track system is apparently slowly being phased out.

After the many bad attempts to promote tape as a replacement or supplement to the vinyl disc, it is gratifying to see such great acceptance in such a short time, of the cartridges.

The play units are small and well designed and have been de-

signed for complete functional operation. The players are more portable than any previous playing device. They are multi-purpose and have the added facilities of not only playing, but also recording.

The future looks bright for tape. The present is already showing indication that although tape will bite into disc sales it will also complement the sale of recorded music.

In the new era of leisure time tape is already finding its place in the entertainment spectrum. The whole concept of merchandising tape is in the hands of the talent that is becoming available on tape. The biggest sellers are readily available shortly after they show promise.

Tape cartridges are being sold in locations where music was previously not available and the impulse sales in service stations is already helping to stir additional interest in tapes.

The average record store still hasn't fully realized the potential of tape, but neither did the record companies a few months ago. It is only recently that the sales of tape have indicated that the tape industry is about to become a very big part of recorded music.

Tape can only add to the industry and be beneficial to all concerned. It has proven that it has advantages over the vinyl disc. This is all tape had to do to be accepted.



Richard Robinson reports from New York

Los Angeles--(PSW)--Sam and Dave do a bad imitation of each other but not as bad as Mickey Dolenz does of both of them. Mickey, Davy, and Mike debuted their new trio on one of the three late night television shows here. Dressed in black tuxedos, ruffles, and white shoes, they were backed by a six piece band. Composed of bass, sax, trumpet, organ, drums, and guitar the band is a smooth outfit that has the sound of a Las Vegas show group rather than a rock band. In fact I'm sure that either Tom Jones or Engelbert would feel lost trying to rock out a number with their backing.

But The Monkees did have them as backup and as they wandered through their three numbers, I couldn't help wondering what all the screaming was about in days gone by. Maybe it was because they were a rock band then, they certainly aren't now. First Mickey did a funky version of "I'm A Believer". The idea of doing that song in a slowed down soul pattern is good, but it came across as 'cute' more than anything else. Then Davy did the group's new U.S. single "Someday Man". He over-extends himself if he does anything more than smile. Finally it was Mike's turn. He was playing rhythm guitar and smiling throughout the set, when he walked up to the mike to do "Listen To The Band", the flip of the group's single, he seemed completely at ease. Nesmith is a musician and it shows.

He sang the number almost tongue in cheek, enjoying himself. Then it was over. The audience gave them a little applause, about as much as they got for coming on, and the three heroes of a dead fad sat down to talk with the show's host, Joey Bishop. There are no more Monkees. But the three ex-TV stars and their backing group really weren't bad as far as most adults were concerned. They weren't loud, pounding, or offensively dressed. They were a smooth nightclub act. Mickey, Davy and Mike have found a new audience that will probably like them as much as their fans did last year.

But that's what Los Angeles is all about. Looking out over the city from the balcony of my hotel, I'm reminded of the biblical epic proportions of this city which looks so much like a modern Jerusalem as it spreads out below me. And perhaps this is more than just imagination for in Los Angeles two cultures have arisen, parallel to each other: ours and theirs. Here two faiths meet, overlap, and exist on separate levels.

On television old Ronald Coleman movies are interspread with the daring bravado of Errol Flynn. On the radio, KRLA makes great music covered with identification jingles that sing, "KRLA JINGLE". Down the dial KHJ is showing off the tightest high-power no-breathing-between-words format west of Murray The K.

As the beat goes on, you try to keep from piling into the car in front of you because everyone is cruising on Sunset Strip from Hollywood past Doctor John and back again; a sea of chrome reflecting off the plastic buildings.

This is Los Angeles where The Monkees' endorsed Lenny's Boot Parlour is nestled against the back wall of Columbia Pictures. I've been living and breathing the rock scene for a few years now, but I'm never convinced of how much of a new culture it is until I come out here and watch it brushing past the fading glitter of Hollywood. We may have long hair and funny clothes but up against the stars' homes, the major studios, and the new cars, we're pure.

"This is KRLA News up to the minute. 150 people were arrested at yesterday's free beach party in Venice. The police report that the only people injured were six policemen. However, reports differ on that matter". That was last Sunday, when The Los Angeles Free Press held a beach party—rock concert by the ocean in Venice. And the cops stood around looking for heads to crack, tap, rap. And on Monday the radio station is trying to report the news the way the adult world wants to hear it but still keep their listening audience, who know better.

I can't help but shrug a little at the whole scene. I hear the music people out here talking about getting out. They seem to think that it is all over. While Eric Burdon and Jimi Hendrix jam at The Experience keeping the scheduled bands from going on, the rock writers on all the major papers are considering looking for work writing about tropical diseases or hub caps. And if you drive down past The Experience and The Whiskey to the Troubadour where Gene Clark and Doug Dillard have turned the bar into their own private rumpus room, you can see Mason ▶

# RECORDS

RICHARD TROTTER, promo chief at PHONODISC reports that AL CAPP created quite a stir during his visit to Toronto for the promotion of his JUBILEE LP "Al Capp On Campus". He guested on BETTY KENNEDY'S CFRB show and with LARRY SOLWAY, on his CHUM "Speak Your Mind" show. Solway has received much mail on the interview and may re-broadcast the show. Singles showing top action include HAL FRAZIER'S "Didn't We", "Runaway Child Running Wild" by EARL VAN DYKE and VAL DOONICAN'S "Ring Of Bright Water". Albums making a good showing are listed as "Any Day Now" by JOAN BAEZ, "Hal Frazier", and, of course, Capp's "Campus".

BILL WILSON JR. reports from Oshawa's WILSON & LEE that early sales on "Get Back" by THE BEATLES are comparable to their "Jude" lid. "Gitarzan", "Aquarius", "Hair" and "Bad Moon Rising" listed as top sellers, in that order. Sales also good on Supremes' product, much of the action due their recent O'KEEFE appearance. The country LP "Beautiful Island" by NEIL MATTHEWS on ALLIED chalking up impressive sales.

The big one at CJCJ, Woodstock, New Brunswick is "I Love How You Love Me" by TEMPO & STEVENS. BOB HAY, chief announcer gives honourable mention to SEEGER'S "Gamblin' Man", the UNION GAP'S "Don't Give In", "But You Know I Love You" by FIRST EDITION and "MO'reen" by the TEENMAKERS. Canadians getting much play include the MERCY BROTHERS with their country hit of "Who Drinks My Beer When I'm Gone" (#1 on the CJCJ Country Chart), "Went Home Today" by MERRIDAY PARK, and the NOBLEMEN'S "Child Of My Sleeping Mind". CJCJ are readying their "Summer Sound Of Sound Radio" promotion which places much emphasis on informing the thousands of visitors in the area during the fun months.

Creating much interest at NASH ELECTRIC in Blind River are: "I Can Hear Music"—BEACH BOYS; "Hey Jude"—BING CROSBY; "Rhythm Of The Rain"—GARY LEWIS; "Goodbye"—MARY HOPKIN; "Hawaii Five O"—VENTURES; "Time Is Tight"—BOOKER T & MG'S; and "Earth Angel"—VOGUES. Canadian action discs belong to PIERRE LALONDE—"I'll Catch The Sun", and RUDY HAYDEN'S "Please Stay Away".

ROD JOHNSTON, who has just completed his second year of the Radio & Television Course at

Williams and Melanie.

And over at A&M Records The Flying Burrito Brothers are doing their drug store cowboy routine with the help of Johnny 'Guitar' Watson and their producer Larry Williams. Larry produced all of Little Richard's biggest hits too. ■

RYERSON, returns for his second go at the all nite spot at CKDM Dauphin. Top action LP at 'DM is "Bobby Curtola's Greatest Hits". CURTOLA is appearing in Winnipeg for a couple of weeks and receiving the usual Western Hospitality routine from most radio stations. Both GUESS WHO LPs "Wheatfield Soul" and "Super Golden Goodies" listed as action LPs.

BRIAN COUSINS of CHAK Inuvik, N.W.T. shows a toss up between GLEN CAMPBELL'S version of "Galveston" and that of DON HO. The UNION GAP'S "Don't Give In To Him" tops the list. Breakout single goes to "This Is How Much I Love You"—BUCKINGHAMS. Country Canadian singles receiving air exposure are "You Can Feel It" by LYNN JONES and DEBBIE LORI KAYE'S "It's Only A Daydream".

The June 20 EAST VS WEST HIGH SCHOOL FOOTBALL GAME presented annually by the TELEGRAM receiving good support from CKFH. The station is offering a door prize of a trip for two to Los Angeles and seats to the ROSE BOWL in Pasadena. JOEY CEE, 'FH librarian lists "Sweet Cherry Wine" by TOMMY JAMES & SHONDELLS as the top single with the COWSILLS' "Hair" running a close second. "Boxer", "25 Miles", and "Pinball Wizard" also shaping up well. The Canadian entry of "Walkin' On My Mind" by DIANNE BROOKS making a good showing.

"Hair" is the big one at CKXL Calgary. Music Director BOB ROBERTSON also reminds us of the potential of TOM NORTHCOTT'S lid of "Make Me An Island", which is listed as a Breakout single at 'XL.

RCA's Ontario promo chief SCOTT RICHARDS is excited over the initial reaction shown to BYRON LEE & DRAGONAIRES' "Ram Jam" which has already found a berth on the CKNX Wingham chart. "Darkness Darkness" by the YOUNG BLOODS, and "Real True Lovin'" by STEVE & EDYE shaping up to be a pair of biggies. Top selling single at RCA is "River Is Wide"—GRASS ROOTS. "Grazin' In The Grass" by FRIENDS OF DISTINCTION heading for the best seller list. PRESLEY'S "Ghetto" and FELICIANO'S "Drive" chalking up excellent sales. A couple of Originals happening in the album field for RCA with "Hair" (Broadway) and "Oliver" (Movie).

TOM NORTHCOTT picking up much airplay at CKBC Bathurst New Brunswick. DENIS MENARD lists Northcott's "Make Me An Island" as a Canadian single being programmed. MARS BONFIRE'S "Speed" and NOBLEMEN'S "Mind" also catching air exposure.

JOHNNY DEE DRISCOLL receiving many letters from U.S. for copies of NINO & APRIL'S "I Love How You Love Me". The single is receiving mucho attention on this side of the border as well. "Long Green"—FIREBALLS, "Long Line

Rider"—BOBBY DARIN; and "Apollo Amen"—STREET listed as breakout singles. The QUALITY camp making moves to tout "Fantasy World"—MEDDY'S PEOPLE, a solid western Canadian group. 49TH PARALLEL still making sales with their "Twilight Woman". Another Calgary group, HAPPY FEELING also showing well.

LOIS BOWERMAN lists "Galveston" by GLEN CAMPBELL as the top of the heap at CFOS Owen Sound. NANCY SINATRA'S "Here We Go Again" receives the nod as the breakout single. Canadians receiving airplay: GUESS WHO, ANDY KIM, DEBBIE LORI KAYE, SUGAR 'N SPICE, and DIANNE BROOKS.

COLUMBIA'S Ontario promo chief CHARLIE CAMILLERI gave O.C. Smith the whirlwind interview treatment when he was in town for an appearance at the O'KEEFE. Besides the "Luncheon Date" with ELWOOD GLOVER (CBC-TV) Charlie lined up an interesting interview with CKFM's PHIL MCKELLAR. New single coming up for O.C., "Friend, Lover, Woman, Wife". BOBBY VINTON tops the list of best selling singles with his lid "To Know You Is To Love You". SIMON & GARFUNKEL, DONOVAN, HOLLIES and MERCY right behind. Breakout singles listed as "Some Of These Days"—JUNE STEARNS; "Reaching Far Too High"—JUDY GINN & JIM; and "Neighbours At The Zoo"—MICHAEL TARRY. Album action happening for DYLAN and COHEN.

LIFE besides being beautiful are making much headway in Montreal, according to POLYDOR'S promo chief LORI BRUNER. Their Montreal produced single "Hands Of The Clock" beginning to make waves in Ontario as well. Lori also reports excellent Western action on the TETRAMATON release of "Oh Deed I Do" by ELYSE WEINBERG. Good exposure being given this deck at CHUM-FM as well. ■



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