

**TESTIMONY.
AL BELL.**

**DIRECTED BY:
ALAN ELLIOTT.**

**PRODUCED BY:
AL BELL
PATRISSE CULLORS
DANNY GABAI
JAMES LASSITER
JAY Z
DAMON TURNER.**







guts

is music you feel.

Not just hear.

**Music from the guts of
America.**

From Memphis. From Stax.

**R&B, Pop, Rock, Gospel,
when it's Stax, it's guts.**

Honest, basic, straight.

Like Stax itself.

**A family who back their
artists with more guts**

**promotion people than
anybody in the U.S.**

They sell our records.

And they can sell yours.







SITAX

RECORD CO.

89 • JUN









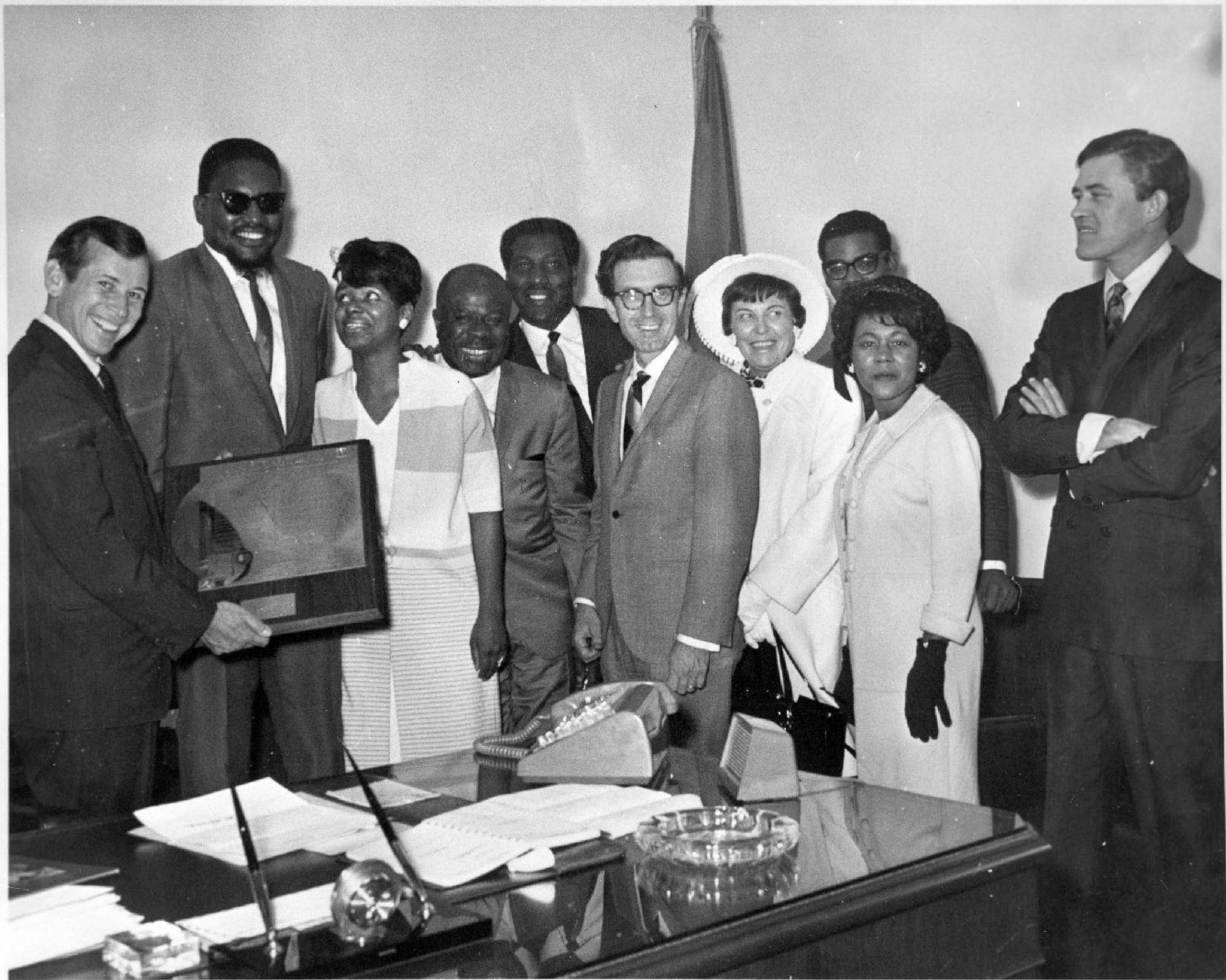




AL BELL

A **KOKY** *personality*

1440











THE SOUL SOUND IS ON **STAX-VOLT**



BOOKER T. & THE M.G.'S
Groovin'

Stax-224



OTIS & CARLA
Knock On Wood

Stax-228



OTIS REDDING
The Glory Of Love

Volt-152



EDDIE FLOYD
Love Is a Doggone Good Thing

Stax-223

STAX '67
The Sounds Of The Year!
DISTRIBUTED BY ATLANTIC-ATCO



That Great Memphis Sound

ZOOMING UP THE CHARTS!

SAM & DAVE

**WHEN SOMETHING
IS WRONG WITH
MY BABY**

Stax #210

NEW AND TAKING OFF!

**BOOKER T.
& THE M.G.'s**
HIP HUG-HER

Stax #211



ATTENTION DEE-JAYS!



OTIS REDDING

LATEST SMASH ON VOLT RECORDS

RESPECT

OTIS REDDING'S BIG O PRODUCTIONS
present

BILLY YOUNG

"SAME THING ALL OVER"
JOTIS RECORDS

ARTHUR CONLEY

"I'M A STRANGER"
JOTIS RECORDS

ALL ARTISTS MANAGED EXCLUSIVELY BY
PHIL WALDEN ARTISTS & PROMOTIONS
PROFESSIONAL BUILDING--MACON, GEORGIA

GLOBE POSTER - BALTIMORE

CHARLOTTE | FRI. 11 COLISEUM | AUG. 11

8:30 P. M

ADMISSION \$2.50 - \$3.00 - \$3.50

Tickets on Sale at COLISEUM BOX OFFICE and NATIONAL HAT SHOP



7th ANNUAL SHOWER OF STARS

OTIS REDDING

CARLA THOMAS

PERCY SLEDGE

Arthur CONLEY

The Manhattan **BAR KAYS**

BETTIE SWANN James CARR

The 5 STAIR STEPS

BETTY HARRIS

SAD SAM M.C.



Tour Direction: Universal Attractions, 200 W. 57th St., New York City

GLOBE POSTER - BALTIMORE

More Blockbusters from STAX-VOLT!

Otis Redding



**FA-FA-FA-FA-FA
(SAD SONG)**

Volt #138

Sam & Dave



**SAID I WASN'T
GONNA TELL
NOBODY**

Stax #198

Carla Thomas



B-A-B-Y

Stax #195

- **Booker T. & The M.G.'s - MY SWEET POTATO** Stax #196
- **Eddie Floyd - KNOCK ON WOOD** Stax #194
- **Albert King - OH, PRETTY WOMAN** Stax #197
- **William Bell - NEVER LIKE THIS BEFORE** Stax #199



That Great Memphis Sound!

DISTRIBUTED BY ATLANTIC-ATCO, 1841 Broadway, New York 10023



















Rings arrive for me, so thanks
again for all the records you have
been sending - say hello to everyone
from us,

best wishes

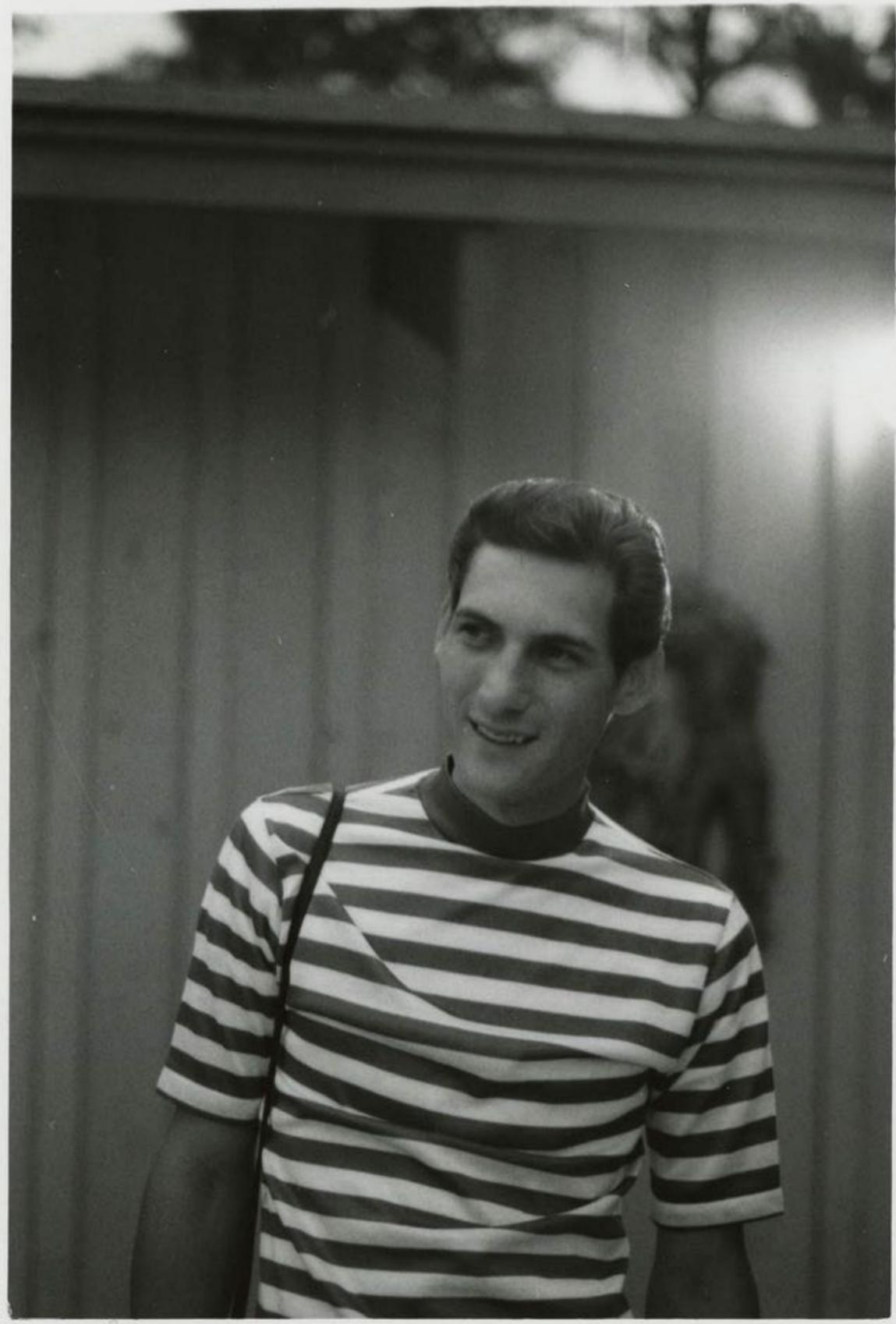
George (H.)

P.S. Nel - Mal - Alf - J.P. + R all
say - "Hi"!

P.S.S. Did you hear that we nearly
recorded in Memphis with Jim Stuart.
We would all like it a lot, but
too many people get insane with
money ideas at the mention of the
word 'Beatles', so it fell through!



APR • 68 ○

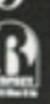






STAX

*where
everything
is everything*



STAX RECORDS, INC.
98 North Avalon, Memphis, U.S.A.







HENRY LOEB
MAYOR

City of Memphis
Tennessee

February 3, 1968

C
O
P
Y

Mrs. Robert Walker
1621 Sidney Street
Memphis, Tennessee

Dear Mrs. Walker:

Our Superintendent of Sanitation, Mr. Charles Woodall, came by your home this morning and missed you.

He left word with Mr. Walker's mother, that, in addition to extending our sympathy, the City wants to pay \$500.00 on the funeral expenses, if you need it.

If you, or anyone else, would like confirmation of the above, feel free to call either Mayor Loeb or me.

Sincerely,

Charles B. Blackburn, Director
Public Works Department

CBB:vsw

blind copy to Mayor Loeb ✓
blind copy to Frank Gianotti, City Attorney

Have Sanitation Workers A Future?

Yes, If You Will Help To Build It!

How? That's Simple—

WE NEED YOU!

1. Do not shop downtown, or with the downtown branch stores anywhere in the city or any enterprise named Loeb.
2. Stop your subscriptions to the daily newspapers. Get news about the Movement from the radio or television or by joining the mass meetings. Be sure to pay your newspaper carrier his commission.
3. Do not buy newthings for Easter. Let our Lent be one of sacrifices. What better way to remember Jesus'work for us and the world?
4. Support the workers with letters and telegrams to the Mayor and the City Council.
5. Join us in the daily marches downtown.
6. Call others each day and remind them of the movement.
7. Attend the nightly mass meetings Monday through Friday.
8. Do not place your garbage at the curb. Handle it the best way you can without helping the city and the Mayor's effort to break the strike.
9. Whenever you associate with white people, let them know what the issues are and why you support this cause.
10. Support the relief efforts for the workers and their families with gifts of money and food. Checks can be made out to "C.O.M.E." and food taken to Cloyborn Temple A.M.E. Church, 280 Hernando.

Community On the Move for Equality

WORK CARD

Name _____ Phone _____

Address _____

I will march _____ I will picket _____

I can answer phone or do clerical work _____

I can serve on a committee:

Work Committee _____

Telephone Committee _____

Transportation Committee _____

Hours I can best serve:

9:00am-11:00am _____ 11:00am- 1:00pm _____

1:00pm- 3:00pm _____ 3:00pm- 6:00pm _____

6:00pm- 8:00pm _____ 8:00pm-10:00pm _____

10:00pm-12:00pm _____

Signature _____









RUMMAGE SALE

MID-SOUTH COLISEUM

WED. APRIL 18 11

HARLEM GLOBETROTTERS

MOVED TO NEW LOCATION

195 S. MAIN

2.00

Service

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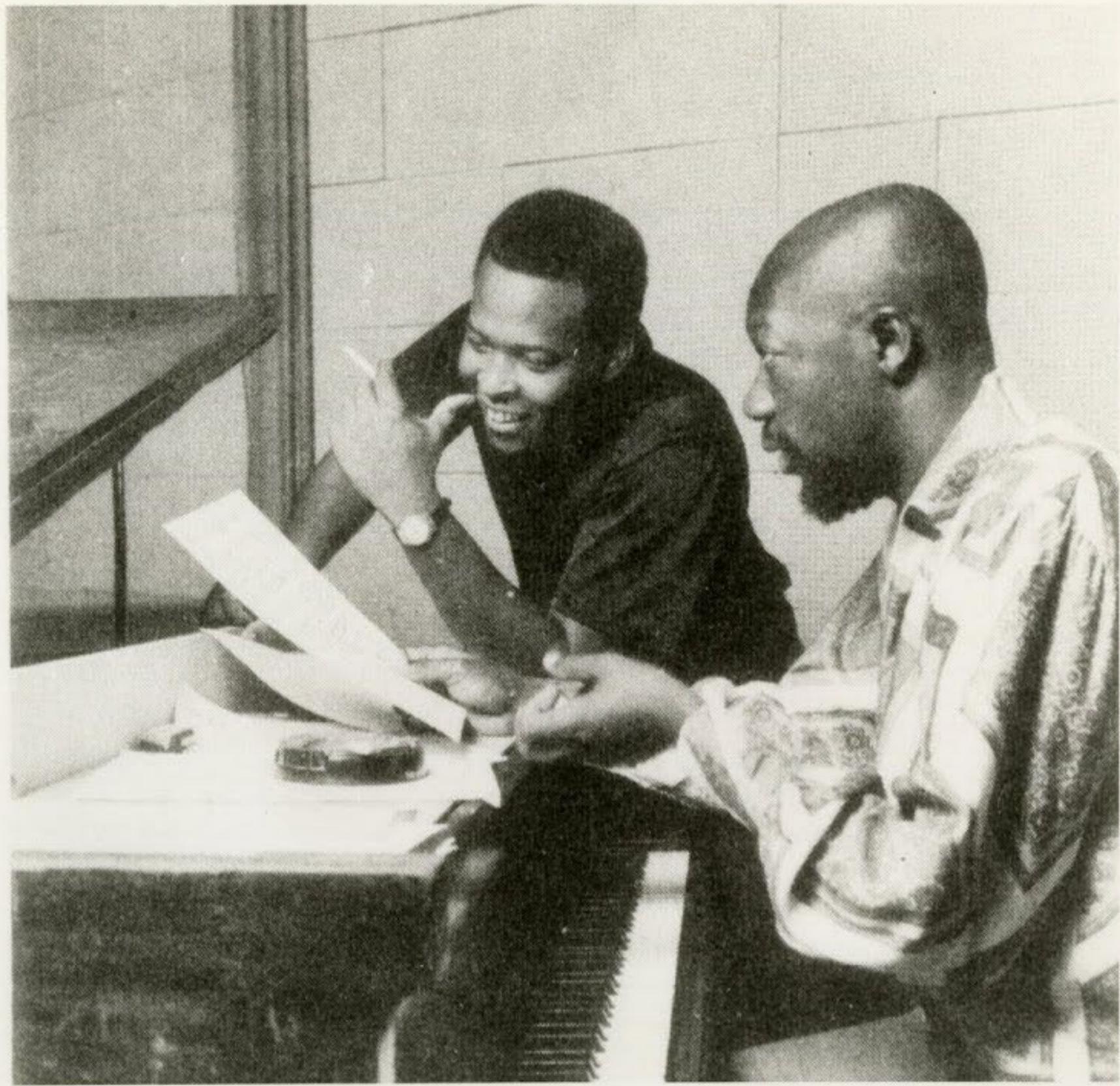




James J.
Hightmann
NY

SAM and DAVE
Double Dynamite





BILLY WALKER presents

THE UPPER CUT

Forest Gate Centre, Woodgrange Road
London E.7. Tel. (01) 534 6578/9

<p>BIG PARTY NIGHT Featuring THE HUMAN INSTINCT & THE ESCORTS</p>	<p>EPISODE SIX BOBBY JOHNSON & THE ATOMS</p>
--	---

Soul Concert Sensation of '67
OTIS REDDING · SAM & DAVE · FLOREY & ...
BOOK

DISCOVERIES OF TOMORROW

EASTER CARNIVAL DANCE
ERIC WINSTON & HIS BAND
with supporting cabaret
Dance routine by **POFFOCK 1000 & THE SLOW-SLOW DANCERS**
7:00-11:00
Gentlemen 2.00 Ladies 2.00

LORD CAESAR OF THE ROMAN EMPIRE
The new Lord British comedy act
supported by
THE LLOYD ALEXANDER BLUES BAND

BIG PARTY NIGHT
JAMES ROYAL SET
TUESDAY'S CHILDREN

DISCOVERIES

BILL HERRY ROGER DAY PAUL HOBBS

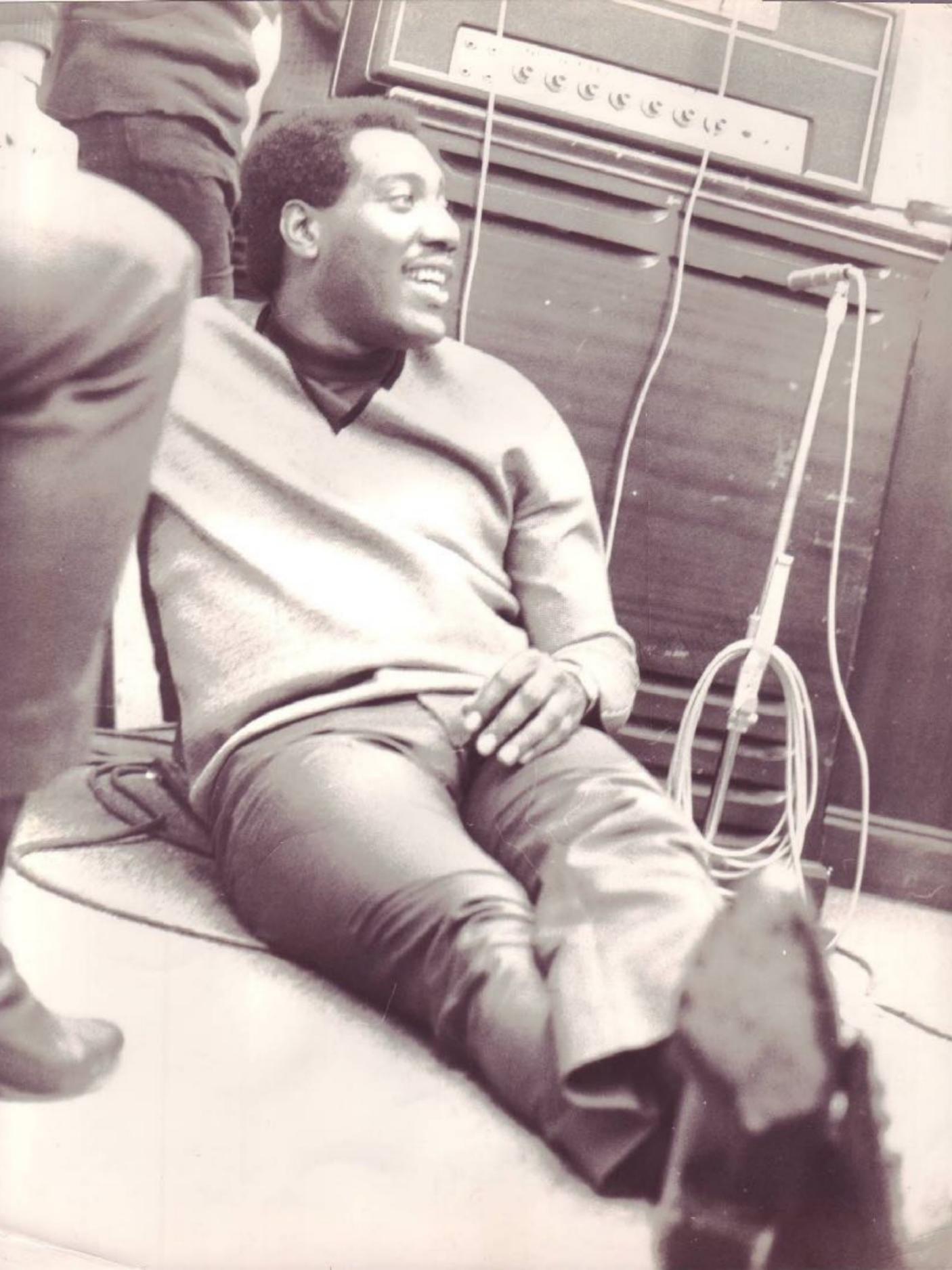












SOULSVILLE
U. S. A.









La Crosse Tribune

WEATHER

Chance of occasional light rain or snow early tonight and Tuesday. Southwest winds, 8-15 mph., lower 30s tonight. Mid 30s Tuesday.

24 Pages

LA CROSSE, WISCONSIN, MONDAY EVENING, DEC. 11, 1967

Three Sections

PRICE TEN CENTS

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2 Killed In Lake Monona Plane Crash; 5 Missing

Recording Star Otis Redding Is Feared Dead

Earthquake Kills 65 In Western India

BOMBAY (AP) — A severe earthquake shook a large stretch of western India before dawn today, and the Maharashtra state government said 65 persons were killed in the Koyana area 200 miles south of Bombay.

Bombay newspapers received a report from the area that more than 100 persons were killed, most of them when their homes collapsed on them as they slept.

The government said 1,000 persons were injured and 5,000 were homeless.

The report from the state government said most of the casualties occurred near Koyanagar, a town of 10,000 built for workers at the giant Koyana hydroelectric dam and plant.

The government said the Koyana dam was not damaged but another hydroelectric plant at Khopoli, between Bombay and Poona, was put out of commis-



TWISTER HITS FLORIDA—A father and his two sons remove belongings from their demolished home after tornadoes struck Ft. Walton Beach, Fla., early Sunday. One of the children is carrying a small Christmas tree. Authorities estimate the damage to top \$2 million.—UPI Teletphoto.

MADISON (AP)—Authorities searched the murky waters of Lake Monona today for rhythm and blues singer Otis Redding and four other persons whose plane crashed during a fog Sunday claiming seven lives.

Of the eight persons aboard, only one was rescued. Two bodies were found.

The green and white twin-engine plane owned by Redding crashed while approaching Madison on a flight from Cleveland, where Redding and a musical group called the Bar-Keys performed Saturday.

The search for Redding, 26, of Macon, Ga., and four members of the Bar-Keys was resumed during a light fog.

Early dragging operations turned up nothing, police said.

Ben Cauley, 20, of Memphis, was rescued from the choppy waters minutes after the crash Sunday. He was listed in good condition.

One of the bodies recovered was that of the pilot, Richard Fraser, 26, Warner Robins, Ga., an Air Force veteran. The oth-



OTIS REDDING



STOX

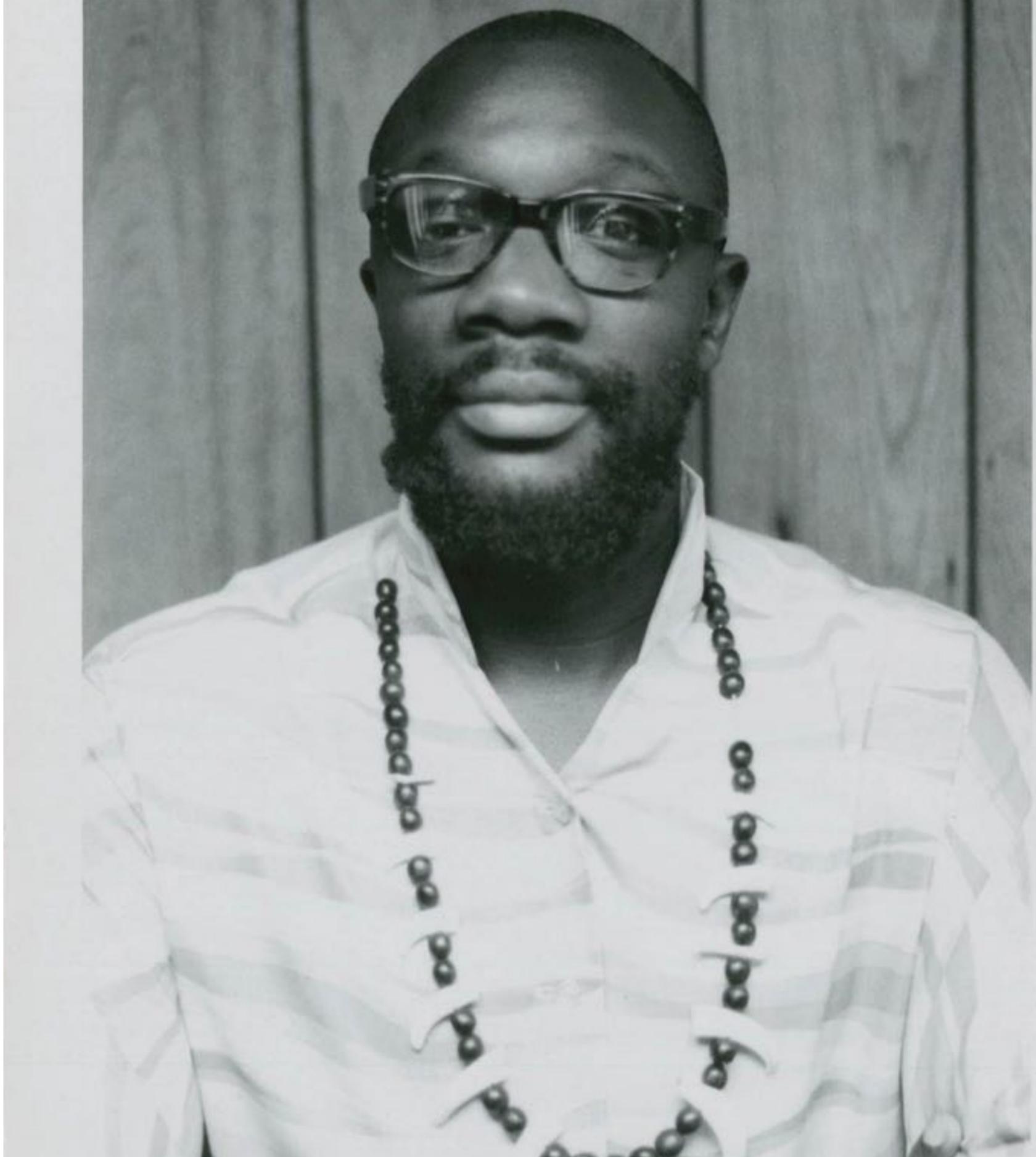
Stax Starts New LP Policy

MEMPHIS — President Jim Stewart and Executive Vice President Al Bell announce a new LP release policy for Stax Records and subsidiary labels, Enterprise, Respect and Volt. Each month only four or five albums will be issued with heavy individual advertising, promotion and publicity campaigns concentrated on both artists and product.

The March release, first under the new policy, includes four LPs: "McLemore Avenue," Booker T. & The MG's; and "Do

The Funky Chicken," Rufus Thomas on Stax; "The Isaac Hayes Movement," Isaac Hayes on Enterprise, and "I Am Somebody," the Rev. Jesse Jackson on the newly formed Respect label.

"The emphasis at Stax is on quality rather than quantity. The quality begins with our artists and it extends into the back-up they're being given by everyone in the production, sales, promotion and publicity departments," said Stewart.



• APR • 68 ©

**A man of God speaks
to the people.
And they listen,
brother, they listen.**

The Country Preacher
Rev. Jesse Jackson
on his first recorded album
gets the people to say—
“I Am Somebody”

and they are saying it
loud and clear!

The pre-release demand for this album has been overwhelming. Forced to the surface by the events of today, Rev. Jesse Jackson represents a new movement that commands the attention of the American society—both black and white!

Here's what the gentlemen of the press have to say about the man who's helping to keep Rev. Martin Luther King Jr.'s dream alive:

"It is abundantly clear . . . that Jackson is both a man of God and a shrewd, even arrogant, political infighter."

John Pekkanen, LIFE MAGAZINE



Tell it like it is

" . . . Almost everyone who has seen Rev. Jackson in operation acknowledges that he is probably the most persuasive black leader on the national scene and that breadbasket is something rare and viable in the movement."

John Herbers—NEW YORK TIMES

RESPECT RECORDS, A DIVISION OF STAX RECORDS, A DIVISION OF MUSIC CORPORATION, A G+W COMPANY.

RESPECT RECORDS, 98 NORTH AVALON, MEMPHIS, TENNESSEE 38104



**Rev. Jesse Jackson
is reaching the people
directly through:**

- Schools • Churches
- National Magazines
- Radio • Television
- Newspapers
- Community Organizations

**Stock up to
meet the demand!**

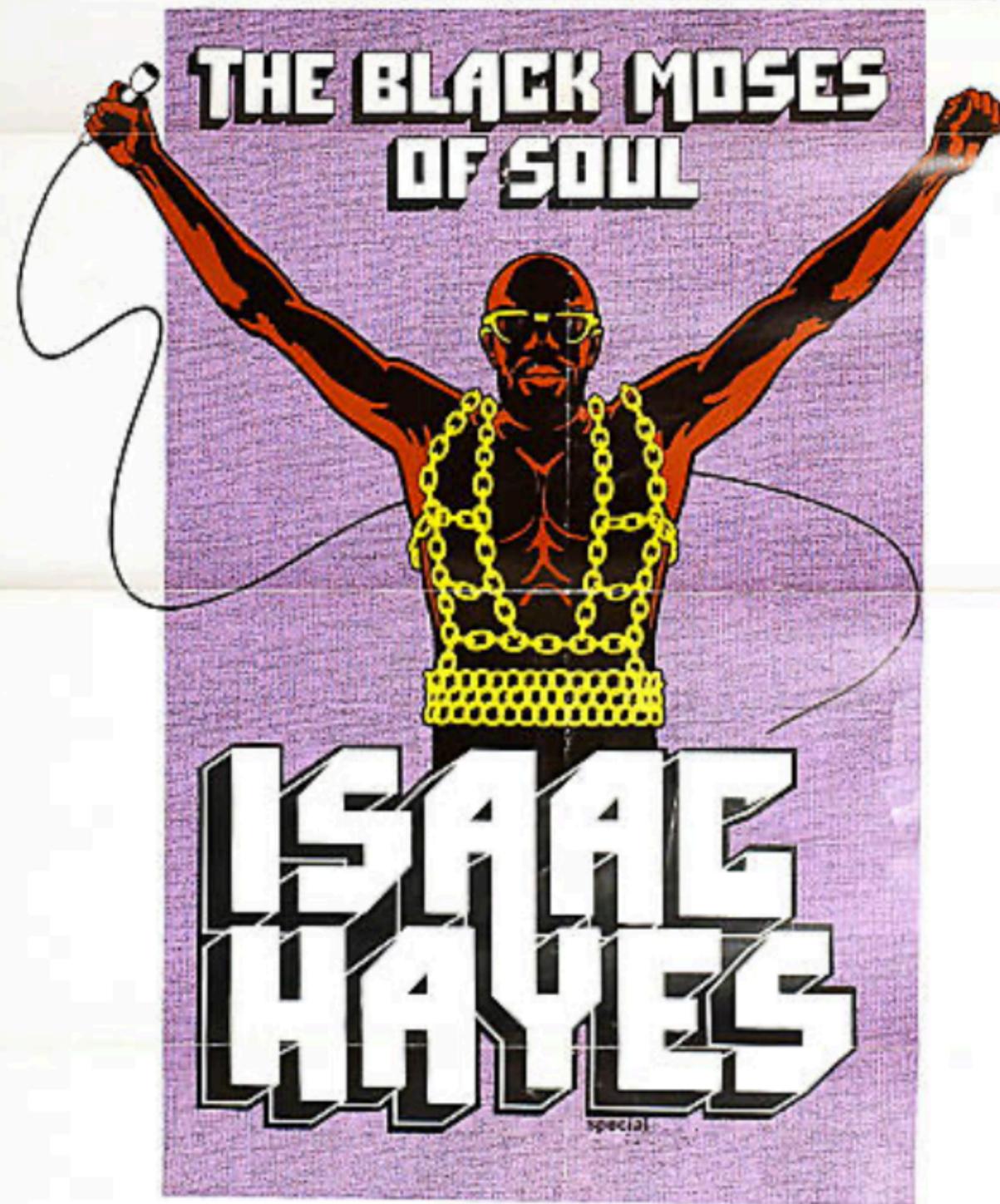






The Superbad Music Event Of A Lifetime!

SEE AND HEAR ISAAC HAYES UP CLOSE AS HE SINGS, RAPS AND PLAYS SUCH HEAVIES AS "THE LOOK OF LOVE", "BY THE TIME I GET TO PHOENIX", "I STAND ACCUSED", "LIGHT MY FIRE" AND MANY, MANY MORE.



TERRY LEVENE PRESENTS AN AQUARIUS FILMS RELEASE OF A CHUCK JOHNSON PRODUCTION
PRODUCED AND DIRECTED BY CHUCK JOHNSON - COLOR

G GENERAL AUDIENCES
ALL AGES ADMITTED



Jim Stewart (left), president of Stax Records, and Al Bell (extreme right), executive vice president, shown with Fred Williamson (second from left), star in "Legend of Nigger Charlie", who recently signed an exclusive artist contract for Jo Bridges, executive vice president of We Produce Records.













stax fax



AUGUST, 1969

ALL ABOUT DELLA REESE
Page 4

REV. C. L. FRANKLIN IN A JAM
Page 8

ARTIST'S CORNER
Page 13

W. C. HANDY BLUES FESTIVAL
Page 18

GUEST ARTISTS
Page 22

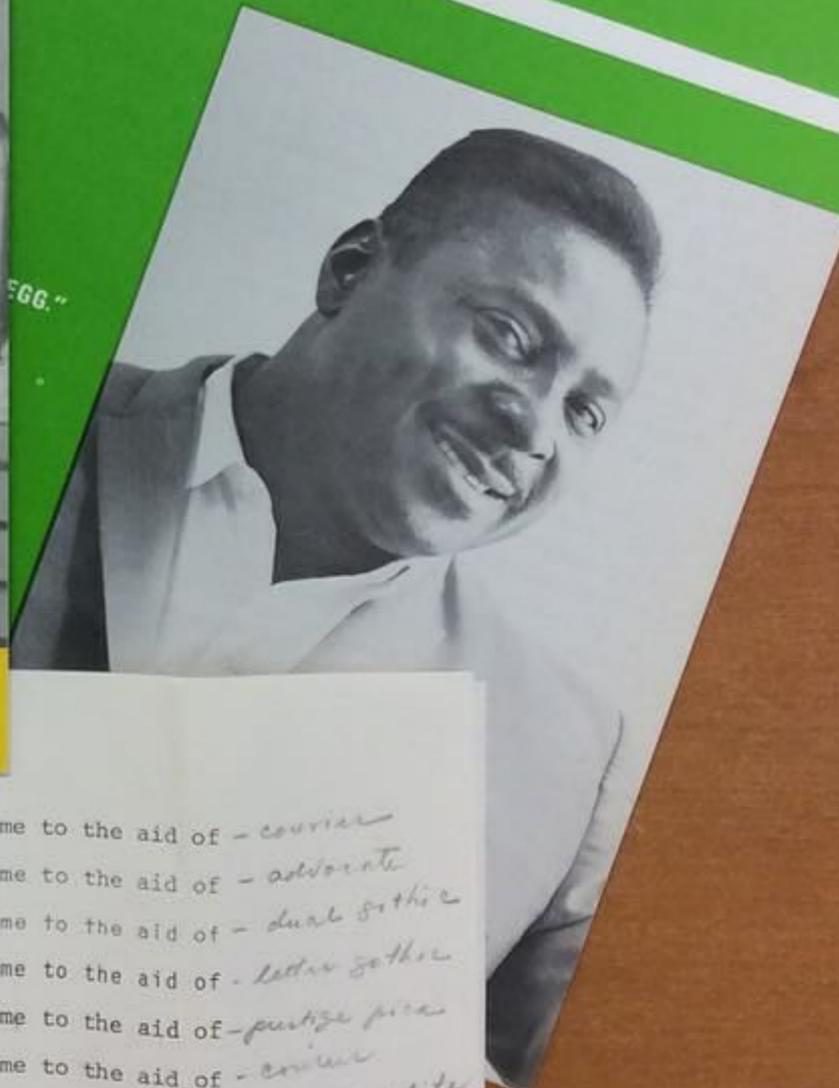
DO YOU HAVE SOMETHING TO SAY?
Page 24



stax fax



MAY, 1969



Now is the time for all good men to come to the aid of - courier
Now is the time for all good men to come to the aid of - advocate
Now is the time for all good men to come to the aid of - dual ghetto
Now is the time for all good men to come to the aid of - let us gather
Now is the time for all good men to come to the aid of - putze pie
Now is the time for all good men to come to the aid of - courier
Now is the time for all good men to come to the aid of - justice elite
Now is the time for all good men to come to the aid of - elite





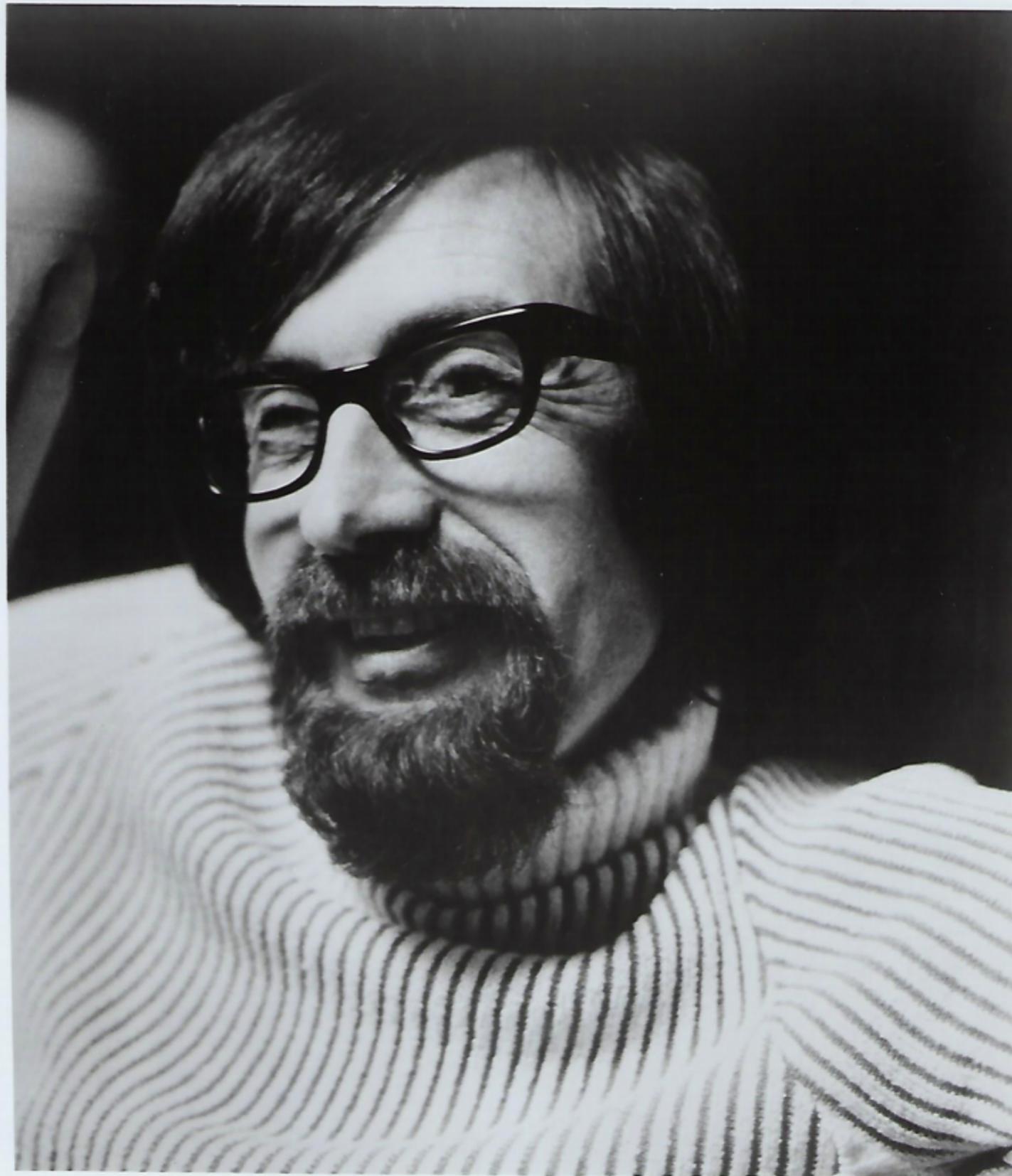


Isaac Hayes (center) toasts Bar-Kays (l - r: Harvey Henderson, Winston Stewart, Larry Dotson and James Alexander) who celebrate the release of their new single "Son of Shaft", a follow-up to Hayes' successful soundtrack album "Shaft." Enterprise Records, a division of the Stax Organization recently released Hayes' "Black Moses" two-record album.









JIM STEWART, President



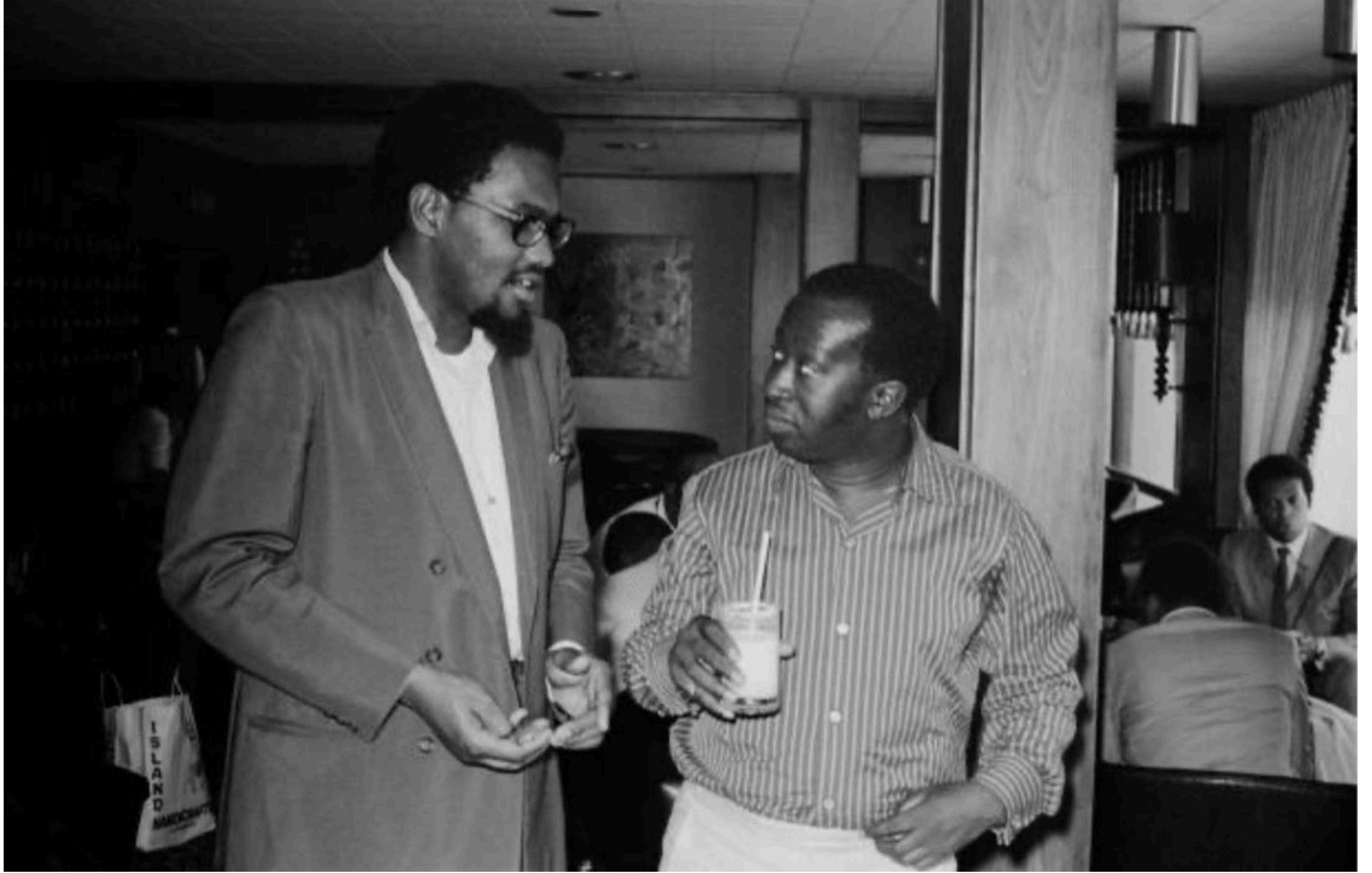














BLACK NATIONAL ANTHEM SALUTE--Rev. Jesse Jackson (left), President of Operation PUSH, and Al Bell, Executive Vice President and Board Chairman of Stax Records, give clenched fist salute during playing of "Lift Every Voice and Sing" (the Black National Anthem), at opening ceremonies of WATTSTAX-72, a benefit concert for the Watts Summer Festival. The program, sponsored by Stax Records and the Schlitz Brewing Company, featured some 30 Stax artists over seven hours, and was attended by over 100,000 people at the Los Angeles Memorial Coliseum.









Pickup Books + Book
 A Cooper (65)

Discuss
 LA with E.K.

CALL Doug
 CALL DON Wms.

F. nd Arts Don Don

LEAD. ID. 3F.

PAID letters
 These Arms

check photo
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STAX - Jilt
 Records

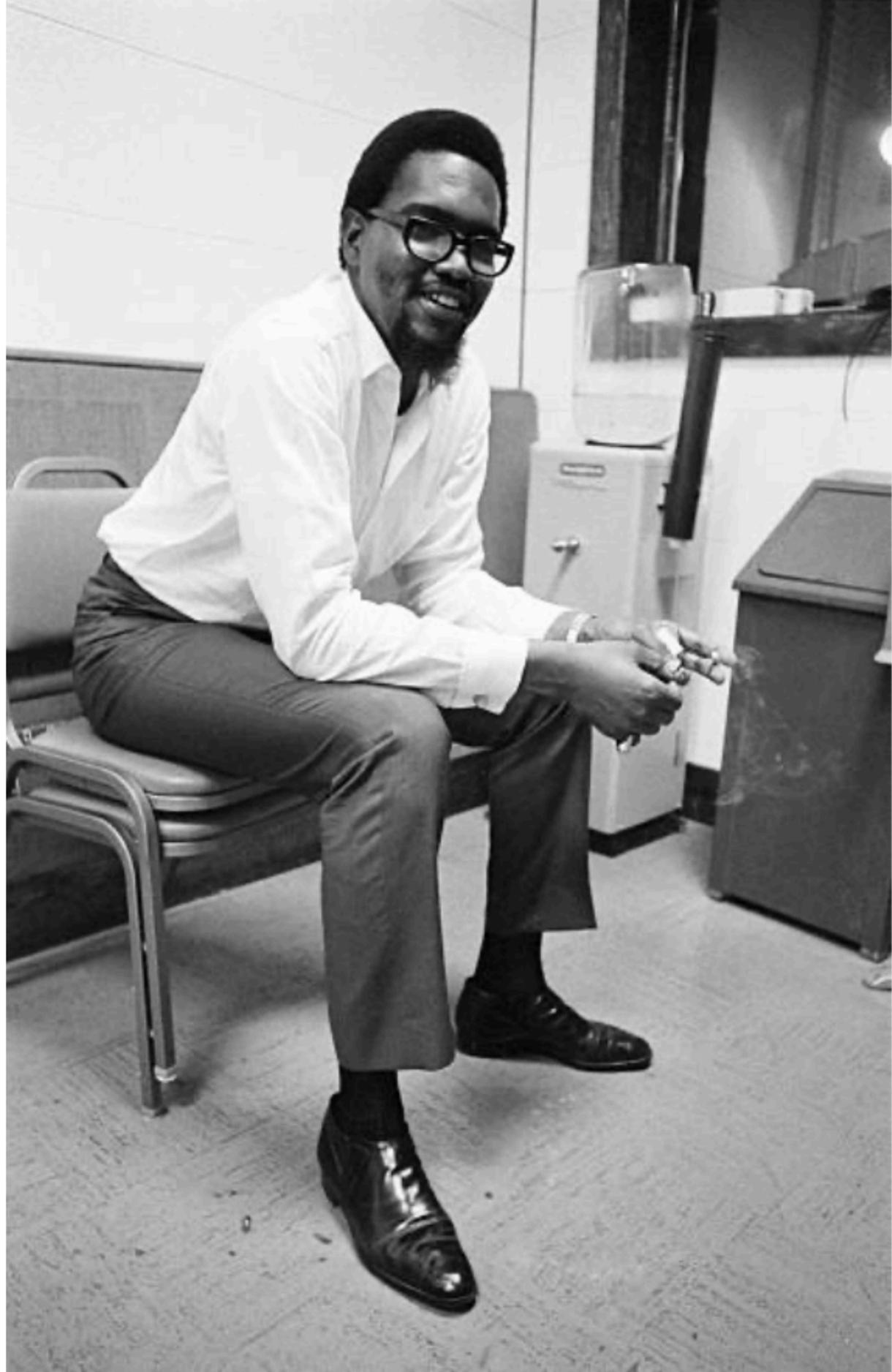
By People
 For People
 'Cause People Buy

A Soul Explosion
 9P

STAX - Jilt
 Records









WE THREE, the Stax/Volt songwriting team of left to right, Homer Banks, Bettye Crutcher and Raymond Jackson, have accounted for \$6 million in sales during their first year together, with songs like "Take Care of Your Homework" and the "Who's Making Love" as million sellers. In their usual style of togetherness, the team has written an article about songwriting with some professional tips to aspiring young songwriters. Copies may be obtained by writing Stax Records, Press & Information Department, 926 E. McLemore, Memphis, Tenn. 38106.



THE

GETTIN IT ALL TOGETHER

MEMPHIS

SOUL

STAX & VOLT

MAY, 1969 RELEASE
GETTIN' ALL THE GREAT
MEMPHIS SOUND TOGETHER

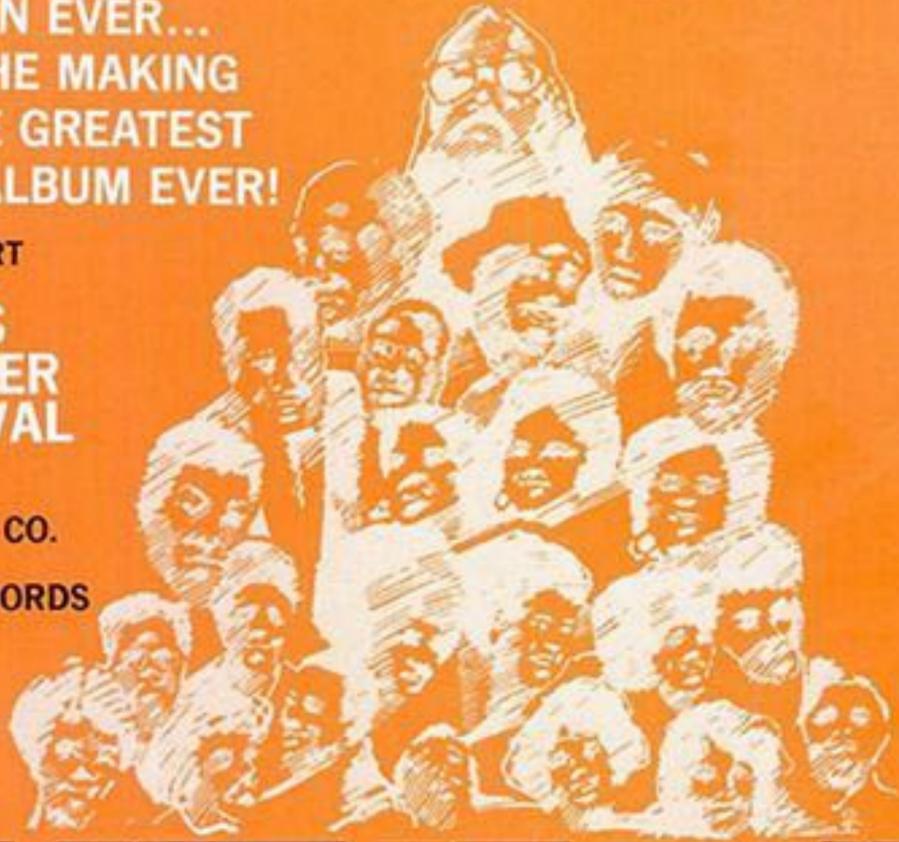




JOIN US AT THE BIGGEST RECORDING
SESSION EVER...
...IN THE MAKING
OF THE GREATEST
SOUL ALBUM EVER!

IN SUPPORT
OF THE
**WATTS
SUMMER
FESTIVAL**

SCHLITZ
BREWING CO.
&
STAX RECORDS
PRESENT



WATTSTAX '72

BENEFIT
CONCERT

FEATURING

HONORARY HOST: REV. JESSE L. JACKSON • THE BAR-KAYS • WILLIAM BELL
BILLY ECKSTINE • EMOTIONS • EDDIE FLOYD • ISAAC HAYES • ERNIE HINES
HOT, BUTTERED & SOUL • LUTHER INGRAM • JIMMY JONES • ALBERT KING
JOHN KASANDRA • FREDRIC KNIGHT • LITTLE MILTON • LITTLE SONNY
DEBRA MANNING • MEL AND TIM • ERIC MERCURY • THE MOVEMENT
NEWCOMERS • DAVID PORTER • RANCE ALLEN GROUP • FREDDY ROBINSON
LEE SAIN • SONS OF SLUM • SOUL CHILDREN • STAPLE SINGERS • TOMMY TATE
JOHNNIE TAYLOR • TEMPREES • CARLA THOMAS • RUFUS THOMAS
KIM WESTON • FREDDY WILLIAMSON • INTRODUCING JOE HICKS

LOS ANGELES COLISEUM - AUGUST 20 - 3:00 P.M.

ALL SEATS RESERVED
DONATION \$1.00

Tickets available at WALLSCH'S MUSIC CITY • MUTUAL TICKET AGENCIES • COLISEUM BOX OFFICE • TARGET DISCOUNT RECORD CENTERS

WATTSTAX 72



ALBERT KING

THE DRAMATICS - LITTLE MILTON
JOHNNY TAYLOR - ISAAC HAYES
FREDERICK KNIGHT - EDDIE FLOYD
KIM WESTON - THE BARKAYS
RUFUS & CARLA THOMAS

LOS ANGELES
MEMORIAL COLISEUM
JULY 4, 1972 (529)









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25 YEARS

David Reed







PICKUP BOOKS + BINDER
 AT COOPER (68)

DISCUSS
 LA with E.K.

CALL Doug
 CALL DON Wms.

F. nd Apts Don. Don

EXPLOSION
 A Soul Explosion

9F By People
 For People
 'Cause People Buy
 STAX UNIT
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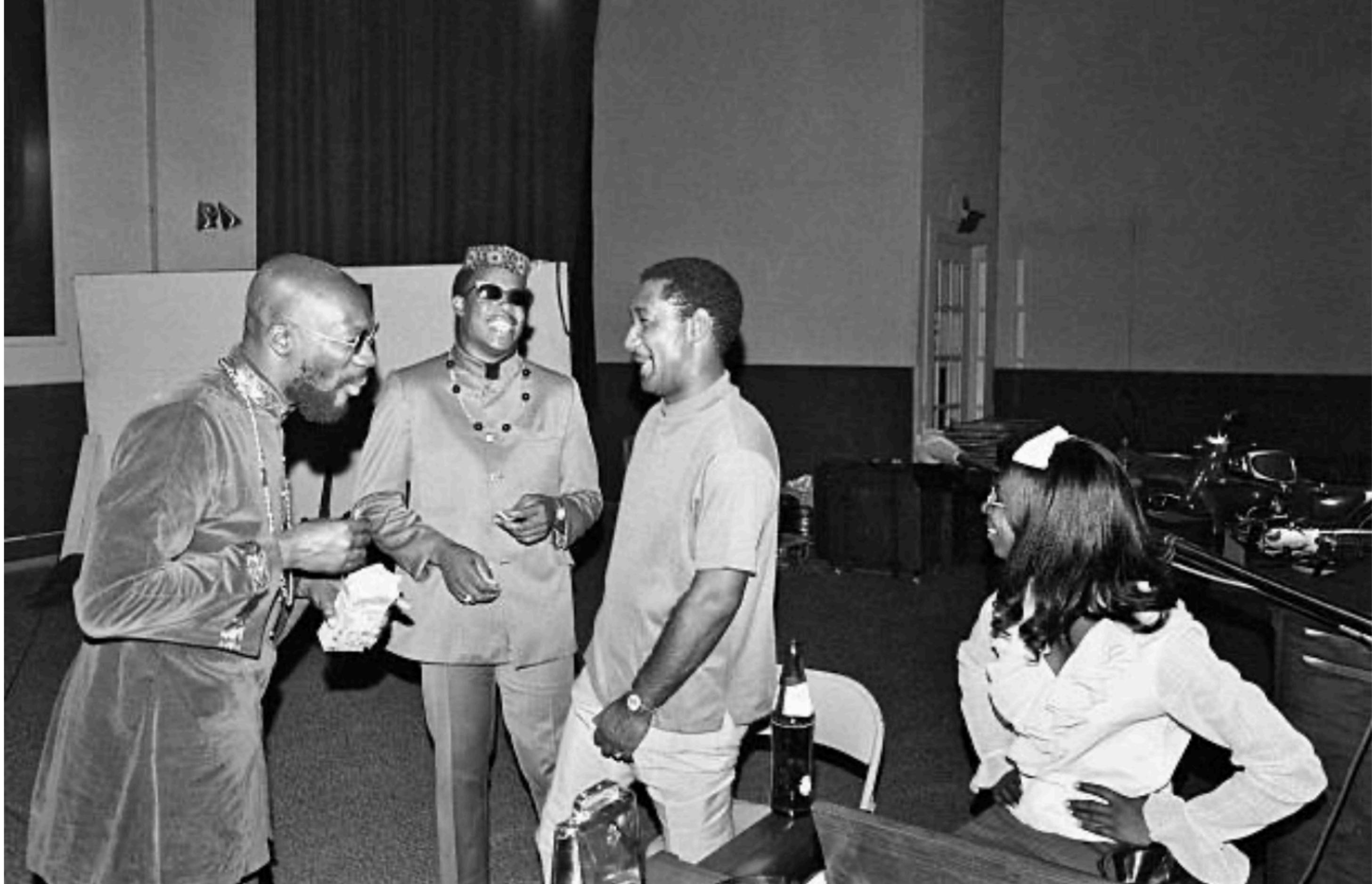
THE SAC + M...
 FUTURE 1 F...
 10, 3 F...

Pamphlets
 Those Arms

Buy

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 Michael Ochs Archives



THE MEMPHIS SOUND

Stax, deep in the fertile soil of the southern United States has cultivated and nurtured an energy that has its roots firmly planted in America and its branches spreading the continents of the world.

The Memphis Sound: Soul Music, an energy with a message that has no regard for political preference, ethnic background or ideologies. Check it out . . . It's the real thing from Memphis U.S.A.

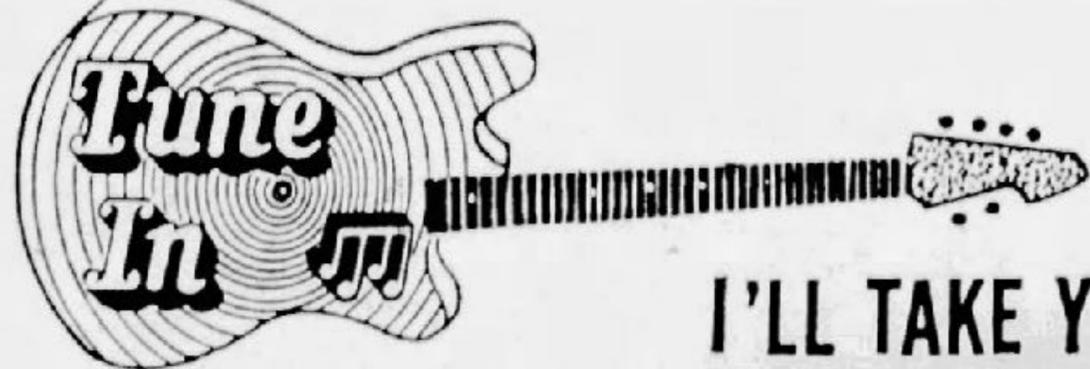


STAX SOUL SOURCE: Bar Kays/William Bell/Booker T and the MGs/Dallas County/Billy Eckstine/The Emotions/Eddie Floyd/Isaac Hayes/Jimmy Hughes/Luther Ingram/Reverend Jesse Jackson/Albert King/Little Sonny/The Mad Lads/Barbara Lewis/Moloch/Ollie and the Nightengales/David Porter/The Soul Children/The Staple Singers/Johnny Taylor/Carla Thomas/Rufus Thomas/Reverend Maceo Woods/

Enterprise Records, Volt Records and Respect Records are divisions of Stax Records, a division of Famous Music Corporation, A G+W Company.
STAX RECORDS, 98 North Avalon, Memphis, Tennessee 38104







I'LL TAKE YOU THERE

If you're an aficionada of Gospel music then The Staple Singers need no introduction. For the past fourteen years Roebuck "Pop" Staples and his daughters Mavis, Cleo and Yvonne have been singing their special brand of music all over the world. Originally the quartet concentrated on pure Gospel and Negro spirituals but now they have expanded their repertoire to include music that carries a more contemporary message — songs about love and peace. As daughter Mavis explains, "We had to move with the times. I think people feel what we're trying to sing about. When we were in Japan, for example, they didn't understand the lyrics and yet were able to feel what we wanted them to."

What's your favorite? Send requests to the Tune In Editor of this newspaper. Copyright © 1972 by EAST/MEMPHIS MUSIC CORP. All Rights Reserved. International Copyright Secured.

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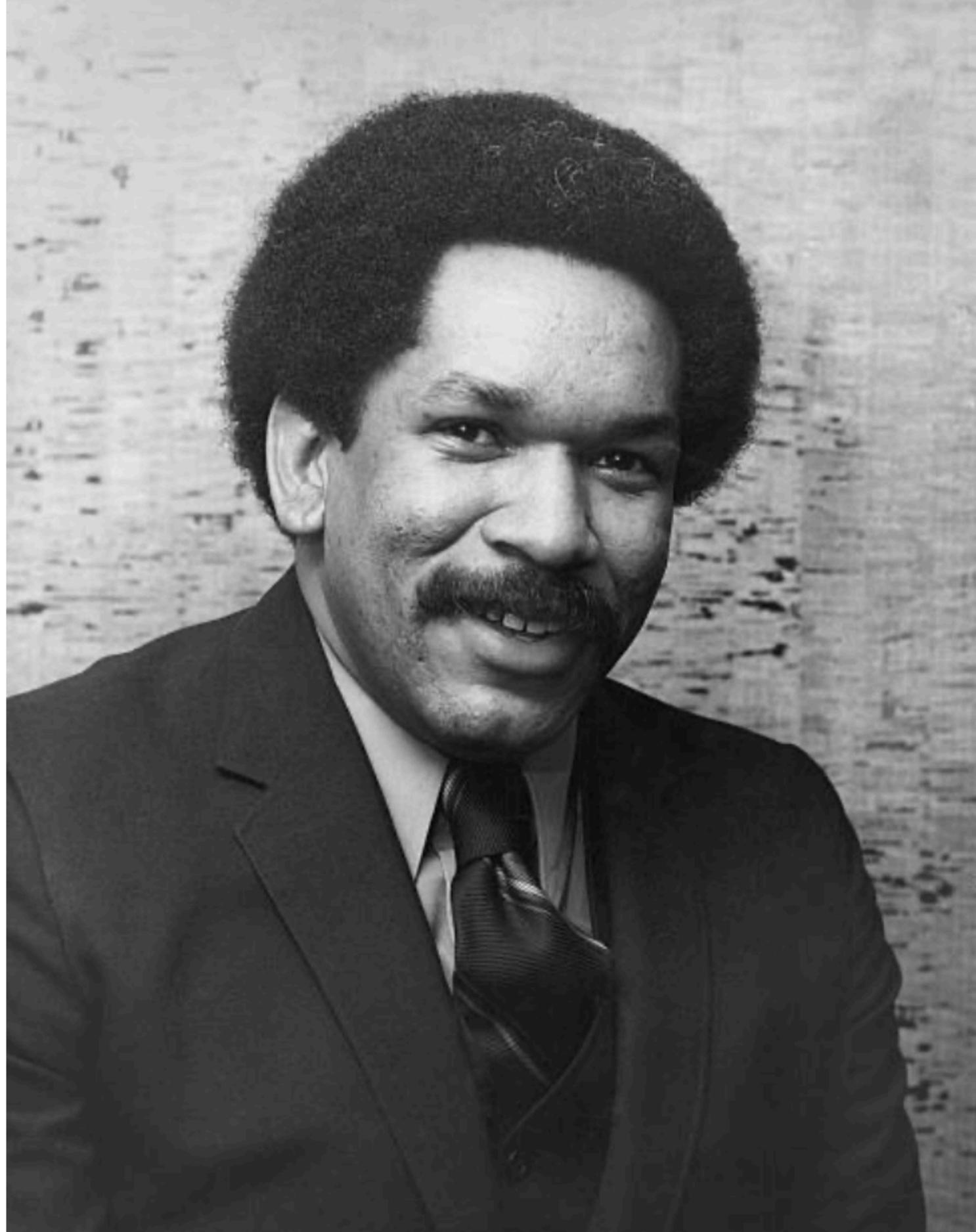
by THE STAPLE SINGERS (STAX RECORDS)

Words and Music by
ALVERTIS ISBELL

Tempo — Moderate

Key of C

I know a place, ain't nobody crying, ain't no body worried, ain't no smilin' faces,
 lyin' to the races. I'LL TAKE YOU THERE I'll take you there
 I'll take you there I'll take you there I'll take you there. Let me take you now
 (I'll take you there.) Let me take you there (I'll take you there.) I know a place
 (I'll take you there) Ain't nobody cryin'. (I'll take you there) Ain't nobody worried (I'll take
 there). Ain't no smilin' faces (I'll take you there), lyin' to the races. (I'll take you there).
 (I'll take you there).









The Black Experience in Words, Music and Humor



From WATTSTAX comes the most relevant soundtrack album ever recorded. A perfect follow-up to the million-selling WATTSTAX I. More music from Isaac Hayes, Johnnie Taylor, Eddie Floyd, David Porter, The Emotions, and other great Stax headliners. With the stirring words of Jesse Jackson and the glory of Kim Weston singing "Lift Every Voice and Sing". Tied together with the black-on-black, straight on humor of Richard Pryor, master of the art of laughter.

THE LIVING WORD (WattStax 2) is in time with our times. Ask your Columbia distributor for STS 3018. You'll profit by it.



WattStax I, the biggest selling soundtrack album since "Shaft". Check your stock. WattStax I and the Living Word (WattStax 2) are available on 8-track and cassette tapes as well as in two-record albums. Order both and your sales will be twice as nice.

THE STAX ORGANIZATION, MEMPHIS, U.S.A.















WE BELIEVE...



... every new recording artist should start off every new year with a smash! Luther Ingram's is "MY HONEY AND ME" on the Ko Ko label (KOA 2104). Produced by Johnny Baylor, "MY HONEY AND ME" is spreading nationally as an R&B hit... and breaking out on pop stations!

"MY HONEY AND ME"

is Memphis Sweetnin'! Try a taste.

Distributed nationally by Stax Records, a G+W Company.



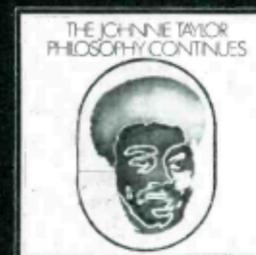
THE JOHNNIE TAYLOR FAVOR CONTINUES

Johnnie's latest Stax album, "The Johnnie Taylor Philosophy Continues" (STS 2023), contains four (count 'em: four!) hits:

1. "Testify (I Wanna)"
2. "I Could Never Be President"
3. "Who Can I Turn To"
4. "Love Bones"

And that's Johnnie's favor to you: Four hits in one album! Or one stereo 8-track cartridge or cassette.

Don't forget, Johnnie's latest smash, "Love Bones," is also available as a single (STA 0055).



Order lots and lots of albums and singles so Johnnie Taylor can continue to live in the style to which he's become accustomed.

And you'll be able to, too!

And so will producer Don Davis.

And us.

Stax Records, a G+W Company



"Sound Center of the Soul-ar System"

THE MOST IMPORTANT
QUESTION OF THE 70'S
"WHEN WILL WE BE PAID?"
IS ASKED BY
THE STAPLE SINGERS
(AND MILLIONS MORE)
A STAX SINGLE (STA 0052)
PRODUCED BY STEVE CROPPER,
FROM THE STAPLE SINGERS
POWERFUL STAX ALBUM
"WE'LL GET OVER" (STS 2016)
WHEN WILL IT BE PLAYED?
NOW!



FROM THE ALBUM "UPTIGHT" STS 2008

"time is tight" STAX 0028
booker T & the MG's
streaking for numero uno

6

STAX RECORDS, A DIVISION OF PARAMOUNT PICTURES CORPORATION



Peer Southern, Stax Deal

Al Bell, Exec VP of Stax-Volt Enterprises, and Jimmy Jenner, Peer Southern's Director of Talent and Production, jointly announce conclusion of negotiations on a major production deal involving Popular 5 singles and LPs. The new disks will be cut in Chicago, aimed at the gospel, standard, R & B and pop markets.

This marks the second major deal within the last three months between Peer Southern and Stax-Volt, who are currently involved in a national campaign on Peer Southern's January Tyme product. A noteworthy spin-off to this agreement will be the exploitation of three new P-S standards, to be recorded by several Stax-Volt artists.



Jerry Jenner, Al Bell

In addition to the creative coordination between the two organizations, close liaison has also been maintained between Peer Southern's promo department, recently expanded, and Stax-Volt's sophisticated promotional facilities.

Smith Assists Stax' Bell

MEMPHIS—Stax' Executive Vice President, Al Bell, announced the appointment of John Smith, Stax' Statistician and Market Analyst, to the newly created position of Administrative Assistant to the Executive Vice President.

Before coming to Stax in June 1969, Smith taught Physical Science and History at Carver High School in Lonoke, Arkansas. Smith was graduated

(Continued on page 36)



John Smith

Banquet Honors Al Bell

An enthusiastic audience from all over the U.S. gathered at the Albert Pick Motel in Memphis Saturday, Jan. 31, where a banquet was held to honor Al Bell, Exec VP, Stax Recording Co. Bell was awarded "Record Exec of the Year" by Bill Gavin's radio and program conference. The salute given Bell was dubbed "Young, Gifted and Black."

Among those who attended: Mr. and Mrs. Tommy Dowd, Sandy Newman, Mr. and Mrs. Richard Gersh, Alvin Dixon, Leonard Stogel, Phyllis Gerland, Mr. and Mrs. Marshall Verbit, Joe Golkins, Leland Rodgers, Mrs. Jerry Wexler, Carla Thomas, Novella Smith, John Britton and Chester Higgens.

Atlanta, Ga., TV personality Mrs. Xernona Clayton was mis-

tress of ceremonies. Margie Joseph, one of Stax' newest artists, performed and was a hit with the guests.

Salutes were given by Bell's first employer, Ed Thalen; Jerry Wexler, Exec VP Atlantic Records; Jim Stewart; President, Stax Record Co.; Joseph T. Atkins, of Memphis Community Learning Lab; and Rev. Jesse Jackson of Operation Breadbasket. Rev. Jackson emphasized the fact that there is room at the top for other black people whose talents have contributed so heavily to the success of the recording industry.

Al Bell, in a brief speech, expressed his appreciation to those who had helped and encouraged him. He reaffirmed his determination to continue to do his best; he was given a standing ovation.

Al Bell Heads Tape Counterfeiting Committee

NEW YORK — Scepter Records President Florence Greenberg held a meeting last week (18) for members of the industry to discuss possible action on stymying tape counterfeiting.

At the meeting's conclusion Stax' Al Bell was named to head an investigating committee.

Sean Downey, a Washington representative for several industries, proposed a committee of industry leaders that would initiate legal measures.

Suggestions included legislation making tape counterfeiting a criminal act punishable by 10 years imprisonment. It was also suggested that a stamp be designed for tapes.

Massachusetts Senator Ted Kennedy is known to be interested in such a bill.

Present at the meeting, among others, were Al Berman of the Harry Fox office, Dave Rothfeld of Korvette's and representatives of the three trade magazines.

Congressman Tunney Motions For Stamp to Quell Counterfeiting

WASHINGTON, D. C.—A motion to draft legislation against counterfeiting tapes and records was made in the House of Representatives last week by Congressman John Tunney of California.

Congressman Tunney called for a bill establishing a federal stamp for records and tapes, so that counterfeiters or pirates of tapes and records could be prosecuted under existing stamp laws protecting duplication.

Legislation was prompted through the recently formed Music Industry Emergency Committee for the Legislative Protection for Artists, Publishers, Record and Tape Compa-

nies, and Congressman Tunney's speech to Congress was reported to members of the committee at a luncheon at 21 last week.

At that meeting, Committee Chairman Al Bell, Stax Records executive, reported that target date for legislation is this summer, before recess of the 91st Congress.

Florence Greenberg, President of Scepter Records, is the committee's reporting secretary and Sean Downey is the ad hoc music representative in Washington.

Andrew Feinman is heading a sub-committee preparing legislation.



12th Annual Convention Agenda

Americana Hotel, Bal Harbour, Miami Beach, Fla.

FRIDAY, MARCH 20

9:00 AM - 5:00 PM CONVENTION REGISTRATION
East Lobby

7:00 PM - 8:30 PM PRESIDENTIAL WELCOMING
Outdoor Pool and Garden Area COCKTAIL RECEPTION
Host: WARNER BROS. RECORDS

8:30 PM DINNER AND ENTERTAINMENT
Grand Ballroom Host: RCA RECORDS

SATURDAY, MARCH 21

Registration Desk in Ballroom Foyer will be open 8:00 AM - 4:00 PM

7:45 AM - 8:45 AM BREAKFAST
Grand Ballroom

9:00 AM - 12:00 Noon BUSINESS SESSION
Bal Masque/Medallion Rooms

Chairman of the Day James Schwartz
Convention Chairman

Invocation Joseph Handleman

President's Welcome Amos Heilicher
President, NARM

Keynote Address Jac Holzman
President, Elektra Records

"The Challenging '70s"

Speaker Al Bell
Exec. Vice Pres., Stax/Volt Records

"Black is Beautiful... Business"

Speaker David Rubinson
Exec. Vice Pres., Fillmore Corp.

"Youth and Its Place in Our Industry"

PANEL DISCUSSION

Moderator Joseph Smith
Exec. Vice Pres., Warner Bros. Records

PANELISTS

Clive Davis
President, Columbia Records

James William Guercio
Independent Producer

Amos Heilicher
President, Pickwick Internat'l

Arthur Ripp
President, Buddah Records

Del Shields
Broadcaster and Record World
Jazz Editor

Cecil Steen
Sr. Vice Pres., Transcon. Music Corp.

Jann Wenner
Editor, Rolling Stone

Gerald Wexler
Exec. Vice Pres., Atlantic Records

LADIES BRUNCH 'N' BINGO

10:30 AM Outdoor Pool Deck
Casual • Informal • Bathing Suits
Host: AMPEX CORPORATION

12:15 PM REGULAR MEMBERS LUNCHEON-MEETING
Grand Ballroom

2:30 PM - 6:00 PM PERSON TO PERSON CONFERENCES
Pool and Ocean Cabanas

SUNDAY, MARCH 22

Registration Desk in Ballroom Foyer will be open 8:00 AM - 1:00 PM

7:45 AM - 8:45 AM BREAKFAST
Grand Ballroom

9:00 AM - 12:00 Noon BUSINESS SESSION

Chairman of the Day James Schwartz
Convention Chairman

Featured Speaker Irwin J. Tarr
Vice Pres. Marketing, RCA Records

"Marketing and Management in the '70s"

Speaker Dr. Laurence J. Peter
Hierachologist, Author, Educator

"The Peter Principle"

PANEL DISCUSSION

Moderator Stanley M. Gortikov
President, Capital Industries

PANELISTS

Alvin S. Bennett
President, Liberty/UA Records

William P. Gallagher
President, Famous Music Corp.

S. Harvey Laner
President, Recco, Inc.

Louis Lavinthal
President, ABC Record &
Tape Sales Corp.

Robert Lifton
Chairman of the Board,
Transcontinental Investing Corp.

Norman Racusin
President, RCA Records

Irwin H. Steinberg
President, Mercury Record Corp.

12:15 PM SPECIAL LUNCHEON

Grand Ballroom Host: PICKWICK INTERNATIONAL
featuring
DR. HAIM GINOTT
"How To Drive Your Children Sane"
All members and their wives are invited to attend this luncheon.

2:30 PM - 6:00 PM PERSON TO PERSON CONFERENCES
Pool and Ocean Cabanas

7:00 PM - 8:30 PM COCKTAIL RECEPTION
Host: MERCURY RECORD CORP.

8:30 PM DINNER AND ENTERTAINMENT
Host: COLUMBIA RECORDS

MONDAY, MARCH 23

Registration Desk in Ballroom Foyer will be open 8:00 AM - 1:00 PM

7:45 AM - 8:45 AM BREAKFAST
Grand Ballroom

9:00 AM - 12:05 PM WORKSHOPS

SESSION I. — 9:00 AM - 10:30 AM

SESSION II. — 10:35 AM - 12:05 PM

Each workshop session will be given twice.

ILLEGAL TAPE DUPLICATION or "What To Do When the Counterfeiter Comes" PAN AMERICAN ROOM

Chairman Earl W. Kintner
Arent, Fox, Kintner, Plotkin and Kahn
NARM General Counsel

Speaker Henry Brief
Executive Director
Recording Industry Association of America

PANEL

Albert Berman
Harry Fox Agency
Elliott Chaum
Capital Records

William Dyczko
RCA Records
James Tiedjens
National Tape Dist.

INDEPENDENT DISTRIBUTION IN THE '70s

MEDALLION ROOM

Chairman Martin Ostrow
Cashbox

Speaker Amos Heilicher
Heilicher Bros./J. L. Marsh Co.

PANEL

Neil Bogart
Buddah Records
Herb Goldfarb
London Records

Harold Lipsius
Universal Record Dist.
Jerry Schoenbaum
Polydar Records

James Shipley
Main Line Cleveland
Shelby Singleton
Shelby Singleton Prod.

MERCHANDISING AND ADVERTISING OPPORTUNITIES

BAL MASQUE

Chairman Hal B. Cook
Billboard

Speaker Bruce Lundvall
Columbia Records

PANEL

Stanley Cornyn
Warner Bros. Records
Lou Simon
Mercury Record Corp.

Russ Solomon
Central Valley Record Racks
Norman Weinstroer
Musical Isle of America

TAPE PACKAGING: A CASE HISTORY APPROACH

CARIBBEAN ROOM

Chairman Bob Austin
Record World

Speaker Floyd Glinert
Shorewood Packaging Corp.

PANEL

Kent Beauchamp
All Tapes, Inc.
Victor Faraci
Musical Isle of America

Joel Friedman
Warner Bros. Records

John Jassey
Capital Records

James LeVitus
Car Tapes, Inc.

12:15 PM LUNCHEON
Grand Ballroom

2:00 PM - 6:00 PM PERSON TO PERSON CONFERENCES
Pool and Ocean Cabanas

8:00 PM NARM SCHOLARSHIP FOUNDATION DINNER
Fourth Annual Presentation of Scholarship Awards
Dionne Warwick and Burt Bacharach
In Concert

TUESDAY, MARCH 24

10:00 AM - 12:30 PM PERSON TO PERSON
CONFERENCES
Pool and Ocean Cabanas

12:30 PM - 1:30 PM OUTDOOR LUNCHEON —
PERSON TO PERSON PARTICIPANTS
Host: MOTOWN RECORD CORP.

1:30 PM - 4:00 PM PERSON TO PERSON CONFERENCES
NARM AWARDS

7:00 PM - 8:30 PM COCKTAIL RECEPTION
Host: LONDON RECORDS

8:30 PM NARM AWARDS BANQUET
Grand Ballroom Formal
(Entertainers on page 8)

NARM Notables



Amos Heilicher
NARM President



James Schwartz
Chairman, 1970 NARM Convention



Jac Holzman
President, Elektra Records



Irwin J. Tarr
VP, Planning, RCA Records



Stanley M. Gortikov
President, Capital Records



Joseph Smith
Executive VP, Warner Brothers
Records



Dr. Laurence J. Peter
Author of "The Peter Principle"



Al Bell
Executive VP, Stax Volt Records



David Rubinson
Executive VP, Fillmore Corp.



Jules Malamud
NARM Executive Director

NARM Faces Black Employment Problem Head-On

By DEL SHIELDS

Among the accomplishments of which the 12th Annual Convention of NARM can be proud was its willingness to face head on the "Challenge of Increased Employment" of blacks in the industry.

Unlike most other organizations that program panels and seminars dealing with the subject of blacks and set aside separate days and/or separate discussion periods, NARM included the sometimes baffling subject in its normal order of business.

Opportunity was given two black members of the industry full exposure to share their views on the black problem, and they were able to offer some hopefully concrete suggestions.

Al Bell, the talented Executive Vice President of Stax Records, offered a well-prepared talk on "Black is Beautiful Business." The speech was punctuated with facts and figures and new approaches to the need to add black business to the black side of the ledger. *(Continued on page 55)*

High Voltage Festivities



Blues Great B. B. King (left) and vocalist Carla Thomas, Stax/Volt artist, had a big opening at New York's Royal Box in the Hotel Americana on June 1. On hand for the press and deejay party which followed backstage were (from left): Jim Stuart, Stax/Volt President; comedian Godfrey Cambridge; Al Bell, Stax/Volt Executive VP, and Kelly Isely of the Isley Brothers.

Famous Sells Stax/Volt Records To Original Owners

NEW YORK—Gulf & Western Industries through its Famous Music division has completed the sale of the division's Stax/Volt complex to the original owners, Al Bell and Jim Stewart, announces G&W President David N. Judelson and Famous Music President William P. Gallagher.

Stax was purchased over two years ago and has been a profitable operation throughout its tenure with the corporation. The sale of the Stax/Volt labels

and their related publishing arms resulted from basic differences in operating philosophy between the parent corporation and the management team of Stax/Volt.

Judelson and Gallagher jointly stated that "Although this company has always been profitable while a part of our operation, a decision to sell had been made based on an offer from the management which was at-

(Continued on page 37)

Stax' Memphis Soul

Discussed by Exec VP Al Bell

Stax Records defines the Stax Memphis Sound as "Soul Music, an energy with a message that has no regard for political preference, ethnic background or ideologies."

The one constant development in the music business over the years has been the influence of black music — folks/blues/church/gospel and jazz. The course of most popular recorded music has been shaped by soul music.

Stax/Volt Executive Vice President Al Bell describes soul music as "an emotional experience or an awareness of real life reduced to words and/or music, transferred and/or shared by others."

During the past year, artists on Stax and its subsidiary labels, Enterprise, Volt, Ko Ko and Respect, have reached increasingly larger audiences. Isaac Hayes, Booker T. & the M. G.'s, Johnny Taylor, Eddie Floyd, Carla and Rufus Thomas, Albert King, the Bar-Kays, David Porter, the Staple Singers, Mavis Staples, William Bell, Rev. Jess Jackson,



Jim Stewart



Al Bell

Ernie Hines, Little Sonny and many others have brought their distinctive brand of Memphis Soul to appreciative listeners all over the world.

"Many messages are conveyed through soul music," says Bell. "The meaning depends upon the individual and how his sensitivity wishes to interpret the message."

For example, in "Soul Man" Sam & Dave sing: "I was brought up on a side street . . . and learned how to love before I could eat. A possible misinterpretation of the lyrics is that they relate to sex. What the statement actually means is "I learned how to love my fellow man before I learned how to conform to the principles of etiquette."

Another Example

Another example is the Isley Brothers' "It's your thing, do what you want to do." Again, this could easily relate back to sex. However, it could just as easily mean: "It's your life, live it as you damn well please."

At first, "Sock It To Me" was considered risqué and suggestive. But when it became the favorite expression of "Laugh-In," it was immediately accepted as an invitation to throw water into Judy Carne's face.

Soul music covers the whole spectrum of human emotion. It may be patriotic songs expressing loyalty to a cause or devotion to land and country. ("This land is my land, this land is your land, this land was made for you and me.")

It may sing of valor and bravery. ("I ain't gonna let nobody turn me around.")

It may call up happiness or sadness. ("Why am I treated so bad.")

Soul is songs of confusion, trial, burden and tribulation, such as when the late Otis Redding sang "Sittin' on the dock of the bay" and Sly & the Family Stone rendering "Everyday People."

Soul Songs of revelation: "Who's making love to your old lady, while you are out making love," by Johnnie Taylor.

Many Messages Conveyed

Many messages are conveyed through soul music. And they all hinge upon individual interpretation. "Soul music," says Al Bell, "deals with Truth and Freedom. And young people all over the world are crying and begging for the "Truth."



STAX SOUL: Rufus Thomas, Luther Ingram, Booker T and MGs, Eddie Floyd, Johnnie Taylor and Isaac Hayes.

The function of soul music is to deal with the real things in life: the five senses of sight, touch, sound, smell and taste. The true deep-seated emotion of love, hate, fear and rejection are apt topics for soul. Soul deals with things all people know and feel regardless of age, color, country or economic condition.

Dealing as it does with survival during tough times, soul music, says Bell, "has become a sort of survival kit for black people. The process of survival against staggering odds has provided the need for strength, creativity and sensitivity, resulting in a strong, vibrant, close to the earth life style. Consequently," states Bell, "in that process, through all stages of its development, blacks have created perhaps, the only original art form America has produced."

The origins of soul music were work, worship, spirituals and the preacher. Soul was love. "An unbelievable phenomenon," says Bell, "of a warm, hospitable people, coming from shared feeling and communion of spirit—from a deep-seated religious expression." Soul was love of life despite the pain; love, says Bell, "for rich black alien soil where black people were born and died unnoticed. Love, the unselfish constant for family survival . . . and the most profound love . . . taught by his God . . . love for fellow man . . . the most phenomenal gift to a hostile nation. Soul was love and perhaps the key to black survival."

Strong as soul music has been, it keeps getting stronger. Until recently, soul music's growth has been confined to blacks.

Traveled to Europe

And then soul music traveled to Europe, returning round-trip to America via the Beatles. The Beatles, the Rolling Stones, the Animals and other British rock

groups gained fame and fortune in the U.S. and turned young white Americans on to a new type of rock. These groups acknowledged that it was black soul musicians and black music that provided their inspiration.

Finally, the soul touched non-black people. "Young white people," notes Bell, "whose forebears came here from all over Europe, but who in the need to assimilate and become part of the 'American Dream' drained off native customs, language, religion, music and dance became, in effect, 'deculturated Europeans' . . . the new Americans. But now, with no authentic culture of their own, under the onslaught of technology, electronics, and automation, they became victims of mass conformity and had their senses dulled and emotions deadened in the process."

Turning against the establishment values, young white people with new sensitivity began seeking something honest, authentic, real in America; something real to identify with, something humane. "They found soul," says Bell, "in black people who were still shut out of the American insensitive mainstream, who still had hard times, who stayed close to their roots, their life, and their earth for survival. And suddenly, soul music was where that was all at."

Today, Universal Appeal

Today, soul music has universal appeal: it meets all criteria for the awareness of the domestic market and the world market with emphasis on the young. Now a major influence on all record sales in every city, Bell points out, black music affects the music industry's most important record-buying market—young people both black and white, in the big cities and on college campuses.

(Continued on page 32)

Stax Soul

(Continued from page 18)

Having finally received recognition in the mainstream of popular music, Al Bell states, black music is now labeled pop. This is demonstrated in such tunes as "It's Your Thing" by the Isley Brothers (almost two million sales); "I Heard It Thru the Grapevine" by Marvin Gaye (over three million in sales); "Who's Making Love" by Johnny Taylor (almost two million sales); and the album "Hot Buttered Soul" by Isaac Hayes on Enterprise Records, a Stax subsidiary (almost one million units sold). Bell emphasizes that many such records gather dust rather than interest because of lack of promotion and merchandising techniques.

Young Whites Impact

The Stax/Volt Executive Vice-President argues that the most profound impact of black music and culture has been upon young white listeners. Reliable estimates in major markets, according to Bell, indicate that over 50% of all records sold to everyone is black music product. The implications of this figure become apparent when one knows that in 1969 total record sales (LPs and singles) soared over the \$1 billion mark and tape sold about \$400 million.

In addition to its sales impact, soul music has an especially potent meaning in today's world. "I believe that the tragic experience of war," Bell goes on, "the proximity of life and death, of desolation and destruction, strips away the veneer, and people reach out for each other . . . seek a return of human values . . . and are in tune with the rhythms of life."

Return to Reality

"There is a return to reality," Bell maintains. "It is in this realization and search of reality that the future and fate of the music industry rests. It is perhaps then also true that the fate and survival of the music industry might well rest on soul music."

"Soul is like energy. A major force is underway."

"We at Stax," he concludes, "feel that our Memphis Sound . . . coming as it does from the hills of Tennessee, Mississippi and Arkansas . . . and the Great Mississippi River . . . out of New Orleans, Louisiana . . . is closest to the source of where all this black music came from. We feel our artists represent a true cross-section of the black music spectrum. We intend to make our resources and talent available to tour and promote the international market place."



The world of soul
is at our
fingertips.

It can be at yours...
(901) 278-3000
Ask for Herb Kole
or Ewell Roussell



Enterprise Records, Volt Records and Respect Records are divisions
of STAX RECORDS, 96 North Avalon, Memphis, Tennessee 38104
Available on 8-Track Cartridge and Cassettes

Hayes, Porter, Cropper Named Stax VPs



Isaac Hayes



David Porter



Steve Cropper

MEMPHIS — Jim Stewart, President of Stax Records, and Al Bell, Executive Vice President, announced the appointment of Isaac Hayes as Senior Vice President of A & R and Steve Cropper and David Porter as Vice Presidents. All three have been artists, producers and composers at Stax for many years.

Hayes and Porter wrote and produced "Soul Man," "You Don't Know Like I Know" and "Hold On I'm Coming." Both have recorded solo albums as vocalists, with Hayes receiving two gold LPs. Cropper, Co-composer of "Dock of the Bay," "Midnight Hour" and "Knock on Wood," is lead guitarist in
(Continued on page 18)

Stax VPs

(Continued from page 4)

Booker T. & the MGs and a major producer at Stax.

"We have always believed in promoting from within," said Stewart. "These three men have made enormous contributions to the growth of Stax Records. As Vice Presidents they will continue to share in our future success."

"The combined experience of Isaac Hayes, Steve Cropper and David Porter in record production, songwriting, performing and creating new ideas makes them invaluable as executives," said Bell. "Stax Records is proud to have the services of these men."

'Control Group' Davis Key

MEMPHIS — Don Davis, for the past two and one half years one of Stax Records' hottest producers, is proof positive that not just anyone can produce successful records.

Alabama-born and Detroit-reared, Davis became a guitarist at age 12. His background includes being A & R head for Golden World Records, where he arranged and produced San Remo Strings and also the Holidays. Following this was a stint with his own label, Groovesville, which among others had hits with the Parliaments and J.J. Barnes. Prior to joining Stax, Davis had his own independent production firm. Since joining Stax, he has been responsible for producing most of their artists.

Davis believes his success is based on what he calls "Control Group." It is his thinking that all of the people involved with the record should be in on all the discussions of the project including artists, company sales people, promotion people, etc. Davis himself is a guitarist, writer, arranger and most importantly a mixing engineer, and he uses all of these talents on any given recording date. You will find him just as likely playing with the musicians in the studio as behind the control room board to get the sound he is after.

Can Communicate

The musicians Davis uses on all of his dates are men he has found he can communicate with, especially his rhythm section. He feels that a rhythm section should be able to convey and express musically the producer's

concepts and generate the producer's emotions and feelings. Davis constantly experiments with these sections because he feels that a producer is dependent on that section and must seek those that convey best his thinking.

Davis is also a prolific writer. Many of the songs recorded by Mavis Staples and John Taylor, among others, were penned by Davis. As is the case of many of today's writers, Davis writes about "things as they are," as he believes in identifying with life realistically.

Davis prefers to record in Muscle Shoals whenever possible. When asked his reasons, he stated, "Their approach to music has the simplicity of soul. They are hospitable and cooperative towards producers."

Rothdeutsch Named

HOLLYWOOD—Robert Howe, National Distribution Manager, Marketing Division, Capitol Records, Inc., has announced the promotion of Ken Rothdeutsch to Distribution Center Manager, Dallas. Rothdeutsch replaced Ray Whitcomb who will be relocating to the Tower.

Bourdain Promoted

(Continued from page 3)

Classical Albums and Original Soundtrack catalog. Prior to joining Columbia, Bourdain was Manager for Audio Exchange, a chain of retail hi fidelity stores in New York. He also was a merchandising exec with London Records.



33 $\frac{1}{3}$ rpm Singles.

(Sometimes they're better than 45's)

Tune into the thousands of radio stations across the country and you'd know what we know. That cuts from these four albums are getting the kind of broad and heavy airplay—Pop, R&B and Underground—that turns radio listeners into album buyers. Especially since the rest of the cuts are solid, wailing front-line stuff. So why even try to tempt anybody into depriving themselves by putting out a measly, one-cut-on-a-side 45.

David Porter ... Into a Real Thing (ENS-1012)
Of all the possible cuts, they picked his fantastic eleven minute version of "Hang On Sloopy".

Bar-Kays: Black Rock (VOS-6011)
The jocks are wailing with two: "I've Been Trying", and "You Don't Know Like I Know".

Booker T & The M.G.'s: Melting Pot (STS-2035)
Everyone's picking up on the title cut: "Melting Pot", and side 2, cut 1: "Kinda Easy Like".

Margie Joseph Makes A New Impression (VOS-6012)
For the DJ's to pick the longest cut in the album, they really must have been impressed: "Stop In The Name Of Love".



Enterprise Records and Volt Records are divisions of Star Records. Star Records, 98 North Avalon, Memphis, Tenn., 38104. Distributed in Canada by Polydar Records Canada Ltd.

Enterprise Adds Diversity To Stax/Volt Success

■ Enterprise Records was formed in 1967 as a vehicle for the diversification of Stax Records. At the time, Stax, Volt and a now discontinued gospel label were heavily identified with the soul market through the many hits of Otis Redding, Sam & Dave, Booker T. & The MGs, Carla and Rufus Thomas, Eddie Floyd and others.

Enterprise Records has allowed Stax to release progressive rock, jazz, folk, easy-listening music and sounds that couldn't be easily categorized. The most popular Enterprise artist, Isaac Hayes, has an individual style that resists simple classification. As a result, his albums have placed on the pop, jazz and soul charts and his audience covers many different factions.

The first Enterprise release was an album titled "Presenting Isaac Hayes." At the time, Hayes and his songwriting/record producing partner David Porter were noted for the explosive sounds of Sam & Dave. In his vocal debut, Hayes displayed a mellow voice, backed by his blues-rooted piano style. The record was totally different from anything Stax had released before. The newly-formed Enterprise label provided an outlet for this unique music.

No Overnight Acceptance

Although many critics and reviewers hailed "presenting Isaac Hayes" as an outstanding album, public acceptance didn't come overnight. A year later, when Enterprise went into full scale operation, Isaac's "Hot Buttered Soul" LP created a major sensation. It included just four songs. One of them, the often-recorded "By the Time I Get to Phoenix," became a million selling hit single, despite its 18-minute length.

Within a few months, "Hot Buttered Soul" earned a gold record for sales in excess of a million dollars. It later received a platinum record for reaching the two million dollar mark. "The Isaac Hayes Movement" also earned a platinum disc and his latest, "To Be Continued . . ." has passed the gold mark and is still selling strongly.

In recognition of his experience as a successful producer, composer and recording artist, Stax named Isaac Hayes Vice President of A & R and Quality



Isaac Hayes, David Porter

Control for Enterprise Records. He has produced several Enterprise albums, including the vocal debut of his partner David Porter and an LP by the great Billy Eckstine.

Enterprise has also recorded rock groups (Moloch, January Tyme, Caboose, Paris Pilot, and Stillrock featuring Don Preston); folk-flavored singer/composers (Sid Selvidge, Terry Manning); a jazz/rock band (Dallas County); a blues harmonica virtuoso (Little Sonny); female vocalist (Barbara Lewis); instrumental artist (Art Jerry Miller); and a prominent jazz musician (Frank Wess). In addition, Enterprise is about to sign a country artist.

Two New LPs

Enterprise has just released two new LPs, "Feel the Warm" by Billy Eckstine and "Black & Blue" by Little Sonny. And Isaac Hayes is following true to form by zooming up the charts with his latest single, "Never Can Say Goodbye."

From the quality packaging to the dignified logo, Enterprise is a prestige label. It has enabled Stax Records to venture into many areas. Judging from past experience, Enterprise will continue to add unlimited diversity and success to Stax Records.

RECORD WORLD MAY 22, 1971

Industry Tributes George Woods



AT GEORGE WOODS TRIBUTE: from left, Al Bell, Jerry Wexler, E. Rodney Jones, Mary Mason, George Woods and Henry Allen.

■ BALA CYNWYD, PA.—The record industry paid tribute to George Woods of WDAS, one of Philadelphia's leading broadcasters, at a gala reception held here last Sunday (16) at the Marriott Motor Hotel.

Notables from the state of Pennsylvania in attendance included Governor Milton Shapp;

Secretary of State C. Delores Tucker; Philadelphia District Attorney Arlen Specter; and Hon. Raymond P. Alexander, judges.

Among the record company executives present were: Jerry Wexler, Henry Allen and Johnny Bienstock of Atlantic;

(Continued on page 25)

Recording Stars To Stage Benefit

LOS ANGELES — WATTSTAX-72, a concert to benefit the Watts Summer Festival, will be presented by stars of STAX records in the Los Angeles Coliseum at 3 p.m. Aug. 20.

The proceeds of each dollar will be divided by the Watts Summer Festival, the Martin Luther King Hospital in Watts and the Sickle Cell Anemia Foundation.

The theme of WATTSTAX-72 will be "the Living Word." The music will be gospel, spiritual and rhythm and blues, the roots of all black music and the STAX Memphis Sound phenomena.

Participants include the Staple Singers, Carla Thomas, Johnnie Taylor, Rufus Thomas, Luther Ingram, Rance Allen, the Emotions, Albert King, David Porter, the Bar-Keys, Mel & Tim, Tommy Tate and the Soul Children. The concert will be divided, with Rev. Jesse Jackson, John Kasandra and Billy Eckstine, each acting as master of ceremonies for one segment.

The event, presented by the Schlitz Brewing Co. and the STAX organization, will climax a week of cultural programs and festivities centering around the seventh annual Watts Summer Festival, which opens Aug. 16.

A tax-deductible donation of one dollar will entitle each ticket-holder to six hours of music.

Tornadoes occur more often in the United States than anywhere else in the world.



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17 Artists On Hand for Watts Benefit

LOS ANGELES — Three more Stax Records recording artists will perform at Wattstax '72 benefit concert in Memorial Coliseum Aug 20, bringing a total of 17 performers in the event that concludes the Seventh annual Watts Summer Festival.

Artists are William Bell, Newcomers and Eric Mercury. Rev. Jesse Jackson, John Kasandra and Billy Eckstine will each act as emcee for the 6-hour concert, which begins at 3 p.m. Proceeds will be divided among Martin Luther King Hospital in Watts, Watts Summer Festival and Sickle Cell Anemia Foundation.

WATTSTAX, Los Angeles — The Stax Record Co. and Schlitz Brewing Co. bring the Memphis Sound to Los Angeles Coliseum for a benefit concert climaxing the annual Watts Summer Festival, Sunday afternoon, Aug. 20, at 3 p.m. For a donation of \$1, the program features The Emotions, Isaac Hayes, Luther Ingram, Albert King, Mel and Tim, David Porter, Rance Allen Group, Soul Children, Staple Singers, Tommy Tate, Johnnie Taylor, Carla Thomas, Rufus Thomas, Eddie Floyd, The Bar-Keys. Masters of ceremonies for the six-hour affair are the Rev. Jesse Jackson and Billy Eckstine. Proceeds go to the Festival, Martin Luther King Hospital and Sickle Cell Anemia Foundation.

Wattstax: Giving Something Back to Community

BY LANCE WILLIAMS

● The official name of today's Los Angeles Memorial Coliseum concert spectacular starring Isaac Hayes, the Staple Singers and a dozen more Stax recording artists is "Wattstax '72," but some of those associated with the ambitious project are already speaking of it as a sort of "Blackstock."

Not only does the concert—the highlight of this year's Watts Summer Festival—carry the spirit of community cooperation that characterized rock music's Woodstock, but plans are already under way in the tradition of Woodstock, to make a film and album out of it. The concert begins at 3 p.m.

And this time, a share of the film-concert-album proceeds—a figure that could run into the millions—will be channeled directly to the Watts community.

"We're involved because we feel our company has a responsibility to the person who buys our records," says Forrest Hamilton, West Coast director of Stax, the Memphis-based, soul music-oriented record company that is joining with the Joseph Schlitz Brewing Co. to sponsor Wattstax '72.

Phone Orders From Utah

"Stax feels that when someone buys a Stax record, we have an obligation to that person that goes above and beyond the quality of the music on that record," Hamilton continued. "We feel we have to give something back to the community. We have been wanting to do something on the largest scale possible. That's why we became involved in Wattstax."

Besides a large measure of financial stability, the concert—with all tickets \$1—has brought more attention, prestige and excitement to the Watts Summer Festival than any other event in its seven-year history.

"We've had phone orders from as far away as Utah from people who want to see the concert," said Tommy Jacquette, the 28-year-old executive director of the festival.

From Jacquette's enthusiasm and the hectic pace of his staff in the festival's Florence Ave. headquarters, it was easy to see that things were a far cry from the days in which the festival committee literally went begging for funds to stage its week-long series of events, and held its first concerts in the Jordan High School gym.

Music has always played a large role in the festival, which was started in 1966 to build community spirit after the riots of the year before. Concerts have always provided much of the operating expenses for the festival, but nothing has matched the scope and potential of Wattstax.

"That concert is the big difference this year. One of the big problems in

Please Turn to Page 16

Wattstax: Giving Something Back to the Community

Continued from First Page

the past was that we did not have the money to attract the stars and superstars who would draw big crowds," said Jacquette.

Last June, something coincidental happened that changed the whole character of the concerts, and the scope of the Watts Summer Festival in the process. Jim Taylor and Richard Dedeaux of Mafundi Institute in Watts contacted Stax's Forrest Hamilton about the possibility of sponsoring a concert in Will Rogers Park for the institute.

This led to the proposal by Stax to have Isaac Hayes serve as grand marshal of the festival parade.

'Grass-Roots Level'

Hamilton recalls: "We were quite interested from a corporate point of view in having Hayes participate. He's very much involved on the grass-roots level with the people, so it was a natural. We even proposed having him perform in a free concert at Will Rogers, but when we got to looking into that, it represented a tremendous amount of problems. If 100,000 people came down there, the energy level would be so high that it would be a very volatile situation.

"From there we discussed putting together another type of concert," Hamilton went on. "We talked to the Schlitz Brewing Co., which had been participating in the festival over the past few years in community relations projects. When we came in with the plan to join forces and do something really meaningful this year, they agreed to help underwrite the concert."

The idea of taking the concert to the Coliseum is multifaceted, as Hamilton was quick to indicate.

"First off, the Coliseum is geared to handle approximately 100,000 people, with ample facilities for food, drinking water and adequate security. Stax then contacted its artists and with representatives from Schlitz and the festival committee began planning the event."

The two companies are underwriting a great deal of the concert expenses and are slated to turn all gate receipts over to the festival committee.

"If only one person steps through those turnstiles, it represents \$1 of profit to the festival committee," Hamilton said.

The committee will use the money for both charity groups and for their own operating expenses.

In addition, the companies have hired new attorneys and accountants for the committee and have made their publicists available to Jacquette and his staff. Moreover, Stax will record the

There's Good News Today

BY BOB CONSIDINE

NEW YORK — One of the country's top flight public relations men, my friend Henry Rogers, has a beef.



Considine

"I have always felt that one of the saddest aspects of journalism is that good news is no news," he writes from Beverly Hills, Calif. "About a month ago at the Los Angeles Memorial Coliseum 100,000 blacks from Watts and outlying communities gathered to hear a seven-hour concert. There was little press coverage, and no TV coverage at all to record a truly historic event. In my opinion, the media ignored the event because there were no fights, no riots, no one was injured and no one was killed.

"Yet, it was a historic event because it was a case of black capitalism going to bat for the black community — black men helping black men. The event, called 'Wattstax '72,' was a festival of black music and black pride, co-sponsored by the Stax organization, a Memphis-based music publishing company, and Schlitz. It came on the seventh anniversary of what the blacks refer to as the Watts rebellion.

"The afternoon started with everyone singing the Star Spangled Banner, soulfully, the way black people want to relate to it. This was followed by everyone singing the Black National Anthem. Have you heard it? Here are the lyrics:

"Once to every man and nation comes the moment to decide,
In the strife of Truth with Falsehood for the good or evil side;
Some great Cause, God's new Messiah, offering each the bloom or blight,
Parts the goats upon the left hand, and the sheep upon the right,
And the choice goes by forever, 'twixt that darkness and that light.'

"The concert featured such outstanding black artists as Isaac Hayes, Bill Eckstine, the Staple Singers, Carla Thomas, Rufus Thomas and a lot of other people whose names you would not recognize. All donated their services, but the 100,000 people attending were required to make a \$1 donation which went right back into the black community: The new Martin Luther King Hospital in Watts, the Jickle Cell Anemia Foundation, and the Watts Summer Festival.

"Al Bell, the dynamic head of Stax and everybody else who created that great day got little or no attention. But if one bottle had been thrown, if one policeman had clubbed one teenager, 'Wattstax '72' would have

been all over the front pages and would have received sensational coverage from TV. As it was, the remarkable festival was the victim of one of journalism's unhappiest failings — its belief that good news is no news."

Here's some more good news:

When the Wheeler Boys' Club of Indianapolis opened October 8, it became the 1,000th member of the family — where population explosions are encouraged instead of scorned. Much of this expansion of a wonderful work can be laid at the nearest statue of Herbert Hoover. During his nearly three decades as national board chairman of the Boys' Clubs of America, Hoover looked forward to a day when there would be a thousand clubs giving youth — guidance to a million "pavement boys," as he called them. During his time at the helm, the number of Boys' Clubs jumped 400 per cent.

The thousand mark was reached under the aegis of James A. Farley, Hoover's successor as board chairman. Politics and Boys' Clubs make strange bedfellows. Big Jim's masterful handling of FDR in 1932 ousted Hoover from the White House — the last incumbent to lose in a fight for a second term. Farley was appointed Boys' Clubs chairman by President Nixon, whom Farley opposed in the 1960 race against John F. Kennedy.

It's a let - bygones - be - bygones tale, and the benefactors are boys who need a hand.

More good news that's fit to print:
Just think, in a little more than three weeks the Presidential candidates can stop issuing all those crazy promissory notes and go back to work.

Okay, Henry?

The Tribune welcomes letters to the editor but for publication, each must be signed with the writer's full name and address. Names may be withheld by request but each letter must be signed. While letters may be of general nature, the editors reserve the right to refuse letters that are libelous or in poor taste. The views expressed in letters to the editor do not necessarily reflect those of the newspaper. Letters that are short and written clearly on one side of paper receive preference. Letters should be exclusive to the Tribune. Address letters to Editor, Coshocton Tribune, 115 North Sixth Street, Coshocton, Ohio 43812.

'Wattstax '72' to Be Filmed

"Wattstax '72," a musical film portraying the black experience in music today, will be filmed by David L. Wolper in association with the Stax Organization for release by Columbia Pictures. The film will be a record of the Wattstax '72 Festival, a six-hour concert of black music which was staged Aug. 20 at the Los Angeles Memorial Coliseum.

Featured in the film are Isaac

Hayes with the Movement and Hot, Buttered Soul; the staple Singers; Carla Thomas; Johnnie Taylor; Rufus Thomas; Luther Ingram; Albert King; the Emotions; the Soul Children; David Porter; the Bar-Keys; Billy Eckstein; Mel & Tim; Tommy Tate; the Rance Allen Group; William Bell; the Newsomers; Eric Mercury; Eddie Floyd; the Temptress and the Sons of Slum.

Wattstax Concert at Coliseum

Despite months of planning and thousands of dollars spent by the sponsoring organizations, Sunday's Wattstax concert before a Coliseum capacity of 85,000 was a treasure trove of highs and lows—as many of the latter, unfortunately, as the former.

Most of it was brought on by the event's tragic flaw: a poor staging format that at one juncture had no less than 13 minor acts performing in the space of 90 minutes.

The highlight, predictably, was Isaac Hayes, who by now has saturated the local area with his particular brand of high-intensity soul with two sold-out concerts in two months. Sunday, he sang the same songs, played the same basic riffs and



GETTING INTO THE ACT—Young people happily respond to an invitation to dance the chicken on the Coliseum grass during Sunday's Wattstax concert. Times photos by Tony Barnard

wore the exact cloak and chains as in his recent Hollywood Bowl appearance. After two minutes, it had all the elements of a colossal *deja vu*.

'Shaft' in Multiple

The focus of film-makers and recording technicians—on hand in connection with a motion picture and album to be made from the concert—was Hayes. He did two takes of "Shaft," ostensibly because of recording difficulties.

The best performances were turned in by Rufus Thomas and the Soul Children, who had the otherwise bored crowd active for a few fleeting moments. The Staple Singers, also effective, opened with a flourish, re-creating "Heavy Makes You Happy" and "Respect Yourself" one more marvelous time, during which the spectators were on their feet and actually dancing.

Of the 13 lesser acts, there were a few very bright spots—bluesman Little Sonny, whose chromatic harmonica solo on "Wade in the Water" was very tasteful, and Eddie Floyd, who had a big hit for Stax in 1966 with "Knock on Wood."

Clearing the Field

The major benefit of presenting so many acts in such a short space of time was lost. Luther Ingram and Johnny Taylor, two established soul stars, were not able to perform because of curfew problems. If the concert is presented in the future with



FAN—Among some 85,000 persons on hand for Wattstax concert was Tommy Jacquette, executive director of Watts Summer Festival.

the same format, it should be spread over two days, rather than trying to sandwich some 30 acts into one all-day concert.

Despite the artistic

shortcomings, there was a prevailing mood of camaraderie affecting both participants and audience. At a critical point of uneasiness, the Rev. Jesse Jackson called on the crowd to help disperse the few youths who raced onto the field. The crowd responded with "get off the field" in unison with him.

Again aside from the format, the concert was essentially a success, largely a result of the enormous preparation that went into it. Unforeseeable problems, such as poor acous-

tics in the cavernous stadium, were mainly responsible for some of the day's minor shortcomings.

The concert, underwritten by the Stax Recording Co. and Schlitz Brewing Co., hopefully heralds the possibility of future cooperation between corporation and community.

The proceeds raised for the Watts Summer Festival and related charities already total approximately \$85,000, and stand to increase with proceeds of the concert film and album.

—LANCE A. WILLIAMS

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In an act of recognition seldom received by an entertainment-oriented industry, the Stax Organization, a leading Black business in America, was the subject of a lengthy commendation by Cranston (D-Calif), in the United States Senate.

The commendation which was subsequently inserted in the Congressional Record, was directed at Stax' Wattstax '72 music festival, held at the Los Angeles Coliseum on August 20.

Stax Artists go Home to Medgar Evers Memorial Festival

FAYETTE, MISSISSIPPI - Stax recording artists The Staple Singers, Kim Weston,

Little Milton, Eddie Floyd and William Bell were among those who answered the call from Mayor Charles Evers to a "Mississippi Homecoming" on June 12 in honor of the Mayor's brother, slain civil rights leader Medgar Evers.

The Stax artists participated in a four hour concert which was a highlight of the Medgar Evers Memorial Festival. Also present were such notables as B.B. King, Dick Gregory, Rev. Cleophus Robinson, actor James Earl Jones, Willie Dixon, former CORE Director Floyd McKissick and Mrs. Medgar Evers.

The vent brought thousands of people to Fayette for a morning memorial service, a 90 mile motorcade, a picnic with local entertainment and the concert in the Jackson Coliseum. Ten years ago, Fayette was torn by racial hatred and fear.

At the close of the Festival, Evers, who is Fayette's first Black mayor said: "At last Black and white can walk in here together for an evening of entertainment. That's the way Medgar would have wanted it, and he died trying to make this kind of joy possible."

"The Medgar Evers Memorial Festival was one of the highlights of my career. I always wanted to come home and perform for my people, and this event gave me the



Among the Stax Records artists who performed at the Medgar Evers Memorial Festival were Eddie Floyd (left) and William Bell (right), seen here with Mrs. Medgar Evers (center). "I always wanted to come home and perform for my people," said Bell, "and this event gave me that opportunity." "Come home to the roots, that's what all the folks in my profession must do in order to feel a sense of belonging," said Floyd.

The Staple Singers stated: "We sing message and gospel tunes to make people think and be happy. Coming home to Mississippi make us extremely happy and aware of our birthplace."

"Having performed at benefits for the past two years, this benefit I wouldn't have missed for the world," said Kim Weston. "Coming home is good for the soul."

opportunity," said William Bell.

"Come home to the roots, that's what all the folks in my profession must do in order to feel a sense of belonging," said Eddie Floyd.

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Record Executives Seek Tams

MEMPHIS, Tenn. (AP) — Executives of Stax Records announced Monday that they "are still pursuing the franchise of the Memphis Tams of the American Basketball Association."

The announcement came from a company spokesman, following a series of internal meetings that lasted several hours.

MEANWHILE, TAMS' owner Charles O. Finley remained silent about reports that a deal to sell the ABA team to the Memphis recording firm was "99 per cent complete."

"They (Stax officials) don't know when they'll meet with Finley," a company

spokesman said, "but we should know something definite by the end of the week."

Finley was not immediately available for comment to the latest statement by Stax, which had confirmed last week that negotiations to purchase the team were being conducted.

FINLEY, A Chicago insurance magnate who branched out into ownership of a series of professional sports franchises, has been ordered by doctors to divest himself of his sports holdings because of a heart condition.

Finley, who acquired the Memphis ABA team two years ago by assuming \$300,000 in debts and posting a \$100,000

bond, reportedly is asking \$1 million for the franchise. Stax Records is said to have offered \$800,000.

The Tams have not been financially successful, but the Memphis recording firm, the nation's largest in the rhythm-and-blue field and the leading seller of records to the black community, reportedly feels the club could be a financial success.

free copy

**WHAT EVERYONE
SHOULD KNOW**

Stax Records Answers \$6 Million Suit By CBS

Stax Records, Inc., has filed an answer to the \$6 million suit by CBS Inc., in a dispute over a distribution agreement between the two firms. The answer by Stax Records was filed recently in U. S. District Court in Memphis, Tenn., where the Stax firm is located.

In its suit, CBS of New York stated that Stax borrowed \$6 million on a promissory note Oct. 24, 1972, and at the same time "entered into a distribution agreement by which Stax "granted to CBS sole and exclusive right, license and privilege in the United States and its territories to distribute and sell Stax phonograph records and other reproductions bearing the Stax, Volt and Enterprise labels."

Stax Records Inc., through its attorney, John Burton, admitted that Alvertis (Al) Bell, listed as the owner of all outstanding capital stock of the firm, met with CBS officials during the week of Sept. 30, 1974, "relative to the loan and distribution agreement."

Bell denied that Stax Records had informed CBS that the record firm would no longer "abide by, honor or perform its distribution agreement" and also denied that he advised CBS that he would "deal instead with other distributors," according to the response.

U. S. District Judge Harry W. Wellford recently issued a temporary restraining order "stopping the Stax organization from violating a 1972 distributorship agreement with CBS."

Stax Records, which lists Al Bell as chairman of the board and James F. Stewart as president of the firm, was reportedly attempting to negate its contract with CBS on the basis of a charge that CBS "is not properly distributing their records, and ostensibly forcing Stax into bankruptcy."

Rep. Dan Kuykendall (D., Tenn.) stated that he is working as an intermediary between the two corporations in the "hope of settling the matter out of court."

Most observers agree that Stax, one of the nation's largest Black businesses, will be forced to close if the judge rules that the firm must pay the \$6 million CBS is asking in its current suit.

In a hearing of the case last week, Judge Wellford continued the temporary restraining order against Stax Records and set another hearing for a date in December to be announced later, according to Deanie Parker of the Stax public relations department.

Stax suit, which shows that Al Bell owns all of firm's stock, puts to rest widely-circulated rumors that the record company is white owned.



Bank Says Probe Spurred Complaints on Ex-Workers

MEMPHIS (UPI)—An official of the Union Planters National Bank (UP) said yesterday that a federal grand jury investigation of bank affairs resulted from complaints filed by the bank against some former UP employes.

William Matthews, chairman of the bank's board, said in a memo to employes that the probe resulted from

UP complaints filed with the Justice Department, and not complaints against the bank.

TO OUR knowledge the current complaints involve former employes, and are not directed either against our bank or current employes," he said.

William D. Galbreath, a board director and former president of the Union

Planters Crop., said the former employes under investigation had also been named in earlier federal lawsuits filed by the bank.

Union Planters has filed suit asking that a business affiliation between Memphis-based Stax Records, Inc. and CBS Inc. of New York be cancelled. The bank has loaned Stax and its subsidiaries over \$10 million.

Stax Chief Bell Charges Fair Trade Manipulation



Al Bell

In the wake of a suit and counter suit between Stax Records of Memphis and CBS Inc. of New York City, Stax board chairman Al Bell has expressed grave concern about unfair business practices by certain companies.

In an exclusive statement to JET, Bell, principal owner of Stax declared: "My greatest concern is far beyond the immediate circumstances we at Stax Records are presently combating. It has become regretfully apparent that the American economy is as much a target as *we* are to business practices that jeopardize our democratic free enterprise system.

"The principles of competition, fair trade and trust are being manipulated in a manner that drains our national productivity and threatens the independent businessman's life, liberty and pursuit of happiness."

In a report compiled by the Harvard University Graduate School of Business Administration, Stax and CBS were cited as "soul foes" for the lucrative market starring Black performers.

"Especially dangerous to CBS," the report said, "is the expansion of such companies as Motown, Atlantic and Stax into the pop field because a dominant position in soul

the financial and management resources, and the consumer visibility to broaden their product line and move into other and related markets."

Two years ago, Stax entered into a distribution agreement with CBS, which sued Stax for \$6 million on charges of violating the agreement. Stax, in turn, has sued CBS for \$75 million, charging that "CBS wrongfully and illegally withheld millions of dollars . . . that should have accrued from monthly distribution sales. . . ."

A CBS spokesman has branded as ridiculous reports that CBS Records is trying to force Stax out of business.

"The temporary restraining order asked by CBS Inc. seeks to prevent Stax Records from violating their distribution agreement with CBS Records. CBS is not suing Stax Records for repayment of money at this time," said CBS representative Irene Gandy.

The Harvard report made this observation in its survey: "If CBS is really serious about getting into the soul market, it will have to start showing it.

"And while the strategy for 'showing it' involved the usual corporate public relations effort—donations to Black charities, purchasing ads on Black stations, inviting Black disc jockeys to parties, etc.—other recommendations were more intimately tied to CBS' need to reach Black consumers consistent with buying patterns."

Artists who gained fame on the Stax label include Isaac Hayes, Rufus Thomas, Johnny Taylor and

january 9, 1975 jet

Hayes to sign with ABC Records

MEMPHIS (AP) — Isaac Hayes, soul singer, composer and actor, has signed or is about to sign a multimillion dollar contract with ABC Records, Inc., Los Angeles, a newspaper reported.

The Memphis Press-Scimitar quoted a Memphis recording executive as saying he understood an ABC-Hayes contract representing seven figures was signed last week.

Michael Ochs, national publicity director of ABC, would not confirm a signing, but said a tentative plan called for him to accompany Hayes and Jerold Rubinstein, the firm's board chairman, for an official announcement in Memphis next Thursday.

He dissolved his contract

with Memphis - based Stax Records last fall in an out-of-court settlement of a \$5 million lawsuit he filed against the firm.

Hayes' signing with ABC would be a blow to the Memphis recording industry, since he is considered the leading artist recording here.

Viva la Mexico

The Shrimp

Paul Shank

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Stax And CBS Settle Distribution Conflict



Al Bell

The "hot wax" dispute between Stax Records Inc. and CBS Inc. has cooled off now and the two corporations have reached a complicated settlement out of court.

Under the agreement, Stax regains, for at least 18 months, distribution rights of its recordings which the Memphis-based company had turned over exclusively to CBS under a 1972 contract.

But there are at least \$3 million worth of strings attached.

According to Stax Chairman Al Bell, Stax must repay CBS \$3 million, which is half the loan, by August 31, 1976, or CBS has the right to resume the 1972 contract.

Published reports during the entire controversy quoted the amount of loan repayment as the whole \$6 million. But CBS declined to give any details of the settlement. A spokesman would only say that "it is a complicated formula under which the total amount to be paid by Stax may vary."

Stax's suit charged that CBS had tried to put the minority enterprise out of business by withholding some 40 percent of the sales revenue. Indeed, several artists, including Isaac Hayes and the Dramatics, left during the dis-

pute, while over 50 employees were laid off.

But, according to Bell, there are a bevy of consistent moneymakers on Stax's major labels (Stax, Volt, Enterprise) as well as on the "new" trademarks (Gospel Truth, Truth, Partee, Respect, Cotton Blossom) the miniconglomerate formed to sidestep the CBS contract, a move which enabled Stax to swing deals through independent distributors.

Bell said the agreement liberating Stax completely from CBS enables the company to embark on an innovative distributing concept: going straight to the retailers with their products and charging the same price across the board—regardless of volume of orders. This, he added, will give the small to medium-sized retailer a better foothold in the highly competitive sales market.

And the record company president expects the new arrangement to boost sales revenue "more than ever before," adding that such artists as the Staple Singers, Rufus Thomas, Eddie "King" Floyd, Johnnie Taylor, Shirley Brown and Little Milton are "dead on full" steam ahead with a backlog of releases.



Johnnie Taylor



Rufus Thomas

april 17, 1975 jet

Stax Records Gets Offer

MEMPHIS (AP)—Stax Records has been offered \$10 million and a 10 story building to move from Memphis to Chicago, a music official said Tuesday.

Marty Lacker, chairman of the Memphis and Shelby County Music Commission, said the chairman of the board at Stax, Al Bell, had authorized him to make the offer public. Bell declined comment.

“If we lose Stax Records, we can kiss the Memphis music industry goodbye,” Lacker said. “Mayor Richard Daley of Chicago sent 12 men down here last Monday (July 7) to woo Stax Records to go to Chicago. They know how important an industry it is.”

Paul Zimmerman, Chicago's director of economic development, said he was not familiar with such an offer and Claude Murphy, whom Lacker said headed the Chicago delegation, could not be reached.

Stax has been in financial difficulty the past year, because of a distribution dispute with CBS, Inc. of New York. The dispute resulted in lawsuits and countersuits and missed payrolls at the Memphis recording company.

Lacker said Stax has been meeting its payroll on time in recent weeks.

In addition, a federal grand jury investigation is continuing into possible payola or bribery charges involving Stax.

Lame Deer, Mont. . . . Stax Records producer Al Jackson Jr., 39, the original drummer with the soul group Booker T. and the MG's, is in satisfactory condition after being shot in the chest after an argument with his wife, Memphis police said.

august 2, 1975

ENTERTAINMENT

Stax Records Shut Down Until February Jury Trial



Al Bell

Until a jury trial is held sometime within the next month, Stax Records Inc. of Memphis cannot produce anymore records.

Stax was ordered shut down until the trial by Federal Bank Judge William B. Leffler. His order came last week after a lengthy hearing in which the possible future success of the record company was discussed.

After the six-hour hearing, the judge said he was "not satisfied" with what he had heard, and saw no reason "that there should be a continued operation of the business at this time."

With that, he issued the order to Stax and set a jury trial. No specific date was set because of attorney complications.

The petition to close Stax was filed by the Union Planters National Bank in Memphis, which charged that the record company owes it \$10.5 million. Also, three creditors filed involuntary bankruptcy petitions against the company on last Dec. 19.

Earlier last December, in an effort to get some of its investment back, the bank—at a Memphis U. S. District Court auction—bought the assets of East Memphis Music Co., Stax's profit arm, which owns all the music of former Stax stars such as Isaac Hayes, The Staple Singers, Otis Redding, and Rufus Thomas, among others.

Although the value of the catalog of about 3,500 musical copyrights comprising the "Memphis Sound" was estimated at \$6 million, the bank, being the only bidder, won the right to buy the catalog at half-price.

But that didn't stop Al Bell, chairman and only stockholder in the company, from releasing records. The company recently re-

leased singles by Little Milton, Rufus Thomas, and Eddie (King) Floyd. Bell had planned to pay off the bank with revenue from these and future releases.

Naturally, the bank didn't think Bell's plan would work. According to the bank's attorney, Irvin Bogatin, the recording business "is like a crap game . . . it's just like Las Vegas. If you continue to roll the dice you might walk away with \$2 million or you might walk away with nothing."

After the hearing, Jim Stewart, the founder and now president of Stax, couldn't believe what had happened. "I'm at a loss . . . one minute you're producing records, then the next minute you're shut down. I don't know what to say."

While Stax is closed, Bell will have his hands full with another matter. U. S. District Court Judge Harry W. Wellford has set Feb. 2 as the date for trial of Bell and former Union Planters bank officer Joseph P. Harwell on charges of conspiracy in obtaining more than \$1.8 million in fraudulent loans. Bell is free on bond.

Two state banks working on 'problems'

By The Associated Press
 Officials of two of Tennessee's largest bank holding companies say steps have been taken to overcome difficulties that put them on a secret Fed-

eral Reserve Board "problem" list.

"The problems of Union Planters National Bank have been well publicized," said William M. Matthews Jr., board chairman of UP and president of its parent firm, Union Planters Corp. "Publication of such a list fails to reflect the fact that those identified have been actively engaged in the solving of their problems."

Union Planters, a Memphis-based holding firm, and Hamilton Bancshares Inc. of Chat-

tanooga were listed among a dozen banking companies on the Federal Reserve Board's problem list in 1974, the New York Times reported Thursday.

J. E. Whitaker, board chairman of Hamilton Bancshares, refused to comment on his company's inclusion on the list.

But another Hamilton official who did not want to be identified said some of the problems which beset the firm are being overcome under Whitaker's leadership.

Whitaker assumed command of Hamilton Bancshares early last year after N. Roundtree Youmans was ousted from the chairmanship. Youmans has since filed a lawsuit against the banking company seeking almost \$500,000 in damages.

A Union Planters official said the bank's problems stemmed from a combination of the difficulties that faced other financial institutions during the recent recession as well as local difficulties.

Union Planters dropped from third to fifth among Tennessee banks since 1974. Its assets dropped from more than \$1.1 billion in 1974 to slightly more than \$971 million late last year.

At least three former bank executives are either under federal indictments or are serving prison terms in connection with mishandling of bank funds.

Matthews, a former Atlanta, Ga., banker, has been at UP's helm for about 18 months. Bank executives have credited him with reversing the firm's downward slide.

Union Planters was involved with Stax Records, a black-owned soul music recording empire which is now in bank-

TIME



N WILLIS
9:00 A.M.



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january 23, 1976

Stax Records Feud Brewing

Memphis (AP) — Financially troubled Stax Records Inc. is faced with surrendering its few remaining assets, \$5 million worth of master recording tapes, to satisfy its creditors.

Meanwhile, a feud over ownership of the tapes is brewing between two of Stax's creditors, Union Planters National Bank of Memphis and CBS Inc.

U.S. Bankruptcy Judge William B. Leffler blocked the soul recording firm's latest attempt to regain its footing when he placed Stax in a straight bankruptcy status.

Both UP Bank and CBS, which claims a \$6 million security interest in Stax' assets, claim to be first mortgagers on the tapes, which are locked in a bank vault.

july 26, 1976

august 19, 1976

Stax Records Owner Bell Cleared Of Fraud Charges

"A tremendous burden has been lifted off my shoulders. It is most important to have my good name back." So said Al Bell, chairman of Stax Records Inc., after a U. S. District Court jury found him not guilty of federal bank fraud charges.

But the Memphis jury of seven Blacks and five whites convicted former Union Planters National Bank vice-president and branch manager Joseph Harwell on two of 11 counts in the same fraud scheme.

"It proves to me that justice is blind," said Bell. Harwell, who is white, lamented, "What can I say? I am not pleased."

Both Bell and Harwell were charged (JET, Sept. 25, 1975) with conspiracy to obtain illegally nearly \$18.9 million in loans and extensions from United Planters Bank.

Bell was accused of offering fake and inflated collateral for loans which Harwell approved, and of paying kickbacks to Harwell in return.

But during the trial, Harwell told the jury that Bell played no role in any fraud scheme. Both defendants testified that Bell, trusting Harwell, signed loan guarantees without knowing what they were, and Harwell testified that he possibly forged Bell's name on at least one of the guarantees.

Harwell pleaded guilty last

Mr. and Mrs. Bell are joined by Atty. Walter Evans (r) as children, Jonathan, 2, and Gregory, 11, read about their dad.

year to embezzling \$280,000 from Union Planters and is currently in prison for five-years.

Before the trial began, Bell had said his indictment stemmed partially from racial motives on the part of the bank and the federal government. United Planters foreclosed on loans to Stax and its major subsidiary, the East Memphis Music Corp., and the bank has been the major factor in federal bankruptcy action involving Stax, which has been closed since December.

Bell said he was "very elated" at the acquittal, and added, "We intend to move forward with vigor and confidence in helping to restore Stax."

Bell's chief attorney, former Watergate special prosecutor James F. Neal, said he was pleased with the verdict. Neal's assistant, Atty. Walter L. Evans, said, "The decision clears the air of any doubt and restores Bell to that position of credibility and good standing in this community and across the nation which he enjoyed so many years."



L.A. firm makes bid to resurrect Stax Records

MEMPHIS, TENN. (AP) — The defunct Stax Records, Inc., once a giant in the soul-music field with the late Otis Redding and other big stars under recording contracts, may be resurrected.

"A new Stax is a possibility, a definite possibility," said Jesse Selter, board chairman of NMC Co. of Los Angeles, a subsidiary of Sam Nassi & Associates, a liquidating firm. "But I doubt that it would be Memphis-based. Los Angeles, maybe."

The Nassi firm was the high bidder at \$1.3 million for Stax master tapes and an inventory of old recordings, the most valuable remaining assets of the once-prosperous enterprise.

Selter said his firm was interested in the master tapes — from which record albums are made — primarily for the "marketability" of unreleased albums by Academy Award winning artist Isaac Hayes and the Staple Singers, now known simply as the Staples. The tapes also include master recordings by the Emotions, Johnnie Taylor and Albert King.

january 28, 1977

april 26, 1977

• • •
A gold-plated luxury car belonging to Academy Award winning singer Issac Hayes will be sold Friday at a Memphis liquidation auction along with antiques, clothing and exercise equipment belonging to the bankrupt soul singer.

The auction was court-ordered after Hayes, who reportedly is \$6 million in debt, filed for bankruptcy last December.

Hayes' Cadillac features a television set and bar and cost \$30,000, Jasper Jones of Delta Auction Co. said Monday. But he hopes to get between \$10,000 and \$15,000 for the car.

An attorney for Hayes blamed the superstar's financial woes on delays in getting back into business for himself after Stax Records Inc. went bankrupt here last year and on "horrendous" tax liens filed against the singer by the Internal Revenue Service.



HAYES

• • •

Former STAX Record Head Sues Bank For \$20 Million

Former owner of the Memphis-based STAX Records, Al Bell, now a businessman in North Little Rock, Ark., has filed a \$20 million suit against Union Planters National Bank in Memphis, five years after he was acquitted on embezzlement charges of \$18 million taken from the bank. Bell was found innocent by a jury in 1976 of plotting with former bank officer Joseph P. Harwell to acquire more than \$18 million in fraudulent bank loans.

In his suit which seeks \$15 million in punitive damages and \$5 million in compensatory damages, Bell contends he suffered "great and irreparable damage to his character among his peers in the recording industry."



Mark Your Calendar
Nov. 21st, 1969



Nov. 21st

Nov. 21st

Isaac Hayes
“Hot Buttered Soul”

Will Headline a Star-Studded Show for the Needy

**“Give a Damn
Extravaganza”**

★ Along with Memphis' Top Stars ★

Bar-Kays Revue

Soul Children

Short-Cuts

The Emotions

Ollie & The Nightingales







ISAAC HAYES

composer of the music for

SHAFT



for your consideration in the following categories:

BEST ORIGINAL DRAMATIC SCORE

and

BEST SONG

"Theme from Shaft"



Memphis, it's about time you won an Oscar!



The country finally caught up with you, Memphis. You're not just a city, you're Rhythm and Blues!

Yes, it took a lot to make you what you are today. BMI remembers. We were there from the beginning.

We can't forget Gus Cannon, Ralph Peer, and Hosie Woods. They're Memphis. So are Elvis, Otis, Aretha, Sam Phillips, Jim Stewart, Chips, B.B., Steve Cropper, Wilson Pickett, and a thousand names we've heard and are yet to hear from.

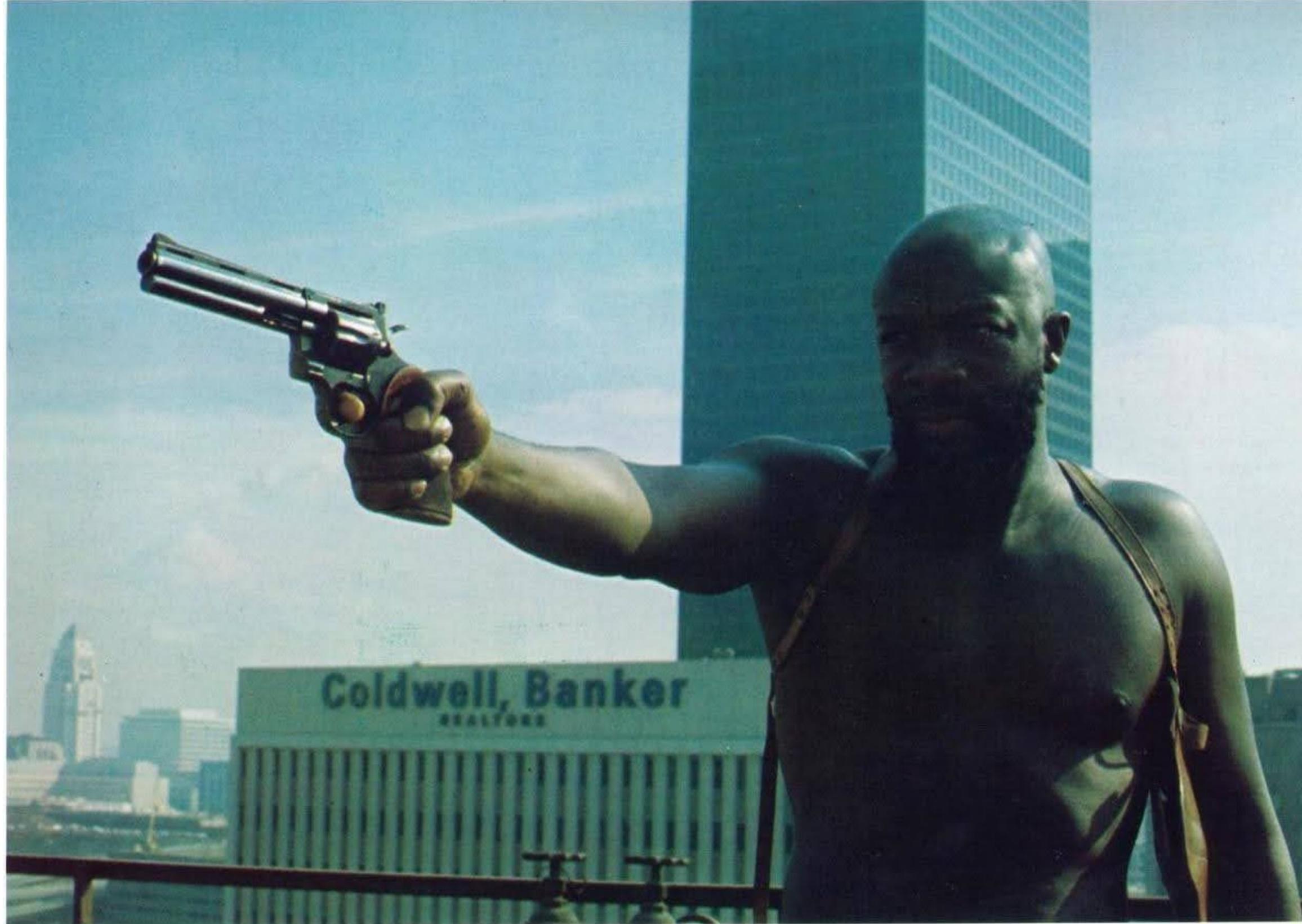
Memphis, you've finally got that Oscar. It took Isaac Hayes. And "Shaft".

It was a long time coming.

BMI

BMI remembers it all, and has been part of it all. We're proud of you, Memphis.

All the worlds of music for all of today's audiences. Broadcast Music, Inc.



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Produced by FRED WEINTRAUB and PAUL HELLER

Directed by JONATHAN KAPLAN

Screenplay by OSCAR WILLIAMS and MICHAEL ALLIN

Story by JERRY WILKES

Music score composed and performed by ISAAC HAYES

*Original soundtrack album on Enterprises Records—

A Subsidiary of Stax Records

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74/173



WE'LL GET OVER THE SIMPLE SINGERS

EDDIE FLOYD

JOHNNY TAYLOR

THE M.G.'s

THE GREAT MILES

STEVE CROPPER

zation has clung with determination to the belief that soul and blues had a market far greater than the essentially black area to which they had been relegated in the past. It proved its point when such tunes as Otis Redding's hit "Sittin' On The Dock Of The Bay" and Carla Thomas' "Gee Whiz" became early national hits.

Stax early writers are now super artists on many soul and pop charts. No doubt, many will recognize such names as Isaac Hayes, David Porter, William Bell, Carla Thomas, and Eddie Floyd. And those who did not desire to become artists, still function in the Company to a degree that will long keep "Stax" as a first Family of Music.

Even Stax Executive Vice President Al Bell gets into the act, as when he wrote the Staple Singers' million seller "I'll Take You There."

Stax came into its own in the late 1950's when the former Satellite Recording Company changed to "Stax" to incorporate the first two letters of the last names of its owners Jim Stewart and his sister, Mrs. Estelle Axton. Since then, it has paved the way for such writer-artists as the aforementioned plus the now internationally known, Otis Redding, Rufus Thomas, and Booker T. & The MG's.

Booker T. & The MG's became the Stax house band and performed on 85% of the Organization's early product, including the unforgettable "Green Onions," the million seller penned by the group's leader, Booker T. Jones.

It was also in the 1950's when Carla Thomas, daughter of dance king, Rufus Thomas, was crowned "Queen Of The Memphis Sound" after her million seller, "Gee Whiz."

The late Otis Redding continues to be a standard artist for the Stax catalogue. His tunes "Respect" (which also made Aretha Franklin a star) and "Sittin' On The Dock Of The Bay" are still among the most called for by radio stations and other recording artists. As a matter of fact, it was Redding who dethroned Elvis Presley on many British polls.

"Walking The Dog" by Rufus Thomas became the dance craze in the early 1960's and Thomas has kept up the crazes with such dances as "Funky Chicken", "Funky Robot",

"The Breakdown", and "The Push & Pull." Thomas' career also includes that of being a deejay for a Memphis radio station.

Add to these artists the million seller "Last Night" of the Mar-Keys and the enormous talents of Isaac Hayes and David Porter, initially the song-writing team who put Sam & Dave on the national charts with "Soul Man" and who wrote "I've Got To Love Somebody's Baby" for Johnnie Taylor; "B-A-B-Y" for Carla Thomas; "The Sweeter He Is" for the Soul Children; and "Show Me How" for the Emotions—the list could go on infinitely.

Having gone their separate ways in the late 60's, Hayes and Porter still value each other's friendship and collaborate on many tunes. For instance, it was Hayes who produced Porter's debut album "Groovy, Grittin' And Gettin' It."

Hayes has become known as the "Black Moses" of music, having collected an array of platinum lps—"Hot Buttered Soul", "Isaac Hayes' Movement", "Isaac Hayes To Be Continued", "Black Moses", "Joy" and "Shaft." The latter has brought him such accolades as a National Association of Recording Arts Grammy Award and a Motion Picture Academy "Oscar" Award for the soundtrack and soundtrack album from the motion picture, Shaft.

Initially housed in the historic McLemore building in Memphis, Stax continues to use this facility for its studio. However, the Organization has grown to such proportions that it has been forced to use a second location, that of a former massive church to house its multi-divisions.

The Organization and its expanding publishing operation, The Memphis Group (which now incorporates East Memphis Music, Birdee Music, and Deerwood) can boast of

numerous hit songs and some of the best and most popular composers in the record industry.

Added to its roster are writers Mack Rice (The Staple Singers' "Respect Yourself" and Johnnie Taylor's "Cheaper To Keep Her"); the team of Henderson Thigpen, James Banks & Eddie Marion (The Soul Children's "Don't Take My Kindness For Weakness"); Eddie Floyd with his "Knock On Wood" and "Baby, Lay Your Head"; Homer Banks, Carl Hampton and the late Raymond Jackson (Luther Ingram's "If Lovin' You Is Wrong").

The Stax Organization has also ventured into the movie industry and did so with its debut film "WattStax" which was highly acclaimed throughout the United States and England. As a matter of fact, the film caused such a stir that it was presented at the Cannes International Film Festival.

As of today, the film has not lost its charisma; thus, is still playing in many theaters.

The salient feature about WattStax was its interlinking of Black history and Black music and it was done with a cast of Stax artists that included Isaac Hayes, The Staple Singers, The Emotions, Johnnie Taylor, Rufus Thomas, Carla Thomas, Richard Pryor, Rance Allen Group, Kim Weston, Eddie Floyd, The Newcomers, The Bar-Kays, and many many more.

At the Stax Organization music is more than the way we make our living, music is our life. Our music means the rhythm of breathing and the blues of dying... the hard beat of youth on the move and the soft melodies of lasting love. Our music in an anthem, a hymn, a pastoral, a festival, a tribute, a serenade. Our music is our voice. It reaches you, we've spoken well.



roots

"Roots" of the Memphis Group can be traced to October 16, 1963 when Jim Stewart, founder of Stax Records, Inc., organized East Publishing Co., Inc. with five writers and a cardboard box full of copyright certificates. Originally intended as a source of material for Stax artists, East grew quickly to fulfill an ever increasing demand. Among the early successes were "Soul Man" (Hayes and Porter), "Hold On I'm Coming" (Hayes and Porter), "I Take What I Want" (Hayes and Porter), "Who's Making Love" (Banks, Crutcher, Davis, Jackson), "Last Night" (The Mar-Keys), "Knock On Wood" (Eddie Floyd),

and "Green Onions" (Booker T. and the M.G.'s).

Throughout the Sixties the publishing operation expanded by signings and acquisitions. One of the highlights of this period was the acquisition of the managing interest in the late Otis Redding catalogue.

By 1970, East had become East/Memphis Music Corporation and two other companies, Birdees and Deerwood, had been added. The publishing operation, under the capable hand of Administrator Tim Whitsett, now controlled over 1,500 copyrights, including such smash hits as "Respect", "Dock of the Bay", "Goin' Down", "Walking the Dog" and "Funky Chicken".

The roots continued to spread into the 1970's with such hits as "Do The Push and Pull" (Rufus Thomas), "Don't Take My Kindness For Weakness" (Thigpen, Banks, Marion), "Breakdown" (Rufus Thomas), until at the end of 1972, East/Memphis Music was recognized by *Billboard* magazine as the number three chart action publisher with twenty-three hits in the Top 100.

During this same time, Isaac Hayes became known as the "Black Moses" of music, having collected an array of platinum lps—"Hot Buttered Soul", "Isaac Hayes Movement", "Isaac Hayes To Be Continued", and "Shaft." The latter brought him such accolades as a National Association of Recording Arts Grammy Award and a Motion Picture Academy "Oscar" Award for the soundtrack and soundtrack album from the motion picture, "Shaft."

On the heels of the phenomenal success of 1972, new arrangements for foreign representation were concluded at Midem '73 with the following companies: Island Music, Ltd (United Kingdom) Les Editions Marouani (France and Belgium), Edizioni Curci (Italy and Yugoslavia), Altus Musikverlag (Germany, Austria and Switzerland), Air Music (Scandinavia), Alfa Music (Japan) and Rondor Music (Australia).

Under the direction of newly appointed Director, Craig Benson, with the experienced assistance of Administrator Tim Whitsett, East/Memphis Music begins 1974 with a new name, The Memphis Group, new enlarged headquarters and an old commitment to making the roots spread; WATCH THEM!

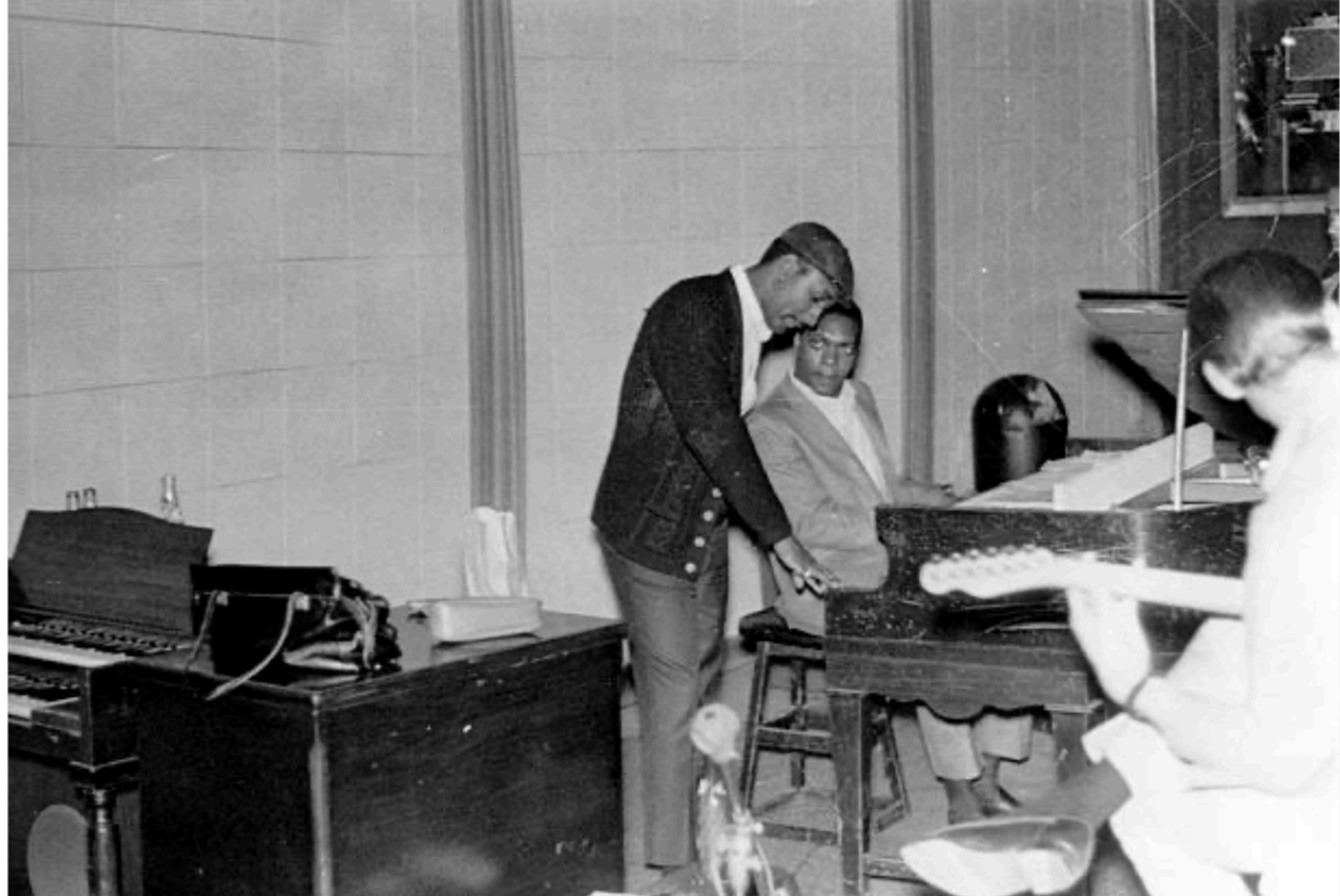


guts

is the key word to describe The Stax Organization, the fastest growing entity in the international music business today.

"Guts" best describes Stax because it is through the sheer single-minded work of a group of dedicated music entrepreneurs that Stax has emerged so vital a force in the music business, putting what has come to be known as The Memphis Sound on the charts and in the minds of an international set of music lovers.

From a humble beginning, the Stax Organi-









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OF COUNSEL
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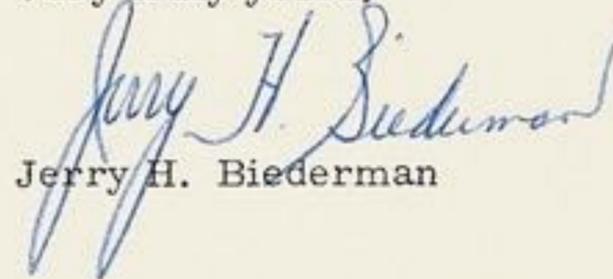
August 24, 1977

Mr. Bernard Lieberman
80 Pearl Brook Drive
Clifton, New Jersey

Dear Beans:

Enclosed for your files is a document book containing the documents comprising the acquisition of the assets of Stax Records, Inc. from Sam Nassi Associates by Elan Enterprises, together with a fully executed copy of the Partnership Agreement of Elan Enterprises.

Very truly yours,



Jerry H. Biederman

JHB/pl
Enclosures

cc: Richard K. Janger, Esq.

"I DESIRED, LIKE DR. KING, TO HAVE PEACE AMONG US AS ETHNIC GROUPS. BUT I THOUGHT WE NEEDED TO BE IN PURSUIT OF ECONOMIC EMPOWERMENT AND BUILDING AN ECONOMIC BASE FOR US AS A PEOPLE.

I BELIEVED THAT OUR NATURAL RESOURCE WAS MUSIC AND THAT WE COULD USE IT LIKE THE IRISH USED WHISKEY AND THE SOUTH AFRICANS USED DIAMONDS AND IF WE BUILT THAT ECONOMIC BASE THEN WE COULD ELECT REPRESENTATIVES IN THE LOCAL, STATE AND NATIONAL GOVERNMENT TO PUT FORTH LAWS THAT WOULD ASSURE THAT WE HAD EQUAL RIGHTS AND WE WOULD NOT BE PERCEIVED AS A LIABILITY BUT AS AN ASSET BECAUSE OF THE CONTRIBUTION THAT WE WOULD BE MAKING TO CAPITALISM IN THIS COUNTRY."

-AL BELL.



