Some Distinctions In The Video Cartridge (Ed) . . .
LP’s & Singles: Simultaneous Hit Action . . . RCA’s
British Blues Archive Series Culled From Immediate Catalog . . .
Syndicate Vast History Of C&W Show . . . Lib/UA Regionals Launch Fall LP
Push . . . 16 New Musicals Through BMI . . . Isle Of Wight Promoters Make A Vow: ‘Never Again’

ANDY WILLIAMS: THE LEGEND AS A CURRENT EVENT
MARK LINDSAY.

"AND THE GRASS WON'T PAY NO MIND."

From the album that earned its wings. Twice.

First there was "Silver Bird," the single. Then "Silver Bird," the album.

Now, Mark Lindsay has another hit single. From the same album. It's called "And The Grass Won't Pay No Mind," written by Neil Diamond.

Places like Seattle, Houston, Baltimore, Oklahoma City, Kansas City, Denver and Milwaukee already report great airplay.

Mark Lindsay's new single. The third pair of wings.

On Columbia Records and Tapes.
The wonder of the video cartridge is around the corner. In recent months, the makers of hardware in this fledgling consumer leisure-time field have been priming for a debut next year of their goods, while the software scene is basically a scurry to sign-up rights, generally non-exclusive, for the various systems that will compete with each other for consumer favor.

We have no doubt that the music industry will play a major role for all who contemplate and who will, in fact, be purchases of this new medium of entertainment. Yet, there are some facts-of-life that the music business must face up to. For the first time in its history, it is facing competition not from some other communication form, but from the very same hardware and software. The same video cartridge and playback machine that can offer "The Maltese Falcon" can also perform music from rock, the theatre, opera, etc. The competition—as alien as it might be from the music business—is direct. If a customer decides to rent a movie or buy a sporting event cartridge, it may depray his acquisition of something in a musical vein. As the music business now stands, consumer interest is sought after in relation to one “musical event” over the next. It would be too much to ask of the video cartridge customer—even if he is a prime pre-recorded music buyer—not to be lured by the varied entertainment possibilities offered through the home video cartridge system. And, it should be noted, some video cartridge systems offer non-pre-recorded materials, such as on-the-air recordings and “home movie” making.

Thus, the music industry is confronted here with a need to be informed of all developments in the video cartridge area, so that it can assess more intelligently the direct competition it is up against. On the creative front, the industry must be prepared with video cartridge material that can excite visually as much as it is hoped the musical performance can come through in flying colors. Even on the retail level, pre-recorded performances of movies, sporting events and what-have-you in the non-musical context will probably be sold side-by-side with musical presentations.

Music firms who intend to find a place for themselves in video cartridges must soon decide what share of the market they want. Should they try non-musical inventory? Or should they draw-the-line on musical works?

These are the questions that call for answers as the home video cartridge system becomes a mass-produced reality in just a matter of months. We hope some answers may be formulated at next week’s tape convention of the National Association of Record Merchandisers (NARM).
HUMPERDINCK

His Latest Single

SWEETHEART

Produced by Peter Sullivan for Gordon Mills Productions
Over 60,000,000 records.

That's how many Eddy Arnold has sold. Do you think it's the start of a trend?

Eddy's new single is just out and already on the charts.

"FROM HEAVEN TO HEARTACHE"

"TEN TIMES FOREVER MORE" 47-9889

His current album's also doing fine. Thank you.
New York — In the pre-Beatle era, and even during the group’s early days, the record industry had something of an unspoken axiom that a hit single spawed a hit album. The arrival of the four-some and the promise of prosperity leading to looser money conditions placed a greater accent on the long-play side of the business. Finally, with the Beatles among the leaders in market share of no-single LP’s, the unspoken law crumbled.

The structures that flourished (recently or otherwise) in the rock groups, accented on merchandising aspects suited mainly to albums, thwarted the foreign (or single LP) are still with us. But, a check of the best selling albums at this time shows that a subtle shift is making itself felt. The separation in time between a single coming out and the arrival of an album between single success and album sales falloff has diminished.

Nearly a third of the singles on the Top 100 are issues that are hitting simultaneously with their album counterparts.

Artist Consolidation

In many cases, the simultaneous action can be related directly to the label. Faced with tightening up on expenditures because of the money situation, nearly all companies are concentrating their efforts behind “proven” or proving artists. So, rather than promoting a handful of acts, the companies are accenting on the-rise material and its related disk. The upsurge of attention to singles began with action with Anne Murray, Eric Bar- don & War, Free, Dave Mason, Su- pertramp, the Carpenter-Mashmak- han and Elton John prime examples of an averting an increased interest who are proving successful on both the single and album front at the same time. In the process, there is an unprecedented number of new acts coming with two or more hits at once that developed a following for the other.

In fact, the consumer interest in two-though has created several strange sales twists. Bread arrived with an in-store album advertising run on the record buyers actively sought out an album to pick up the “Let It Bleed,” and the fact that original cast disk and tape rights belong to the group.

Thirteen new collections were showcased by Liberty and from United Artists. Among the highlights were “Uncle Charlie” by The Nitty Gritty Dirt Band and the latest “Soul Touch” by Ferrante and Teicher. “We Gotta Get to the City” by the “Flip” Goldboro, and “Music For Midnight Lovers” by The Fifty Guitars of Tony Carulli. Other key sales run came from Bobby Womack, Gordon Light- foot, the Chicago-east, the “Rushes” and Isley’s latest. Thirteen new collections were showcased by Liberty and from United Artists. Among the highlights were “Uncle Charlie” by The Nitty Gritty Dirt Band and the latest “Soul Touch” by Ferrante and Teicher. “We Gotta Get to the City” by the “Flip” Goldboro, and “Music For Midnight Lovers” by The Fifty Guitars of Tony Carulli. Other key sales run came from Bobby Womack, Gordon Light- foot, the Chicago-east, the “Rushes” and Isley’s latest.

Sunset Records, the company's economy edition, spotlighted eight albums led by Flip Wight and “Young and Free.”

CEMI, Music Co., Formed In Pitts

PITTSBURGH — Creative Electronic Music Industries Inc., an international music and film complex, has been formed in Pittsburgh by Louis Guarino.

Construction will begin next month on a $5,500,000 foot building which will house executive offices, two 16 track recording studios, equip- ment, live music and television, commerials, a computerized record processing system, a new recording plant, film and video recording studios and a lithography and album offset printing plant. CEMI will also set up its own record company, a man- ufacturing, distribution and international and technical and publishing firms. All functions will be performed under one roof. There will be also an international record and tape distribution set-up.

Principals of CEMI include Al Silver, secretary and general manager, with 20 years in the industry, with Silver Record Pressing; Emery Rec- ord Pressing, R. C. Collins, Nicholas Flugello, vice president and director, formerly with Cadence Records, 20th Century Fox, Westmin- ster, Columbia Records, among others who will concentrate his efforts in the recording field. Al said CEMI will be using new packaging con- cepts.

Heading up the New York oper- ation of CEMI are vice presidents and directors, John Mullaney, Xanne Alfano, William Alfano, with the assistance of Lou Guarino and Norman Weiland, vice president and director, formerly with Cadence Records, 20th Century Fox, Westmin- ster, Columbia Records, among others who will concentrate his efforts in the recording field. Al said CEMI will be using new packaging con- cepts.

"Never Again" Vine

Of Iglit Wonders

See Int'l News Report
Jesse Winchester Announces
Prompts $150,000 Ampex Campaign

NEW YORK—Ampex Records has begun its largest campaign to date in a two-month drive centered on the Jesse Winchester LP. Originally released last April, the album, according to president Larry Harris, has been the top-seller. The promotion of September-October campaign because "national promotion was all we had during the first half of the year," Winchester album has been an exclusive Deca artist (in the U.S. and Canada). Released on Deca of MCA Records, Kaempfert has sold in excess of 15 million records in the past five years. As efforts to new product was and new points of departure for new material in New York, London, Sydney, Vancouver, Paris and now Los Angeles.

Per Share Earnings at Golden Crest
Show 47% Increase

HUNTINGTON STATION, N. Y. — Golden Crest Records, Inc., reports a 47% increase in earnings for fiscal 1970 ended April 3, 1970. Per share earnings, at $6.87, an increase of 47% from $4.65 in fiscal 1969. The figures include an increase in earnings of $497,312 over the $495,000 reported in fiscal 1969.

Schroeder Firms Tie

On the West Coast, Schroeder Music and Arch Media, subsidiaries of A. Schroeder Music, have signed to represent Rick Nelson, Don McLean, and the Turtles, according to A. Schroeder's Tony's of Fun Music Publishing.

Winchester's new album, "Prompts," is due in stores on Oct. 22. The album will be distributed through the national sales organization of A&R, escorted by the national sales force of Rick Nelson's "Saturday Night Special," the Rick Nelson magnetic image, and the Rick Nelson LP, "A New Day Has Come." The album will be supported by a major budget of advertising and promotions.

Redeemers from the Los Angeles distribution system, the album will be available on Oct. 22. The album will be distributed through the national sales organization of A&R, and the Rick Nelson LP, "A New Day Has Come." The album will be supported by a major budget of advertising and promotions.

RETURN TO WONDERLAND—Bert Kaempfert was in New York recently to renew his long-term exclusive contract with Decca Records. Kaempfert has been an exclusive Deca artist (in the U.S. and Canada.) The contract was signed in 1969.

Barbara Adams Exits
MCA Post in Jan.

UNIVERSAL CITY — Barbara Adams, a major player in the music industry, has resigned from his post as president of MCA Records, for the past five years. As efforts to new product was and new points of departure for new material in New York, London, Sydney, Vancouver, Paris and now Los Angeles.

CI Realigts Its
Financial Dept.

HOLLYWOOD—Walter P. Rozett, vice president of finance at Capitol Industries, Inc., reports the restructuring of the Capitol Industries and Capitol Records, Inc., the finance department of MCA, Inc., has passed the following personal currents:

Charles F. Fitzgerald, formerly controller at CI, has been elected treasurer of Finance.

Robert J. Jackson, formerly treasurer of Capitol Industries, has been named assistant to the vice president of Finance.
Smash Follow-Up to "Ride Captain Ride"

"GAS LAMPS AND CLAY"

Blues Image

Produced by Richard Pcdolor for ITASCA Record Productions, Inc.

To make him feel at home, Uni provided Elton John, his lyricist Bernie Taupin and their entire British entourage with a huge authentic London double-decker bus.

During his week's S. R. O. engagement, the British contingent was also feted with a luncheon at Universal Studios, co-hosted by MCA Records president Mike Maitland (left) and a vice president & general manager Ross Kegan (right).

'Metal River' U.S. Release

NEW YORK — Stereo Dimension Records has announced the signing of a Canada group, Steel River, and the release of their first single, "Ten Pound Note." The album, "Weighin' Heavy," which is already a big chart item in Canada, will be released shortly on the company's Evolution Label.

Stereo Dimension feels that the single and album will both make the top ten in the U.S. and, in anticipation of this, are launching a tremendous publicity campaign in the states.

Mogull Publisher Of NFL TV Music

PHILADELPHIA — Pan Mogull Music Corp. (ASCAP) has been appointed world-wide exclusive publishers for music which is played and performed in National Football League Films, Inc. TV series.

Current ASCAP members Mark Jordan's and Kenny Ascher's music is featured in these films.

Negotiations were made by National Football League Films, Inc.'s, Phil Spiller, music director, and business manager John Mallen with Mogull.

MERC ADDS TAYLOR To It's R&B Roster

NEW YORK — Charles Fuchs, Mercury records, vice president, has signed Gloria Taylor, a singer who finished in the top female vocalist category in Cash Box's 1970 R&B Survey.

Only Aretha Franklin, Nina Simone, and Dionne Warwick finished ahead of Miss Taylor in the voting.

Miss Taylor's 1969 Silver Fox hit, "You Gotta Pay the Price," appeared on the R&B and pop charts and made her a finalist for a NARAS Grammy Award in the Best R&B Female Performance field. She has finished cutting her first Mercury release, "Yesterday Will Never Come Again," a song, penned and produced by Walter Whitman, and arranged by herself. She's currently doing an LP.

Mercury's R&B roster, already includes Jerry Butler, Gene Chandler, and many other acts.

RENO'S Talent Hunt

HOLLYWOOD — Bob Reno, director of A&R at Vanguard Records, will be at the company's west coast office this week to audition new talent. Staying at the Continental Hyatt House, Reno can also be reached at 213-656-4011.

Reno will meet new artists and catalogue material.

JAMMED Up At The Gate —

Two new Epic groups Jam Factory and Attiti were presented to the press and dj's recently at the Village Gate. Shown are (front l. to r.) Paul Smith, manager Col. Record Dist, in N. Y. , Earl Ford, Jam Factory, Larry Cohen, director of ad's for Epic, Mike Kagan, manager of m.a.l promo;
(God Save the Soul of)  
"A BOY BOUND FOR GLORY"

Sung by Children of Plenty

God Save The Soul Of A Boy Bound For Glory
Had A Lot Of Life To Live
Had A Lot Of Love To Give
God Save The Soul Of A Boy Bound For Glory
So Very Very Far From Home

God Save The Soul Of My Friend Who Is Leavin'
Never Really Found His Way
Now He's Gone A Different Way
God Save The Soul Of My Friend Who Is Leavin'
He's So Very Very Far From Home

Save All My Brothers
Save All My Sisters
Save All The People I Love

(Sung by Children of Plenty on Metromedia Records MMS 190)

Published by © 1970, Musical Sciences, Inc. ASCAP

Metromedia Records is proud to announce that this record has been chosen by the Advertising Council to be the official song of the public service advertising campaign on drug abuse. (sung by Children of Plenty on Metromedia Records MMS 190)
FREE POSTERS: TO WHO IT MAY CONCERN

Dealers: A free full-color poster with every Who Album ordered. Decca will also supply additional posters for every Who Album in stock.

Stations: A new gold-labeled, gold-sleeved Who single “See Me, Feel Me” b/w The Overture From “Tommy.”


Merchandising: Mobiles, counter cards, mounted and kleenstick lithos.

Support: A national time buy on “Tommy” and “Live at Leeds,” and ad mats for local tie-ins.

Sales Aid: Salesmen’s special litho binder (and, oh yes, order pads).

Charts: Two current top 10 albums that have accounted for over $12,000,000.00 at retail!

SEPTEMBER 1970: A MATTER OF WHO
Decca Records, a division of MCA Inc.
Tuning in on... WMAZ—Macon, Ga.
The Difference is News

At a time when many stations in large metropolitan areas are turning to FM-QRTs in an effort to boost ratings, the question arises: which frequency is best for a particular station which is not large enough population-wise to support a station entirely based on music? WMAZ, based in rural Macon, Georgia, seems to have found a solution. This contemporary MOR styled station has placed a strong emphasis on newscasts and specials, with the result that it has attracted listeners from other less newscast-oriented stations.

Director of Administration for WMAZ, Dick Johnson pointed out for example, in much of the city’s sizeable black population turn to

WMAZ—Macon, Georgia, 50,000 kw.
Albert Sanders, general mgr.; Dick Johnson, dir. of administration; Bill Powell, dir. of operations; Bob Savage, sports dir.

Format: Modern MOR. Playlist: 40 singles, 10 LP tracks. On-Air Personalities: Bill Powell, 6:30 a.m.; Steve Martinson, noon; Tom Willimack, 3:00 p.m.; and Unsung hero, Danny Ratliff, 2:30 to 6:30; Paul Bibeau, 6:30 to midnight.

WMAZ for their news, though they might listen to an R&B station for their musical entertainment. WMAZ, in contrast, plays fifty minutes of news every half hour, twenty minutes of news every hour, ten minutes of news every hour. With a large African-American audience, thanks largely to a news staff which numbers eight and includes a fleet of fully equipped mobile units.

If the news is what makes the difference, helping WMAZ get to the top in the Macon market, the station’s music programming has certainly not been a deterrent. Director of operations Bill Powell works on a hands-on, day-to-day basis, maintaining the station for precisely ten of these album cuts. Items other than the top twenty are by the Creedence Clearwater Revival rocker “Looking Out My Back Door” to Linda Ronstadt’s “Bluebayou,” to Hank Williams, Jr., “All For The Love of Trouble.” Certain if diversified line-up.

WMAZ aims for an audience in the high school and college age bracket.

With news type programming comprising 25% of each hour on the air, it is felt that the station’s basic appeal is to a white collar, relatively sophisticated listener. In addition, Warnerr Robinson Air Force Base, located in the Macon area, employs many of the station’s advertising dollars and with many diversified interests, and this too has been a factor in determining the WMAZ policy.

The station does not place heavy emphasis on promotions though they do maintain a continually running charm. WMAZ awards prizes to the first listener with a certain telephone digit, who is able to guess correctly the name on the morning bill Bill Powell’s show, with listeners encouraged to rib this disk jockey as well as request him to play certain tunes. "The Other Side Of The Coin," a weekly program on WMAZ is an example of the kind of new programming they specialize in. It offers black community leaders the opportunity to speak their minds on topics they themselves choose, as well as to confront public officers and other with specific questions, once again on a subject of their own choosing.

Sports-wise, the station broadcasts Atlanta Braves games and numerous high school contests.

The present format of the station is something which has been around over the years, according to John son: "We had been an old-time station for many years, but twenty to twenty-five years ago, contemporary radio simply took over and we looked at the situation and decided to modernize, our music approaches." Once that was accomplished, they were able to ready fine news department with the result that "we're the station that depends on news for news and information."

Transcom Acquires Cine-Vox; Gardella Named President

NEW YORK — Transcommuni cations Corporation has just acquired the Cine-Vox Programming, Inc. company, a producer and distributor of radio programs. C-V's chairman of the Transcom board, has also announced the appointment of Raymond Gardella as president of C-V. Gardella had been director of sales for the firm. Earlier, he worked as account executive with Robert E. Eastman & Co.

Gardella’s recent project was a thirty-hour country music special, "Country Music, My Music," which has been set for its first air date Oct. 1. C-V is currently producing and distributing the film, "What’s Ahead" with Ralph Emery and Jerry Marshall shows and has concluded a exclusive 5-year distribution arrangement with Dick Orkin and the Chicago Radio Syndicate.

Thayer Makes Hero’s Return To Cleveland

CLEVELAND — Jack Thayer’s return to Cleveland as general manager of WJW-AM-FM has been well received. Back after a 5-year hiatus, Thayer was appointed by city’s mayor Carl Stokes.

Staying one step ahead, Thayer recently wrote the first Jack G. Thayer Award naming that: "It’s great to be in Cleveland."

STATION BREAKS:

James Bocock named v.p. and general mgr. of WAAB-Worcester, Mass., replacing Gordon Hastings. Also at WAAB, Linda McDonell has been appointed station mgr. and John Scott takes over post of program dir.

Don Aust has been named music dir. of KLAC-Los Angeles, effective immediately and to the station from the m.f. slot at KIVI-Los Angeles. His job will be to integrate into the mid-day airstat at WLS-Chicago, was formerly with WCFL in that city. Veteran sportscaster Joe Croghan has assumed sports dir. duties at WIOD-Miami.

Bill Carver appointed film director at WLWD-Dayton, replacing Bob Frederick. Carver’s post as film librarian now being filled by Mike Britt, former ad manager at the Huntley-Brinkley Report.

Ben Halpern has been appointed eastern mgr. of the press dept. of Universal Television, following six years with WFLD. Halpern, now 39, was publicity and ad director... Harry Fols to general sales mgr. post at WRTV-Chicago, Charlotte. Richard Janson named general sales mgr. post at WDVM-Washington. And Add Cile Sauvigne to staff of WBFS-Miami as assistant to the program and women’s dir. Named acting general mgr. of WPGB Pittsburgh is Robert Beene, replacing Richard Rawis who has retired to private life. Lois Craddock moves to WTVK-Cleveland, to WLWT-Cincinnati as on-air news rep. for the week and weekday programs.

Allan Newman named v.p. in charge of radio programming for Golden West Broadcasters. He will be assisted by studio staff; and will be responsible for station and development and coordination for all GW stations. Clark Roe becomes the new all-night jock with KNPC-Pittsburgh. Bob Grant to WLW-Cincinnati to co-host a part of shift into Dial-Log Radio 97. He’ll be fielding listener calls and doing telephone and in-studio interviews.

Ray Gears hosts afternoon drive time show with WCFL-Chicago. He currently works KFAG-Pittsburgh where he handled an early morning to noon program... Ted Maynard joins WRKO-Boston doing news reports daily from 8 a.m. to 1 p.m. He does the hub to Washington, DC, where he was affiliated with Metromedia news network, as caster correspondent.

Stu Pupin appointed KNBR-San Francisco account executive. William Meredith to WLWT-TV, Cincinnati as press infor writer... Gall Thomas appointed director of station relations for Cine-Vox Programming, Inc. She’ll be working on coordination of the customization program to give subscribing stations a complete package with regional programming and a major radio personality.

Somers Steelman has been named v.p. for admin. of U. S. Communications. Women’s In-asion On The Air Day saw distinct side of WOHD-Miami taking over all station duties on day called for strike by Women’s Liberation Movement... WWDC-Washington has begun carrying ABC News Radio News on WOHD-Miami... Quia Quinn of Channel 4 has been appointed to the news staff of WJWTV-Cleveland.

Souquehanha Broadcasting has finalized purchase of WNYT-Castan, subject to FCC approval... Mike Douglas Show premiers on the WRC-TV, Washington, D.C.

JERRY GRISHAM to morning slot at KXOA-Sacramento... George Osterman appointed production director of “Weird Room” on KQED-San Francisco...

New all-night man on WIOD-Miami is Tom Adams, formerly program dir. at WPDI-Jacksonville.

TURNING ON — Steppenwolf’s John Kay (left) is among the guests on the Sept. 26 stanza of “Turn On,” new ty show on Washington D.C.’s WDAF-TV, Program, which is hosted by Barry Richards (right), features top rock stars as well as "campy" movies.

WRKO-Boston doing news reports daily from 8 a.m. to 1 p.m. He does the hub to Washington, DC, where he was affiliated with Metromedia news network, as caster correspondent.

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UPBEAT COWILLS — Don Webster, host of the contemporary music show, “Upbeat,” introduces MGM recording artists, the Cowills during a recent episode of the program, “Upbeat,” which is produced in Cleveland by Herman Spero, is now viewed in more than 85 markets across the country.

Cash Box — September 17, 1970
And the people said bring us together.

And they said give us Whitfield and Strong,
they who wrote "Ball of Confusion" and they who wrote "War."

Then the people said give us the temptin' Temptations,
with the voices of silver and the records of gold.

And to Whitfield and Strong, and to the Temptations, the people said, "Unite the World."

So they got their heads together. And so it was written. And so it was sung.

And it was called as the people had said "Unite the World."

Then they said let us unite.
And let us make it another Temptations million seller.
And so it will be.

"UNGENA ZA ULMWENGU"
(UNITE THE WORLD)

Sick Minds, Sad Sights, Never Ending Sleepless Nights,
Have Been Excepted as an Everyday Thing
Wire Tapping, Kidnapping, Will the Russians Push the Button
I Tell You People, Our Thoughts and Values Have got to Change
They Say Love is the Strongest Force, on This Earth
But to me Peace Among People Surpasses Love, in Worth
People, Jobs Don't Come no Bigger Than the One We Got to do
If We Don't Give Peace a Chance, What do You Think is Gonna Happen to Me and You, Think About it
That's Why I'm Reaching Out My Hand to be Your Friend
This Unrest Between Races Has Got to Come to an End
Don't Let the Color of My Skin Confuse You,
I Swear on a Stack of Bibles I Won't Misuse You
So Put Your Hand in Mine
We're Gonna Form a Human Chain Mightier Than a Hurricane
And Walk This Land, Hand in Hand, Day and Night, Black and White
Walk This Land, Day and Night, Hand in Hand, Black and White
Unite the World

Ding Dong Ding Let the Freedom Bell Ring
The Good Lord Made You and Me What He Wanted Us to be
Free All Those People
You Got Chained Up in Your Mind
There is Truth in What I'm Saying
We Gotta Stop the Games We're Playing
Two Wrongs Ain't Never Made a Right
Hung Up, Trapped Out, Whatever You May Be
Now is the Time to Set Yourself Free
Put Your Hand in Mine, Come On and Let's Walk
We're Gonna Walk This Land, Day and Night, Hand in Hand, Black and White
Walk This Land, Day and Night, Hand in Hand, Black and White

GORDY
07102
BLOOD, SWEAT & TEARS (Columbia 45235)
Lucinda Williams (3:39) (Blackwood/Williams—Thomas)

The "Spinning Wheel" rhythm and melody are turned slightly for this new twist on "Lucinda Was Evil." The burnishing brass and a laudable vocal

Rick Nelson (Decca 32793)
How Long (2:57) (Matranga, B.M.I.—Nelson)
Spotless production builds an astounding atmospheric impact around

Bread loaf (Electra 45701)
It Doesn’t Matter to Me (2:46) (Screen Gems/Columbia, B.M.I.)

Engelbert Humperdinck (Parrot 40054)
Sweetheart (2:59) (Irving, B.M.I.—McGhee, Darrow)

The WHD (Decca 73359)
Be My Teddy (3:22) (Track, B.M.I.—Townshend)

With "Tommy" a hit album all over again, the Who return to that source for this latest single. Back in a lighter, less Country Blues

RICK NELSON (Decca 32793)
How Long (2:57) (Matranga, B.M.I.—Nelson)
Spotless production builds an astounding atmospheric impact around

THE CHILDREN OF THE CONUNDRUM (Mercury 190)
Open House (2:44) (B.B. & the M.O.U.S.E.)

REDEYE (Pentagram 204)
Get It (2:50) (B.M.I.—Hodgkins)

A hit by Crosby, Stills & company gone further top forty, the Redeye

The WHD (Decca 73359)
Be My Teddy (3:22) (Track, B.M.I.—Townshend)

JAMES GRIFFIN (Viva 6042)
Thank You Love (2:50) (Stone Canyon, B.M.I. — Griffin, Royero)

The Carpenters, Poppy Family and Cowills all rolled into one make this

Chuck Woolery (Columbia 45684)
Your Name is Woman (3:43) (Al Gallico/Ajane, B.M.I. — Hoffman, Ker-

COLAGE (Bell 290)
Bee Bye Blackbird (2:53) (Remick, A&M—Loudon)

The Whos, the Doobies and Dixon Standard is polished off and toned up

The Garden Variety (GRT 20)
El Condor Pasa (3:31) (R. B. Marks, B.M.I. — Robles)

Instrumental of the Simon & Garfinkel hit takes the song into the discoveldag bag for en-

Little Big Horn (Fantasy 680)
Angel of the Storm (3:14) (S. & W. Arlen, B.M.I. — Turner)

The rhythmical rolling has made an already disky trademark once again

Isley Brothers (T Neck 924)

The regretful banding has made a disky trademark once again

Choice Programming

Quick Silver Messenger Service (Capitol 2900)
Fresh Air (3:21) (Quick Silver—Farlow) One of the most played

Dave Fisher (Dop 101)
California Callin’ (2:16) (Don C/Abkleth, B.M.I. — Fisher, Clyde)

Jame Griffin (Viva 6042)
Thank You Love (2:50) (Stone Canyon, B.M.I. — Griffin, Royero)

Leader singer of Bread is spotlighted again with an instant single that

Chuck Woolery (Columbia 45684)
Your Name is Woman (3:43) (Al Gallico/Ajane, B.M.I. — Hoffman, Ker-

Ivy Wallace (Cranium 101)
I’d Rather Be With You (3:03) (W. Reid, B.M.I. — Cross, Wright)

Weepers—Pt. I (2:54) (Weepers, B.M.I.—Holybrook)

Collections of Yesterday & Now (4526) (Dunsmuir, B.M.I.—Hodgkins, Mark)

M.O.U.S.E. (Bell 918)
Woman or a Girl (2:29) (Kaiser, ASCAP—Samples)

JIMMY CLIFF (A&M 1201)
Wild World (3:36) (Irving, B.M.I.—Stevens)

That "Wonderful World, Beautiful People" guy has another giant on his

The WHD (Decca 73359)
Be My Teddy (3:22) (Track, B.M.I.—Townshend)

Newcomer Picks

The VHWD (Decca 73359)
Be My Teddy (3:22) (Track, B.M.I.—Townshend)

JAMES GRIFFIN (Viva 6042)
Thank You Love (2:50) (Stone Canyon, B.M.I.—Griffin, Royero)

The Carpenters, Poppy Family and Cowills all rolled into one make this

Chuck Woolery (Columbia 45684)
Your Name is Woman (3:43) (Al Gallico/Ajane, B.M.I.—Hoffman, Ker-

COLAGE (Bell 290)
Bee Bye Blackbird (2:53) (Remick, A&M—Loudon)

The Whos, the Doobies and Dixon Standard is polished off and toned up

The Garden Variety (GRT 20)
El Condor Pasa (3:31) (R. B. Marks, B.M.I.—Robles)

Instrumental of the Simon & Garfinkel hit takes the song into the discoveldag bag for en-

Little Big Horn (Fantasy 680)
Angel of the Storm (3:14) (S. & W. Arlen, B.M.I.—Turner)

The rhythmical rolling has made an already disky trademark once again

Isley Brothers (T Neck 924)

The regretful banding has made a disky trademark once again

Choice Programming

Quick Silver Messenger Service (Capitol 2900)
Fresh Air (3:21) (Quick Silver—Farlow) One of the most played

Dave Fisher (Dop 101)
California Callin’ (2:16) (Don C/Abkleth, B.M.I.—Fisher, Clyde)

Jame Griffin (Viva 6042)
Thank You Love (2:50) (Stone Canyon, B.M.I.—Griffin, Royero)

Leader singer of Bread is spotlighted again with an instant single that

Chuck Woolery (Columbia 45684)
Your Name is Woman (3:43) (Al Gallico/Ajane, B.M.I.—Hoffman, Ker-

Ivy Wallace (Cranium 101)
I’d Rather Be With You (3:03) (W. Reid, B.M.I.—Cross, Wright)

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Your Name is Woman (3:43) (Al Gallico/Ajane, B.M.I.—Hoffman, Ker-
On the way...

"DO WHAT YOU WANNA DO"
FIVE FLIGHTS UP

Arranged by Ernie Freeman
Produced by John Florez
T.A. Single #202

"AIN'T THAT TELLIN' YOU PEOPLE"
THE ORIGINAL CASTE

Produced by Denny Lambert & Brian Potter
T.A. Single #204

"DAYS OF ICY FINGERS"
COUNTRY STORE

Arranged by Artie Butler
Produced by Denny Lambert & Brian Potter
T.A. Single #203

T.A. Records/Distributed by BELL RECORDS/A Division of Columbia Pictures Industries, Inc.
Alvise Ent. Handles Business Affairs For Farm Music

NEW YORK — Alvise Enterprises has been retained to handle business affairs for Talmadge Granddad Farm, owned jointly by Richard Miller and William C. Webster (president of the recent Strawberry Fields Festival), serves as the production and publishing home for all the Canadian artists.

Among projects Alvise will handle for Farm is the recently completed album by Jerry McAdam. An album by Vancouver's Bob Carpenter is scheduled for completion during the next couple of weeks, and is being recorded by David Briggs, who has produced such artists as Neil Young, Alice Cooper and Spirit. The McAdam album was produced by one of Canada's top producers, Brian Lown, who produced Anne Murray's "Snowbird."

NEW LIB SINGING — Artist/composer John Bassette recently inked an exclusive long term recording and songwriting pact with Liberty/U.A. He's shown at left going over future plans with Mike Linfoot, veep of the label. Bassette's first LP for Lib will be produced by Mike Olatun

Rate Beverly Hills Dividend Card 'X'

HOLLYWOOD — Beverly Hills Records is making a case for soundtracks heard on X-rated films. The label has in production, notes Morris Diamond, label chief, a 12" x 18" browser-box-dividend card that notifies the consumer that the browser box contains X-rated soundtrack LP's. Beverly Hills' own stars of this type include Russ Meyer's "Vixin'" and "Cherry, Harry & Raquel." Jack Levy's WPA Organization in Hollywood is preparing the dividend card plus other merchandising displays for the label.

Program OS Opens New HQ in N.J.

UNION, N. J. — Program One Stop, Inc. opens its doors for business this week (16) at expansive new quarters on Route 22 and Gleeney Acre here in Union. Program, a north Jersey record supplier for jukebox operators and retail outlets, as well as distributors for tapes and playback units, formerly operated from the Runyon Sales complex in Springfield. Program partners are Ralph Schechtman and Dave Casey. The new quarters offer 5,000 sq. ft. of operating space and have been fitted out with all the modern and efficient conveniences for speedy customer service.

Decca, Burlington Execs On U. S. Trek

NEW YORK — Execs of Burlington-Prestige Music and London Records will hold meetings this month with their Burlington-Prestige and British Decca representatives when they visit the States and Canada.

Marcel Stellman, European sales manager of Decca in Decca, arrived on Sept. 9th and John Nice, general manager of Burlington-Prestige publishing group, will arrive on Sept. 10th.

Stellman will attend the London Product Conferences at New York's Summit Hotel on Sept. 14 and 15, and will meet with American record companies London-Decca now represents and with whom it is negotiating for representation outside of the U.S. Stellman will leave for Montreal to talk with Fraser Jamieson and the Atlantic-London Recording operations of Canada, as well as meet with their top artists such as Ginette Reno, and others.

John Nice's two-week itinerary will cover New York, Nashville, Los Angeles and Montreal. After inter-company conferences with the managerial staffs of Burlington-Prestige in New York, he will go on to Nashville to see the Decca affiliate in this city, and will also call on other Decca companies the Burlington-Prestige group has successfully represented overseas in recent years.

During his brief stay-over in Los Angeles, Nice will visit Sonny Bono's publishing company, and Shep Gordon's publishing associates based in Los Angeles and San Francisco, as well as discuss records that the companies the Burlington-Prestige group has successfully represented overseas in recent years.

In Montreal, the last leg of his trip, Nice will visit with executives of Burlington-Prestige, publishing arm of London Records of Canada.

NARAS Aids Library Pop Music Section

NASHVILLE — The Atlanta Chapter of the National Academy of Recording Arts and Sciences has set aside $1500 from its 1970 budget to help the Atlanta Public Library establish the establishment. Records will be selected by NARAS on the basis of the popularity charts as well as local sales. Serving on the NARAS selection committee are Larry Fry, of Warner Bros., Gordon Monty of WDIA, Director Dristributing Company, Wadd Pepper of Channel Records, Zenas Sears of WAOK Radio and chairman of the NARAS Education Committee, and Sam Wallace of Stereo South.

Diane Lampert's 3 Musical Sked

HOLLYWOOD — Lyrical Diane Lampert has been signed to write with Duke Ellington the Broadway bound musical, "Shoot Up A Morning," as well as a second musical with John Henry. Book is by Paul Avila Mayer and screenplay by Terrence McNally.

Currently, Miss Lampert is involved in producing a musical version of "Schnauzer," with music by Bernard Herrmann and book by Paul Avila Mayer, recorded and distributed by Shimon Wincelberg, now having its premiere at the City Center, and the speed Opera House, East Haddam, Conn.

Her third project is the musical, "And So To Bed," with music by Peter Schickele and book by William M. Green.

Miss Lampert, wife of Hollywood publicist Fred Stuart, has written the title songs for over 20 motion picture scores, including "Mr. Tanner of Tyler," "(I'll) Take Sweden," "Biller," "Mister Moses," several tv specials ("O'Halloran's Luck"), and has had pop and d&w material over the past ten years.
"We've Only Just Begun" — The Carpenters
(Written by Roger Nichols and Paul Williams)
(Produced by Jack Daugherty)

"Out In The Country" — 3 Dog Night
(Written by Roger Nichols and Paul Williams)
(Produced by Richard Podolor)

"Laugh" — The Neighborhood
(Written by Paul Williams and Jack Conrad)
(Produced by John Densmore)

"Only You Know And I Know" — Dave Mason
(Written by Dave Mason)
(Produced by Tommy LiPuma and Dave Mason)

"Empty Pages" — Traffic
(Written by Steve Winwood and Jim Capaldi)
(Produced by Chris Blackwell and Steve Winwood)

"All Right Now" — Free
(Written by Paul Rodgers and Andy Fraser)
(Produced by Free and John Kelly)

Irving Music Inc. (BMI)
Almo Music Corp. (ASCAP)
Rondor Music Inc. (INTERNATIONAL)
1416 N. La Brea Avenue
Hollywood, California 90028
New Additions To Radio Playlists – Primary Markets

A broad view of the titles of many of radio’s key Top 40 stations added to their “Playlists” last week.

WABC—New York
Express Yourself—Watts 103rd St. Band—Warner Bros.
Look What They’ve Done—New Seekers—Electra
All Right Now—Free—A&M
Fire And Rain—James Taylor—Warner Bros.
Groovy Situation—Gene Chandler—Mercury
WQAM—Miami
That’s Where I Went Wrong—Poppy-Family—London
Long Long Time—Linda Ronstadt—Capitol
It’s A Shame—Spinners—V.I.P.
Pick: We’ve Only Just Begun—Carpetbaggers—A&M
WLS—Chicago
All Right Now—Free—A&M
We Can Make Music—Tommy Roe—ABC
Do What You Wanna Do—5 Flights Up—T.A.
Joanne—Mike Nesmith—RCA
Close To Home—Grand Funk—Capitol
WMCA—New York
I’ll Be There—Jackson 5—Motown
Look What They’ve Done—New Seekers—Electra
Express Yourself—Watts 103rd St. Band—Warner Bros.

DON’T PLAY THAT SONG
ABETHA FRANKLIN... ATLANTIC
Hill & Range

I’VE LOST YOU
ELVIS PRESLEY... RCA
Gladys Music

THE NEXT STEP IS LOVE
ELVIS PRESLEY... RCA
Gladys Music

SUMMERTIME BLUES THE WHO... DECCA
Elvis Presley Music
Hill & Range

RAINBOW MARMALADE... LONDON
Noma Music

MORNING MUCH BETTER TEN WHEEL DRIVE... POLYDOR
Noma Music
Scotfin-Rosen

YELLOW RIVER CHRISTIE... EPIC
Leapy Lee... DECCA
Noma Music

LOLA KIRKS... REPRISE
Noma Music
Hi-Count Music

I CAN’T BELIEVE THAT YOU’VE STOPPED LOVING ME CHARLIE PRIDE... RCA
Hill & Range
Blue Crest

YAKETY YAK THE PIPKINS... CAPITOL
Tiger Music

BETTER TIMES ARE COMING RHINOCEROS... ELEKTRA
Noma Music
Rho Music

THE BIRTHMARK HENRY THOMPSON TALKS ABOUT DALLAS FRAZIER... RCA
Hill & Range
Blue Crest

NATURAL SINNER FAIR WEATHER... RCA
Anne-Rachel

NEVER IN MY LIFE MARGIE MCCOY... CYCLONE
Anne-Rachel
Case Music Corp.

THE ABERGACH GROUP
241 West 72 Street, New York, N.Y.
TO MOTOWN'S PAUL RISER
OUR #1 ARRANGER
"HAPPY BIRTHDAY"

Love,
Ashford & Simpson
Ray Stevens, The Producer

NEW YORK—Barnaby recording artist Ray Stevens, established as a performer, composer, and television personality, has added yet another dimension to his career by forming his own studio.

His first release, a single for Barnaby Records by Peyton Hogue, "Captain of a Love Ship" c/w "Sunshine Feelin'" finds Barnaby jump starting operations with a bang. Hogue and Barnaby's Jerry Schenbaum discussing plans for Polydor. "Polydor is currently in the midst of a cross country tour."

ON THE RONK TRACK—Veteran folkie Dave Van Ronk has joined the talent roster at Polydor Records. "I am Ronk (I and II) and I am due to record the first LP release by the artist on Polydor."

Song Stems From ASCAP On Campus

NEW YORK — ASCAP's campus membership drive is beginning to show results. Campus Artist Music Group, Ltd., a division of Campus Artist Consultants, Ltd., one of the performing rights society's publishers, is bringing out a new song, "Where Strangers Meet" on Eileen Fulton's new LP, "The Old World Soul." Miss Fulton in the star of the CBS-Tele- vision daytime program, "As the World Turns." The song, "Where Strangers Meet," was written by Ken Phillips, 21-year-old senior at the University of Michigan. A native of Detroit, Philips is the program director of WCBN-Radio at the University of Michigan.

According to Gene Frank, president of CAG, young Phillips is representative of the untapped source on the campus community of "new and highly creative musical talent." Frank feels that the campus community is the most representative market for the diversified product of the record industry.

Campus Artist Music Group, Ltd., is affiliated with Chappell & Company, world-wide.

ASCAP Composer-director Gerald Marks is preparing his new schedule of his campus appearances on behalf of ASCAP. These successful trips to various colleges throughout the country have brought in a wealth of new talent.

Baldwin Canopy Mgr.

HOLLYWOOD—Jimmy Webb's pub firms (Canopy Music Co., ASCAP, and Sunshower, BMI) have established home base at 1407 N. LeBrea in Hollywood, with sales and administration operations.

There is no contemplated change in the distribution network already established.

On the first day of October, the company's new stock was sold to the public at $4.25.

Tovar Gets Motown Slot

HOLLYWOOD—Alexander Tovar has joined the Motown Records Corporation as the controller for the company's west coast operation.

Tovar, a graduate of the University of Southern California with a B.S. degree in business administration, has put the past six years been controller at Paramount Pictures Studio. The new controller will report directly to Motown president, Berry Gordy, Jr., and will be responsible for the accounting and financial control of corporate funds.

Number Eight Prod. Formed

TEXAS—The Number Eight Production Company, whose purpose it will be to sign new artists and lease the tapes to major recording labels, was formed in Texas.

Already completed for the newly formed company is an album by The Platters of Edinburgh, who were signed with Columbia Records. Little Women, a five girl self-contained group, is going into their first LP, while The Family Lotus from New York is going into their second, at the same company in the near future.

Number Eight Productions has an affiliated publishing company with BMI which is known as Great Eight Music. All recording is being done at the Nichol's Studio in McAllen, Texas.

Film Depicts A & M's History

HOLLYWOOD — A special 10/2 minute promo film covering the eight year musical history of A&M Records has just been completed by film maker Robert Boyer. The film, which is the A&M vice-president in charge of creative operations, is the first of a series of films which Boyer said the film, which will be premiers before 21 representatives from A&M former offices at the annual International Affiliates meeting in London this month. It is expected that more than 55 A&M artists performing their most important work in solo songs from Herb Alpert's first million-selling single, "The Lonely Bull", through Joe Cocker, playing "The Letter," in a live action segment from the forthcoming A&M film feature "Joe Cocker: Mad Dogs & Englishmen."

Boyer, who is known primarily for his "American Time Capsule film (a three-minute history of the United States) which he made for a Scholars Brothers Show, "The World of 1968," for CBS News, and a forthcoming hour special The Scholars Brothers Racing Trust, utilizes more than a thousand stills of A&M artists plus live action segments from past A&M promotional films, says Boyer.

Featured in the film are such diverse personalities as Herb Alpert, Bruce Channel, Jimi Hendrix, Joe Cocker, Claude Longell, Ron Davies, Flying Burrito, Brosa, Bad Manners, Nan Wynn, The Monkees, Dillard & Clark, Quincy Jones, Lambeth, Missy Easton, 思南, Lisa Minnelli, Wes Montgomery, Phil Ochs, Shaun Phillips, Jimmie Rodgers, The Turtles, Smokey Robinson, Merry Clayton, Ike & Tina Turner, Scott McKenzie, and many others.

Gospel Go Ahead—Andrae' and the Disciples has signed an exclusive disc pact with Liberty/UA. Label is rush releasing the group's first single, "I'll Be Love Me", of the label by manufacturing v.p. Irv Kessler through his involvement with Southern California Teen Challenge, an organization dedicated to the rehabilitation of teenage drug addicts, where Andrae Crouch served as a youth counselor. Shown with Andrae are standing l. to r. Irv Kessler and group members Sandra Crouch, Billy Thedford III, Tramaine Davis.

Grech Joins Traffic

NEW YORK—Rick Grech, formerly with The Family, Blind Faith, and Ginger Baker's Air Force, signed on as Traffic. Grech and other Traffic members (Steve Winwood, Chris Wood, and Jim Capaldi) are in the studio this month, and should have a new single come from their next tour begins in late Nov. Grech will make his first appearance with Traffic in the States, on that tour. A new album should be ready for release by the first of the year.

Traffic is currently in Morocco writing the score for a film entitled "Nevertheless," which stars Michael J. Polland, and is directed by Antoine Gaya. The film is expected to be released in France in March.

Traffic is currently represented on the West Coast with the least LP, "John McGeary's Most Die."

Kinney Dividends

NEW YORK—Kenney National Service, Inc. (NYSE) has declared regular quarterly cash dividends on its Common Stock, $.25 Series A Preferred Stock, and $.75 Series B Preferred Stock.

The dividends are as follows: 6¼% a share on the Common Stock; 22% a share on the Series A Preferred Stock; $1.0025 a share on the $1.25 Series B Convertible Preferred Stock; and 31¼% a share on the $1.25 Series D Convertible Preferred Stock.

All dividends are payable on Nov. 16, to shareholders of record Oct. 15.

AF Stock Meet

NEW YORK—The second annual stockholders' meeting since the company went public, will be held by Audio Fidelity Records, Inc. this week (15) at 9 a.m. at the Plaza Sound Studio in Rockefeller Center.

A number of new developments of importance to stockholders and the trade will be discussed at the meeting, a statement said.

Lib/Va Product

(cont'd from p.7)

ning Out." Vikki Carr's "Unforgetta- ble," which is available through Mel Flores, Al Caiazzo, Mel Carter and Lee McCann, plus a new recording by The Engineers, the na- tion's best-selling kiddie line.

The New York firm's jazz label, offered seven new major LP'S by such giants as Horace Silver, Joe Williams, Al Jarreau, Milt Lewis, Donald Byrd, Jackie McLean, Art Blakey and The Jazz Messengers, and Jazz and Wave, Ltd.

Liberty/UA is supporting its new albums with aggressive promotion, and promotional tie-ins, one of the heaviest merchandising pushes it has ever developed, including con- sumer contests through print, radio spots and contests, plus a salesman incentive plan.

Cemi Formed

(cont'd from p.7)

Mack will also head up CEMI's Cana- dian operation.

A co-production deal has already been entered into for film scores of European films, with Halium motion picture producer and director Renzo Rossellini. According to Molony the company's first album product will be out in October.

The New York office of CEMI is located at 303 Lexington Avenue.
ALTON H. JOHN

PLAYBOY CLUB, NYC.—In a unique manner, the Playboy Club in New York pre- sented a number of their new acts to the press, publicity people, and DJ's of the local clubs. The event was the first in a monthly series that is to become a regular feature of the club. The first act to appear was a group of three women, each of whom has established a name for herself in the music industry. The group, known as the Supremes, is made up of Florence, Michelle, and Diana Ross. The Supremes are known for their powerful voices and their ability to captivate an audience with their singing and dancing. The group's performance was a highlight of the evening, and they were received with great enthusiasm by the audience present.

Diana Ross

EMPIRE ROOM, WALDORF AR- TORIA, NEW YORK—Diana Ross has gotten her act together. And she's dynamite. Without a doubt the most exciting, dynamic and entertaining female we've seen the hit stage in years.

What was the beginning of this great solo act at NAB Convention time in Miami last March has been molded into a masterpiece of cabaret entertainment that's got everything. It's got soul. It's got rhythm. It's got dancing. It's got costumes. It's got slide projection and the act has now been carefully wrapped in a great song-finale, her "Ain't No Mountain High Enough" c/o Motown. Beginning with a show long you wait for it to come.

And it comes. Boy does it come. At you and right through you. Seven min- utes worth of that wild "Mountain" finish that leaves you jumping in your seat. "Mountain" is not just another #1 record hit for Diana. It's a "Hello Dolly" type blockbuster that has got to be her theme for years to come. Perhaps forever. It's a mighty im- portant find for an act.

We were also impressed by the free- dom and zest in Diana's solo act. We saw the Supremes work live some 15 or 20 times over the years. And all through they were a great team (the Supremes are still a delight without Diana). Diana was obviously restricted by having to relate to Mary and Florence or Mary and Cindy. At the Waldorf you felt a sense of break- ing loose and racing with the wind in your soul. For a moment, in that one phrase, you felt as she was "letting it all hang out" and loving every minute of it.

Diana shook the audience from the moment she hit the stage and hit in S.Y. and most of the time in Miami has gotten out and Touch" and "Ain't No Mountain High Enough". She was so powerful that it almost blew out the lights where she was. It was a memorable evening. Diana has a "today" act that employs enough of the true sensational factor that it solid foundation. And Diana can keep that act fresh and current for the next new heights. She is absolutely super. A complete joy to watch.

Diana Ross

"Don't Rain On My Parade" then swiftly blended into "Misty Grizzly" and "Reflections". This is where the costume changes began (about seven of them). Diana slipped into a cubicle stage right while a few male dancers filled the one-min- ute void and came out in a fiery red sequin pants suit singing "The Rhythm of Life", which, incidentally, she and the Temptations are riding the Top Ten with in Australia. She did a super rock dance with the two men that tore-up the place. Here it is only the third number and Diana was "throwing away" what for most acts would have been an unbelievable finale. Well, in "Ain't No Mountain" was being saved for the fin.

Diana was marvelous as a comedi- aine, too. She's got good "ade-life," delivers them well and evens on her comic take off on Pepper Lee's "Is That All There Is To That?""Beach Out and Touch" and "For Once In My Life" keep the show roll- ing as do a short Supremes medley while a slide-projection reminiscence visually about the group as it looked in the "Baby Lew" era.

A good piece of special material ca- lled "The Lead's Lucky In A Broadway Show" offers Diana in a fashion show ... a cowboy co- stume and later a full ball gown for the formal "People's" number and a fantastic feather-collared red crushed-velvet dress for the "Mame" finale to this segment. And all the time in the audience was the stage. The audience loved it.

Then the final dress, a sexy, red, metallic dress to fit the "My Man" number. And then it came ... "Ain't No Mountain High Enough". It was so powerful that it almost blew out the lights where she was. It was a memorable evening. Diana has a "today" act that employs enough of the true sensational factor that it solid foundation. And Diana can keep that act fresh and current for the next new heights. She is absolutely super. A complete joy to watch.

Diana Ross

ITS JUST AN ILLUSION—Steelhead's the Illusion and friends are shown at King's Food Store, in N.Y., where the label held a party for them last week to kick off of national campaign for their latest LP "If It's So."

FLOVERS FOR BELL—Phil Flowers has signed a four year recording con- tract with Bell Records whereby the label will distribute and release his prod- ucts. He is employed as William Figgie's Malone's Fireplace prod. and Flower and Ron Schiffman's Night and Day prod, according to Irig Biegel, exec veen of Bell. Phil (extreme r.) is shown at Western Recorders recording his first Bell single "Man And A Wife" with Ron Schriffin (seated), engineer Richie Orshoff and John Rosca (far l.) label's director of west coast operations.

Cash Box — September 19, 1970

Elton John

McKENDREE SPRING
Ken Lyon

"Alive 'N Kickin'"

UNICATION NO.—This is the beginning, there were rigorous rehearsals, a couple of part time jobs, and virtually no money to talk about. Then, a new song, changes, more rehearsals, and no money any more. Then came the break, with and without daylights. What emerged was a new group de- termined to make it big and million-
stars. Needless to say, the rest is his- tory.

"Alive 'N Kickin'" is one of the most dynamic groups ever to grace the music industry. Their music is sharp, and their stage performance, totally captivating. A group that has already established an act. Their energy, musical versatility, and ability to convey their songs to an audience, is all markedly pro- fessional. It is refreshing.

For Sandee Toder, Pepe Cardona, Bradley Kennedy, Bert Spera, and Rich Wilson, and Vito Albono, it is only the beginning. With the release of the debut album, the group has already established its identity, and the record label "Decca" is the label.

Bert Sommer

BITTER END, NYC.—All too often, the first in-person viewing of a familiar on-record act is disappoint- ing. But the only "sensational" effect of "Just It Came" the greatest group in the world, the group that has conquered concert tour which will include the Felt Forum late in Sept. Not since Cream has done it. More rea- pliable news.

Dustin

ANDERSON, N.Y.—The Andersons that迁居到纽约，不久就搬回了这所老府邸，离五个月前通向画廊的大门。

Dust, a New York based hard rock trio, consists of bassist Kenny Aaron- son, guitarist Rich Wilson, and drummer Richie Wise. They are not to be dealt with lightly. These are professionals and are sociable and sophisticated, and often left the audience amused at both the song quality and the antics of the band. The group's performance was a highlight of the evening, and they were received with great enthusiasm by the audience present.

Once on stage, Dust couldn't be stopped. They immediately immersed the audience into the world of hard rock with a performance that was different from any other group that we've seen. It was by far one of the most ex- citing and most exciting American groups to hit the music scene. They are extremely talented musicians, extraordinary vocalists and extraordinarily rock!
New Additions To Radio Playlists — Secondary Markets

A broad view of the titles many of radio’s key Top 40 stations added to their “Playlists” last week.

WBM—Montgomery, Ala.  Come On, Say It — Grassroots—Dunhill  I Stand Accused—Isaac Hayes Enterprise Our House—Crosby, Stills, Nash & Young—Atlantic

Green Eyed Lady—Su-Su—Liberty El Condor Pasa—Simon & Garfunkel—Columbia Rubies—Saint Jacques—GRT

Help Wanted

MALE OR FEMALE PUBLICIST

To take over music division of international public relations company with offices in major cities in world. Clients range from jazz to folk to soul to rock. Must have top contacts with underground press, consumer press, music trades and national magazines and write. Company offers profit sharing and participation on new business.

Reply to Box 886
C/O Cases
1780 B'way, N.Y.C. 10019

TONY BENNETT
This week we’re Taping
The Dean Martin Show
and
The Doris Day Show

ROYALTY & LICENSE ACCOUNTANT

Well known West Coast based marketing organization specializing in songs, records, tapes and related home entertainment products offers an outstanding opportunity for an ambitious professional who is not satisfied with just another job.

As a preferred candidate you will have at least one year of record royalty and license experience (this is a must). Additionally, you will include interpreting legal contracts generating journal entries involving R & D expenses, interfacing with EDP personnel in defining needs and objectives for new R & A accounting systems and participating in R & A budget. Although we strongly prefer you to have a degree in Accounting or Finance, self-motivation and ability to grow potential will be your most important assets.

Looking for a position with challenge combines with personal and professional growth? If so, we invite you to reply by confidential resume and covering letter outlining education, experience and salary history. Appointments will be arranged promptly with all qualified candidates.

Manager of Personnel

BOX 885

Cash Box — September 19, 1970
"FRESH AIR"
A smash single pulled from a smash LP

The Album: Just For Love, SMAS-498.

The Single: Fresh Air, #2920.

Quicksilver Messenger Service
andy williams: the legend as a current event
The laughter is real, but there is no audience in the studio at NBC in Burbank. It is a Friday afternoon rehearsal for the new "Andy Williams Show" and the stagehands have just sprung a surprise on the star-host by throwing in the five foot tall trophy he won in the past weekend's Amos Gonzales Tournament for members of the recording industry. The trophy itself, a Kongsized monstrosity topped by an ice bucket, is funny enough, but it is Andy's reaction which prompted the outburst.

"It's the first time I ever won anything in a tournament," Williams explains. "We played at Los Robles. You have to take a drink every other hole. I was so relaxed I couldn't miss anything. I won the low gross and that thing.

The rehearsal resumes, the scene a regular feature wherein the guest star joins the show's resident bear in a cookie raid at Andy's door. Reats Tyler, Andy's personal secretary for the past 27 years, holds Andy's mark while the star slips into a bright burnt-orange jacket. Guest star Jo Anne Worley flutters in, flaunting a mask fur coat which is a match for the bear suit worn by Janos Prohaska, who decides to do the scene with his bear head tucked under his arm.

Prohaska mugs his way through the scene. The bear's voice, spoken out of camera range, is that of Allan Byne, former co-producer and co-headwriter of "The Smothers Brothers Comedy Hour," who co-produces the new Williams hour with Chris Beard, former Emmy-winning writer of "Laugh-In." It is their second season and Williams gambles on a new production team, a new format and a new hour has already paid off, blitzing the competition of CBS-TV's long-entrenched "Jackie Gleason Show."

A MAN PREMINGER COULD ENVY

Overhead in the control booth, director Art Fisher calls for a take. Behind him sit Williams' personal secretary, Shirl Gullis, and next to her, Alan C. Bernard. Williams' cherubically blond-bearded personal manager for over a decade. It is said that he is called the "Devil" by executives at NBC and Columbia Records, with whom he has always bargained in his contracts, for the stringent terms. It is Bernard who has maneuvered the rationing of Williams' exposure on the TV screen to insure his longevity, pulling him off a successful series in 1969, limiting him to three specials a year until his return in the new time slot in the 1969-70 season.

In his autobiography, "Mark It and Strike It," Steve Allen, who introduced Williams to the national television audience on the original "Tonight" show on September 27, 1954, opined that a career spanning up to twenty years on the stage or in motion pictures was telescoped down to a three or four year expectancy in the mass exposure of television. By his insistence upon perfection, the demands he makes upon himself and his willingness to change and to refresh, Williams, under Bernard's management, has prevailed, building a legend from the current event that is at once television and Andy Williams.

In live close-up, Bernard betrays his image. Like the movies' Otto Preminger, he seems to take delight in the reputation, earned or not. Another writer once described him as being to show business what General Rommel was to the German Army—a tough campaigner, and a brilliant, if unconventional, tactician, who gets results. He jokes, "I grew the beard to help foster the tough guy image.

Bob Finkel, the NBC executive producer, who produced the Williams series during the four seasons they amassed four Emmy Awards, looks it another way. "Sure, like Preminger, he probably enjoys being feared and I'm sure he likes to be talked about, but he has had a great struggle to attain success with Andy. He has taken a lot of hard-driving, cunning agency work. But deep down, he's really a nice-hearted, soft guy." But don't tell that to an NBC or Columbia executive.

WALL-TO-WALL SWEATERS

Back on the television soundstage, the newest chapter in the continuing cookie raid rolls. Miss Worley vamps Andy, Miss Worley vamps the bear. The bear vamps Worley, Worley vamps the bear. A bear claw shreds Williams' jacket and Williams ad-libs a tantrum, cutting the bear about the shoulders in a drum roll of fists. Williams lures Miss Worley through the door.

"Go-on," she chortles, "wall-to-wall sweaters. You devil!" The crew roars, and the bear is again left in the cookieless cold for another week.

Enroute to his dressing room, Williams says, "I think the cutting is all right. The torn jacket motivates it." He is neither asking a question nor seeking approval, merely repeating the dictates of the instinct which serves him. He changes into an orange terry robe and relaxes until the next set-up. He speaks of the bear, king among the Williams "call the weirdies" who inhabit the show and contribute to its flow of outrageous sight gags.

"We are currently discussing some merchandising on the bear. No big promotion deal, but there is a demand for things from the bear. The kids particularly love him, but then, it's a same with adults. The bear represents the everyday man who never quite gets his, can never quite pull it off, always gets beaten down somehow. The young people love the usual things, the surprise and shock of the physical gags, which are not true violence. This year's series will have more of the cartoon cut-out aspects.

"We have a bee on the show. We swat him, we flog him. But I've found that the smallest kids are very perceptive. They know, for example, that I'm not mad at the bear. That came as a surprise because I was concerned. I thought maybe I shouldn't be so mean to him. Then I took my kids skiing this winter and was surprised to be followed everywhere by tiny kids, all of them asking me, "Are you mad at the bear?" Calling out to ask me why I was so mad at him. I would shout, 'Because he can't ski!' They'd all laugh and it was clear that they never took me seriously."

"I must do something, I know we're doing now, we have one surprise in which a ship crashes through a brick wall. But Jo Anne Worley is the maidenhead on the ship. Now that's pretty hip."

TO CHANGE, TO PROGRESS

For all of the talk about a "new Andy Williams," it seems more accurate to say that a new show plays off essentially the same character, the gentlemanly home-town boy who is transformed into one of the finest performers of our time when he gives his baritone to a song.

"Yes, I don't think I've changed that much," Andy concurs. "There is much more comedy around us. But, no, we all change. If we don't we're in trouble. We change our style of clothes every year or every other year. We all change even without knowing it, especially if you're young enough. That change is inevitable. And we've had some objections from people who have felt that I've changed, but those objections, I'm sure, come from people who stopped changing a long time ago. They resent the fact that someone else does change and they resent the change that is going on in the world. They object to the way people dress or look. They can be really uptight about that kind of change. But, the funny thing is that I have made an obvious, visual change. And it's only on television that they have noticed it. I think the records have changed slightly. But in television, it's a completely different show, a new format. And somehow they feel that I've changed, that the change is obvious, visual. And it's the smallest thing.

"We're trying to bring a fresh face to television, to bring a fresh face to a show. We're trying to keep it out of the gutter."

Numerous fans complained about the interruption of Williams' vocals for the otherwise engaging Bye-Bye Beardmay. "Well be doing that far less this season," explains Williams. "We've done it only once during the shows we've taped thus far. just opening teaser spot, before the show actually starts. It is never a serious interruption. I sing no more than three or four bars of a song as a lead-in to the comedy.

"Remember that the attention you get from an audience at 7:30 is much stronger than you can expect at the later hour we used to do the show. People are either getting dinner or preparing to go out. On my old ten o'clock show, I could do an eight-minute medley with a guest like Peggy Lee. That won't hold up well at 7:30."

Why did Williams absent himself from weekly television for two years and return with a conspicuously youth-oriented show?

"You can tell pretty much when you've been on television too long on a weekly basis on a certain kind of show. Then, if you are in demand enough to be able to say, 'No, I don't want to re-sign,' but I'd like to do some specials for two years and I'll give you the option of putting me back or a weekly basis.' Well, that's what happened to me. I was tired of getting mail from people all of those years who said they loved the show, that it was a family show and a clean show, and it was too bad that their children couldn't see it. They had to go to bed. Ten to eleven was just too late.

"Originally, I tried to get an 8 o'clock or 9 o'clock hour, but that can be difficult when a network is locked in at those hours to different shows and personalities who have held those time periods before. So I said yes to Saturday at 7:30. I'd rather have the spot opposite Gleason, a very strong show, rather than go back to ten o'clock and do the safe thing that I knew I could do, which was no longer stimulating. They say we took a gamble with Allan Byne and Chris Beard. Maybe. But it paid off. Again, you take your shots and hope that you are right. And you use the best judgments you have. Not just mine, Alan Bernard's, as well."

(cop on page AW-3)
Without the commercials.

The songs that make the Andy Williams Show great are all on his newest album. And inside the album, there's even a full-color booklet filled with pictures from his TV show. So, if you can't imagine a TV show without any commercials, Andy has solved the problem. With his latest album.

On Columbia Records® and Tapes
from "TODAY" to TODAY

A YOUNGER LOOK

It would not be unreasonable to assume that Williams' move to an earlier weekend hour might have been made with an eye toward an added youthful record buying public. Williams has been quoted regarding his talks with students on campuses and at concerts, with the implied suggestion that these were members of his audience with whom he had lost touch. It seems unlikely for a man who so captivates concert audiences which are notable for their inclusion of all steps of the family.

Williams considers the thought. "I don't think I was ever really out of touch with my audience. But, for a time, I was frustrated, probably because of age. It was analogous, I think, to the woman who gets to be a certain age and thinks she is going to lose her looks and that is the only thing that is attractive about her to a man. And I felt at that age I was losing contact with young people, or that I would be, or that I was not really with it. Because, you know," said the man who has consistently utilized the talents of the best rock artists on his show, "the rock music is not something that I feel that comfortable with.

"That's all that was there, and I just didn't feel that I was part of it. Not that I had lost contact with the audience I had. I continued to sell records. That had nothing to do with it. It's just that I wasn't able comfortably to do what they were doing. I was getting a little bored with myself. I had a few talks with myself, pulled myself together and found the direction I wanted to go. It didn't change that much. I just pulled it together.

"I think that I've changed more during the past four years than I have at any other time in my life. It has meant formulating a lot of ideas and opinions about what I liked and what I didn't like, what kind of singer and performer, what kind of person I was. I made some decisions—attitude decisions—and part of it was deciding to do this kind of show. And because change continues, the show was aimed in this direction, but has turned out differently than it was originally meant to. What pleases me most is that the present series is leading, rather than following. It has an identity completely its own, one which other shows are now following in their own variety musical hour formats."

SUMMER STARTER

Williams' decade of television super-stardom probably dates back to 1960, when a tenth annual poll of television editors, columnists and critics named him one of the three best male singers in the medium, barely losing second place to Frank Sinatra. Perry Como was the winner that year. Como and Sinatra both placed for regular series. Williams had made his impact as a summer replacement for Garry Moore, in those days when television still developed its stars in summer exposure.

Williams, who joined Steve Allen on the latter's New York-based show before it emerged as the national "Tonight" show, remained with Allen until the program left the air in 1957. That summer he shared a twice-weekly summer series with June Valli on NBC-TV. The following summer, he solicited as the replacement for Pat Boone's "Chevy Showroom" for ABC-TV.

His initial series for NBC in 1962 was slow to build. The following year Bernard enthused S&H Green Stamps from the departing Dinah Shore show to sponsor Williams in a series of 12 specials, alternating with "The Bell Telephone Hour." Four seasons and four Emmys later, Williams retreated to three specials a year to refresh himself and ration viewer's appetites.

Those who make note of the visual gaps and technical wizardry of the present series forget the degree to which Williams and his production people always exploited and expanded available electronic techniques and the expert uses his past series made of color.

FINKEL REFLECTS

In those years, former producer Bob Finkel recalls, one of Andy's cardinal rules was "No costumes!" "Andy was very cautious in the beginning. Because he was one of the most tasteful and dedicated entertainers I have ever known, but had yet to establish a star image beyond the singing performance, we devoted a segment of the program to the characters of Wally Lake, Iowa, Andy's birthplace. It proved to be a not very entertaining spot and we dumped it after eight weeks. Yet it did accomplish its purpose of giving Andy's some roots, becoming a reference point for future comedy," Finkel says.

"Andy is a perfectionist with a remarkable, deep-rooted sense of obligation to his audience. He is a marvel with his creative people. I had more freedom to do what I could do than I have ever experienced. Though he is quiet, soft-spoken, private and even withdrawn personally, when he sings he communicates beautifully, with a clarity that few have ever approached. He was schooled differently than many contemporary performers. He mentioned many time the disciplines imposed by Kay Thompson when he and his brothers performed and toured with her," Finkel continued.

"He is not, or was not then, the easiest man to talk to, yet we had marvelous personal moments, a minimal social life, but lunches, exchanged confidences. After all, I saw him more than my family during those years when he was growing into a major television star. And I adored his family, as beautiful, handsome a family as has ever been created. So few today can get as excited or as involved in doing their show."
"If Andy Williams just stood on a stage, he'd be a star." Robert Hilburn, Los Angeles Times 7 July 15, 1970

We look to another decade of association with a truly great artist.

personal representative, Alan Bernard
Andy Williams’ recorded his first and only million-selling single record in 1944, when he was fifteen. Like the title songs of many of his 16 Columbia million-dollar Gold Record albums of later years, it was an Academy Award winning song from a motion picture, “Swinging On A Star” from “Going My Way.” The Williams Brothers—Andy, Bob, Don and Dick—provided the vocal backgrounds for that Bing Crosby Decca disk.

Three years later, when the Williams Brothers were touring with Kay Thompson, Andy recorded for Columbia for the first time when the act cut “Jubilee Time” and “Louisiana Purchase.” The act was to break up and re-unite several times, during which Williams, fresh from the big rooms, set out as a single in small clubs he shudders to recall now. The final split-up in 1952 begins a period of two years about which little has been written, the impression being that the solo Williams immediately found a roost with the Allen show.

It was a period of Greyhound buses and tatchels of arrangements which were seldom used because the available clubs seldom provided the calibre or quantity of personnel they required. There was a club in Canada which provided a neat locker as a dressing room, where he shared the hooks with sides of beef and considered, more than once, giving it all up.

He remembers, “Yeah, there were lots of little clubs, most of which I have gratefully forgotten, but I thought of quitting many times. I guess I’m just stubborn, had to see it through. That was part of it. Another part of it was that I had been singing since I was a little boy. I really didn’t really like school that much, because my interest was in music and in performing. I wasn’t likely after all that time to say that I’d go into a university and become a doctor or something. It was difficult because I had been in it so long. So I didn’t quit, but many times, like in the clubs, it was very difficult. Like one time I was booked into a club and the accompagniment was a drum and a violin. Just dreadful! There was another place in Pittsburgh where there was just a piano player. And he couldn’t read. And they had just one little teeny spotlight.” As he recalls it now, he seems incredulous that it could have happened at all.

“I had been used to working with an important, big kind of act in which you used lights and you used music and you used all manner of things as a part of your act. I had some dance steps. I had a special material. When I look back on it now, it was absolutely foolish. It would have been much better to go to the piano player, ask him if he knew ‘Embraceable You’ in B-flat, rather than trying to teach him my arrangements. It was just struggling in a lot of ways that were needless, needless and futile. But I got through.” Hard dues, paid.

“All of that time, I was trying to find out where I was going, in which direction. Then I finally auditioned for Steve Allen and that gave me a direction I didn’t really know existed. I wasn’t paying much attention to television. It didn’t really thrill me that much to go on a television show. I just didn’t think of it. I was oriented in night clubs with Kay Thompson and my brothers. Live audiences. I sort of thought that’s where everything was. I found out that wasn’t so. There was more, much more.”

X. STILL UNKNOWN

During Williams’ journey to television and discovery of direction, while experimenting in the folk song idiom, he signed with Label X, a subsidiary of RCA. He recorded six sides for the label, none of which are known today, because all remained on the shelf.

It was not until his second year on the “Tonight” show that Kay Thompson introduced him to her friend, Archie Bleyer, who was to launch his successful recording career on Cadence Records. His first hit was the vocal version of Eddie Heywood’s “Canadian Sunset,” released in 1956. “Butterfly,” the biggest of his Cadence hit singles, “Hawaiian Wedding Song,” “Lonely Street,” “The Village of St. Bernardette,” “Are You Sincere?” followed. “In The Summertime” first brought him into contact with then-songwriter Roger Miller.

Williams’ unique blending of country boy and sophisticated, hip performer with broad appeal, served the records as he served them, and in time he was to exercise that special knack for album programming which would lead to his subsequent string of Gold Records. Today, he still sells 25,000 albums a week.

For his eighth and final Cadence album in 1960, he flew to Paris to team with Quincy Jones’ jazz orchestra on “Under Paris Skies,” with arrangements by Jones and Billy Byers. From Dave Grusin, Williams’ former accompanist and conductor, now one of the best of the younger Hollywood film composers, to Mike Post, his present musical director, has demonstrated an affinity for selecting talent equal to his own.

In 1961, when Andy moved to California, Bleyer released him from the two remaining years of his Cadence contract, paving the way for Williams’ happy association with Columbia Records. When Cadence Records was dissolved in 1964, Williams secured the greater portion of the masters in the company’s catalog. The resurgence of the Everly Brothers has prompted Williams to release a handsome packaged and nostalgic two-record set of the duo’s greatest hits on his Barnaby Records label, which Columbia distributes.

Coincidentally, Barnaby Productions, Barnaby Music, Barnaby Records, Barnaby Sports, take their name from a Dickensian-named pet boxer dog which was presented to Andy by Kay Thompson.

STRAIGHT DOWN THE MIDDLE

Considering the changes which have affected Williams personally and professionally in the past few years, the pleasure he takes in a television program which leads rather than follows the competition, can we expect changes in forthcoming albums? Are there new areas he wishes to explore? Did he reach the same point of frustration in recording that he reached in television before the change?

“As a matter of fact, I was frustrated for a time. That was a period when I decided that I wanted to produce and be an executive. I found that I preferred being a performer. But during that period of time, I also tried some of the things on record, got them out of my system. I think you build up in your mind a lot of things—I wish I could do that and I wish I could do this.” You get out and do them and find that that isn’t the answer at all, certainly not the answer to everything. I did do a few albums which were departures for me. One, “Raindrops,” had a lot of songs about weather. It was a novelty album. I say it was a departure for me, because I’ve always rather done ‘hit’ albums. And my next album, the one which will follow my next release, will be another ‘hit’ album.

Williams discusses his next release, “The next release will be titled ‘The Andy Williams Show,’ and it will be different. It will be songs which we have done on the show, rerecorded, with the applause, put together like a television show. It will be very much like an in-person concert album, but a television concert. It will include a super picture program with pictures of all of the weirdies and of show guests.

“Again, I find myself in the middle. This one is slightly different, as was the one before. But I enjoy doing both. I love doing the ‘hit’ albums, because they are good songs that make it during the year, most of which I perform on the show during the season. I like those songs and there is a way of packaging that kind of album that I know is going to sell a certain amount of records. And I enjoy that, the success, not just the money. I get out of the success of an album, but being a success, a commercial success.”

Are the songs better today than they were a decade or more ago?

“Like the music better now than I did in the fifties. Of course, anyone can mention memorable songs from that period, but generally I prefer the songs today. They are better musically, as a rule. Particularly, some of the songs of the fifties were so tailored to a rock group, or a performer, or so much a phenomenon of their recording; that others trying to perform them simply couldn’t bring it off. But today, the songs of the Beatles, songs like ‘Bridge Over Troubled Water,’ or any of the movie themes, good music kind of things, can be performed by any group or singer and hold up. They are good songs, and a lot of good

(continues on page 4A)

Top left shows maestro Henry Mannini studying the singer. On top right of page was the Williams family at various things. Daddy, Jay Williams, and his boys Bob, Don, Dick and Andy, enrobed in their togas, Center top is a view of the Williams Brothers around 1967. Far right has his big brother Bob showing off his baby to Don, Andy, Little Sister Jani and Don. Compiling the top right corner is a shot of the Williams Brothers re-united on the Williams annual Christmas show. The boys have recorded a Christmas Album this year for Andy’s Barista label. Bottom left shows the Williams Brothers with Kay Thompson in 1956. Much of Andy’s stage stuff came from his many years with the Thompson troops. On bottom right is Andy with mom and pop.
Last year we couldn't print this ad.

Because Ray Stevens, Paul Anka, The Crickets, Claudine Longet, Jimmy Buffett, Peyton Hogue, Becky and The Red Pony, Ken Berry and The Williams Brothers weren't on our label.

Barnaby.

What we couldn't print last year, we can now.

Which should make Andy Williams pretty happy. And that makes Columbia and Epic pretty happy, too, because they're our distributors.

Barnaby Records

And you've just read why.
boy soprano to gold-plated baritone

music is hitting the Top Forty."

Does Williams enjoy producing?

"I found no particular satisfaction as a producer. I thought I might and did a bit of it and found that I really don't like it as well as performing. On the television show, 'executive producer' means that I have the last word, can make any important decisions, override a decision if I feel it is important enough, pick a staff, but that is all I get involved with in this show. I have been more involved in the specials. I found being a record producer less satisfying than performing. It takes a lot of time. I do enjoy business. I'm building a record company and trying to be a part of making it a success. I'd like to run a record company in much the way Archie Bleyer ran Cadence, which was small enough so that we all got attention. That need not include serving as record producer.

"I produced one album with my brothers recently, 'The Williams Brothers Christmas Album.' I think it is a very good album. I liked being a part of it, something I wanted to do greatly. But to go in and produce somebody else, another singer—I'd rather produce my own things if I'm going to do that. And I think it is more important to have someone else involved. I don't know who is going to produce my wife, Claudine Longet, for Barnaby, but if we don't find the right combination, the right person to fulfill her capabilities, I may do it myself."

Williams' contract with Columbia expires in two years.

"What happens then I don't know. I might re-sign. Even if I went on Barnaby, I would probably still be distributed through Columbia. Two years is too long a time. I just don't know. But I would hate to think of leaving Columbia. I like them and they have been good to me." He is said to be the highest paid talent in the history of the company's roster.

Today's music scene features many lead singers, few of whom have had the experience or opportunities to prepare them for the scope of multi-media success Andy Williams and a select few have achieved. Few have spent nearly 30 years in all phases of the business preparing for that goal from a pre-pubescent radio debut, and fewer outlets exist for the talented apprentice to perfect his talents. What hopes does Williams hold for future vocal soloists?

"Groups were easier to sell, moving in to replace the big bands and all of those soft of vacuums which seem to exist all over the world of entertainment. The big bands were too expensive and really concerted themselves out of the business. They got too serious, instead of just playing dance music. The music changed and the bands did not. So rock groups formed all over, and out of a rock group, there was always going to be somebody to sing the vocals. With the success of the groups, very few really tried to go solo. And how could one break away and develop as a solo? There are virtually no small clubs that furnish an orchestra or any kind of musical accompaniment any more. And I can't see that changing. Fashions would have to change first.

"But I think that there is some hope as rock groups grow larger and larger. Blood, Sweat and Tears is up to—what—ten men now. I don't know how many are in Chicago. Some rock bands have as many as 16 now. It could get into a new big band era again, not as big as before, but, say, 16 pieces, even though they would be rock bands. Then, just as before, the soloist might take off in the solo spotlight as Sinatra once did. The good soloists would emerge, completing the cycle."

A HARD LOOK AT VIDEO CASSETTES

As a recording company executive, Williams, Alan Bernard and company lawyers have discussed the importance of including visual rights in recording contracts. Yet Williams has some provocative reservations about the home video cartridge and cassette market of the future.

"I think cassettes are an important part of the future for any personality. The home video market should be formidable. Yet I can't personally see how my owning all of my shows, as I do, is of such great value to those home cassettes. Other people do, however, think that library is a great asset. I can see how they will be very popular for education and great for something like a Rolling Stones concert, something you want to see right now and with the immediacy of television. But with so much entertainment available on free television and everything that is going to be produced for this new market, I question whether those old tapes are going to be so valuable. Other than for their historical value, television shows, unless they are truly exceptional, don't have much reason to be re-run. For me, television is immediate, right now.

"Our shows have been run in England and some other overseas markets a

(con't on page AW-10)
Thank you Andy... for making Everything So Beautiful!

Ray Stevens
Andy Williams as seen through the eyes of Alan Bernard

I was assigned by GAC as Andy’s agent in 1959. He was with Cadence Records and relatively successful; not a star by today’s standards, but successful. He had done regular spots on summer shows, but stardom was elusive. At that time, Andy told me that the one thing he would like to do was the Dinah Shore Show, because they paid top prize for guest stars and he had never been offered that much money.

Just to show Andy that he was good enough and in demand enough to command top salary, I met with the producer of Dinah’s show and NBC executives. They finally offered the top prize, plus Special Guest Star billing, plus transportation for Andy and his pianist. I believe it was this single act that was responsible for Andy’s and my getting together in what is proving to be one of the most successful, profitable, and long-lasting relationships in the business.

At the beginning, Andy was just another pretty face, but I realized that, with proper guidance, his exceptionally fine voice could raise him above other male singers to a prominence achieved by very few.

One must bear in mind the fact that Andy himself “turns on” in front of a camera or live audience and becomes a very exciting personality. He does his worrying before a show, but never during, and at no time does this come across to the people. His voice abounds with confidence no matter how he might feel.

I’ve known him to be extremely ill and feverish, or with a raw throat, when he shouldn’t go on at all, but he pours down the tea and honey and is ready to go on. I know this sounds hokey but in today’s music scene, if performers don’t feel like coming on, they don’t or, of they’re late, so what. So this: Andy Williams has never missed a performance and has never given a low, medium or even just plain-good show; his performances are consistently great entertainment whether in concert or on the television or movie screen.

Some artists arouse their fans to a frenzy, but that’s infrequent and usually short-lived. Andy’s followers, on the other hand, are coming to see their friend, someone their kids know and someone to whom the family can relate, collectively and individually. For example, I remember the time we were playing a one-nighter in Carbondale, Illinois, in an outdoor theatre; the show was nearing completion and Andy was right in the middle of a pretty heavy ballad and his theme, “Moon River”. The finale of the show was supposed to have been three local high-school bands, including drums, cymbals, trumpets, and trombones, marching across the campus, which was directly behind stage, offering their devastating rendition of “76 Trombones”. Well, someone cued them too early and, right in the middle of “Moon River” all these kids with their clashing instruments and highly emotional school spirit banged and clanged right across the stage. This broke Andy up which, in turn, broke up the audience. Andy cut his ballad and swung into “76 Trombones”, right on cue it seemed, and the song never sounded so good. If there had been a roof on that place, the crowd would’ve blasted it right off. It was quite an impromptu finale and a night to remember for Carbondale and for us as well.

Andy also has an excellent business sense, as evidenced by the fact that he does not exactly live in the poorhouse today. Our latest enterprise is Barnaby Records. We have some ideas about running a record company which we feel are innovative. We believe in total involvement; Ray Stevens is a good example with both recording and television careers, and this is the type of commitment we have in mind. Ray’s first single for Barnaby, “Everything is Beautiful”, has sold 1,700,000 copies worldwide, at this writing. We have also just signed Ken Berry, whose first album, “Ken Berry, R.F.D.” will soon be released. Paul Anka and Claudine Longet have just joined the Barnaby label. In fact, there are so many things happening with the record company alone that it would take another entire article to accurately describe the action.

It is a pleasure to work with Andy. For one thing, he knows when and to whom to listen for advice. Although I have always used as much persuasion as I know how (which is a considerable amount), I have not always won the battle. The decision is his, but he listens to advice which he believes are right and to whom to listen for advice. Although I have always used as much persuasion as I know how (which is a considerable amount), I have not always won the battle. The decision is his, but he listens to advice which he believes are right and also to whom to listen for advice. Although I have always used as much persuasion as I know how (which is a considerable amount), I have not always won the battle. The decision is his, but he listens to advice which he believes are right and also those persuaders who are right for him, to his particular style.

I enjoy spending time with Andy and, more importantly, over and above relating to him as a client, I consider him my good friend. He may be quite somber some of the time and exuberant or even exhilarated some of the time, but there is one thing he is not at any time and that is dull.

Warmest congratulations:

ART FISHER

TOMORROW:

“reason to believe”

Andy Williams with his manager Alan Bernard

boy soprano to gold-plated baritone

(con’t from page AW-8)

year later and they had the same advantage. They were still new and fresh, for the first time. I think a longer period than that and it is past, an historical footnote, something to reminisce over—how great those old days were, turning back time on a dated television tape, when we should have moved forward.

“When they take six months to make a movie and they are really capturing something special, that is lasting and permanent, as some films are, that can be played forever.”

But those who are backing and investing in various cassette systems seem convinced that masses are going to want to buy a Petula Clark or Sinatra or Andy Williams special that they may already have seen.

“I just can’t see why they would. Maybe I’m thinking wrong. Maybe there are enough fans who will buy any and everything an artist makes available, just because they are fans,” says Williams, still not convinced. It seems typical of a man who is constantly adapting to change, moving ahead and working to avoid repeating himself, producing for the moment at hand, to resist looking back or wanting to warm up left-overs. He is more apt to be challenged by thoughts of how best to produce for that outlet or wanting to know how good the sound reproduction will be.

Warmest congratualtions:

ART FISHER
Hey!
Andy, we’re really happy for you!

Love,
Allan & Chris Silverman
(YOUR PRODUCERS)
Andy's Saturday Night Satyricon

by Chris Beard
(co-producer of the Andy Williams Show)

Andy Williams makes a producer's job very easy. That is a simple, straight ahead statement, until you've had a good, long look at what Andy has let his producers do on Saturday Night at 7:30 on NBC.

Being one of those producers, I can assure you that the statement is true. What goes down on Saturday Night, my partner and I like to think, is just an hour packed with all sorts of things that entertain all sorts of people. That's our business, entertainment; not for any select group or age bracket, but for the good, old, general public.

However, times change and tastes change, and we've been trying to "move right along" with times and tastes. Andy has up-dated his image, musically and physically, and in choosing Allan Bye and me to produce his show, has taken the chance on a brand new format that hopefully appeals to nearly everybody.

Change of course brings with it certain problems, a few dissenters, and a little initial confusion. We had all these things last year in our first season of the new "ANDY WILLIAMS" series. We now think we have a format that is working, and Andy stands happily in the middle of it all. Andy has a fantastic capacity for humor, which Allan and I felt had been overlooked in the past, to a great extent; and we decided to develop that, as well as making sure we didn't lose the flavor of his great singing voice and natural, down home, American appeal.

We believed that a composite of both would make for a great, new television experience for early evening Saturday viewers. So we set out to find fresh, clean and outlandishly different comedy patterns that would enhance H. Andrew Wil-

(con't on AW - 14)
Most
Sincere
Congratulations,
Andy

CoBurt Corporation
Dear Andy,

Thanks for recording:

- Love Is A Many Splendored Thing
- Second Time Around
- Tender Is The Night
- Three Coins In The Fountain
- It's A Most Unusual Day
- Softly
- As I Leave You
- I'll Never Stop Loving You
- Be My Love
- Laura
- Emily
- Have Yourself A Merry Little Christmas
- The Shadow Of Your Smile
- That Old Feeling
- Peg O My Heart
- And We Were Lovers
- Somewhere My Love
- Theme From The Valley Of The Dolls
- Happy Heart
- ...and many more

Robbins Music Corp.
Leo Feist, Inc.
Miller Music Corp.
Hastings Music Corp.

(Con't from AW-12)

Iams' already powerful image. Comedy patterns have changed over the past few years in television, and with the pace of the World becoming faster, people's minds now have the capacity to take things in faster; and although you may hear a great many of your audience saying they wish for the old days of twenty-two minute musical medley, it is not what is going down in the reality of mass viewer patterns.

What better way to entertain people musically, than with Andy Williams standing singing a great ballad, and being shot simply and elegantly by a fine television director?

It's simple, it's honest and it looks and sounds great.

It's the same with the comedy segments of the show. We like to keep it simple, honest, and to have it look and sound great.

But of course there are a few other wrinkles to our form of comedy. Comedy is basically an outlet of emotion both for the performer and the audience.

Let's look at Andy Williams and the Bear.

Here is a study in psychological comedy warfare. If you like, if Allan Blye and I had a meeting at NBC, during our initial discussions, and told them that one of the highlights of the new "ANDY WILLIAMS" musical variety show is Andy, standing in a dumb doorway, shouting at a bear, we may have ended up either on the street or at a local Cleveland FM radio station.

However, he said, going back to an emotional outlet, the Bear is a great emotional outlet for Andy. Andy really and truly looks forward, during the day of taping, to the spot where he can shout at the Bear.

It's a great way to let off steam and still be payed for it, I mean, he'd probably like to shout at us like that during the taping, but he knows how sensitive we new, young producers are, so he takes it out on the dumb, defenseless bear.

Actually, he is indirectly shouting at one of the producers when he shouts at the bear, because my partner, Allan Blye, plays the part of the bear's voice, as the bear himself is played by James Prichaska, who is a Hungarian with an accent that could cut Arte Johnson's "Rosmonko" character to pieces.

The Bear is an interesting phenomenon for several reasons; it is a symbol that people can easily identify with. It is a symptom of the age we are living in, or at least any age. It is the eternal struggle of someone trying to get ahead, trying to get what they want, and always having a door slammed in their faces.

On the surface this may not be apparent, but it is, nevertheless, a truisim in this case.

We have tried, in the comedy segments on Andy's show, to make a few kind of round-about statements. Andy is the symbol of straightforwardness, honesty and blue-eyed idealism that we all secretly wish we could get back to. The things that happen to him on the show are symptomatic of the society in which we are living.

Everything is unsure. We want to get back, but we can't because we are tied to the lives with which we have become involved. Hence the use on the show of Weird, outlandish characters that couldn't possibly exist, and yet do in our minds.

A Giant Green Duck, along with a man encased in a suitcase, will walk up to Andy after he has sung one of his big ballads, and call him weird.

Captain Weird, another regular character on the "ANDY WILLIAMS SHOW", is a man who tried to get completely out of his business suit and into his true identity, but failed, and is destined to fly around the world saving people from crime, half in and half out of his pinstriped suit.

Captain Weird makes a statement, too. Here, once again, is all of us wanting to be one thing, desperate to throw off our present modes, but not wanting to go all the way.

It's oblique humor, totally unreasonable, violent, maniac and insane, but doesn't that sound like what is happening all around us today?

It's a gentle message, however, as on the surface, we are just doing crazy sight gags and Marx Brothers' style slapstick. But Marx Brothers' style slapstick has not been equaled, and in this case, there has never been a better anti-war, anti-everything movie ever made than "Duck Soup".

Andy Williams loves to be involved in the madness, and as he became more and more familiarized with it during last season and this season, he less and less time to rehearse the comedy segments so that he could react honestly to the craziness that happened around him.

We have worked out a system whereby Andy does not have to be involved in much of the actual dialogue or action of the sketches and blackouts, but rather is the focal point of them, and we get our laughs from his honest reaction to what is going on.

We had complaints last year that we interrupted him too much when he was singing. But Andy sings more on his new series than he did on his old series, if you add all the songs he sings where we interrupt him. The song interruptions are important to the show, although the flack comes in from certain quarters, we also have tremendous sympathy for Andy going for us, so once again, we feel there is method in our madness.

We try to make the show have a flow that generates a happiness through the audience in the studio, through to the people at home; and Andy's guests run through the show doing things that they have never done before in their lives.

Andy Griffith, for instance, introduced two dancing Gunny Sacks to Andy, James Garner went berserk and broke up a whole set, while Andy was singing, and Carol Channing had a giant, Russian fir tree log dropped on her head.

Andy Williams stands amidst all this utter mayhem and chaos and sublimey sings his heart out.

We have found new audiences for Andy in this strange new time period. The kids, the little kids, love it, and Andy has hundreds of letters every week from children who are hardly old enough to lift a pencil, let alone write with it.

We find working with Andy one of the easiest jobs we've ever had. I tell you that Allan Blye worked as producer of the "Smothers Brothers Show", and that I spent two years on the "Laugh-In", it may seem understandable, but Andy is a pleasure, and we have both grown to be very fond of each other.

We are currently taping our fifth or sixth show for this season, and things are rocking along.

I think that Andy went out on a limb, hiring two virtually untried young producers to handle a very tough assignment, but we both think that in today's television World, you have to take those chances to enable both yourself and your industry to move forward to new fields and new forms.

We both say to Mr. Andy Williams: "Thank you for having the guts and the foresight to take a step into the unknown, and for having the trust and the knowledge of giving us our heads."
andy williams... a study in casual

BY: SHELDON SALTMAN

Over the years and over the miles I have been asked time and time again: "Isn't it great to work with a man so relaxed and so calm?" The interrogators, of course, are always referring to Andy Williams.

To work with Andy has always been a pleasure, but not because he's relaxed or casual. Because Andy Williams is the antithesis of these apppellations. Instead, he is one of the hardest working men I have ever known.

When other recording artists and many producers have accepted their work, Andy insists on perfection, or as close as he feels he can get to it. After the session is done, and the rats on the back have been passed around, Andy takes the acetate home, or takes it with him if he is leaving on a concert tour. Night after night in a quiet, often deserted room, he listens deep into the next morning. Many times he'll call from the road and say "OK, release it." More often he might call and say "The tempo is wrong," or, "My phrasing isn't quite right," or, "I think if we make this change it will be better." He never sings a song he personally doesn't like and never records a song unless he has faith in its ability to please.

This same attitude pervades everything he works on. He has confidence in the people around him. It takes him a considerable amount of time to select them but once he decides that he wants them as part of his team he then completely relies on their judgment in the area of their specialty. He often questions and sometimes hesitates, but if his associates explain the why and the necessity, he bends and accepts.

He is a businessman who delegates authority and backs up the right of his people to make their decisions. It is this kind of thinking that has given him 15 straight Gold Albums on Columbia... Has seen him start a successful record company, Barnaby... Has put him among the original owners of one of the most successful new teams, the Phoenix Suns of the NBA... And, has made him the head of the outstanding golf tournament of the PGA tour, the Andy Williams San Diego Open, which according to Nielsen ratings had the largest golf audience of all time.

It is this same type of determination and business acumen that allowed him to return to television with a drastically new format, a format so novel that at first others scoffed. But, as the ratings climbed it was evident that the Andy Williams magic had worked once again.

In each facet of his career, he spends long and thoughtful hours. The first in his office every morning, the last one out each night.

Andy Williams... A study in Casual!

friend-ship (frend'ship)n. the state or fact of being friends. easy listening, long playina

Shell
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Andy Williams . . . . A study in Casual!

friend-ship (frend'ship)n. the state or fact of being friends.

easy listening, long playing

Shelly S.
Thank You
Andy Williams
For
What You Do
To

Dick Stone  Dick Milfred  Billy Meshel  Julie Chester
Joe Allison  Sidney Herman  William Stinson
Marvin Cane  Neil C. Reshen  William P. Gallagher

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Congratulations To
Inky Winky
Mike Post & Jimmy Dale

AW—18

Cash Box — September 19, 1970
THE ANDY WILLIAMS DISCOGRAPHY

Andy's New LP:
THE ANDY WILLIAMS SHOW

SIDE 1
Moon River Excerpt
They Long To Be Close To You
Never My Love
What Are You Doing The Rest Of Your Life
Leaving On A Jet Plane
If You're Going To San Francisco
(Wear Some Flowers In Your Hair)

LP Stereo KC 30105
8 Track CA 30105

SIDE 2
If I Ruled The World
Make It With You
Spanish Harlem
Cherish
Hello Young Lovers
Moon River Excerpt

Reel CR 30105
Cassette CT

- The Andy Williams Sound Of Music
  The Sound Of Music. That Old Feeling.
  Quiet Nights Of Quiet Stars (Corcovado). Let It Be Me. Try To Remember.
  If Ever I Would Leave You. ★ The Vory Thought Of You. The Summer
  Of Our Love. You Don't Know What Love Is. Embraceable You. I Wish You
  Love.
  On The Street Where You Live. Mam'selle. When Your Lover Has Gone.
  How Wonderful To Know. The Touch Of Your Lips. ★ Say It Isn't So. If
  I Love Again. Autumn Leaves.
  People. May Each Day.
  TWO RECORD SET
  LP Stereo KSP 5

- Raindrops Keep Fallin On My Head
  Raindrops Keep Fallin At My Head. Long Time Blues. It's Over. Sweet
  LP Stereo CS 9976
  Cart 16 10 0736
  Cassette 16 10 0736
  Reel HC 1200

- Get Together With Andy Williams —
  My Cherie Amour. You Are. Yesterday
  When I Was Young. Love Theme From
  Romeo & Juliet. Quentin's Theme.
  Good Morning Starshine. Sweet
  Caroline. Get Together. More Today
  Than Yesterday. Put A Little Love In
  Your Heart. Aquarius/Let The Sun
  Shine In.
  LP Stereo CS 9922
  Cart 16 10 0736
  Cassette 16 10 0736
  Reel HC 1219

- Andy Williams’ Greatest Hits —
  Moon River. Days Of Wine & Roses.
  Dear Heart. Can'T Get Used To Losing
  There. Charade. Hawaiian Wedding
  LP Stereo KCS 9979
  Cart 16 10 0970
  Cassette 16 10 0970
  Reel HC 1240

clive davis on andy williams:

A top recording artist, a major television star and a sell-out performer in con-
cert, Andy Williams is a superb singer whose unique style has put him in the
forefront of world entertainers. His unceasing popularity has never depended
upon current musical trends; Andy remains at the top because of his indi-
viduality, his musical skill and, most important, his ability to select and interpret
quality material. He captures the very essence of any song and makes it con-
temporary. The range of Andy's interpretations is enormous: no matter what he
chooses to sing—he it a ballad, an old standard, or a recent chart item—the
casual elegance of the Williams' approach brings off the song with absolute
believability.

you knocked off Gleason
in 1969-70
then you
knocked off me
in my own
1970
Amos Invitational
Golf
Tournament, don't
you like fat men
with blue eyes ?

Sincere best wishes for the 1970-71 TV Season

Cash Box — September 19, 1970

AW—19
THE GLEN CAMPBELL GOOD TIME ALBUM—Glen Campbell—Capitol SW 493

This double LP released by Glen is more than just a good time album, it's a compilation of some of the finest songs ever written. On this package, Glen offers his hit single, "It's Only Make Believe," as well as Jimmy Webb's "MacArthur Park," Paul Simon's "Bridge Over Troubled Water," Paul Anka's "My Way," and six other impressive tunes. As always, the Glen Campbell Good Time Album should be a huge chart item.

TO BONNIE FROM DELANEY—Delaney & Bonnie & Friends—Atco SD 33-341

To Bonnie From Delaney to us come a dozen good time songs all done in that imitable D&B fashion. Their current hit single "Soul Shake" kicks off a side and the flip "Free The People" is also among the selections. But there's a whole lot more: "Lay Down My Burden" (on which Bonnie excels), "Miss Ann," featuring the piano styling of Little Richard, and "They Call It Rock & Roll Music," with a tenor sax solo by King Curtis. No strangers to the album chart, Delaney & Bonnie should renew their acquaintance with it via this superb disk.

SHILO—Neil Diamond—Bang 221

If the truth be known old tracks by stars are usually less than the package makes them out to be but in Neil Diamond's case this just isn't so. While at Bang Neil wrote some first rate, nay, stellar songs that cannot be ignored. They're all here from the haunting "Shilo" and "Kentucky Woman" to the nostalgic "Solitary Man" (which started all) and "Girl You'll Be A Woman Soon," to the uptempo "Cherry, Cherry" and "Thank The Lord For The Night Time." Where Neil Diamond retrospectives roll around this LP will be right up there with his more recent material.

HUMBLE PIE—A&M 4270

Be it ever so humble, this is the first release by one of Britain's first true supergroups (before the term became overworked). For those who are interested Humble Pie has had two albums released overseas. This one is by far the best. Excitement and virtuosity are the hallmarks of the quartet. Steve Marriott (Small Faces) is possessed of a voice that is truly astounding. He sings lead on "Live With Me" which features some superb organ work from Steve and an outstanding bass line from Greg Ridley (Spooky Tooth). "Earth And Water Song" shows off Peter Frampton's (The Herd) fragile voice to good effect. Both "Only A Roach" and "Theme From Skirt—See You Later Liqueur" are funny little country flavored numbers that only HP and the Stones can attack successfully. A perfect American debut.

FULL HOUSE—Fairport Convention—A&M 4265

It seemed a sad day for Fairport when lead singer Sandy Deny left to form Fotheringay but if this new release is any indication nothing could be further from the truth. A mixture of contemporary and traditional British folk music is what Fairport plays. Four out of the five group members sing which provides for great diversity. Guitarist Richard Thompson (a founding member of the group) and violinist Dave Swarbrick handle the writing chores dandily with such tracks as "Walk Awhile," and "Doctor of Physick." Standout track is the long "Sloth," allowing Swarbrick to get into a virtuoso violin lead that can only be marveled at. A fine LP.

NANCY'S GREATEST HITS—Nancy Sinatra—Reprise—S 4049

This is Nancy Sinatra's greatest hits album, and very little else can be said about it. Nancy performs "These Boots Are Made For Walkin'," "Some Velvet Morning," "How Does That Grab You Darlin',?" "Jackson," "Sugar Town," and "Lightning's Girl," as well as "Things," sung with Dean Martin, and "Something Stupid," with Frank Sinatra. Watch this album go all the way.

THE VENTURES 10TH ANNIVERSARY ALBUM—The Ventures—Liberty—LST 35000

The Ventures were involved in more than 40 albums, and with their 10th anniversary rapidly approaching, Liberty Records has given them a beautiful package for their new two record set. The album contains 23 selections all done up in the incredible Ventures fashion. Their choice of material has always made them one of the most interesting groups to listen to, and this LP is no exception. With tunes like "Never My Love," "Hey Jude," "Blown In The Wind," "Sounds Of Silence," "Those Were The Days," and "Good Morning Starshine," the Ventures are in store for quite an anniversary celebration, as are their many fans. Special LP packaging will add to consumer enjoyment.

CLOSE TO YOU—Johnny Mathis—Columbia 30210

There is only one Johnny Mathis, and through the years he has emerged as one of the world's leading record sellers. "Everything IsBeautiful," "Song Of Joy," "Until It's Time For You To Go," "Yellow Days," and "The Long And Winding Road," are only a few reasons why. This new set by Johnny can only serve to keep him in the best seller category where he belongs.

SEX MACHINE—James Brown—King KS 7-1115

James Brown, who probably has more fans than any other single performer in the business, keeps them all screaming throughout this double album which contains some of James' older hits like "Give It Up Or Turn It Loose," "It's A Man's World," "Please, Please, Please," and "Mother Popcorn," as well as "I Feel Good" and "Brother Rap," parts 1 and 2. James Brown really turns it loose, and will only add to his already incredible following.

CYNARA—Capitol ST 547

I think we've waited a long time for Cynara without even knowing it. Their first album exploded through the speakers in the same fashion that Santana's premier disk did. No guitar in the group but Michael Tschudin's churning piano organ makes a welcome relief from the usual grinding lead guitars. Jeffrey Watson displays an awesome gravelly voice that is simply outstanding. Both "Only A Roach" and "The World Is A Funny Place" are funny little country songs written by Tschudin who's songs like "Life Stories," prove you can be commercial and melodically complex at the same time. Most of side two is devoted to "Lullaby For CIA" which displays the band's penchant for innocence as with the piano solo. On the other hand "Stoned To Follow" is a great example of a choral. A wonderful effort of distinctly textured music.

CLIVE SARSTEDT—RCA 4375

The fact that Clive has a more famous brother in Peter seems to have affected not one whit. His songs are varied and consistently intriguing both in melodic form and lyric content. Further Clive displays an outstanding voice deepest in some of the finest arrangements since Paul Buckmaster got hold of the last batch of Elton John-Bernie Taupin songs. "Good Save The Fire" is a heartfelt love number and up tempo rocker, while "It'll Always Be Winter," uses horns and strings to great effect. His theme for creating the winter atmosphere, Highlight of the set is the beautiful "Looking For Jesus" which has been happily, released as a single.

CROWFOOT—Paramount 5016

Someone to back Crowfoot released a jolly little single called "California Rock 'n Roll" (included here) which inexplicably never went anywhere. Ah well. Such will not be the fate of this excellent LP. It's good clean hard hitting rock 'n roll. There's nothing particularly catchy. Guitarist Russell DaShields has written, arranged and produced the set. He also plays piano and organ. The album delivers eleven bright happy cuts like "Winter Comes," "Love Is Everywhere," and "Dry Your Eyes." The album should be receiving good airplay with resulting sales in short order.

Cash Box — September 19, 1970
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**HOW TO MAKE A WHITNEY SUNDAY**

Begin by emptying the contents of one Fat Plastic Mama into a large porcelain bowl. To this add enough heavy duty 1099 O.S. and a sweet mouthful of The Wind. When bubbles disappear a Drifting Man should be introduced to the mixture. A goodly amount of Our Gang should follow. The whole should then be liberally doused with One Man's Way and Snake's Problem. And served only in a Plain Brown Wrapper. The result is called Whitney Sunday on Decca Records. And is guaranteed to make your brain water and your ears wiggle.

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Decca Records, a division of MCA, Inc.

Cash Box — September 19, 1970
JACK JONES IN PERSON AT THE SANDS, LAS VEGAS—Jack Jones—RCA—LSP 4413

Jack has been around for a long time, and after listening to his new album, you can understand why. This set is even more exciting because it captures all the emotion of his live performance at the Sands Hotel. Jack comes on strong, and never lets up, belting out song after song to an enthusiastic audience. “Get Together,” “Spinning Wheel,” “Games People Play,” “Everything Is Beautiful,” as well as his medley of “Lollipops And Roses,” and “Wives And Lovers,” make this his best album ever.

DEWEY MARTIN AND MEDICINE BALL—Uni-73088

With the release of this album, another chapter of the great Buffalo Springfield mystery comes to an end. Dewey Martin, former drummer with the Springfield, now has his own band called Medicine Ball, and his first album. Martin, who mixed and produced the entire LP, wrote only one tune for it, with another written by the last of the Springfield, Bruce Palmer. “Indian Child,” “Recital Palmer,” and “Change,” should be getting most of the spins.

I DON’T BELIEVE IN IF ANY MORE—Roger Whittaker—RCA LSP 4405

If you remember “New World In The Morning,” then Roger Whittaker is no stranger. If you don’t, then this album will introduce you to one of the finest song writers around. This new LP contains a dozen tracks all written and beautifully sung by Roger, himself. Apart from the fine quality of the songs themselves, the arrangements should catch your attention. “I Should Have Taken My Time,” “Emily,” “Sugar My Tea,” and “Halfway Up A Mountain” are among the more interesting cuts.

DEBUT — The Neighborhood — Big Tree 2001

Unlike most neighborhoods, this one makes music. This, their debut album is coincidentally entitled “Debut,” and it’s filled with soft, pleasant, easy to handle tunes. The LP contains some of the most widely recorded songs such as Laura Nyro’s “Eli’s Coming,” “Flesh Failure,” “MacArthur Park,” and “The Sounds Of Silence.” Also included in the package is the groups big hit single, “Big Yellow Taxi.” Should the album find its way into your neighborhood, give it a listen.

SONGS FROM SESAME STREET—Golden Records—LP 256

Recording songs from Sesame Street seems to be the thing to do, and since the kiddies love it, why stop now! Here’s a brand new package of kindergarten nursery rhymes including “One Two, Buckle My Shoe,” “London Bridge,” “Sing A Song Of Sixpence,” “Pop Goes The Weasel,” “Hickory Dickory Dock,” and many others including the pop chart single, “Rubber Ducky.” This LP is only one in a line that also includes “Time To Tell Time,” “The ABC Record,” “More Wizard Of Oz,” and an entire catalog of childrens recordings.

IF YOU KNEW HIM LIKE I DO—Barbara Mason—National General NG2001

This LP finds Barbara weaving in and out of some of the great classics. Rod McKuen’s “Jean,” Paul Simon’s “Bridge Over Troubled Water,” Neil Sedaka’s “Breaking Up Is Hard To Do,” the Beatles “Let It Be,” and the Bacharach, David tune, “Raindrops Keep Fallin’ On My Head.” The remaining six selections are in equally good taste.

RIGHT ON BE FREE—Voices Of East Harlem—Elektra—EKS 74080

Listen to the Voices Of East Harlem and remember them for a moment. They are singing about themselves and their people. They are sincere and to the point. This is their first album release for Elektra, the first of many to come. The selections are mostly gospel treatments of songs that we’re already familiar with. “Simple Song Of Freedom,” “Shaker Life,” “Proud Mary,” and “What It’s Worth,” and six other nostalgic tunes. This LP should be making a lot of noise.

WHAT ARE YOU DOING THE REST OF YOUR LIFE—Jay P. Morgan—Beverly Hills 24

With this new album, Jaye P. Morgan offers one of the finest easy listening albums yet. The LP is filled with beautifully melodic tunes that should have you singing along. “Applause,” “Just You, Just Me,” Billy Sunshine, “Do You Really Have A Heart,” and the title tune make for a very refreshing package that will no doubt please her many fans.

EVERYBODY SAW YOU—Ruby Andrews—Zodiac ZS 1001

Ruby Andrews puts it all together with this new package of 11 songs. Although the title tune really steals the show, “Help Yourself,” “You Made A Believer Out Of Me,” “Can You Get Away,” and “Tit For Tat,” are all equally impressive. The fine combination of Ruby’s voice and funky instrumental accompaniment should make this an album to remember.

ROBERT JOHNSON-KING OF THE DELTA BLUE SINGERS VOLUME II—Columbia C 30034

Columbia has been releasing some extremely interesting blues collections of late and this is one of the best. Many contemporary rock singers and guitarists admit to being influenced by Robert Johnson. So this album, which includes 16 songs by the legendary master of rural delta blues, takes on special significance. The sound is surprisingly good, though some of the selections were actually recorded in a San Antonio hotel room. Among the highlights: Johnson’s work on “Love In Vain,” recorded thirty years prior to the Stones’ version. This is an important album release.

Jazz Picks

PTAH THE EL DAOU—Alice Coltrane—Impulse 9196

This is Alice Coltrane’s first album with horns and for the occasion she chose a couple of particularly brilliant saxophonists, Pharoah Sanders and Joe Henderson. Result: an album of exceptional sounds. Alice herself has gained a solid reputation as a pianist and harp player and she can only enhance it with this offering. All compositions on the set are hers and her spirit is clearly evident on each track. One to watch.

FOR LOSERS—Archie Shepp—Impulse AG–9788

Saxophonist and soprano sax player Archie Shepp turns to the David tune, “Raindrops Keep With an impressive album. The artist has surrounded himself with some particularly fine sidemen, including James Spaulding and Cecil Payne. Leon Thomas and Doris Troy show up with some vocals too. “Un Croque Monseur (Poem For Player) and she can be an exciting new Shepp original and, for fans of the standards, there’s the Ellington opus “I Got It Bad (And That Ain’t Good)” First rate jazz entry.
NEW YORK—INTO THE FILMUSIC FRONTIER

Two and a half years ago at the tender ages of, respectively, 23 and 24 Christopher Dewey and Dennis Friedlander made their first film, "Love Rebellion," for the humble sum of $35,000. The film, shown a substantial profit. Now nineteen films and several millions of dollars later Chris is president of Cannon Films and Dennis is Chairman of the Board of Cannon.

Cannon has never lost money on a film; neither have they broken even. Which leaves just one possible profit—profits. Along the way has been: "Inga," the Israeli multiple award winner "The Dreamer," and most recently Cannon's monumental success, "Joe," which has won both unanimous critical and commercial success.

Sitting in the cool of a fashionable restaurant with Peter Kauf, President of the Cannon Music Group, which comprises, at the moment, two publishing companies, a hit LP in the soundtrack to "Joe," and four singles from the likes of Jerry Butler and Exuma, "Joe" was made for $300,000 including our ad campaign," said Pete. "It was shot in Technicolor and Cinemascope with a union crew but we used no sets, we never have, and no studios. Everything was location shooting in New York City. When the film was released in a millionaire's office we went out and found one and used it. As a result the scene is more familiar than if we had shot it on set put together by a designer.

But there's more important to us than just in terms of the immense profits the company will see from it. It's a kind of a landmark for us; the beginning of an amalgam between the film and music industries that we have been working for a total integration of today's music with the film. The large studios like Warner Bros. don't think to ask their own record execs like Mo Ostin or Jerry Wexler to coordinate or at least collaborate with them on the soundtracks for their films. Instead they go outside their company and ask when they could so much more easily take advantage of the producers and contemporary artists within the company."

Utilizing the rock industry by incorporating it into the film world is a major aim of Cannon's. "We're interested in rock artists to write the scores for our films," continued Pete. "But that's exactly what they would be; we don't want groups performing the music in the films. We're also looking for people to use in our films as actors. Like "Jump," which will begin shooting in January and will be starring a rock singer.

Cannon's record ties at the moment are with Mercury for the "Joe" track, "They've been great," enthused Pete. "They've set up 14 screenings nationwide for the film to show to dj's and are in the process doing the same thing worldwide. Each company is involved with the merchandising of both the film and the album. For example film adverts mention the 'track and vice versa.'"

As a measure of how well both "Joe" and Cannon are doing, MGM and 20th-Fox recently tried to buy the film and when that failed MGM tried to buy Cannon itself. Through all of this, the company has maintained its pose and individuality. Success has definitely not gone to their heads. Production will maintain the moderate or low budget (depending on your point of view) that has served Cannon admirably in the past. "Jump," "Mary, Magdalene," "songs" films all scheduled to begin shooting within the next several months will have budgets under $500,000.

Among the founding outdated leviathans of the film industry, Cannon's friendly, looking forward outlook should serve as a beacon and haven for young talent from both the cinema and music fields who have something to say. Seems to me four British superstars once had the same idea.

eric van lustbad

HOLLYWOOD—SING FOR YOUR SUPPER (AND YOU'LL GET BREAKFAST)

A couple of years back we did a little research on America's most affluent purveyors of pop and, in the process, came up with some significant uncoveries. Legend has it that world's champ is Tacoma, Washington groans Harry Lillis Crosby who started his career in '24 singing with a dance band in L.A. By the time he had introduced the blue of the night to the gold of the day he was into his second million—long before the big tax bite era.

There is, of course, Doris Day who was just recently approached by the Internal Revenue Dept. for some $400,000 in back taxes—more than most of us make in a lifetime. Day started with the Les Brown band and graduated to flicks as Jack Carson's heartthrob. Her TV series was a near fiasco last year and a top ten Pulse rated item in 70. It's safe to conclude that there won't be any benefits for Day, despite her impending loss the 400 thou. Doris doesn't visit recording studios these days and Crosby cuts only occasionally.

More recent and involved single pop acts, Sinatra, Presley and Alpert, are acknowledged sultans of shellac, phono-pharaohs, titans of the turntable. Sinatra, despite his protestations about L.A. smog, still resides in our town. But also keeps a suite at the West End Towers and another abode in Palm. In his $5 million buck jet, he has been able to span the states in four hours and twelve minutes. A couple of years back he sold most of his interests in the Warner Bros. lot for 20 million plus. Alpert takes home a healthy 80% of A&M's net and the firm presently has more chart records than any other label excepting Columbia. Presley, who along with a guy named Nixon, shares the title "come-back kid of the 60's", has made about 35 successful flicks since his Sun days in Memphis (and has undoubtedly been responsible for the sale of more records than any single artist in record history) but keeps his holdings a guarded secret. Still another dynasty is underway here, less flamboyant perhaps, but interesting. It belongs to the Iowa born and bred sweet-hazy-toned Columbia artist who is currently celebrating his 16th straight gold album. No other single act comes close in this dept. He is 1—TV personality 2—a music personality 3—a record label 4—a major concert attraction 5—president of a TV production firm 6—a major stockholder in a basketball team 7—with a portfolio of investments

(Cont'd on p. 54)
ELOISE LAWS

The coming of Elly

by Haley Geller

from "A Musical Tribute to Woody Guthrie". This is a poignantly beautiful piece for America's minstrel who sings and writes. The proceeds are going toward the development of a new Woody Guthrie Center in Los Angeles. It will house the recordings and memorabilia of the legendary folksinger and songwriter, who is known for his songs about labor struggles, social justice, and the struggles of the American people.

**TECHNICAL INFORMATION**

**Title:** A Musical Tribute to Woody Guthrie

**Format:** DVD

**Run Time:** 60 minutes

**Language:** English

**Country of Origin:** United States

**Rating:** Unrated

**Genre:** Documentary

**Synopsis:** "A Musical Tribute to Woody Guthrie" is a film that pays homage to the legendary American folksinger and songwriter, Woody Guthrie. The film features a group of artists, including Sonny Bono, DJ Jazzy Jeff, and Chuck Prophet, who perform Guthrie's songs in various settings and locations. The film also includes interviews with Guthrie's family members and friends, as well as footage of Guthrie himself. The film is a celebration of Guthrie's life and work, and a tribute to his enduring legacy.

**Additional Information:**

- The film was directed by Paul Green and produced by the Woody Guthrie Foundation.
- The film was released in 2010.
- The film was nominated for several awards, including Best Music Documentary at the Grammy Awards.

**Conservation Notes:**

- The film is available for streaming on various platforms, including Amazon Prime Video and Netflix.
- The film is also available for purchase on DVD.
- The film is a valuable resource for those interested in the history and legacy of Woody Guthrie and American folk music.

**Conclusion:**

"A Musical Tribute to Woody Guthrie" is a beautiful and moving film that celebrates the life and work of Woody Guthrie, one of America's greatest songwriters and folk heroes. The film is a must-see for anyone interested in the history of American folk music and the legacy of Woody Guthrie.
Accounting Expert to Address NARM

PHILADELPHIA — One of the business sessions at the 1970 NARM Tape Convention, to be held in Dallas Sept. 20-23, will be devoted to the topic "Are There A Profitability Gap?" The highlight of the dinner-meeting, to be held Monday evening, Sept. 21, will be a speech by David Boyd Chase, chairman of the executive committee and a partner in the international accounting firm of J. K. Lasser & Company.

Chase was outstanding authority in the field of accounting and taxation. A frequent lecturer before professional business and college groups, he teaches at New York University, has co-authored a number of books dealing with federal taxation and is a member of the President's Council for the School of Continuing Education at NYU.

In addition to his accounting credentials, he is a member of the New York and New Jersey Bars and a member of the National Panel of Arbitrators of the American Arbitration Association.

After the Chase presentation, a panel of industry members will participate in a question and answer session, relating current economic problems to the recorded music industry. Emphasis will be placed on proper financial management to combat these problems.

Participating on the panel will be Amos Heilicher, president of Pickwick International and head of the Heilicher Bros./J. L. Marsh companies; John Billings, executive vice president of Alta Distributing Company; Arnold Greenblut, president of Transcontinental Music Corporation; Jay Jacobs, vice president of Knox Record Rake Service; Irwin H. Steinberg, president of Mercury Record Corp.; Jack Loez, executive vice president of Stax/Volt Records, and Donald Hall, vice president of Ampex Corp.

The meeting on profitability will be one of three dinners-meetings, the first of which will be held on Sunday evening and will feature talks on tape hardware, software (cartridges and cassettes) and illegal duplication and counterfeiting.

On Tuesday evening, and also at a Wednesday luncheon-meeting, presentations and demonstrations of various video cassettes, cartridges and film systems will be held.

Sunset Fall Tapes Out

LOS ANGELES — The new Sunset stereo dual cassette tape for fall was announced today by Carl Horowitz, general manager of Liberty/UA stereo tape. The twelve packages comprise the largest program ever instigated by the label, with emphasis on major artists, and the introduction of newly designed four color labels.

Among the artists represented in the Sunset promotion are Bobby Goldsboro, Vikki Carr, Johnny Rivers, He and Tina Turner, Jay and The Americans and Little Anthony and The Imperials. At Carlo's, Jerry Wallace, the Johnny Mann Singers and Lee Morgan, plus compilations of "Country Gold" and "Rock Live" round out the Sunset dozen.

The label is conducting its heaviest exploitation campaign ever to back up the fall release. It includes a direct mail concentration to 305 principals of leading home and automotive dealers in the United States, major discount department stores and home and auto wholesalers.

Philips Holds Open House

MONTVALE, N. J. — Philips Broadcast Equipment Corp. held an open house last Thursday for the audio and recording industry, displaying the complete Philips audio product line as well as a number of products in the experimental stage.

Guests at the open house included new Montvale engineering and manufacturing facilities and were conducted and a Philips "Pre 10" stereo tape recorder and a Norelco "poocket memo" were awarded as door prizes.

Five Labels Join ITA Executive Committee

NEW YORK — Atlantic, Elektra, Polydor, Scepter and Starlight-King are now members of the International Tape Association executive committee, according to Larry Finley, ITA executive director. They join 10 other companies in other areas of the tape business who are members of the Committee, to help guide the activities of the Association.

Those appointed are Bob Kornheiser, vice-president, tape sales of Atlantic Records; Mel Posner, national sales manager for Elektra Records; Jerry Schoenbaum, president of Polydor Inc; Jerry Geller, vice-president Tape Division of Scepter Records and Hal Neely, president of Starlight-King Records.

Representation on the committee for the video cassette/cassette field includes Don Ross, president of Transcommunications Inc., whose holdings include Eastern Video Productions and Manchester Color Labs; and Irving Stainier, president of Optical Libraries, who hold home video rights to over 5,000 full length features and 5,000 short subjects.
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They're from left, gospel music, and Arlo Guthrie is just a few of the name stars who will appear on Screen Gems' musical TV special, "Someday We'll Be Together." When interviewed by the deejays, drawing upon his professional and academic experiences, he is able to chart the historic beginnings of the form to today's future as a continuing musical influence of world wide importance.

The production was conceived by Stan Jacobson, producer of the Johnny Cash Show, researched and outlined by Lee Poulout, chief writer for the Johnny Cash Show, and is being produced by Huddie "Lead Belly" Ledbetter, one of country music's outstanding writers, is the multi-talented Mr. Cash himself.

The History Of Country Music has been produced by Don Bruce, who is considered Broadcastings' most inventive producers. A former radio announcer and station manager, Bruce was also national program director of one of the first radio syndication companies established in this country. He actively participated in the production of the Dick Clark Show and the Pepper-Tanner here where he was named executive producer and began his association with John Thayer, director of the "Cash" show, at San Francisco's KABC. That association is now a tie, and Thayer, Bruce, together, are the vice president of Pepper-Tanner.

John Thayer, president of the new company, has been associated with Pepper-Tanner for five years as National Sales Manager. Prior to his association with Thayer, he headed the entertainment operations manager of the Mel Blanc Studios in Hollywood, and was instrumental in developing a line of radio programming. His name is associated with the Pepper-Tanner label, and Thayer was instrumental in developing the sales record of Pepper-Tanner to an all-time high.

The History Of Country Music is a musical and word picture of the industry's last half century, and yet, it is the most ambitious musical production of important historic significance. The History of Country Music will be a concise, sequential chronology of The History Of Country Music.

The History Of Country Music is predominantly a musical. The word pictures, which tie the important recording artists to the stories of the days related, are provided by the members of the country music industry, alive and deceased, who have participated in the ultimate growth of the form. The narration is by Hugh Cherry, does, in brief, concise statements tie the sequence of the production together, drawing upon his professional and academic experiences. The sequence of the production is charted to portray the historic beginnings of the form to today's future as a continuing musical influence of world wide importance.

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The History Of Country Music has been produced by Don Bruce, who is considered Broadcastings' most inventive producers. A former radio announcer and station manager, Bruce was also national program director of one of the first radio syndication companies established in this country. He actively participated in the production of the Dick Clark Show and the Pepper-Tanner here where he was named executive producer and began his association with John Thayer, director of the "Cash" show, at San Francisco's KABC. That association is now a tie, and Thayer, Bruce, together, are the vice president of Pepper-Tanner.

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TOP COUNTRY ALBUMS

1. The Fighting Side of Me
   Merle Haggard (Capitol 451)
2. Charley Pride’s 10th Album
   Charley Pride (LSP 4367)
3. My Woman, My Woman, My Woman
   Tammy Wynette (MGM 1297)
4. Love, Don’t Keep Me Hangin’ on
   Marty Robbins (Columbia CS 9798)
5. Hello Darlin’
   Connie Smith (Decca DL 5258)
6. Live at the International, Las Vegas
   Jerry Lee Lewis (Mercury SR 2178)
7. Loretta Lynn Writes ‘Em 5
   And Sings ‘Em 5
   Loretta Lynn (Columbia 4369)
8. The Pool Party
   Dave Dudley (Mercury SR 2172)
9. Tammy’s Touch
   Tammy Wynette (Epic EP 26549)
10. Never picked Cotton
    Roy Clark (Dot DLP 25580)
11. The Best of Duane Eddy
    Duane Eddy (Sundown SR 16131)
12. The Kansas City Song
    Buck Owens & The Buckaroos (RCA LSP 4388)
13. A real Live Dolly
    Dolly Parton (RCA LSP 4389)
14. The World of Johnny Cash
    Johnny Cash (Smoak SR 16131)
15. Jack Green’s Greatest Hits
    (Decca DL 75208)
16. Just Plain Charlie
    Charlie Price (RCA LSP 43620)
17. The World of Johnny Cash
    (Columbia GB 29)
18. No Love at All
    Lynn Anderson (Columbia CS 10039)
19. You Wouldn’t Know
    Love (Columbia CS 7018)
20. Love Is a Sometimes Thing
    Bill Anderson (Decca DL 75206)
21. You Wouldn’t Know
    Love (Columbia CS 7018)
22. Love Is a Sometimes Thing
    Bill Anderson (Decca DL 75206)
23. I Never Once Stopped Loving You
    Connie Smith (RCA LSP 4394)
ALL FOR THE LOVE OF SUNSHINE
Mark Williams, Jr. & Mike Curly Cong. (VGM 14213, Star-BMI)

FOR THE GOOD TIMES
Ray Price (Columbia 45178)

HEAVEN EVERYDAY
Mac McGee & Michael (EMM 14148, Jack & Bill—ASCAP)

SNOWBIRD
Ann Murray (Capitol 2738, Rehearsal—BMI)

MULE SKINNER BLUES
Dolly Parton (RCA 9863)

WONDERS OF THE WINE
David Hopper ( Epic 14063)

THERE MUST BE MORE TO LOVE THAN THIS
Jerry Lee Lewis (Mercury 73099)

SUNDAY MORNING
Johnny Paycheck (Capitol 2841, Oregon—BMI)

I DON'T KEEP ME HANGIN' ON
Seven Brides (Capitol 2641, Star—BMI)

HOW I GOT TO MEMPHIS
Bobby Bare (Mercury 73097)

ANGELS DON'T LIE
Jim Reeves (RCA 9880)

NO LOVE AT ALL/I FOUND YOU AT TIME
Lynn Anderson (Columbia 45101)

WHEN A MAN LOVES A WOMAN
Billy Walker (EMM 14244, Ferratti—BMI)

THE TAKER
Johnny Cash ( Columbia 45985)

DADDY WAS AN OLD TIME PREACHER MAN
Porter Wagoner & Dolly Parton (RCA 98757, Columbia—BMI)

BILDOX
Kenny Price (Columbia 45986)

MARTY GRAY
Billy in Steet (Capitol 2864)

EVERYTHING A MAN COULD EVER NEED
Gene Campbell (Capitol 7943, Columbia—BMI)

ONE SONG AWAY
Tommy Cash (Epic 14030, House of Cards—BMI)

THE GREAT WHITE HORSE
Buck Owens & Cowboy Susie Rose (Capitol 28711)

SALUTE TO A SWITCHBLADE
Tom T. Hall (Warner—BMI)

WONDER IF I COULD LIVE THERE ANYMORE
Charlie Pride (RCA 98595)

THAT'S NOT FIT FOR ANYTHING BUT DRINKING
Steve Dudley (Mercury 73098)

RUN, WOMAN, RUN
Tommy Wisner (Epic 10653, Haggard—BMI)

GEORGIA SUNSHINE
Jerry Reed (RCA 8670, Cooke—BMI)

THE WHOLE WORLD COMES TO ME
Jack Green (Decca 20099)

HONKY TONK MAN
Bob Luman (Epic 10631)

BLAME IT ON ROSEY
Ray Sanders (United Artists 50689)

LOOK AT ME
Johnny Miller (Epic 10645, Warner—BMI)

I WANT YOU FREE
new Shepperd (Capitol 2847)

SOUTHERN/SOUTH DON'T WE HAVE THE SAME
Roger Miller (Mercury 73102)

JOLIE GIRL
Johnny Cash (RCA 45151)

HAPPY GOD AND GRAYHOUND
Ray Clark (Dot 17355)

BACK WHERE IT'S AT
Ray Price (RCA 98873, Akers—BMI)

I'M LOVING YOU
Dick Frandy (Decca 32077)

HARD, HARD TRAVELING MAN
Dick Curless (Capitol 2848)

TELL ME MY LYING EYES ARE WRONG
Gene Jones & Jones Bros (Mercury 14088)

LOUISIANA MAN
Gene Pitney (Decca 32077)

SAME OLD STORY, SAME OLD LIE
Bill Phillips (Decca 32077)

IT'S ONLY MAKE BELIEVE
Ray Price (RCA 98873, Remington—BMI)

FROM HEAVEN TO HEARTACHE
Eddy Arnold (RCA 9890)

HEY BABY
Bobby G. Rice (Royal American 18)

THE BIRTHMARK HENRY THOMPSON TAPS ABOUT
Dallas Frazier (RCA 9881)

YOU WANNA GIVE ME A LIFT
Loretta Lynn (Decca 32093)

JIM JOHNSON
Merle Travis (BMA 9885, BMG—BMI)

CRYING
Arlene Harden (Columbia 45203)

LIVE FOR THE GOOD TIMES
Willie Nelson (RCA 9895)

I CAN'T BELIEVE THAT YOU'VE STOPPED LOVING ME
Charlie Pride (RCA 9902, Blue Crest—BMI)

HE'S EVERYWHERE
Sammy Kershaw (RCA 9889)

SHUTTERS & BOARDS
Stonewall Jackson (Capitol 2891)

PAJAROS
Ray, Jr. (Royal American 19)

WHO SHOT JOHN
Wanda Jackson (Capitol 28721)

STEFAN (THE BLUE RIGHT OUT OF MY EYES)
Vesalius Castle (Decca 32721)

STEPPIN' OUT
Jerry Jeff Walker (Capitol 28729, Polycom—BMI)

WATERMELON TIME IN GEORGIA
LEFTY FRUZEL (Columbia 45197)

YOU'VE GOT SOMETHING (I'VE GOT TO MINE)
Johnnie & Jack Morgan (Vee-Jay 215)

WAKE ME UP EARLY IN THE MORNING
Merle Haggard & the Hatters (Capitol 27184, Continental—BMI)

IT'S DAWNED ON YOU THAT YOU'RE GONE
Dottie West (RCA 9872, Blue Book—BMI)

SILVER WINGS
Loretta Lynn (RCA 2887)

SURREY BAY ME TO ME
Bobby Wright (Decca 32705)

DIXIE BELLE
Stonewall Jackson (RCA 2887)

MY HAPPINESS
Jones & Jacky (Capitol 2865, BMI—BMI)

TILL I CAN'T TAKE IT ANYMORE
Dottie West & Don Gibson (RCA 9867)

C & W Singles Reviews

PICKS OF THE WEEK

MERLE HAGGARD (Capitol 2891)
I Can't Be Myself (2:50) (Blue Book, BMI—Haggard)

CHARLIE LOUVIN AND MELBA MONTGOMERY (Capitol 2915)
Something To Brag About (2:09) (Tree, BMI—B. Bradlock)

DANNY DAVIS AND THE NASHVILLE BRASS (RCA-47-9905)
When You're Gone (2:45) (Blue Book, BMI—Haggard)

DANIEL DAVIS AND THE NASHVILLE BRASS (RCA-47-9905)
When You're Gone (2:45) (Blue Book, BMI—Haggard)

TWO HAGGARDS ARE BETTER THAN ONE — THE HAGGARDS (Capitol ST-553)
Silver Wings (2:40) (Blue Book, BMI—Haggard)

THE REAL THING — Stonewall Jackson (Columbia-30281)
This is the new Stonewall Jackson album, and he puts it, it's the real thing. Included in the LP is Stonewall's latest single release "Oh, Lonesome Me," and the all time favorite, "Wings Of A Dove." Stonewall continues to pour it on strong with "I Started Loving You Again," and "Cold Hard Facts Of Life," "Plenty Of Everything But You," "Honky Tonk Girl," and five other refreshing tunes.

COUNTRY LP REVIEWS

A TRIP IN THE COUNTRY — Roger Miller — Mercury-SR-61297

TWO HAGGERS ARE BETTER THAN ONE — THE HAGGARDS — Capitol ST-553

Roger Miller — Mercury-SR-61297

Georgie Haggard, who gained prominence on the Hee-Haw Show, are back again with another refreshing package of country and western tunes. Included in this set is their latest single release, "Silver Wings," written by Merle Haggard, and very ably performed by the Hagers twins, "I'm Jesse James," and "Gambin Man," are only two instances indicative of the Hagers unique style. Other impressive selections include "Second Fiddle," "The Whole World Holds Hands," and "Loney Caboose."
COUNTRY MUSIC FEST

Cash Box will be where the action is NASHVILLE!

with a special Convention Edition!

Plan now to have your ad message in it!

Issue Date - October 17

Contact Your Nearest Cash Box Representative

ADVERTISING DEADLINE
1ST WEEK OF OCTOBER
Great Britain's Top Ten LP's

1. Question Of Balance - Moody Blues
2. Threshold - Status Quo & Garfunkel
3. On Stage - Elvis Presley - RCA
4. Let It Be - The Beatles - Apple
5. Deep Purple In Rock - Deep Purple
6. Fire & Water - Free - Island
7. The Rolling Stones - Steel Wheels - Atlantic
8. Self Portrait - Bonzo Dylan - CBS
9. Easy Rider - Various Artists - Stateside
10. World Of Johnny Cash - CBS

CashBox Australia

Great Britain's Top Seven Sellers

This Week

<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>The Wonder Of You</td>
<td>Elvis Presley</td>
<td>RCA-Leeds</td>
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<tr>
<td>2</td>
<td>Tears Of A Clown</td>
<td>Smokey Robinson &amp; Miracles</td>
<td>Tamla Motown</td>
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<tr>
<td>3</td>
<td>Mama Told Me Not To Come</td>
<td>Three Dog Night</td>
<td>Scepter</td>
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<td>4</td>
<td>*Shake Down Mountain</td>
<td>Deca - Fleetwood</td>
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<td>5</td>
<td>*Neanderthal Man</td>
<td>Hot Legs - Fontana - Kennedy Street</td>
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<tr>
<td>6</td>
<td>25 Or 6 To Chicago</td>
<td>Chicago - CBS</td>
<td>Franklyn Boyd</td>
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<tr>
<td>7</td>
<td>Something - Shirley Bassey</td>
<td>United Artists - Hassington</td>
<td></td>
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<tr>
<td>8</td>
<td>Make It With You</td>
<td>Bread &amp; Elevator - Electric Gems</td>
<td></td>
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<tr>
<td>9</td>
<td>Give Me Just A Little More Time</td>
<td>Chairman of the Board</td>
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CashBox - September 19, 1970
No strangers to charts around the world, The Kinks have made a welcome return after an absence of two years with their smash hit, "Lola," released on Pye. The group is busy working on albums for autumn release, and meanwhile Ray Davies is penning numbers for new controversial movie "Percy."
Spain's Best Sellers

This Last Week

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
<th>Song</th>
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<tbody>
<tr>
<td>1</td>
<td>Ticatón (Dizzy Man's Band—Carnival—Apollo Music).</td>
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<tr>
<td>2</td>
<td>Back Home (Hanse—Polygram—Primeras).</td>
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<td>3</td>
<td>Lola (The Kinks—Epsy—Primaveras).</td>
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<td>4</td>
<td>Who Have Nothing (Tom Jones—Decca).</td>
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</table>
| 5    | Are You Sure—BS.
| 6    | In The Summertime (Mungo Jerry—Tremplin/País). |
| 7    | Troubled (Mungo Jerry—Tremplin/País). |
| 8    | Natural Canvas (Fair Weather—RCA—Belinda). |
| 9    | Something (Shirley Bassey—United Artists). |
| 10   | I Don't Believe In If Anymore (Roger Whittaker—Philips). |

Two Gold Records for "Bridge Over Troubled Waters" and "Easy To Love, A Rose" by Simon & Garfunkel are given to CBS/Sony International A & R Department by Radio Tokyo Network. These songs were No. 1 hits for 5 weeks on Radio Tokyo Popular program, Top (from left) Ishima, J. D., Tsutsumi, A. R., Hirakawa, D. J., Okamoto, Promo, Ishikawa, Arakawa, T. K., and R. Bottom (from left) Sasaki, Pub, Ishiki, Promotion, Taguchi, Di-rector.
Tokyo Pop Fest Due In November

WASHINGTON, D. C. — The First Tokyo International Pop Festival, which was held in Tokyo under the sponsorship of the Yamaha Council of Music, foreign and domestic financial institutions, and the Japanese Ministry of Foreign Affairs and the Agency for Cultural Affairs, is to be held in Tokyo on or before November 17th. Round trip travel expenses for the three participating composers, including room and board (between November 17 and 23), will be paid by the Yamaha Council of Music.

1. At the preliminary selection test (100 applicants are to be selected) the finalists will be selected.
(a) Grand Prize
   a) Best composition $5,000 & supplementary prize
   b) Best singer $5,000 & supplementary prize
   c) Composition Prize $1,000
   d) Singing Prize $1,000
   e) Participation Prize $500
2. Entries should consist of popular music words and either unpublished or published after January 1, 1970 in the relevant country.
4. Applicants are requested to submit a tape-recorded version of their music (1/2 inch or 10 cm) a score of the music, and lyrics (4 copies) with English or Japanese translation, a brief personal history and photographs of composer and singer.
5. All entry material should be forwarded to the Yamaha Council of Music, 1-1, Ebisu Minami, Shibuya-ku, Tokyo, Japan.
6. The Yamaha Council of Music is to set up the Tokyo International Popular Song Festival Selection Committee which will select participating compositions (music) and inform the relevant composers.

Rich To Euro


LONDON — The giant Isle of Wight Proms return ‘Never Again'; Deficit High

NEW YORK — Richard Broderick, vice-president of MCA Records of Japan, hosted a three day sales meeting at Lake Maggiore near Mil- ano, Italy, which is expected to bring about the meetings with Broderick will be the first opportunity to collectively meet the foreign licensees of MCA Records International.

Licensees in attendance include representatives from (Scandinavia, the Benelux countries, Germany, Austria, Switzerland, Turkey, England and others.

New Product

At the meetings, Broderick will introduce the new Decca and Kapp

merchandise which was so well received at the recent MFU meeting in New York, including product by such artists as Rick Nelson, The Irish Rovers, Marian Henderson, Charles Lloyd and others.

Included in the presentation will be the introduction of an unusual concept album, “Age of Mouse”, which features Doug Ashdown and comes from Australia. The albums will also mark the first audition for MCA licensees of the soon-to-be released "Jesus Christ Rock Opera - The Last Seven Days" which is scheduled for release in early Oct. in the U. S. as well as England, Europe, Latin America and the Far East and which will be supported by a big promo and publicity campaign.

Much of the meetings will be devoted to marketing aspects of the MCA line in Europe with heavy emphasis on cassette and cartridge tape.

These meetings will also serve to introduce the licensees MCA International's newly created economy label, Sir Val, which was introduced in the Benelux market just one month ago with an initial release of six albums which have been selected by Bro- derick, already sold over 100,000 units in that market alone.

Isle Of Wight Promoters Vow ‘Never Again'; Deficit High

WASHINGTON, D. C. — The Fifth International Pop Festival scheduled to be held in Rio de Janeiro, Brazil, October 23 to October 4, has been postponed to Oct. 19-26.

New Dates For Rio Pop Fest

WASHINGTON, D. C. — The Fifth International Pop Festival, scheduled to be held in Rio de Janeiro, Brazil, Oct. 23 to October 4, has been postponed to Oct. 19-26.

Toyo Radio Sets New Tokyo Home

NEW YORK: Toyo Radio Company, a subsidiary of Toyo Toy, plans to open its corporate headquarters building. The new 10-story building, which will be occupied in mid-1971, will provide about 100,000 square-feet of modern office space for Toyo's 1,000 home-office employees.

The new building, located in Tokyo, will have modern facilities including all-season air conditioning throughout, and ample off-street parking will be provided. The exterior of the building will be trimmed with a combination of glass and copper-finish siding, and terra-cotta brick.

In addition to offices the ground floor will include a demonstration showroom, where many of Toyo's full line of communications products will be on display.

Other Toyo offices and factories are located throughout Japan. Toyo's portable, home and auto AM and FM radios, cassette and cartridge stereo tape players and recorders are marketed by the Toyo Radio Company of America, Inc., 1842-B West 169th Street, Gardena, Calif.

Cash Box — September 19, 1970
Germarny's Best Sellers

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<th>This Last Week</th>
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Almost simultaneously, RCA and CBS (Columbia's joint) released the Organ version of Miguel Rios hit “Song of Joy.” CBS’s with Sergio Peréz is a good commercial issue but RCA’s with Chicho Ferra is more than that—Ferra’s orchestra includes a few bars of the last movement of Beethoven’s Ninth Symphony that gives the piece a strong Beethovenian character. Rios’s presentation of Bergha, the label’s latest discovery, was quite a success. The radio, tv, press and music people agreed that she is a most outstanding talent, and started to call her the New Song’s Cinderella—Bergha’s Polydor first record is about to be released.

Mexico's Best Sellers

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The opening of the new Music Hall recording studios was one of the main events of the season, with attendance from all the other recording companies and an unusually bright gathering. The studio’s equipment was highly praised, and considered by technicians and critics as one of the best in Latin America, and fully on an International basis. Music Hall’s Calvo and Selasco feel that the studios will allow an increase in the share of local recordings and are a sound investment (in both senses), since Music Hall has been operating with several other studios in town.

Odeon offered a reception to Mr. H. Van Heek, E.M.I. Manager of London Decca, who paid a visit to Argentina for chats with the people of the label directed by Alan Campbell. The discry is now enjoying strong LP sales, thanks to several albums by artists like Tom Jones, Paul McCartney and the Beatles.

EMI Sampler’s Sales Manager, Ramon Villanueva, travelled to London to be present at the International Convention of A&M and visit headquarters of EMI, Ltd. After his stay in London, Villanueva will travel to Paris, for contacts with Pathé, Columbia, and Vogue, and to Madrid, where he will hold talks with people from Belder and Zafiro, two of the major record companies in that country.

Fernata Bremer sends word about the release of “Jantria,” the Mina song which is placed at the top of the current Italian charts; in Argentina, it is also expected to sell strongly in the rock music field there is a new group, named Edad de Piedra (Stone Age), and its first single is “Desesperado.” For the folk music lovers, Fernata has contracted new chanteuses Adelina Villanueva, who has already waxed a tune by Hugo Ferrari.
**Brazil's Best Sellers**

<table>
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<th>TOP 10 SINGLES</th>
<th>This Week</th>
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**TOP 5 DANCES**

| The End—Earl Grant—MCA | 1 |
| Super Pla Vol. 2—Various—Som Maior | 2 |
| As Bruxas—Various—RGE | 3 |
| Fum—Golden Boys—Odeon | 4 |
| Foi Em Rio Que Passou Em . . . (Saturno)—Paulinho da Viola—Odeon | 5 |

**TOP 10 LP'S**

| As 14 Mais Vol. 24—Various—CBS | 1 |
| Let It Be—Beatles—Apple—Odeon | 2 |
| McCartney—Paul McCartney—Apple—Odeon | 3 |
| Hosome Come Back—Johnny Mathis—CBS | 4 |
| Sua Estudante—Roberto Carlos—CBS | 5 |
| Travelin Band—Creedence Clearwater—Liberty | 6 |
| Comanda O Sucesso—Agnaldo Timoteo—Odeon | 7 |
| Talento E Bossa De Jair—Jair Rodrigues—Philips | 8 |
| Moonlight Sonata—Earl Grant—MCA | 9 |
| O Romance—Altemar Dutra—Odeon | 10 |

**Argentina's Best Sellers**

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<th>This Week</th>
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**TOP LP'S**

| Shock De Exitos Selection (RCA) | 1 |
| El Sentir . . . Vol II Jose Larrabe (RCA) | 2 |
| Alain Debray Alain Debray (RCA) | 3 |
| Tom Tom Jones (London) | 4 |
| McCartney—Paul McCartney—Odeon | 5 |
| Dedicado A Machado Joan Manuel Serrat (Odeon) | 6 |
| Sendorita De Amor Trio Rabi (Music Hall) | 7 |
| Festival De Exito Selection (CBS) | 8 |
| Sandro Sandra (CBS) | 9 |
| Stand Up! Jethro Tull (Music Hall) | 10 |

**CashBox Argentina**

Juan Carlos Crottopini of Edami Publishers informs that they have arranged the representation of Cartvel Music, from the States. Cartvel is owned by Rachel Welch and her husband, Patrick Curtis. Edami also has the rights to several tunes carried in the new LP released by Odeon of Los Angeles, Negroes, the Chilean group currently hitting the charts in the interior of Argentina.

CBS reports the release of a new album by Charlyt Sandro, carrying the songs from his film, "Muchacho", which is being currently screened in Buenos Aires. There is also a new LP by Joe Dassin, and the first one by local group Industria Nacional. On the international side, there is a new single by Roberto Carlos, "150-200 Kilometers Per Hour", which is expected to sell strongly, and the new LP by leading US star Bob Dylan.

Leo Bentovogel of Phonogram reports that the initial pressing of the "Woodstock" three LP set has been completely sold, which shows the good reaction of the trade and customer to this effort. The daisy is now preparing the first LP by Spanish charter Victor Manuel on Philips, to be released in a couple of weeks, and another LP by Paul Mauriat.

CBS's Gibrirscape reports that topers Adolfo Pino and Bob Cook will establish in the States the basis for a good market for several local artists during their visit to New York, which starts next week. The campaign includes the presentation of several top names at the Latin Song Festival in New York, and a strong promo campaign covering the US market and especially the Spanish-speaking areas. This export move is expected to bring strong results in a few months, and will be continued in future.

Denon Records will be celebrating its second anniversary come Oct. 1st, with the release of three new singles. The new releases are by Yukari Rob, Jimmy Oomond, and Pargy March. Miss March signed with Denon last June after her RCA contract expired. Also scheduled for release is an album containing selections of Denon's major artists.

Teichiku Records recently completed an agreement with the C. G. C. Record Company which calls for the release of four singles and two LP's. C. G. C. was established by Bob Crewe to unify his record and publishing company. C. G. C. will also have the saes rights to Maxwell Records.

Canary Records in cooperation with Bon Music, have opened a mobile recording car equipped with stereo recording units which will service recording artists who do not have their own recording facilities. The mobile studio was designed by Mr. Yoshikazu Hirata.

During their recent week long engagement at Toronto's O'Keefe Centre, Columbus's Johnny Mathis and RCA's Henry Mancini were generous with their time for radio and television interviews. They are seen here with Bruce Marshall, filling in for the ailing Elwood Glover on the network show of "Lunchtime Date" (CBC-TV).

**Australia's Best Sellers**

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<tr>
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Cash Box — September 19, 1970
EDITORIAL:
Your Partner, the Location

Most people in the tavern and restaurant business consider the commissions they enjoy from an operator's coin equipment almost as "found money". The location's pure pleasure of earning half the take from your machines without so much as dusting the pieces off... much less paying for them or pulling preventative maintenance... is the basic reason the operating industry has thrived over these decades.

Sure, a strong argument against direct location ownership of equipment has been the complete separation of location personnel from the costs and labors involved in machine operation. Unfortunately, when the location's total lack of concern for your equipment starts the take, it's high time to do something about it.

The current wave of machine breakin's and even outright hijackings points up a glaring problem that exists at too many stops—the personnel there simply don't care enough about the machines to protect them, much less merchandise play on them. When a phone "route collector" with a good set of keys can walk blandly into a midtown bar and open the machine (and even the box) without the bartender looking twice, that's ridiculous. When two "mechanics" can wheel a dolly into a bowling alley and walk out with an "out-of-order" missile game without location personnel checking to see some kind of credentials, that's preposterous. Yet these things have happened and will continue to happen unless the operator insists that his locations take more of a proprietary interest in the equipment.

It has been traditional in our industry to keep location people as far removed from the machines as possible, for obvious reasons. But while this approach may tend to avert the location's ideas on direct ownership, it also removes any concern on their part for the security of the equipment itself. Remember, you the operator are in a great sense an absentee manager, since neither you nor your people are present at every location every day to keep an eye on your investments.

We feel that every operating company, especially those in big cities where the vandalism problem is greatest, should have their routemen warn all location people that they have a moral responsibility to safeguard the equipment. Furthermore, there's nothing wrong with having location people clean off the equipment from time to time... after all, the location is your silent partner, ya know.

Every location should be told to call the operating company anytime a strange person comes in to "service" a machine, and find out if the guy's on the up-and-up. Needless to say, they should first check with all strange routemen, legitimate or otherwise, for some kind of identification. Since they enjoy half the take on every machine, the location must understand it has a responsibility to prevent any person from abus- ing the machines in your absence.
1970 N. Y. Ops UJA Campaign Nears Goal
Youngman, Vocalists, Set for Sonin Fete

NEW YORK — Three top entertainers, Henry Youngman and singers Chuck Wollery and Debbie Kelley, will appear at the United Jewish Appeal victory dinner and dance of the Coin Machine Division on Saturday evening, Sept. 20, in the Trianon Room of the New York Hilton.

The announcement was made by chairman Albert Denver, who added that more than 300 tickets have already been sold and that pledges and contributions thus far have exceeded $60,000 for the 1970 campaign.

The gathering will be a testimonial to operator Gilbert Sonin in "recognition of his outstanding record of humanitarian achievement, and in creation of a half of a machine industry."

Urging attendance at the dinner, Denver said it was "an opportunity to pay tribute to a ward of telephones and at the same time to voice our support for the people of Israel in their critical days."

The entertainment, to be emceed by WNEW New York radio disc jock Scott Muni, will be highlighted by Youngman, the well-known comedian, often called the "King of the one-liners."

Kelley, a blonde-haired vocalist, has been performing primarily in night clubs, specializing in standard material, "show me back, Don't call me Wrong, a ballad single.

The aim of the New York UJA campaign is to raise an Israel Emergency Fund to aid hundreds of thousands of immigrants and refugees, as well as 60,000 newcomers expected this year.

The aim is to provide through the general UJA campaign the increased funding required to meet the needs for programs of relief, rehabilitation, education and urination assistance, serving needy Jews in 25 countries overseas, as well as refugees settled in Israel and the United States.

The New York UJA campaign also supports religious, moral and welfare programs for Jews in the United States, armed forces and veterans hospitals, as well as services to Jewish community centers and YM-YMAs across the country.

The UJA of Greater New York is the sole fund-raising agency in the metropolitan area for the United Israel Appeal, Joint Distribution Committee (including ORT), New York Am. for New Americans, United Labor Service and National Jewish Welfare Board.

Comedian Henry Youngman will open the entertainment at the UJA Coin Machine Division victory dinner-dance that will honor Gilbert Sonin Sept. 26.
Gottlieb Releases 'Scuba' 2PI. Flipper

- New Pin Features Advanced Plateau Scoring

The playfield includes a "mid-field ball back feature" open at all times, returning the ball and giving the player additional scoring opportunities.

The attractive backglass portrays a quartet of divers in search of sunken treasure while an interested school of fish watch intently. One of the boys decides, however, that a mermaid is more attractive than the treasure and takes off in pursuit. His friend has the same idea, but his girl has others as she holds him back by tugging at his left flipper.

"Scuba" provides four-figure scoring and is available now through all local Gottlieb distributors.

American Set to Ship 'Golden Eagle' Table

UNION CITY, N. J. — Location tests have been successfully completed on a brand new American Shuffleboard coin-op game, and production has begun at the factory here in Union City. Named the 'Golden Eagle', the game is a coin-op version of American's 9' long Eagle recreational shuffle item, which debuted earlier this year and has since proved itself a most popular piece at schools, hospitals and other institutional type spots.

The Golden Eagle, according to firm president Nick Melone, is sized "perfectly" for any location. "We've engineered all the proven client proof features of our regulation length longboards into the little Eagle, such as pinpate control which prevents "free" play. While being a scaled down version of our regulation shuffleboard game, it's played exactly the same except the weights are smaller...but the game is just as much fun as ever," Melone stated.

Shipments should be out to American dealers within the next two weeks.

S.A.M.I. Jacked from New York Location

NEW YORK — One of the most brazen acts of machine hijacking took place at a Brooklyn bowling alley location Thursday evening, Sept. 3rd, when two young men in white shirts, passing as mechanics for Active Automatics music and games route, wheeled out a new Midway S.A.M.I. target game in plain sight of regular location personnel.

Hal Zimmerman, president of the route, said he and a legitimate Active mechanic had been there only hours before, to answer a service call on the piece. Discovering that the amplifier had been damaged in shipment, he placed an "out of order" sticker across the coin chute and decided to return with a new amp the following morning. When they did return, no S.A.M.I.!

A rather surprised Zimmerman questioned some location workers who told them the two bogus mechanics had taken the unit out the preceding night and said they thought nothing of it. Zimmerman has advised us that the machine's serial number is 22601 and that it still needs that amp.

"I have advised Musical Distributors here in Brooklyn of the theft and they are watching out for it. Meanwhile, I hope Cash Box can advise other dealers and operators that this unit is floating around and if they should see it, try to nab the seller. If anyone in the industry runs into the machine, please call me at (516) RO 6-3696."

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Role of Coin Machines
In Leisure Discussed
By SEGA's Lemaire

(Continued from SEGA's Ray Lemaire, who discusses the expanding role of coin-operated machines in the leisure-time industry, offering insights into company background information as well as various industry developments.)

Coin-operated devices have been known for thousands of years. The earliest known example is the amuse-ment, or gaming, machines known as the pharaohs, where holy water was ladled to suppliants at the deposit of a copper. During the renaissance toy savings banks were crafted in which a coin would activate a moving part of a miniature figure.

Great strides were made in the 1960's when a large variety of amusement, vending and marine machines were invented. The present century, though, has witnessed the growth of coin-operated machines into a multi-billion dollar industry. And, most of this world-wide expansion has come within the past 15 years.

Coin-operated machines fall into such broad categories as "service" and leisure-time industries. Vending is categorized under "service" because of its role in consumer products marketing. Most other coin-operated machines, such as games and jukeboxes, are categorized under the leisure-time industry. While all types of coin machines have a bright future, those in the leisure-time field apparently have the best prospects.

Leisure time can be defined as free time during which people may indulge in restful pursuits or recreation. Recreation can be any sport, play, or amusement used for the refreshment of body and mind. Two other overlapping categories are amusement and entertainment, so those who see an overlap may agree they are interested or diverted.

Obviously, there are many classifications of coin-operated devices designed to serve every aspect of the leisure-time field. Even more obvious is the fact that leisure-time for the average person is growing and the variety of leisure activities is expanding.

One of the clear double-growth factors to consider in our industry is leisure time. If we consider the leisure time of our society—food, shelter, and clothing—is steadily diminishing, while the amount of leisure time is rapidly increasing. Secondly, the share of the leisure-time industry occupied by coin-operated machines is growing.

Another factor favorable to progress is that the number and variety of locations suitable for coin machines is swelling. Public interest in such machines is also increasing as new improvements are added each year. With rising prices, operators can also afford to place and maintain more machines.

Sports, crafts, and hobbies are all growing and coin-operated devices are designed to fit with them. Audio-visual simulators have an exceptionally good potential in the sports and action field. But, simulators do not only mirror real life sports; they create new ones.

The future of coin-operated machines in the leisure-time field appears to be truly exceptional. Our hope for aassisance in this field is that we are developing will stimulate ability, challenge awareness, create perception, encourage competition, promote fair play, excite the imagination, and continue to provide the recreation, amusement, and entertainment we need.

Ray Lemaire
SEGA Representative Director

161 Exhibitors Reserve Space at NAMA Convention Nov. 7-10

CHICAGO—A total of 161 exhibitors have already reserved space at the 1970 Convention-Exhibit of Automatic Merchandising, scheduled from November 7 through 10 at the International Amphitheatre here.

Among these are 23 firms which will be showing products and equipment for the first time at the vending show, according to Mel Aneh, chairman of the NAMA trade show advisory committee. The 1969 show drew 147 displays.

With Chicago's McCormick Place exhibition hall not yet completed, the NAMA show will be held for the second time in Donavan Hall of the International Amphitheatre complex, said Sidney J. Schapiro, NAMA director of exhibits. He added that the exhibit hall has been refurbished and air-conditioned since the NAMA show was held there in 1967. A total of 112,000 square feet of space will be used for the trade show.

"Profits By Design" has been selected as the theme of the program meetings which are scheduled for the Conrad Hilton Hotel during the morning hours of each convention day. Exhibit hours are set as follows: Saturday, November 7, noon to 6 p.m.; Sunday, November 8, 1:00 p.m. to 6 p.m.; Monday, November 9, 10:30 a.m. to 4 p.m., and Tuesday, November 10, 10:30 a.m. to 4 p.m.

Special bus service will be available from the Hilton Hotel to Donovan Hall, Schapiro said.

All convention program meetings will be aimed at topics to help vending companies improve their profitability, drawing on speakers and subjects of common interest to the industry, said Dick Starke, convention program chairman. Matt Cookrell is general convention chairman.

Program sessions will be scheduled from 9:30 a.m. to noon each day, beginning with the opening session and NAMA annual meeting on Saturday, Nov. 7. A keynote speaker will be on the agenda for the Saturday meeting.

Sunday's agenda will comprise an open meeting on vending company routines, based on a new series of equipment service guides, to be followed by a panel of experts on the topic of cooperation for progress by the manufacturer, supplier and service company segments. John Burlington, NAMA chairman, will be joined by vending operator and supplier panelists for this session.

The Sunday meeting will conclude with a presentation on methods for pricing to insure profitability.

A "management game" involving the entire meeting audience on the subject of profit planning will lead off the Monday meetings, Starke announced. He said the management game will be based on the NAMA Profit Improvement Handbook authored by Price Waterhouse & Co. Electronic data processing applications for vending companies will be presented as the Monday morning windup.

The final day's program will deal with developments on safety for microwave ovens, new opportunities for vending companies in serving the growing school market and a forecast on the economy by a business analyst.

The annual NAMA banquet, scheduled for Tuesday evening, Nov. 10, will feature comedian Jimmy Joyce and The Brothers and The Sisters, a well-known singing group composed of 19 girls and boys. Scene of the banquet will be the International Ballroom of the Hilton Hotel, with tickets priced at $15 per person.

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Cash Box — September 19, 1970
Granger Discusses Revision of MOA Awards; Suggests Revamping of Nominating Process

CHICAGO — MOA executive vice president Fred Granger last week suggested a few of the revisions might be made in the Juke Box awards nominating process when the awards are fully discussed at the MOA’s spring board of directors meeting.

Through this year MOA members have participated in both the nominating process and final vote. Overwhelming apathy in the first stage, however, has prompted Granger and several MOA directors to consider revising the nominating process.

The most likely step is that a nominating board will be established. “It might be composed of directors, members at large or trade magazine representatives or whoever the directors decide on at the spring meeting,” Granger said.

Until this year awards have been made in three categories—“artist of the year,” “record of the year” and “record company of the year.” A spaciousness of returns resulted in the elimination of the last-named award for this year.

Granger added that the addition of several awards in more specific music categories has been suggested, such as a “best country and western record of the year.” Granger emphasized that the suggestions for change do not indicate dissatisfaction with the present awards, but rather indicate the inadequacy of the present nominating process.

“There is no question about the merit of the present awards,” Granger said. He added that the returns received thus far for the final vote indicate that a large number of ballots can be expected and that the award winners will be decided by clear-cut decisions representative of MOA’s membership across the nation.
Cash Box / Round The Route

EASTERN FLASHES

AROUND TOWN—Calling all New York ops to the Park Sheraton Hotel Tuesday at 8:00 P.M. (Sept. 15) for most important MONY general meeting. Expect quite a few upstarts to be coming down for this gathering of the clan, considering principal topic on agenda will be N.Y.C. sol. Sol Scholnick’s recent request to the City Council that they enact law to take 6% sales tax from “coin operated amusement devices” on location. Scholnick, we feel, hasn’t done his homework in as much as Millie McCarthy, Al Denver, Howard Barthick, et al, pretty well beat down the State’s drive to sales tax our collections almost two years ago. However, every operator, member or not, should be at the Park Sheraton and get the proper lowdown from Teddy Blatt.

Al Minick of Paramount Jukebox has again accepted the chairmanship of the Boys Towns of Italy Journal boost this year. Industry lads should be receiving literature on the charity and journal in their mails and we hope they’ll respond as generously as before. It’s really a worthwhile campaign and Al and his assistants have always done a first class job with this journal. . . . U.S. Billiards sales chief Len Schneller into the city securing decorator material for his exhibit display for the Expo in October. Lenny, the spirit of the 8-ball tournament concept, said he helped fellow residents at his Queens high-rise apartment building put an 8-ball tourney together for themselves. They’ve got a home table in a rec room there and playoffs were set for this past weekend. A.C.A.’s sales rep Mickie Greenman off on the road again, this time to Iowa, Nebraska, Michigan and Wisconsin. Says he and Cliff Stauffer will hold NSM jukebox service classes for ops in Des Moines and Omaha between the 15th and 17th but hadn’t selected a site as of press time. Meanwhile, A.C.A. president Hank Leyser was off to Germany and a visit to the NSM factory in Bingen. Will return week of the 20th.

Mutoscope’s Larry Galante says Lipsky Distributors’ showroom has been completely renovated and looking top notch. New and shopped music, vending and amusement equipment is spacedly set on the showroom floor with all reconditioning work now being done in warehouse space behind the place. Larry also info’s he’s set deals with both the Macy’s Allied and Klein’s Stores chain to put an NSM Prestige 160 box into their teen Dept’s. Even the giant new King’s Plaza shopping mall in Brooklyn will have a juke in it. Macy’s the last phone-a-thon for the 1970 UJA drive headquarter’s took place last Tuesday. Manning the phones were Al Denver, Ben Chicosky, Gil Sonin and Carl Pavesi who drove down from White Plains to make his contacts with the uptown guys. The lads have raised over $60,000 in pledges thus far and sold over 300 tickets for the Sept. 26th victory dinner. Incidentally, there’ll probably be one more dinner meeting for the executive committee this week at the 1401 Club on Broadway. Check with Ben if you haven’t got a card in the mail.

Received a visit at the CB offices from Japanese visitor Takeo Oguri of the Sanko Trading Co. in Tokyo. Sanko imports a wide variety of amusement games from the U.S. . . . Heard from “Samuel Rabbit”, songwriter, also known as Samuel Lochainsky, fruit and produce man, who told us about his favorite composition, “Juke Box Luke”. Sam, who says the tune has been aired over two New York television stations, has sent out several copies of his tune in the hope that an artist or group may consider recording it. Sam, an ASCAP member, says “he’s waiting for the big break—a record hit!” . . . Also received a visit from Bob Jones who has moved his firm, Robert Jones International, to 19 Brook Road in Needham Heights, Mass. Bob visited briefly with coin dealers in search of used phonographs and games for his overseas customers and stopped by to chat with us before catching an evening flight for Boston.

THE JERSEY BOUNCE—Hear that one of McGee’s Amusement route trucks was held up Friday before last out in Jersey by two armed men. Two of McGee’s lads said the thieves got away with quite a bit of change from collection pile. The cops are on it but . . . well! This kind of stuff is mounting in the metropolitan area and we’re convinced the Police Dept. must be pressured to start some serious investigating of operator complaints before it gets even worse. Program One Stop’s all set up and ready for your record orders in new digs in Union, corner of Rt. 22 and Greenley Ave, Ralph and Dave made the move this past weekend. Place is about a mile south of their former spot at Runyon.

UPPER MIDWEST

Sorry to hear that Forrest Dahl is in the hospital. Back trouble is the cause but we understand that he is getting along as well as can be expected and should be discharged soon, we hope. . . . Jack Godfrey told us that he had a very pleasant weekend on his boat with his family. Hadn’t done it for a long time . . . Mr. and Mrs. Gene Xenon and some friends in town for a couple of days to take in the Minnesota State Fair . . . Leo Rau in town with the wife letting her get in some shopping. The Raus have spent most of the summer at their lake home since Leo sold out to his nephew.

Larry Schrader, Aberdeen, in the cities for the day on a quick trip . . . B. F. Kratigport in town for the day buying equipment and parts and records . . . Very sorry to learn of the death of Dick Grant. Burial was Tuesday Sept. 1st . . . Mr. and Mrs. Arndt Peterson, New Ulm, in town for the day to take in the fair . . . Mr. and Mrs. Vernon Ness, St. Cloud, in town for the Fair as was Curtis Eidschink of Detroit Lakes . . . Sammy Davis Jr. at the Minneapolis Auditorium Sept. 23.

Frank Berta and his family are leaving this weekend for a two week vacation driving to Glacier National Park, Yellowstone and to the west coast. It will be their first trip to the west coast and are the Bertas excited! . . . Mr. and Mrs. John Czerniaik in town visiting their children and taking in the fair . . . Geral Birchley, Duluth, in the cities for the day as was Clem Kaul and Jimmy . . . Mr. and Mrs. Red Kennedy and children in town for a few days’ vacation.
CHICAGO CHATTER

A brand new single player called “Trail Drive” was released by Bally Mfg. Co. This week. Delays are currently in progress, so stop by your local Bally distrib for a look. Understand test reports have been strong. Also be reminded that the factory is still shipping “Zip-A-Doo”. For the next couple of weeks Bally ad manager Herb Jones and his missus will be motoring east. They’ll be stopping in Ithaca, New. York for a vacation visit with Herb’s mother, who is 90 years old.

The ChiCon “Motorcycle” installed along side of Mort Secore’s desk is creating quite a stir. Visitors just can’t resist resisting stopping by to play it! Of course, at the rate phone orders are pouring in we doubt whether Mort even notices it. The Chicago Dynamics Ind. factory is making every effort to increase its daily output in order to try and meet the demand.

Garfield Music routeman Bill “Cochise” Perez, was feted on his birthday August 23 with a huge surprise party in The OrangeTree on Rush Street. And who at the party if washed-out orientals from miles around turned out to see the happy occasion and show their appreciation for many years of fine service. Affair was co-hosted by Jean Fiske and John Jensen ... Bill DeSelms reports hot action at Williams Electronics Inc. on “Aces & Kings”, “Palos Verde” and “Bonanza” gun.

MOA is certainly going all out in its campaign to promote the upcoming Expo ‘70 to the fullest. A mailing of posters heralding the show has just been sent to distributors and exhibitors for display at their places of business. Additional posters are available through the local MOA office, at no cost. We might add that “promotion” was one of the main suggestions unanimously approved at the pre-convention exhibitor meetings which were held in Chicago a few months back ... Joe Kline and the crew at Atlas Music Co. are geared for a big fall season in all departments—music, games, vending.

Mort Levine of National Coin Machine Exchange is looking forward to his first shipment of the newly released Gottlieb item called “Scuba”. The Gottlieb factory will commence deliveries very shortly... National, meanwhile, is concentrating on one other fact... “Stationary” which recently arrived in a strong seller. Export is also way up. The IAPP group leaving for Japan from the Chicago departure point got quite a send-off at O’Hare Airport last Wednesday (9/2) ... They’ll remain in the Orient for three weeks, touring Expolitand, visiting amusement parks, etc.

If progress continues at its present pace the new Wico Corp. headquarters currently under construction in Niles, Ill. will be ready for occupancy in a couple of months. Ed Ruber tells us everything is going along schedule and the Wico people are really looking forward to moving in.

The CON fall meeting is slated for September 27 at the Howard Johnson Motor Lodge, 72nd & Interstate 80 in Omaha. Business meeting will commence at 1:00 p.m. and adjourn promptly at 3:00 p.m. to allow for the presentation of soil spoters, who will be MOA press, larvae anywhere. Dick Jensen head Granger and Nebraska State Attorney General Clarence A. H. Meyers, At the conclusion of business a refreshment hour and banquet will be held. Secretary-treasurer Howard Ellings urges members wishing banquet accommodations to advise the association as soon as possible.

THE MILWAUKEE MENTIONS

There is a great deal of enthusiasm among local coin people for the upcoming MOA convention to be held October 16-17-18 at the Sherman House Hotel in Chicago. A large contingent from Milwaukee—and the entire state of Wisconsin, for that matter—will be making the short trip into Chicago to be on hand during the three-day conclave.

Buddy Rich and his orchestra will be appearing in the Lake Geneva Playboy Club through September 17, following which Hawaiian star Dick Jensen head lines (18) ... The Milwaukee Coin Operators Association held its annual membership meeting on Tuesday (1) at The Chalet in West Ellis, with presy Arnold Jost presiding. A very good turnout was reported. Association’s secretary “Red” Jacomet says the group will be meeting the last Tuesday of each month at 7:30 p.m. at the Chalet Club.

Nice chatting with Jim Stansfield Sr. of Stansfield Novelty in LaCrosse. September is quite a busy month out there. Jim’s planning ahead for MOA. He’ll be taking a party into Chicago to attend the con and is in the process of planning a table at the banquet show to accommodate his group. He’s pleased that the show is being held in October this year, a much more convenient time for him to get away.

John Jankowski of Radio Doctors notes heavy operator action on the follow sing singles: “Look What They’ve Done To My Song Ma” by The New Seekers (Elektra). “Stand By Your Man” b/w “Are You Sorry” by Ray Anthony (Ranwood), “Elmer’s Tune” b/w “Raintime Cowboy Joe” by Dick Jergens (Amsterdam) and “It’s Only Made Believe” by Glen Campbell (Capitol).

CALIFORNIA CLIPPINGS

Spoke with Jimmy Wilkins of Portale Automatic Sales who tells us that he is expecting the long awaited arrival of Gottlieb’s new single player “Scuba” due to arrive at any moment. Jimmy says that he is now getting shipments of Chicago Coin’s “Motorcycle” on a regular basis and that it looks as though it will be as big a seller as its predecessor, “Speedway”. Beside these successes he adds that there has been quite a run on Kiddie amusement rides for arcades. He adds the way things are going, the ‘70s may well be the biggest decade for arcades. Hear that used equipment sales are also going strong at a brisk pace.

Another carload of the Rock-Ola “442”’s just arrived. Jack Leonard, from the parts department, has just returned from his vacation. Good news seems to continue in the Wilkins family. Number one son, David, just returned from a 21-month hitch in Vietnam, and now number two son, David, just returned from duty in Korea. Both are now out of the service and will be heading back to school this fall at Saddleback Jr. College. In Portale is preparing to leave for the “71 showing of the new Rock-Olas in Clear Point, Alabama, on Oct. 4, 5 and 6. Looks as though there should be some fun involved. Bob is taking his wife for the golf course and his fishing pole. After he returns from there he and Jimmy will be taking off for Chicago to attend the con and visit associates at the MOA convention in Chicago.

Now to give equal time to Strive Distributing and their Allied “Wild Cycle”. Lee Simone reelects that he has been one of their best movers.
WANTED TO BUY OUT SELLING STOCKS ONE OR TWO YEARS OLD. CASH OR BONDS. Will sell old stocks for use or resale. Write for offer. R. T. STICK, 903 ST., THOMAS, ONTARIO, CANADA M4S 1A5.

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