

# EL REY

IN THE HEART OF SALINAS  
422-4343

# SKYVIEW

Drive-In Theatre  
SANBORN RD & GARNER AVE **424-6510**

DOORS OPEN 6:15 P.M.  
"UP TIGHT" 6:25 & 10:00  
"BARBARELLA"  
8:20 ONLY

SHOW STARTS 7:00  
FREE-CAR HEATERS  
FREE KIDDIE LAND



PARAMOUNT PICTURES PRESENTS  
JULES DASSIN

PRODUCTION

# Up Tight

(The IF HE  
HOLLERS LET HIM  
GO MAN IS BACK  
AND HE'S  
'UP TIGHT')



TECHNICOLOR®  
A PARAMOUNT PICTURE

STARRING

RAYMOND ST. JACQUES  
RUBY DEE  
FRANK SILVERA  
ROSCOE LEE BROWNE  
AND INTRODUCING JULIAN MAYFIELD  
SCREENPLAY BY JULES DASSIN,  
RUBY DEE AND JULIAN MAYFIELD

Produced & Directed By  
JULES DASSIN  
TECHNICOLOR®  
A PARAMOUNT PICTURE

MUSIC SCORED BY BOOKER T. JONES  
PERFORMED BY BOOKER T. AND THE  
M.G.S • AVAILABLE ON STAX RECORDS

PRODUCTION DESIGNER —  
ALEXANDRE TRAUNER



Suggested for MATURE audiences  
(parental discretion advised)



PLUS 2nd BIG HIT

PARAMOUNT PICTURES presents  
A DAVID O. LAURENCE PRODUCTION

JANE FONDA

SEE  
BARBARA JEA  
DO HER THING!

JOHN PHILLIP LAW  
MARCEL MARCEAU



DAVID HENNINGSON — UGO TOGNAZZI

PRODUCED BY  
JULES DASSIN

Music and Lyrics by Booker T. Jones and The M.G.S.  
Performed by The Booker T. Jones Group  
Available on Stax Records

SMA



By **RICHARD ROBINSON**

**NEW YORK**—Once a rallying point for disagreeing pop fans, The Doors are now the most knocked about, maligned group on the scene.

Fans and critics are concluding that Jim Morrison and his cohorts are not really the fiery revolutionaries their image pretended. This disillusionment has led to the characterization, "Jim Morrison, the ultimate Barbie Doll."

What do The Doors think of this sudden change? Not having ever thought of themselves as saviors or prophets in the first place, Morrison and the rest find it difficult to understand what all the hubbub is about. All Morrison wants to do is music and

stanten, will perform a Debussy Piano Prelude. Being a black tie affair, the Dead will perform in tuxedos.

Glen Campbell and Bobbie Gentry are a \$1,000,000 team. Their duet album, "Campbell-Gentry," has sold over 1,000,000 copies. It's Glen's fifth gold album in four months.

"The Poetry of Rock," by New York rock critic Richard Goldstein, is probably the most enjoyable pop book on sale.

Stax Records in Memphis, Tenn., has one of the most dynamic collections of artists of any record company in the world has ever had: Otis Redding, Sam and Dave, Albert King, Johnnie Taylor,

be accepted for that, not his leather pants.

To prove his negative attitude toward sex-idol status, Morrison said he refused six Hollywood movie offers. Instead, he's made his own film, "A Feast of Friends," for which he's currently negotiating for national distribution.

His press agents like to say that he could be the screen's next James Dean, if he wanted it, but Morrison prefers a more honest approach to the movies, the same approach he's always had to his music, whether disillusioned fans realize it or not.

The Doors scored another gold record last week for "Touch Me," which means somebody out there still loves them. Their new album, "Tell All the People," will be released within a couple of months. The sound on the LP is a continuation of the present, expanded music of "Touch Me."

★ ★ ★

Tim Buckley is turning actor. He'll star in a film called "Wild Orange" which starts production in New

Eddie Floyd, William Bell, Carla Thomas and Rufus Thomas, all products of the Stax sound.

Booker T. and the M.G.'s are also on the label and their instrumentation can be heard behind all of the performers listed above.

Now Stax has come out with an album that will give you a sampling of their heavy, solid soul called "Soul Explosion" (STS-2-2007). The double album set contains material by every artist on the label and will be a valuable addition to your record collection whether you are already a Memphis soul fan or just want to get your first taste of this exciting brand of music.

★ ★ ★

Three very cute young ladies who call themselves The Goodies are on the national pop charts this week with "Condition Red" thanks to a practical joke.

Judy Williams, Kay Evans and Sandra Jackson were sitting around a restaurant one afternoon, singing during a break from school, when a man came in and told them

York City in May. He will star as an American Indian called Fender Guitar. In addition, Tim will score the film and sing the title song.

The Fillmore East in New York City celebrated its first anniversary recently. In one year, 95 separate acts have appeared on the Fillmore stage . . . Sly Stone has ordered a custom - made, floor-length, alligator coat for his appearance on "The Ed Sullivan Show" . . . The Grateful Dead were asked to perform at a society ball and, naturally, accepted. Besides doing their regular material, the group's organist, Tom Con-

he was from Stax. He invited the girls to audition and said he'd call them to confirm the appointment.

When the girls didn't hear from him, they went to the Stax studios in hometown Memphis, and met Isaac Hayes and David Porter, songwriters for Sam and Dave.

Neither Isaac nor David had heard of the man they described but, hating to disappoint the girls, they asked them to sing. The result: A recording contract with Stax and, after a few months of hard work, their first hit record.

# THE FUNKY CHICKEN GONNA GITCHA

(if ya don't watch out!)



## RUFUS THOMAS

returns from

**"WALKIN' THE DOG"**

with

## **"DO THE FUNKY CHICKEN"**

Stax STA 0059

Produced by Al Bell and Tom Nixon  
The whole country is doin' the funky chicken  
...and it's gettin' funkier all the time!  
Why don't you get funky, too?  
Stax Records, a G+W Company



# 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.



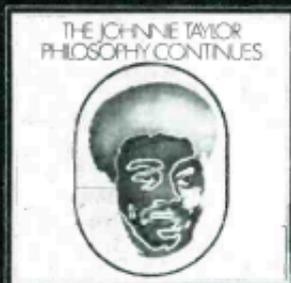
## THE JOHNNIE TAYLOR FAVOR CONTINUES

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!

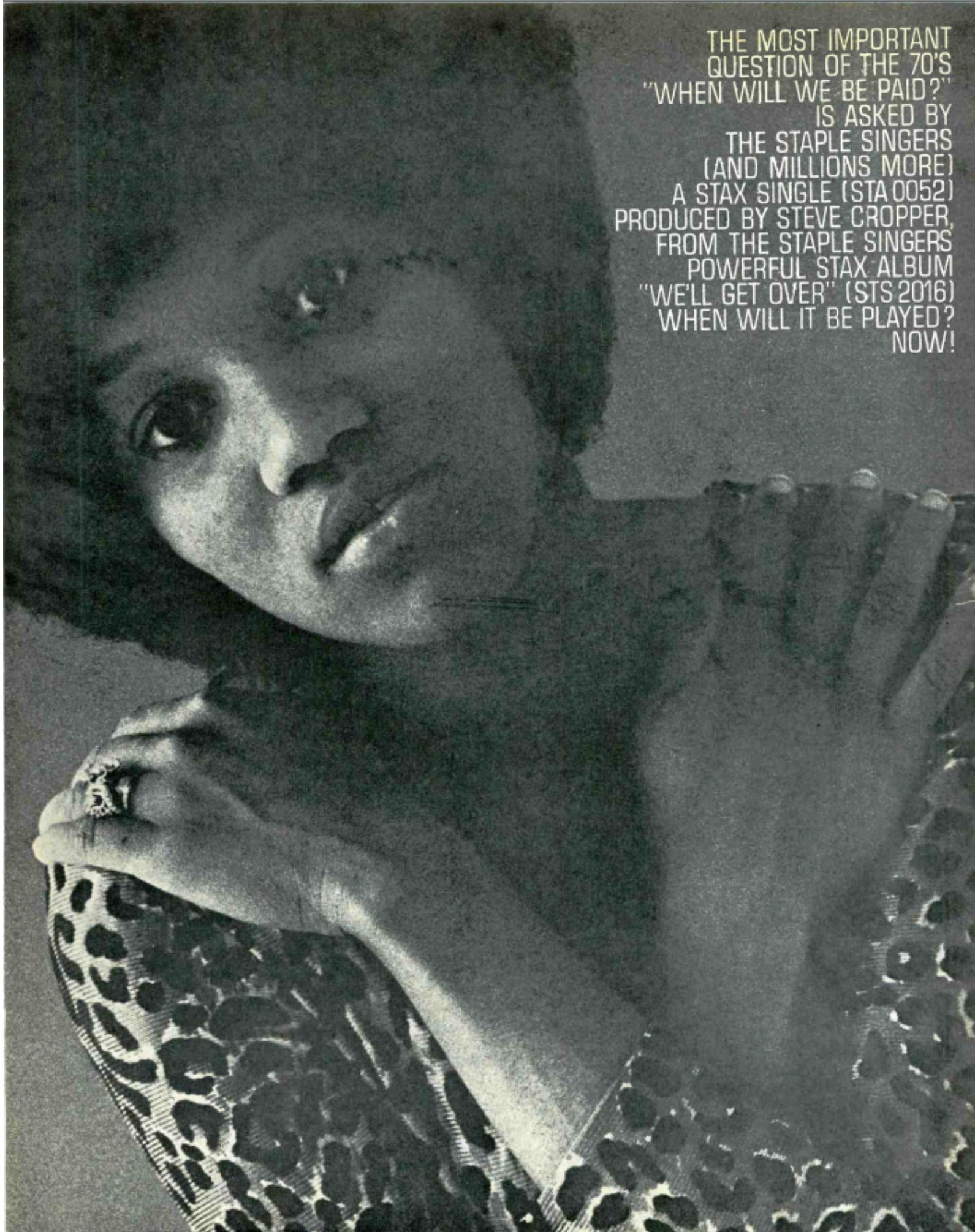
And so will producer Don Davis.

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!

19700117 - Record World 03.png

# David Porter Makes Christmas Brighter for Vickie

MEMPHIS—Vickie is seven and very shy. She will be totally deaf in seven years. She has an 80% hearing loss in one ear and is completely deaf in the other. Vickie is an underprivileged child living in a black ghetto in Memphis.

David Porter, one-half of Stax' writing team of Hayes and Porter, heard about Vickie and decided to help.

Vickie was brought to the attention of Stax/Volt by a Memphis welfare worker. Vickie needed something to help her hear how to form words. Vickie needed the record player now, not a year from now which was how long it would have taken her family to save



David Porter and Vickie.

to buy one. Porter bought it and delivered it to her.

"Every little girl needs to hear her brother laugh, footsteps, her mother's voice or rain on the sidewalk," said David.

19700117 - Record World 04.png

# Smith Assists Stax' Bell

# 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**

# 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.

RECORD WORLD—January 24, 1970

record  
world

## RHYTHM & BLUES

# Isaac Hayes Gets Gold Record from David Porter

MEMBERS

**MEMPHIS** — Stax Records producer/songwriter David Porter celebrated the completion of his first vocal album, "Gritty, Groovy & Gettin' It," by presenting his producer, Isaac Hayes, with a gold record for sales exceeding a million dollars on Hayes' "Hot Buttered Soul" album.

Together, Porter and Hayes have been instrumental in the creation of the Memphis Sound by writing and producing hits like the million selling "Soul Man," "Hold On, I'm Coming," "B-A-B-Y," "The Best Part of a Love Affair," "Soul Sister (Brown Sugar)" and "You Don't Know Like I Know" for Sam and Dave, Carla Thomas, Johnnie Taylor, the Emotions, the Soul Children and many other Stax/Volt artists.

Early last year, Hayes made his debut as a vocalist with "Hot Buttered Soul" on Enterprise Records, a subsidiary of Stax. He was virtually unknown and the LP contained only four songs. But by the end of 1969, "Hot Buttered Soul" had re-



Isaac Hayes receives his gold LP during a company celebration from Allen Jones; Sandy Meador, secretary to Herb Kole, Stax' Director of Marketing and Merchandizing; Isaac Hayes; Earlie Biles, Executive Secretary to Executive VP of Stax, Al Bell; Mervell Thomas, co-producer with Al Bell of the album; and David Porter.

ceived RIAA certification for sales in excess of one million dollars. Two singles from the album, "By The Time I Get To Phoenix" and "Walk On By," also became hits.

Formal presentation of the gold album to Hayes was made

*(Continued on page 46)*

# Two Named

# At Famous

NEW YORK—Two new executive appointments on the financial side of Famous Music Corporation, A Gulf + Western Company, were announced last week by Aaron W. Levy, VP of the Corporation for Administration and Finance. Don Cuzzocrea was named Controller of the Paramount and Dot Records division of Famous Music, and Irving Bailer was named Manager of the Accounts Receivable Department for Paramount, Dot, Stax and Volt.

Cuzzocrea, who will be responsible for all of the accounting functions for Paramount and Dot as well as the branch

and Dot as well as the branches, along with the Stax and Volt labels, joins Famous Music from his position as a staff auditor with Gulf + Western Industries. Prior to that, he spent four and one half years with IT&T in general accounting.

Bailer was most recently with Atlantic Recording Corporation in the same capacity that he now assumes with Famous. Prior to that, he spent three years with Kapp Records as Accounts Receivable Supervisor and five years with Scepter Records in bookkeeping.

# 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.

# David Porter has got it. Get it!

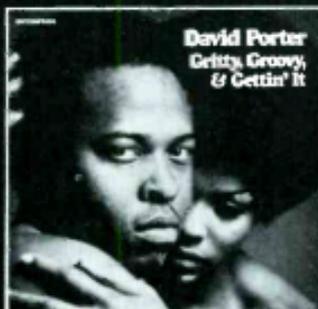
**These distributors  
have sold out. Get it!**

ABC RECORDS—Seattle  
TDA—Chicago  
HOT MINE—Memphis  
GOLD RECORDS DIST.—Buffalo  
MALVERNE—New York  
MARNEZ DIST. CO.—Philadelphia  
SCHWARTZ BROS.—Washington, D.C.  
SUPREME DIST. CO.—Cincinnati

**ENTERPRISE  
RECORDS  
ENS 1009**

AT LAST! AT LAST! A DEDICATED SONGWRITER-PRODUCER HAS BEEN AFFORDED THE OPPORTUNITY TO EXPRESS HIMSELF THROUGH ANOTHER OUTLET OF HIS MANY TALENTS. I WILL NOT BORE YOU WITH A LOT OF WORDS DESCRIBING THIS ALBUM BECAUSE YOU COULD BE USING THIS TIME DIGGING IT. YOU KNOW DAVID PORTER AS THE CO-WRITER AND PRODUCER OF SUCH HITS AS "HOLD ON I'M COMING", "SOUL MAN", "YOUR GOOD THING (IS ABOUT TO COME TO AN END)", AND MANY OTHERS. NOW HE SHARES HIS SOUL WITH YOU IN THE ACTUAL PERFORMANCE AS A VOCALIST. I DARE YOU TO GIVE TEN MINUTES OF YOUR EARS TO THIS ALBUM! IF YOU ARE NOT TURNED ON—THEN—THERE IS NO SUCH ALBUM ENTITLED "GRITTY, GROOVY, AND GETTIN' IT". TAKE IT FROM ME, I KNOW! I'VE HAD THE PLEASURE OF BEING HIS PARTNER FOR THE LAST FIVE YEARS.

ISAAC HAYES



**David Porter  
Gritty, Groovy,  
& Gettin' It**

ENTERPRISE RECORDS, A DIVISION OF STAX RECORDS,  
A DIVISION OF FAMOUS MUSIC CORPORATION  
A G. & W. COMPANY  
96 FORTH AVENUE, MEMPHIS, TENNESSEE 38104  
ALSO AVAILABLE ON 8-TRACK CARTRIDGE AND CASSETTES

## Gritty, Groovy, & Gettin' It

---

# Champs Together



**Joe Frazier (right), the world**

heavyweight champion, TKO over Jimmy Ellis, meets Eddie Floyd (left), Stax recording artist, during a visit to the Walden offices in Macon, Ga. Frazier performed an Eddie Floyd composition, "Knock On Wood," on the Ed Sullivan show. Floyd is currently represented with "California Girl."

# 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.

## **Intrepid Distributes Peachtree**

NEW YORK—Charles Fach, Vice President and General Manager of Intrepid Records, has announced the conclusion of a deal with Peachtree Records for exclusive distribution rights of the Peachtree product.

Peachtree, an R&B diskery based in Atlanta, Ga., is co-owned and run by Henry Wynn and William Bell. The label's artists include Mitty Collier, the Soul Changers, James Fountain and Emory and the Dynamics.

Intrepid's handling of the distribution, promotion and merchandising for Peachtree will enable Wynn and Bell to engage more actively in their booking and artist management operations in their newly formed Belwyn Management, Inc.

Wynn and Bell have been promoting shows throughout the country for some time. Bell, the Director of A&R at Peachtree, is signed with Stax Records as a recording artist.

The initial Peachtree product to be distributed by Intrepid will be "True Love Never Comes Easy" by Mitty Collier.

Intrepid also distributes for Virtue Records, which currently has an R&B hit climbing the charts, "My Baby's Missing" by Gene Faith.

Fach stated that Intrepid is interested in other distribution deals and is presently negotiating with several labels. "Within the year," he added, "we expect to acquire the distribution rights for about a half dozen labels."



# 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	Del Shields Broadcaster and Record World Jazz Editor
James William Guercio Independent Producer	Cecil Steen Sr. Vice Pres., Transcon. Music Corp.
Amos Heilicher President, Pickwick Internat'l	Jann Wenner Editor, Rolling Stone
Arthur Ripp President, Buddah Records	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  
Hierarchologist, Author, Educator

#### "The Peter Principle"

#### PANEL DISCUSSION

Moderator ..... Stanley M. Gortikov  
President, Capital Industries

#### PANELISTS

Alvin S. Bennett President, Liberty/UA Records	Robert Lifton Chairman of the Board, Transcontinental Investing Corp.
William P. Gallagher President, Famous Music Corp.	Norman Racusin President, RCA Records
S. Harvey Laner President, Recco, Inc.	Irwin H. Steinberg President, Mercury Record Corp.
Louis Laventhal President, ABC Record & Tape Sales 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 Rocks*

Norman Weinstroer  
*Musical Isle of America*

**TAPE PACKAGING: A CASE HISTORY APPROACH**  
**CARIBBEAN ROOM**

Chairman ..... Bob Austin  
*Record World*

Speaker ..... Floyd Glinert  
*Sharewood Packaging Corp.*

**PANEL**

Kent Beauchamp  
*All Tapes, Inc.*

Victor Faraci  
*Musical Isle of America*

Joel Friedman  
*Warner Bros. Records*

John Jossey  
*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**

7:00 PM - 8:30 PM **NARM AWARDS 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, Capitol Records*



Joseph Smith  
*Executive VP, Warner Brothers Records*



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



Al Bell  
*Executive VP, Star-Volt Records*



David Rubinson  
*Executive VP, Fillmore Corp.*



Jules Malamud  
*NARM Executive Director*



# 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."



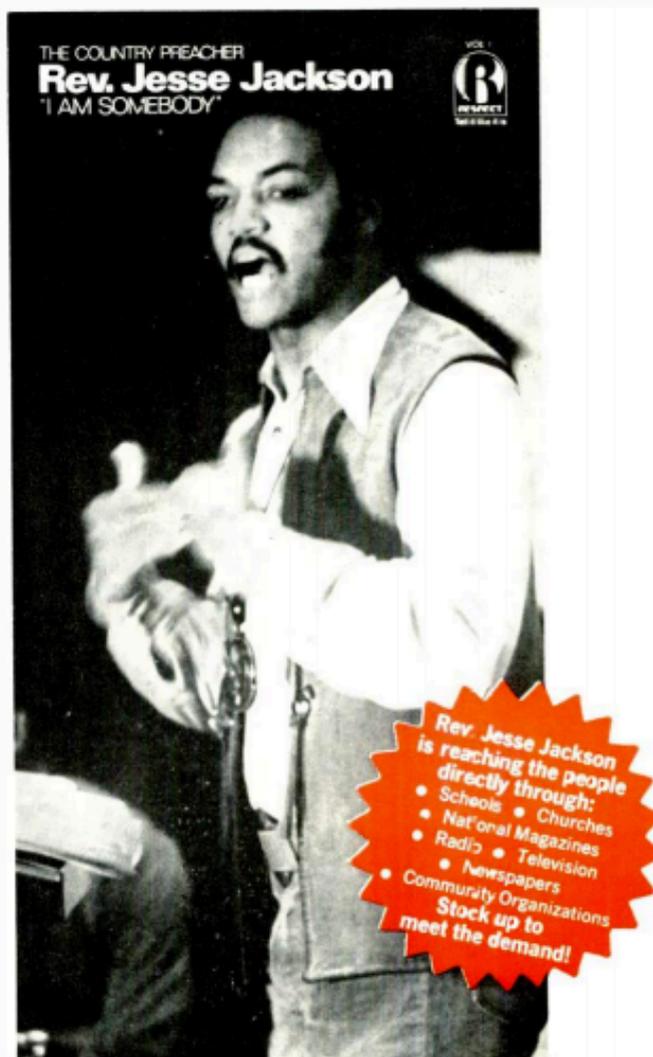
Tell it like it is

John Pekkanen, LIFE MAGAZINE  
". . . 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

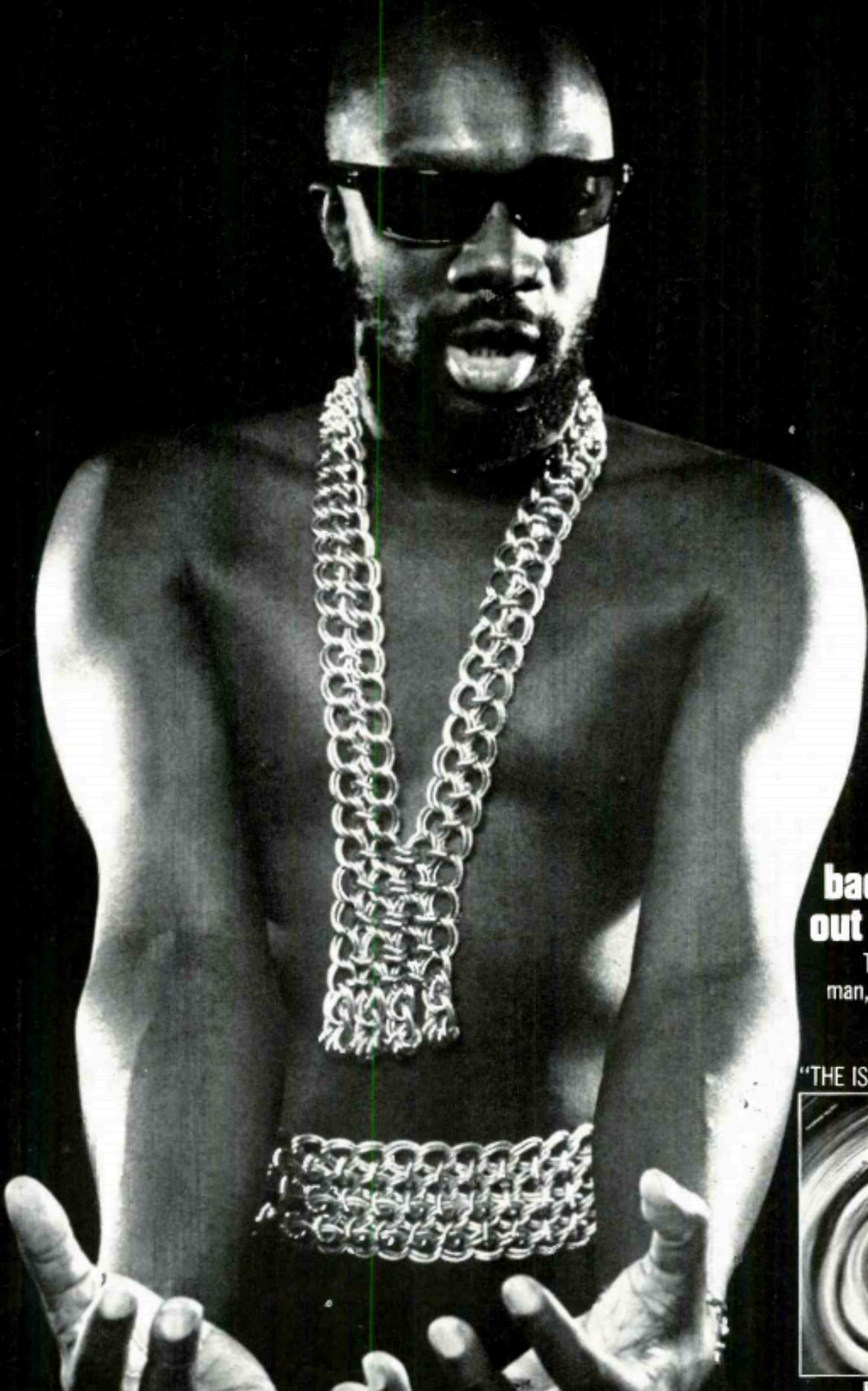


Rev. Jesse Jackson  
is reaching the people  
directly through:

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

Stock up to  
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# ISAAC HAYES GRABS THEM

**...with the  
baddest muther  
out of Memphis!**

That "Hot Buttered Soul"  
man, coining more solid gold  
with the movement  
the people are joining  
"THE ISAAC HAYES MOVEMENT"



ENS-1010 **ENTERPRISE RECORDS**  
ENTERPRISE RECORDS, A DIVISION OF STAX RECORDS,  
A DIVISION OF AMERSON MUSIC COMPANY

# Stax Launches Respect Label

MEMPHIS—Al Bell, Executive Vice President of Stax Records, announces the formation of Respect Records, a major subsidiary label. Primarily a spoken word vehicle, Respect will be releasing albums by Rev. Jesse Jackson and other national figures.

Rev. Jesse Jackson, 27-year-old National Director of the Southern Christian Leadership Conference's Operation Breadbasket, will record a series of albums under the running title "The Country Preacher." First of the series, "I Am Somebody," will be the initial Respect release.

"I Am Somebody" was recorded at several Saturday morning meetings of Operation Breadbasket in Chicago where Jackson speaks each week.

"We are attempting to document with recordings outstanding black people in all fields. We want to preserve history on wax so that young people will be able to hear and feel the words, rather than just read them and not understand the man who uttered them."

Shaw also serves as Director of Advertising and Communications for Operation Breadbasket.

The logo for Respect Records, designed under Shaw's supervision, features the line "Tell it like it is," which is also the label's operational policy.

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## Rossi to Skye

NEW YORK — Norman Schwartz, President of Skye Records, has announced the signing of singer Steve Rossi.

Rossi first gained fame when he teamed up with Marty Allen. On his own, Rossi did five singing albums, the best known of which is "In Love with You." Rossi's first solo LP for Skye will be produced by Danny Wells.

---

## Merc Inks Kallabash

NEW YORK — Mercury Records has signed the Kallabash

the man who uttered them,  
said Bell.

In addition to normal record industry channels of distribution, Respect will be directed toward school systems, churches and other public outlets. A specialized advertising, merchandising and public relations program will be directed by Larry Shaw, newly-appointed Advertising and Creative Di-

Corporation, Southern act, to an exclusive recording contract, announces Bob Reno, Mercury's Eastern A&R Director.

The group's manager Bill Kennedy, who heads Entertainment Consultants, Inc. The seven-member act's first LP was produced by Barry Oslander and Don Oriolo and will be released in May.

# 'Landlord' Singers

The Staple Singers, gospel group on the Stax/Volt label, and Warners Brothers' Lorraine Ellison have been signed to perform Al Kooper's rock score for the upcoming Norman Jewison film, "Landlord."

RECORD WORLD—March 28, 1970

## Busy Carla Thomas

NEW YORK — Stax vocalist Carla Thomas will be busy with TV and personal appearances

during March and April prior to a two-week European tour in May, announces manager Sandy Newman, head of Great Memphis Sound, Inc.

Following appearances on the syndicated Clay Cole show and the Xernona Clayton show in Atlanta, Miss Thomas will guest on the Mike Douglas show in early March, the NET Network's "Soul" (March 18) and the "Black Book" TV show in Philadelphia (22).

# 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.

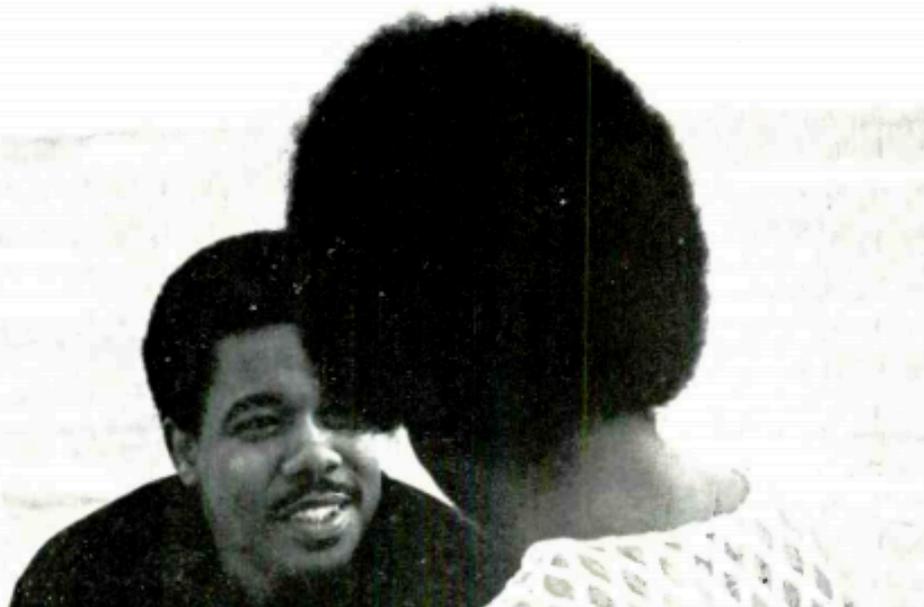
The March release, first under the new policy, includes four LPs: "McLemore Avenue," Booker T. & The MG's; and "Do

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.

19700404 - Record World 02.png

*Eddie Floyd  
made a hit with the  
"California Girl."*  
STA-0060



*Now it's your turn.*



STAX THE SOUND OF MONEY

STAX RECORDS, A DIVISION OF FANDUS MUSIC COMPANY, A GRW COMPANY  
STAX RECORDS, 93 NORTH AVENUE, MEMPHIS, TENNESSEE 38104

19700404 - Record World 03.png

# The picture may look familiar.



## But the sound is Memphis.

**BOOKER T. & THE M.G.'s**, doing the Beatles like they've never been done before - with the pure soul sound of Memphis.

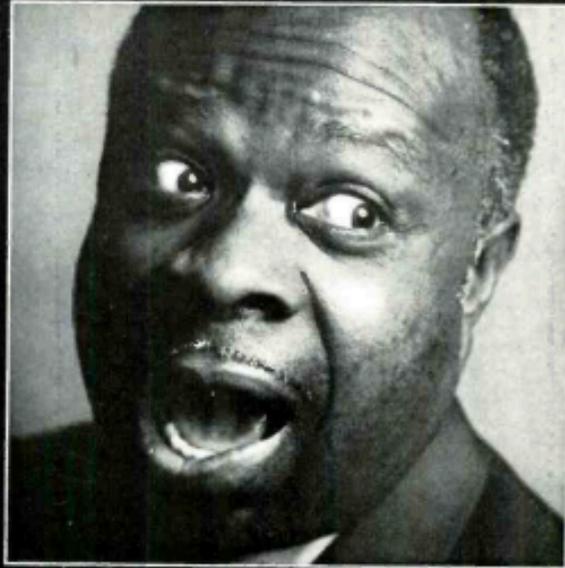
**McLEMORE AVE.** (STS-2027), an album that's going to do its thing and allow you to do your thing.



STAX THE SOUND OF MONEY

STAX RECORDS, A DIVISION OF SPINDLE MUSIC COMPANY, A G & W COMPANY  
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# Which comes first,



STS-2028

# the chicken or the Rufus?

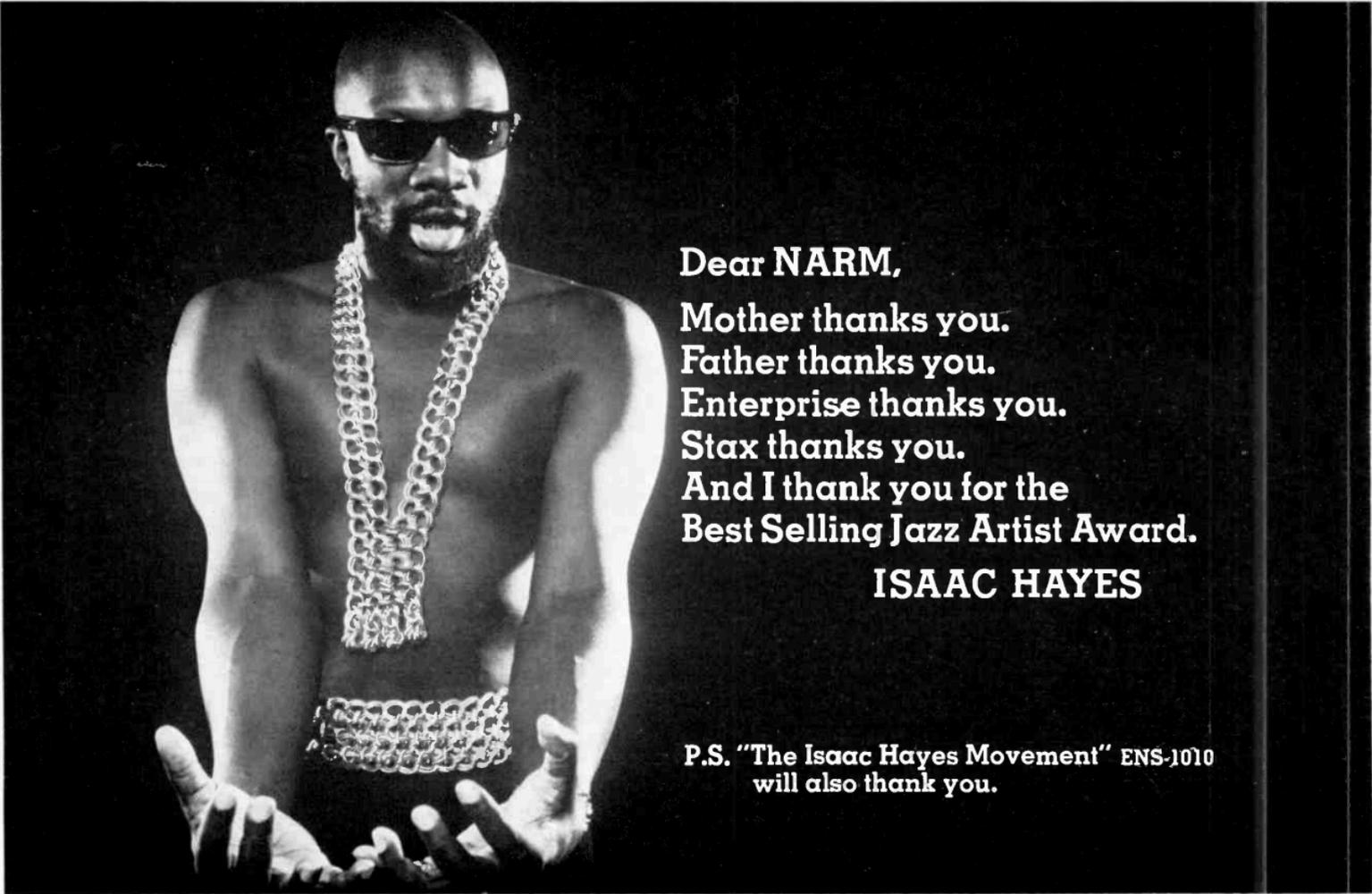
The Rufus, naturally! RUFUS THOMAS serves up the Funky Chicken in a dozen (minus one) funky ways, that's gonna make your fingers jive, your feet alive, and your body do some very strange things.



THE SOUND OF MONEY

STAX RECORDS, A DIVISION OF EMARQUE MUSIC COMPANY, A DIVISION OF

19700411 - Record World 01.png



**Dear NARM,  
Mother thanks you.  
Father thanks you.  
Enterprise thanks you.  
Stax thanks you.  
And I thank you for the  
Best Selling Jazz Artist Award.  
ISAAC HAYES**

**P.S. "The Isaac Hayes Movement" ENS-1010  
will also thank you.**

19700411 - Record World 02.png

# Gold for Glass





**(On a trip to Chicago, Herb Kole (right), Director of Merchandising and Sales of Stax Records, stopped in at TDA, Stax' Chicago distributor, to present a gold album to Paul Glass, TDA President. TDA**

was the top distributor in the nation for Isaac Hayes' "Hot Buttered Soul" LP, the first gold album in Stax' history.

19700418 - Record World 01.png

## Commentary

# 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*)

19700425 - Record World 01.png

# WHO IN THE WORLD





**Stax' Gold Record Artist  
Johnnie Taylor Adds New  
Facet to His 'Wailing'  
Style on Latest Album.  
Story Appears This Issue.**

# Johnnie Taylor And 'Sweet and Sour Soul'

In the two years since his "Who's Making Love?" struck the gold record mark, Johnnie Taylor has become one of the most consistent sellers in the soul and pop markets. Taylor's singles since the two million seller include "Take Care of Your Homework," "Testify," "I Could Never Be President" and the present chart-rider, "Love Bones." None have sold less than 600,000 units.

Taylor's roots and initial musical experience were in the gospel field, where he began with the Highway Q.C.'s. He subsequently replaced Sam Cooke as lead singer for the famed Soul Stirrers gospel quartet when Cooke left to work as a single. He later became Cooke's protégé, and recorded for the late singer's SAR label until his death in 1965. He moved then to Memphis' Stax Records where his growth as an artist has paralleled, and perhaps accelerated, the growth of Stax into a major recording power.

The musical style for Taylor's recent hits was epitomized by "Who's Making Love?," a hard-driving R&B sound, often

and sour soul.' Up to now, the public has only been aware of what might be called the sour side of his music—hard blues. The majority of cuts on the new album will reveal what I call the 'sweet soul' facet of Johnnie's talent. The soul is the same, strong and honest, it's just in a different groove. We have several old standards and some contemporary ballads. I think Johnnie's gospel roots really did good things for the tunes."

## Happy About Expansion

Taylor himself is happy about the expansion of style on his new LP. "I've always done this type of material, and done it well," he said, "but the company thought that we should stick with the success of the soul-rock sound. I was happy to get the chance to record some great ballads, from standards like 'Time After Time' to modern pop things like 'Never My Love,' which will both be on the album."

Davis believes this move to record Taylor in a wider format is only the beginning of a trend at Stax. "We feel," he

hard-driving R&B sound, often provocative lyrics and a delivery which earned him the nickname "Wailer Taylor."

A new and different Taylor album, "One Step Beyond Soul," will soon be released and producer Don Davis, newly-appointed head of Stax' production, commented on it from the company's Memphis studio: "I think the best description of Johnnie Taylor's style is 'sweet

trend at Stax. We feel," he said, "that it is time to stop limiting artists to what is considered the most commercial style for them. We hope to show in future albums from Stax, the range and versatility of artists who have been pigeon-holed by the trade and the consumer."

The "One Step Beyond Soul" album is scheduled for a late April release on the Stax label.



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MAKES MEN OUT OF BOYS.**

**AND SHE'S GIVING AWAY  
TWO OF HER SECRETS.**

JUST THE WAY YOU ARE TODAY

c/w *You Made Me A Woman* (ENA-9012)

from the album that's teaching everybody a thing or two:

**THE MANY GROOVES OF BARBARA LEWIS**® (ENS-1006)

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by McLaughlin Publishing Co., BMI Arranged & Conducted by Mike Terry

Making it on the sound of Memphis,

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\*AVAILABLE ON 8-TRACK CARTRIDGE AND CASSETTES

# FORE Gives Achievement Awards

CHICAGO — Achievement Awards were presented to a number of tradesters for service in the past year at the FORE convention at the Ascot Hotel last week.

Recipients included Soul Music Survey's Dede Dabney; RCA's Buzz Willis; Vidalia's Johnny Brantley; Buddah's Cecil Holmes; Roulette's Nate McCalla; Capitol's Reggie LaVong; All-Platinum's Joe Robinson; Invictus' Phil Colbert; Andy Stroud and Gene Burleson of Stroud Productions; Motown's

Cynthia Badie; A&M's Harold Childs; Stax' Al Bell; Capitol's Sidney Miller; National Tape Complex' Allan Orange; Starday King's Buddy Scott; Shelby Singleton's Warren Lanier; Johnny Baylor and Dino Woodard of Koko; Perception's Boo Frazier; Maxwell's Larry Maxwell and Atlantic's Henry Allen.

Duke/Peacock's Dave Clarke was also honored for his achievements over his long career. The citation to Clarke called him "the greatest record man of all time."

# Famous Music Corp. Completes Restructuring, Revitalization

NEW YORK—Famous Music Corporation, a Gulf & Western Company, has now completed a restructuring and revitalization program under the direction of David N. Judelson, President of Gulf & Western Industries, and William P. Gallagher, President of the music corporation.

Famous, a separate operating entity within the G&W complex, is the parent organization for five major divisions: Paramount Records (including the Dot and Steed labels); Famous Music Publishing Companies; Stax-Volt Records; Seaway Distributing of Cleveland and Famous Music Corp. Ltd. (the International division).

The music complex, which is based in the new world headquarters building of Gulf & Western Industries at 1 Gulf & Western Plaza in New York, is the focal point for the operation of the Paramount Records and Famous Music Publishing divisions. The Stax-Volt division will continue to operate in its headquarters in Memphis. Seaway Distributing is operated from Cleveland and headquarters for the international division is in London, under the banner of Famous Music U.K. Ltd.

## Efforts Varied

In announcing the new complex, Gulf & Western President Judelson stated: "The Famous Music Corporation under the direction of Bill Gallagher is an exciting new corporate structure within the G&W family, designed to garner for this corporation a rightful share of the continually growing leisure time market. Although the efforts of the new corporation are varied, including publishing, record distribution and other facets, it is a primary intent of Famous to place the Paramount Records Division squarely within the record industry. I have given Mr. Gallagher the challenge to create a major music industry enterprise and to develop talented artists into the major attractions of tomorrow. I will personally see to it that the strength of Gulf & Western, which is certainly a major asset, will stand behind the efforts of Mr. Gallagher and Famous Music Corp."

Within the restructuring of the Famous Corporation Gallagher has rebuilt the staff of Paramount Records, utilizing

both existing personnel and a number of people new to Famous.

The top level executives of Famous, who directly supervise the Paramount operation include, in addition to Gallagher, Executive VP Jack Wiedenmann; Financial and Administrative VP Aaron W. Levy; Marketing VP Joe Lyons; Director of Business Affairs Neil C. Reshen; General Counsel Robert L. Young and London-based International Director Leslie Gould.

In addition to these men the promotion, merchandising and distribution set-ups of the labels have been completely revised.

Paramount, no longer selling through branch operations, has gone completely into independent distribution.

The Paramount, Dot and Steed labels will be sold through 27 indie distributors (list attached).

In the promotion and merchandising departments, marketing VP Joe Lyons has Worthy Patterson in the position of National Promotion Director responsible for the field activities of the 13 exclusive Paramount promotion managers operating out of key cities throughout the U.S.

Patterson's counterpart in marketing is Larry Baunach, whom Lyons has named Director of Field Marketing. Baunach will supervise the company's four regional sales managers: Murray Kaplan (East); Topper Schroeder (Midwest); Dick Hughes (West Coast) and Jim Wardlaw (South).

## Wardlaw Continues in N'ville

In addition, National C&W Promotion Director Bob Wardlaw will continue to operate out of the company's Nashville office and report to Patterson on the extensive Paramount/Dot country music roster.

In another move to bolster the key promotional area of singles, Don Masters has been named Singles Sales Manager. Reporting to Baunach, Masters, who has relocated in N.Y. from the label's Boston office, will be solely engaged in maintaining a flow of singles product from plant to distributor and keeping the entire organization abreast of developments in this fast breaking area.

In the A&R department, Exec VP Jack Wiedenmann will

oversee the flow of product from staff and indie producers. Wiedenmann has appointed Ed Matthews as Director of West Coast A&R for the Paramount and Dot labels. Marty Torbert (N.Y.) and Tim O'Brien (L.A.) were named coordinators of independent production for their respective halves of the country. Both Torbert and O'Brien will travel and audition new acts and available masters. Tom Mack continues as a West Coast staff A&R producer with special emphasis on soundtrack recording, and O'Brien will also produce for the two labels. Both Mack and O'Brien report to Matthews.

## Will Name Additional A&Rers

Wiedenmann will shortly name additional members to the labels' A&R department.

London-based International Director Leslie Gould, who has already scored with a number one record for Paramount in the English market with Lee Marvin's "Wanderin' Star," will direct the Paramount operation worldwide through both company owned and affiliate labels. Gould will both develop U.S. originating talent and product for the international market as well as find and sign new talent from abroad.

Gould's assistant at Famous Music Corp. Ltd. in London is Ralph Mace.

The international operation is staffed in N.Y. by Mrs. Helen Nerko, who will deal directly with worldwide affiliates as well as assist Gould in the flow of artists and information from here abroad and visa versa.

In the area of creative services, Rick Bolsom will direct Paramount's publicity and artist relations departments and Ruby Mazur has just been named Art Director for the company.

Advertising for both the labels and the corporation will generate through Creative Crowd Advertising Agency.

Another pair of key executives in the Famous set-up are Corporation Controller Don Cuzzocrea and Production Manager John Lemmermeyer.

In other major revisions, a large number of titles were pruned from the labels' catalogues and all outstanding merchandise has been taken back from outlets, clearing the way for a flow of contemporary, heavily promoted product.

Also, the labels' artist rosters in both the pop and country areas have been revised and broadened with the addition of some dozen acts. The first of these new acts to be released by Paramount was Ambergris with an LP titled after the band, which has established itself and is climbing the charts.

## Steady Single, LP Flow

A steady flow of singles and LP product in the rock, middle-of-the-road and country areas has been scheduled for upcoming months, with emphasis on Roy Clark, Andy Kim, the Illusion, the Mills Brothers, Hank Thompson, Peggy Little and other new as well as established acts.

The labels will function on the theory of releasing product which is coordinated for mutual promotion, e.g. a hard rock, a C&W, and a m-o-r single in a given week. This will avoid the self-defeating situation of sending a promotion man out with more records than he can effectively work in a given period of time.

The key to the entire system is an overlapping communications network between field and home office staff. Field, distribution and office personnel and each individual group, employing both verbal and written reporting and feedback, as well as a series of newsletters designed to put all the facts about current records in the hands of everyone with a need to know.

## Plans to Expand

Through this operation Gallagher plans to expand the company's operation in all musical areas.

In addition to the A&R facilities in N.Y. and Los Angeles the Nashville operation of the labels is being bolstered with the addition of a soon to be announced Executive Director, who will increase the labels' activities with an increasing roster of country artists and producers.

In the Famous Music Publishing Companies, headed by VP and General Manager Marvin Cane, the scope and depth of the publishing operation, which is completely independent of the record operation, has been greatly enhanced. Famous Music, and its associated companies Ensign Music, Memphis East and others, is one of

(Continued on page 15)

## Famous Re-orgs

*(Continued from page 14)*

the largest publishing operations in the U.S. Through its association with Chappell Music worldwide (Famous/Chappell) it is a competitor in every market internationally.

Cane, in addition to developing ever-new areas for the corporation's existing catalogue, is working with new writers of today's pop music with an eye to both commercial product and the scoring of films and TV. Famous VP William Stinson will continue to act as the company's liaison with the Paramount Pictures Corp. in Hollywood.

Bill Gallagher said, in assaying the public debut of the newly formed complex: "The development of the Famous Music Corporation as a total music complex is an exciting challenge to me. Its potential



**Worthy Patterson**  
*National Promotion Director*



**Larry Baunach**  
*Field Marketing Director*



**Don Masters**  
*Singles Sales Manager*

for expansion in all areas of the music industry afford us many avenues for the innovation and development of new concepts. But most particularly the revitalization of the Paramount Records Division is the first time in my career in the record industry that I have ever had the opportunity to totally reorganize without the standard

encumbrances of traditional policies.

### Maximum Emphasis

"Working with Joe Lyons, it was exciting to restructure Paramount's field organization and design it to meet today's demands in our industry. You'll note we have placed maximum emphasis on promotion and

have aligned our marketing and distribution with the finest professional independent distribution organization available. I feel that Paramount Records is promotion-oriented and has now restructured itself so that it can successfully market its product in the industry once our promo forces create the consumer demand."

## Radio Conference Nov. 20-22

The Sixth Annual Radio Program Conference sponsored and directed by Bill Gavin has been scheduled for Nov. 20-22 at the Century Plaza Hotel in Los Angeles, with speakers and special presentations during the three days to be related to the Golden Anniversary of commercial broadcasting.

Appointed co-chairmen of the event were Ron Alexenburg, Columbia Records National Promotion Director, and George Burns, Pacific-Southern Broadcasting Program Supervisor. Alexenburg will supervise Conference arrangements, while Burns will coordinate program development.

Gavin will continue as General Director of the non-profit Conference, which last year produced a \$10,000 surplus subsequently contributed to three charitable organizations, the National Urban League, KPFK Radio's Watts Bureau in Los Angeles and the National Council of Churches.

Planning for the Conference, which each year attracts some 800 radio, recording and advertising industry executives, was initiated at a meeting of Gavin's 40-member Advisory Committee in San Francisco.

Record and radio executives at the sessions settled on the Golden Anniversary theme after noting that commercial radio began 50 years ago.

It was on Nov. 2, 1920, that KDKA in Pittsburgh became the first commercial station on the air, with returns of the Harding-Cox presidential election. The station is now part of the Westinghouse (Group W) chain.

Appointed by Gavin to serve with Alexenburg on the arrangements committee were Robert Fead, A&M Records Vice President; John Rosica, Director, West Coast Operations, Bell Records; Ben Rosner, President Golden Bough Productions; Tony Taylor, Program Director, KLAC-Los Angeles; and Jules Malamud, NARM Executive Director, who will function on an advisory basis.

Joining Burns in program development are Clarence Avant, Avant-Garde Enterprises-Los Angeles; Al Bell, Executive President, Stax-Volt Records; Buzz Bennett, Program Director, KGB-San Diego; Mark Blinoff, Assistant Program Director, KMPC-Los Angeles; Augie Blume; Jerry Boulding, WWOL-New York.

Also, Lucky Cordell, Assis-

ant Manager, WVON-Chicago; Bob Hardy, News Director, KMOX-St. Louis; Jac Holzman, President, Elektra Records; Chris Lane, Program Director, KEGE-San Jose; Ken Palmer, General Manager, KIMN-Denver; Wade Pepper, National Promotion-Country, Capitol Records; Allen Shaw, Program Director, WABC-New York; John Rook, President, American Independent Radio; Lee Sherwood, Program Supervisor, WKMR-Detroit; Larry Uttal, President, Bell Records; and Bill Young, Program Director, KILT-Houston.

Gavin said further Advisory Committee sessions will be held in June and September, with additional committee assignments made at those times.

## Col Ups Chlanda To New Post

Sheila Chlanda has been appointed to the newly-created position of Supervisor, Promotion Administration, Columbia Records, announces Ron Alexenburg, National Director, National Promotion.



Sheila Chlanda

Miss Chlanda will be directly responsible to Alexenburg for supervising the initiation, preparation and follow-up of all projects of a promotional nature, and insuring the fulfillment of administrative functions for the National Promotion Department. Miss Chlanda will assist in the planning and coordination of advertising activities with regard to trade ads for single and LP product, and will work on the development of special projects and campaigns and coordinate their activity flow with the Columbia Records promotion field force.

She will also act as a liaison between internal and external agents such as artists' managers, trade publication chart departments and radio station personnel, as well as Columbia's field force and Creative Services Department.

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## Mann Forms Embryo Label

Jazz artist Herbie Mann has formed a new label, Embryo, to be distributed by Cotillion Records. Mann, who recently had five LPs on the jazz chart at once, had the line formally introduced at the Atlantic-Atco-Cotillion sales convention in Palm Springs last January.

Flutist Mann helms the label and produced all five albums in the initial release. Leading the release is an LP by Mann called "Stone Flute."

Fine bassist Ron Carter is represented with "Uptown Conversation" where he plays bass and fender bass on this album of straight-ahead jazz fare.

Brute Force is a new rock-jazz-blues-pop group that was formed at Central State College in Ohio two years ago. They achieve a bright contemporary sound on "Brute Force."

European favorite Attila Zoller is now one of the most respected guitarists on the American jazz scene. Zoller's first for the label, "Gypsy Cry," is a tour de force for him.

Miroslav Vitous has been playing bass for the Herbie Mann Quartet for a while now, and Mann felt it was time for the Czechoslovakian musician to be a leader on his own album. "Infinite Search" is the title and Vitous is backed by stellar musicians Joe Henderson, Herbie Hancock, Joe Chambers and others.



Record World's Ron Baron, Herbie Mann

## Diana's Debut In Miami



Pictured at the recent Miami opening of Motown's Diana Ross (center) is Record World Advertising VP Joe Fleischman and Alvin Dixon, President of NATRA.

## 5th Dimension, Howe Honored



The 5th Dimension and producer Bones Howe pose for photos with the group's Grammy for Best Record of the Year for their "Aquarius/Let the Sun Shine In." Award was presented on stage at Caesar's Palace in Las Vegas (where they are headlining through May 2) by Jimmy Webb. From left: Billy Davis, Lamonte McLemore, Marilyn McCoo, Bones Howe, Florence LaRue Gordon and Ron Townson.

# KaSandra to Stax

MEMPHIS — Writer - singer John KaSandra, known for his “Don’t Pat Me On the Back and Call Me Brother,” has signed with Stax Records and will record on the newly launched Respect label (a Stax subsidiary).

The entertainer’s first release on Respect will be “What’s Under the Natural Do?” backed with “Tired Old Subject,” both written by KaSandra.

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## At FORE Convention





Pictured are some of the industry figures attending the first FORE mini-convention in Chicago on May 15, 16 and 17 at the Ascot Hotel. At top, left, Alvin Dixon, President of NATRA, and Warren Lanier, National Chairman of FORE. At right, top, Record World Publisher Bob Austin. Below, from left: FORE Achievement Award Winners Vidalia's Johnny Brantley; Stroud Productions' Gene Burleson; Starday King's Buddy Scott; Koko's Dino Woodward; Motown's Cynthia Badie; Perception's Boo Frazier; Duke/Peacock's Dave Clarke; Tape Complex Allan Orange; Soul Music Survey's Dede Dabney; Capitol's Sidney Miller; Invictus' Phil Colbert; RCA's Buzz Willis. Award winners not included in the photo: A&M's Harold Childs; Stax' Al Bell; Shelby Singleton's Warren Lanier; Koko's Johnny Baylor; Maxwell's Larry Maxwell; Atlantic's Henry Allen; Roulette's Nate McCalla; Capitol's Reggie LaVong; All-Platinum's Joe Robinson; Stroud Productions' Andy Stroud.

19700613 - Record World 01.png

# First Rudman Record, Radio Meet on June 5, 6

LAS VEGAS—The first record and radio workshop-conference sponsored by Record World's Kal Rudman was held Friday, June 5, through Saturday, June 6, at Caesar's Palace here.

Attended by top echelon industry executives, the events, sans speeches and panel discussions, were comprised primarily of roundtable discussions on the problems and challenges facing the music and radio worlds today.

The Friday confab, from 10 a.m. to 5 p.m., was for radio people only. The Saturday "Dialogue," from 1 p.m. to 5 p.m. brought both radio and music executives together. The weekend concluded with a "Bacchanal Dinner" Saturday evening.

At press time, those who had signed on for the meeting were, from the music industry: Sy Warner, London Records; John Antoon, Mercury Records; Lou Simon, Mercury; Jerry Wexler,

Atlantic; Ahmet Ertegan, Atlantic; Henry Allen, Atlantic; Jerry Greenberg, Atlantic; Rick Willard, Atlantic; Dick Kline, Cotillion; Tom Dowd, Atlantic; Danny Davis, Colgems; Pat Pipolo, Uni; Johnny Rivers; Bernie Shultz (Johnny Rivers); Joe Smith, Warner Bros; Howard Bedno; Pete Wright; Red Schwartz, Roulette; Jack Wiedenmann, Famous Music; Julie Rifkind; All Bell, Stax; Dick Glasser; Bud Dain, Liberty; Bob Skaff, Liberty; Mort Hoffman, Epic; Jim Stewart, Stax; Herb Kole, Stax; Ewell Russell, Stax; Jim Benci; Ron Saul, Warner Bros.; Anthony Martini, Bond; Johnny Bond, Bond; Mrs. Johnny Bond; Ron Porter, Bond; Herb Gordon, Decca; Larry Cohen, Jamie; Russ Regan, Uni; Nate McCalla, Roulette; Richard Frio, Uni; Steve Wax, Bell; Irv Biegel, Bell; Ben Scotti, Liberty; Bill Spitalsky; Dino Air-

(Continued on page 43)

## Glass Bottle Entertains

Avco-Embassy artists the Glass Bottle entertained at a cocktail party the other day at the Royal Coach Motor Inn. By the way, the Castle Ballroom of the Royal Coach will host Atlanta's Grammy Awards Banquet Show next year. The show will be produced by Buddy Buie and Guy Waldron.

Wire received in the Lowery offices: "Am recording 'Don't It Make You Wanna Go Home.' Joe South material is good for me. He writes out of meter and I talk out of meter. Your friend, Mel Tillis."

Atlanta welcomes to Jim Stevens and Jojo Samuels. Stevens will serve as Southeastern Sales Manager for the Chess, Checker, Cadet family of labels. Samuels moves to town as a promotion man for the Stax-Volt labels.

Goss Brothers Productions has cut eight LPs in the last two weeks including new gospel product for the Envoys and John Hall (former bass singer with the Blackwood Brothers). Major Lance spent several days at Master Sound doing sessions. Major says, "This Atlanta is a gas!" The Metros, Don Carroll and Cortez Greer doing Atlanta sessions. Glen Wood, on whom Bill Lowery is very high, is cutting at the Sound of Birmingham in that Alabama city for release on the 1-2-3 label. Jeff Franklin of Action Talent in town discussing several production deals with producer Buddy Buie.

The Spurlows, who were so well received on a recent Bob Hope

## B. B., Carla Are Life

NEW YORK—Two major exponents of Memphis music, B. B. King and Carla Thomas, made their New York nightclub debuts Monday (2) at the Royal

Thomas, Stax' "Memphis Queen." She made an impressive debut considering the limited time she had. Miss Thomas cut a striking figure in her hip-

Box. King, who rose from Beale Street to the Regal to the Fillmores to Las Vegas, came across as he always does, no matter what room he plays; natural, dynamic, the absolute (benevolent despot) King of the Blues.

The theme of King's performance is "love," and nothing conveys that sentiment better than his fantastic guitar playing. The man is devoted to his art and is due more than a lot of respect for his perseverance. Highlights of his set included "How Blue Can You Get" which proved him to be, as ever, the premier blues shouter still plying his trade today; "So Excited," a real house rocker, and "Someday" which features his delightful male/female dialogue which fit perfectly into the club atmosphere.

#### Definitive Statement

His biggest BluesWay hit, "The Thrill Is Gone," was as definitive a blues statement as has ever been made. King is a man who can always find the blue note in any given musical situation and, for B. B. King, that's just the right note. How blue can you get?

Opening the show was Carla

pie-gypsy outfit by Joy Becker, a welcome change from the standard sequin-chiffon route most female singers choose. The main feeling she generated was that indefinable, almost tasteable quality known as "Soul."

She was exceptional in both power and modulation on "Without Love" and gave us a compelling spiritual-folk type tune, "Brown Baby," "Come Together" and "Maxwell's Silver Hammer" were cute, but her own "B-A-B-Y" and "Let Me Be Good To You," which she did not have time to perform, are still most definitely where it's at for her.

Carla Thomas truly deserves her own showcase. Her talent is of major enough proportions so as to make sharing both unnecessary and undesirable.

All things considered, the Royal Box is offering entertainment of an unquestionably high caliber with this show. One only wishes there could be more of this sort of thing going on in view of the show biz lament that "the clubs are dying."

Carla and B. B. are life.

—Bob Moore Merlis.

# 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.

RECORD WORLD—June 20, 1970

19700627 - Record World 01.png

record world **GOSPEL**

record **Gospel Time**

Song," Interdenominational Choir; and "I'd Trade a Life Time," O'Neil Twins as compiled by Mother Frances.

A new album soon to be released by Chess Records features Little Milton singing "Follow the Lamb" and

**ROB**  
RECORDS

**VICTORY**



Clive Fox (Lionel Entertainment) called Lee's speech "totally unrealistic" and said that censorship was "unnecessary." He stated, "I find it necessary to give extreme importance to secondaries; many records can be brought home" via secondary markets. There are distribution problems, however, he implied, by saying, "If the product could get into these markets we'd be in good shape."

Tex Meyer of WOKY saluted the meetings' "freedom of expression and mutual understanding between radio and record" people through "honesty and communication." He thinks that "there is a problem with lyrics," yet he has played records cited as questionable by Commissioner Lee and received no listener complaints. Screening lyrics provides no problem at his station as each record is listened to very carefully before airing. He mentioned that he does watch secondaries and saluted them by saying "they do have an influence—they're doing a great job out there."

George Wilson of WRIT characterized the meet as "the best" he has ever attended. He feels "the radio stations should play whatever they want—not all the junk that's issued."

#### Companies Have Responsibility

Jimmy Bishop of WDAS feels that record companies "have a responsibility to do a little more censoring" which he said would be "helpful." He contends that many smaller stations are not given credit for proving the sales potential of many records. R & B stations are gaining greater audiences, he believes, because pop stations are "resisting so-called R & B records."

E. Rodney Jones, Program Director of WVON, thought the meetings were quite successful and said, "The only thing I didn't like about it was Las Vegas." His comment on the lyrics controversy was "the public wants these lyrics—why should the FCC stop it? The record companies are giving the people what they want." He disagreed with the conten-

say they shouldn't be sold." The 10 major stations versus secondaries question was dismissed by Perkins with his feeling that "If a fellow thinks a record is a hit he should play it—major or minor station."

Ted Atkins of KFRC thought the conference showed "the record industry that the radio industry is super-concerned with the lyric problem." "All of us [majors] are less and less prone to play unproven product; even the secondaries are tightening up but we watch them closely" was his view of the tight playlist situation.

Gil Bateman of Elektra said, "There's obvious paranoia" in Lee's speech. "It was aimed at putting radio people uptight more than anything solid." His feeling is that "music should be looked at for what it says." On the secondary question he said there is a real problem getting stock into these areas but they definitely can break a record.

Independent promotion man Herb Rosen's view of the lyric controversy was "to each his own." He said that radio stations have a prerogative to say "no," although it is by no means "an open and shut thing." He feels that secondary markets are very important to making hits despite distribution problems. "They all seem to sell records," he commented.

Worthy Patterson of Famous Music doesn't see lyrics as a real problem. He said, "Our major responsibility is to notify radio stations that there may be something objectionable there—you have to be realistic about it." His statement on the importance of secondaries was definitive: "Any market which breaks a record is not a secondary regardless of wattage or the number of people it reaches."

#### Complete Producers Freedom

Decca's Jack Loetz said it was his company's policy "to give producers complete freedom provided they use direction." So far, no one has "over-exercised" this freedom. He described himself as "a believer in getting all stations on a

lem and Lee's speech: "I can't see my kid being affected by lyrics; this man [Lee] wouldn't know a hit record if you threw it at him." He sees the secondaries as "important" but does not underestimate the power of the majors. "I'll go with both," he commented.

Jac Holtzman, President of Elektra, thought the conference to be "truly superb with an open and free exchange of ideas rarely seen in any industry gathering which encompasses such diverse views."

Herb Kole of **Stax** called the conference "Dynamite." His feeling is that "the commissioner is looking at lyrics with his own interpretation; in many cases they [lyrics] just aren't that way." He characterized Lee as "one person against millions." Kole was glad that "everybody got a chance to say what they wanted and what they felt" over the course of the meeting.

Publisher Al Gallico sided with Lee. He said, "I think he's right. We ought to do something about the lyrics; we ought to clean them up." His solution to the problem was self-censorship: "record companies shouldn't record" songs with questionable lyrics, he opined.

Ron Moseley of Sussex Records feels very strongly about the implications of Lee's speech. He contends that "music is the language of our time and we will continue to release records which mirror our times." He feels "It's wrong to censor people. We have reached a time when we must decide what is right and what is good."

Fred DeMann of National General Records opined that the Rudman meet was the best type of its kind ever given. He concurred with the censorship issue that if you can see it in movies and read it in books then why not hear it on records. He finds this "figleaf fixation" perturbing. DeMann also seemed to agree pretty much on the stations discussed which can break a record and also on those secondary markets. His overall conclusion to the Vegas convention was that

tion that only the top 10 major stations in the country can make a record a hit. He said, "It takes every radio station in the country to make a hit."

WJLB's Al Perkins' comment on the Lee speech was "If the rest of the world is advancing with movies and books, why shouldn't records? I can't use them (on the air), but I don't

record" and saw that "many secondaries dictate what the majors play; they're vitally important."

Phil Cobert of Invictus stated, "There is a complete misunderstanding about R & B product on pop stations. If a record goes over 500,000 it certainly warrants pop play." His personal view of the lyric prob-

it was a direct confrontation on some heated issues and everyone said what they wanted to say and felt better by it all when it closed.

Betty Breneman of the Drake stations said on the issue of censorship that stations should not censor as such, but should follow a policy of pur-  
(Continued on page 51)

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# Paris Promenade

By GILLES PETARD

PARIS—André Djento, Vogue International Label Manager, is doing a big promotion for Mungo Jerry's "In The Summertime" . . . Messrs. Minchin and Timmel, President and International Label Manager of Pathé-Marconi, had visits by Leslie Gould, European representative of Stax-Paramount, and Robert Winning, Financial Director of Capitol Records . . . Pathé is trying to sell singles with non-personalized sleeves, a current thing all over the world, but which so far has never caught on in France. Régine's latest single is to be the guinea pig . . . Frank Pourcel is recording an LP called "Meet the Beatles" . . . Leo Gulka, producer in San Francisco, is recording West Coast groups for the benefit of Byg Records, Paris. Under this agreement, Byg was able to release a record by Sly and the Family Stone, waxed before their current Epic commitment . . . Jethro Tull did a concert at the Olympia on June 24.

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# DFK Agency Debuts

NEW YORK — DFK, Advertising, Marketing and Sales Promotion Agency, has opened at 588 Fifth Ave.

The "D" is Sy Davis, whose art and contact background includes home furnishings, automobiles, industrial, home entertainment, food, liquor, fashions, fabrics and retail accounts. The "F" is Herb Fried. His experience includes copy, agency administration and account contact. Add to this a working knowledge of promotion and marketing on accounts that range from theatre to fashion to home furnishings. The "K" is David Krieger, whose art direction has won him awards from the Art Directors Club, and the Society of Illustrators. Among his accounts have been major film and record companies, investment firms, publications, and restaurants, and the N.Y.C. Department of Traffic.

DFK is currently applying itself to a diversified group of



Top to bottom: Sy Davis, Herb Fried, David Krieger.

accounts. In the entertainment field, there is the Stax Record Company with their subsidiary labels, Volt, Enterprise and Respect; Jerry Ross Record Productions, with the Colossus and Heritage labels; the Jalin Production Co.; J. H. Fuchs and Jerry Schlossberg Productions (with "Room Service" and "Charley's Aunt" making the scene) and the concert groupings of Ed Stimler and Edwin Frederick Productions.

# Versatile Isaac Hayes

NEW YORK — Isaac Hayes was up from Memphis last week to receive his latest gold record for "The Isaac Hayes Movement," his third Enterprise album, and to play an engagement at the Apollo with Luther Ingram.

Hayes first came to light as a writer and producer with his partner David Porter. Their work with Sam and Dave is legendary. In reality, Hayes was always a singer and even cut some records which didn't make it a few years ago. "They didn't think I was a commercial enough singer back then," he remembers, so he turned to writing and production.

Many think it odd that Hayes seldom sings songs he has written himself. He finds it "hard to write for myself." He explained, "I can write Sam & Dave but I can't sing it—I'm more at ease doing my thing." Another paradox is Hayes' classification by many as a jazz artist. Some would consider him a pop or soul singer. He stated, "You can define jazz as a music with blues roots and improvisation; I improvise my arrangements sometimes, but I don't really want to be categorized. I try to inject all types of music into my work."

He revealed that the decision to record his first album, "Presenting Isaac Hayes," was done when he had less than full control of his faculties. He and other Stax staffers had attended a champagne party when Duck Dunn and Al Jackson and Hayes decided to fool around in the studio and came up with the album. He says, with a twinkle in his eye, "If you listen to the record, you can tell I was high."

## Complete Freedom

The concept of his best-selling "Hot Buttered Soul" album evolved when Stax Vice President Al Bell gave Hayes complete freedom on the album. Hayes saw the album as "a chance to do what I wanted to do without any pressure on me" and an opportunity "to really put myself into it and express myself." His thought at the time was that he would have been completely satisfied even if nobody had bought the album.

He revealed that his next album is basically complete and will be in the same style as "Hot Buttered Soul" and "The Isaac Hayes Movement."

In the future, Hayes plans to experiment a bit. He stated, "I



Isaac Hayes displays gold record he received for his album, "Isaac Hayes Movement," and is congratulated by Jim Stewart (right), President of Stax Records, parent firm of the Enterprise label, and Al Bell, Exec VP. The gold record, certified by RIAA, was presented at a cocktail party honoring Hayes at the New York Hilton.

want to go into another bag—deeper into hard rock with my own identity. Then I'd like to try another—a folk bag. I just want to do everything."

He is still producing the Soul of Children and the Emotions with David Porter and produced Porter's "Gritty, Groovy & Gettin' It" album. He splits his studio work with concert dates. One of his most important this summer will take him to the Hollywood Bowl Aug. 11. He thought back quite a few years to his first singing performances. "My first gig was in a joint up in Tennessee or Arkansas. We had two guitar players, a harmonica player, a trumpet player and I sang and played sax — it was strictly blues." He hopes to find his original band and do a blues album with them.

All this and gold records, too.

—Bob Moore Merlis.

## Sam, Dave Split

NEW YORK—Sam Moore of Sam and Dave, night club and recording stars, announces that after a 10-year association he and Dave Prater will no longer work as a team.

Sam has formed a new package called "Sam's Soul Together 1970 Revue" which will make its debut at the Cheetah on Tuesday, June 30. Featured with Sam Moore are Brenda Jo Harris and a 16-piece orchestra. The Revue is initially booked for one week with shows at 10 p.m. and 1 a.m.

# record world R & B BEAT

WHERE IT'S AT

Super Giant Sales: Lost Generation, John Taylor, 3 Degrees, Paul Kelly.

Smash Action: Miracles, Delfonics, Flaming Ember, Marvin Gaye.

Stevie Wonder is quickly shaping up a very big record.

Strong reaction to the Spinners, Eddie Floyd, Booker T.

Unusual Record of the Week: "The Bottle Or Me," Dee Dee Sharp.

Carla Thomas is now coming on strong.

Smash Instrumental: "Hand Clapping Song," Meters.

Gene Chandler broke big Washington, Atlanta, Chicago, etc.

Surprise Smash New Artist: "Stealing in the Name of the Lord," Paul Kelly. Already #1 in Baltimore.

Powerhouse: "The Outside Man," Jr. Parker, Capitol. Very commercial.

Carl Carlton has a hit in many markets "Drop By My Place," Chilites own Chicago and many other markets with "I Like Your Lovin'."

Satisfactions is big in many markets: "This Bitter Earth."

Intruders has exploded in Atlanta and St. Louis and L.A.

Ronnie Dyson is Top 10 now in Detroit . . . Ray Godfrey is big in Wash., Atlanta . . . "Black Fox," Freddy Robinson, is a giant in New Orleans.

"Dear Ike," Brothers and Sisters, exploded in New Orleans, and is now taking off in St. Louis, Chicago, Detroit.

Dynamic Tints' "Rosemarie" is a smash in Detroit.

Top Shelf is a smash in New York: "Give It Up."

Charles Hodges is taking off: "Day He Made You."

Smash sales in Phila. on "Trainman," Cupit.

New Village Soul Choir: "Love Every Day, Love Every Night."

Great new Fred Hughes is "I Understand."

Solid top 10 sales in New Orleans: "Your Sweet Love," Margie Joseph.

Rufus Thomas exploded immediately . . . Kool and the Gang continues to go very big . . . Albert King is selling well . . . Al Perkins' "Trust In Me" big!

New Green Berets is "Give Me a Try" on Uni.

Look for fast action on the Dells' "Long and Lonely Nights" . . . Powerhouse Little Milton is getting immediate airplay.

Detroit Emeralds' "I Can't See Myself" top 10 in Detroit.

WAOK, Atlanta, Intrigues, Gene Chandler, Tams, Meters, Major Lance, #2—Johnny Taylor; #6—L. Generation; #9—3 Degrees; Chilites, Intruders, Brothers and Sisters, El Chicano, Little Richard.

WCHB, Detroit, Bill Williams, #1—J. Taylor; 2—Eric & Vikings; #4—3 Degrees; #5—Lonnie Smith; #6—Carl Carlton; #10—R. Dyson; #11—Det. Emeralds; #12—Delfonics; #16—M. Ingredient; #19—G. House; #21—Gene Chandler; Intrigues ("Let's Dance"); Dyke & Blazers, Kool & Gang, Dynamic Tints, Meters.

KGFJ, L.A., Pic: Fred Hughes, #3—McKinley Travis; #9—Ike & Tina; Chilites, Intruders, Paul Kelly, Kool & Gang, Meters, 3 Degrees, Dyke.

WVON, Chicago (E. Rodney Jones), Pics: Rufus Thomas, Dells, #7—Lost Generation; #9—Syl Johnson; #11—Flaming Ember; #12—D.D. Warwick; #14—Candi Staton; #16—3 Degrees; #17—Delfonics; #18—Jyve 5; Al Perkins, Paul Kelly, Gene Chandler, Chilites, Etta James, Contributors of Soul.

WGIV, Charlotte, Pic: Eddie Floyd, #9—Lost Generation; #22 to #12—3 Degrees; Delfonics, Kool & Gang, Chilites, Paul Kelly, Intruders, Meters.

WYLD, New Orleans (Randy Callender), #9—Margie Joseph; #10—L. Richard; #11—Meters; #12—J. Taylor; #13—Barbara Mason; Intruders, Carla Thomas, Peggy & JoJo, Sisters & Brothers, Ray Godfrey.

KSOL, S.F., Gene Chandler, Merry Clayton, Alfreda Brockington, Major Lance, #5—Lost Generation; #7—J. Taylor; #14—3 Degrees; Intruders.

KATZ, St. Louis, #6—Flaming Ember; #7—Carl Carlton; #8—L. Gen.; #10—3 Degrees; #14—Intruders; #16—Delfonics; Carla Thomas, Sisters & Brothers, Ronnie Dyson, Little Anthony, A & Kicking, Barbara Mason.

(Continued on page 32)

# Hustling Business



From left Record World's Chuck Neese; Stax artist Eddie Floyd; Record World's John Sturdivant; and BMI representative Harry Warner are shown at a cocktail party recently held in Nashville

party recently held in Nashville following Floyd's benefit engagement at the Tennessee Women's Prison. Floyd and partner Alan Walden have recently opened Hustlers, a booking and production company in Macon, Ga.

# First GM Releases Set

DETROIT — GM Recording Company, for the past two years the major local studio facility used by such artists as Aretha Franklin and Freda Payne, is emerging as a strong new force in the midwest segment of the industry.

Seven singles are due for mid-July release under the new GM label, including Rhythm and Blues, bubblegum and rock.

According to firm Prexy Guido Marasco, such labels as Atlantic, Stax, Capitol, Jubilee, ABC Command, Mercury, London, Vanguard, Motown, Dot and Warner Brothers have recorded at GM's studio, using such artists as Barbara Lewis, Chairman of the Board, Funkadelic, MC5, Bob Segar System and Symphonic Metamorphosis.

Located at 14611 East Nine Mile Road in East Detroit, GM Recording Company's officers include Guido "Guy" Marasco, president; Richard "Dick"



Detroit's GM Recording Company execs discuss firm's first seven singles: Tommy Gelardi, Promotion Director; Dick Scott, Executive VP; Guy Marasco, President, and Marlene Marasco, VP and Executive Secretary.

Scott, formerly with Motown, Executive Vice-President; Marlene Marasco, Vice-President and Executive Secretary, and Thomas "Tommy" Gelardi, a veteran of 13 years with Capitol Records, as Promotion Director.

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# Thomas, Bar-Kays Dates

NEW YORK — Stax Carla Thomas and the Bar-Kays will appear with Motown's Temptations at Convention Hall in Asbury Park, N.J. on August 8, followed by a week at the Carter Baron Theatre in Washington, D.C. from August 10 to 16, Sandy Newman announced last week head of Great Memphis Sounds, manager for Carla Thomas and the Bar-Kays.

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## R-M Conference

*(Continued from page 3)*

of the industry for some observers who has no idea how it all began.

"Copyright" was the title and subject of the next panel which included Norman Rubin (Robert Stimpert's former partner, Al

## At Internat'l Radio-Music Conference



Stigwood); Sam Gordon (Albert Grossman); Walter Hofer (Copyright Service Bureau) and Bill Krasilovsky (Feinman and Krasilovsky). Various aspects of copyright were explored and several myths, including the "four bars free" notion, were exploded by the experts. Krasilovsky expressed hope that copyright reform legislation would soon be passed to replace the current law which dates from 1909.

Jerry Greenberg (Atlantic), Neil Bogart (Buddah), Charles Fach (Mercury) and Warren Lanier (National Chairman of FORE) comprised the panel which discussed "Today — The Record Outlook for the Year and the Future." Greenberg saw continued industrial growth dependent not upon tight money but upon "great artists and great product." He saw the \$14.98 list priced "Woodstock" as an example of this concept. Bogart pointedly asked the radio people "whether some of you don't like r & b records or are just plain prejudiced?" He cited the Impressions recent top 20 hit "Choice of Colors" as a victim of "editorializing by people who have no right to editorialize" in that a dozen top pop stations would not play the record. He called for the industry to "tear down the color lines and call music what it is—music." He was backed by Lanier, the theme of whose talk was "let the music play." He stated, "Music does not come in an assortment of colors; this is a farce." He called the concept that there is black and white music an "insult to the creativity of the artists."

Fach put forth some predictions for the '70s. He saw the growth of local recording facilities, independent producers, artist-producers, the rock club circuit, and the influence and importance of music to film and TV. "Music will be a driving force for social change in this country," he said and predicted that songwriters and singers would be more involved in politics in the coming years.

Mel Moore of Decca introduced the "Hits Are A-Happening" panel which consisted of Al Bell, Executive Vice President of **Stax**, and Alan Douglas of his own Douglas label. Douglas stated "Every activity we're



Pictured at the first annual International Radio-Music Conference are: Milt Gabler; John Hammond; Dave Kapp; Ferguson, Davis and Jones; Arthur Conley; the Jaggerz; Joe Raccuia, Frank Nastro, Mickey Turntable, Charles Nuccio; Lucky Cordell; Juggy Gayles, Jubbe Peck, Red Schwartz, George "Hounddog" Lorenz, Moe Preskell, Johnny Bienstock; Bob Austin; Alvin Dixon; Peck, Ben Rosner, Miss Turntable, Bill Darnel; George Burns; Vito Samela; Frederick Allen, Scott Muni, Samela, Lorenz, Hy Lit; Larry Cohen, Tom Kennedy, Leonard Silver, Miss Turntable, Steve Brodie, Silver and Brodie presenting the \$250 check for the Linda Jaspian Cohen Cancer Fund; Lorenz, Hammond, Miss Turntable, Kapp. Three hundred tradesters attend the Niagara Falls conclave.

involved in is dictated by society." Bell discussed the producer's role and said Isaac Hayes is a success because he (Bell) "took the time to give a man the time to express him-

self." He predicted that more product with impact messages such as the Last Poets would be showing up in the future. An animated debate ensued over the advisability of airing mes-

sage records such as the Last Poets and the effect such product has on children and society.

Saturday's "Radio Day" started with a panel entitled  
*(Continued from page 50)*

# 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/Volt

*(Continued from page 3)*

tractive to us. The sale of this small portion of the Famous Music division in no way indicates any desire to get out of the business."

They also emphasized that the Famous Music Corp. and its subsidiaries are on target in respect to future growth plans in records, tapes and publishing and will announce expansion plans in several phases of its operation in the immediate future.

# Merit Becomes California Distributors

**TORRENCE, CALIF.—**Merit Distributors, a National Tape subsidiary, is being phased out and its sales, promotion and inventory operations will be consolidated into California Record Distributors, another local National Tape-owned company.

Merit, an eight-year-old record distributorship, is shifting over all the lines it handles to its sister company, California Record Distributors, to allow for a more sophisticated and streamlined administrative operation, according to president Jack Lewerke.

All Merit's five salesmen, plus Bob Kirstein, General Manager, are continuing with their repre-

sentation of such lines as: DGG, Polydor, Stax/Volt, Mainstream, Flying Dutchman, Milestones, Takoma, Vault and Beverly Hills.

Hitsville Distributors and United Tape Distributors, two other National Tape subsidiaries operating out of a central warehouse here, continue in their separate specialty areas.

The major change, according to Lewerke, is that California Record Distributors personnel will now handle accounting and inventory for the lines formerly handled by Merit. This move consolidates these functions and eliminates much paperwork by a number of people.

# 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,

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 M.G.s, 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, 'decultured 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)



Jim Stewart



Al Bell



**KENT**

The Original Blues Label

**WE'RE  
BACK,  
BABY**



**SAME  
OLD  
BAG**



**SOUL  
WHERE  
IT'S AT.**

A DIVISION OF  
CADET RECORDS, INC.  
OF LOS ANGELES

5810 S. NORMANDIE AVE.  
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## Jewel/Ronn Blues Base

Ted Taylor, Lowell Fulson, Lightnin' Hopkins, Billy Keene, The Wallace Brothers, Buddy Ace, Clay Hammond, Jewel Akens, Little Joe Blue, Al King, Little Johnny Taylor, Bobby Powell, Rafal Neal, Camille Bob & the Lollipops . . . these are just a few of the many Jewel/Ronn recording artists of national and international fame.

From a small company in 1964 with only one artist under contract, Stan Lewis has built this concern into one of the leading independent labels in the world. He started with only two U.S. distributors and now has 35. In addition, he also has world-wide distribution through various foreign firms. Jewel-Paula-Ronn product can be found the world over, a fact that Lewis takes great pride in.

Besides the basic Jewel-Paula and Ronn labels, Jewel also distributes several other labels. One of these, Whit Records, has been very successful with Bobby Powell.

Lewis credits much of his success to "the independent producer, people like Maxwell Davis, Lionel Whitfield and Jewel Akens. A label must strive for different sounds if it is to be successful, and the independent ear best achieves this highly commercial sound," says Lewis. He also utilizes Gene Kent and Don Logan in a production capacity.

This year Lewis started releasing Rhythm and Blues products on his Paula label, heretofore strictly a pop and Country & Western label.

The company has shelved plans for a studio of their own. Lewis feels that when he wants a certain sound he should send the artist to the studio that can get that sound. This also keeps everything from sounding the same on the label.

In the future, Lewis plans to continue to forge ahead with rhythm and blues product, never forgetting that his company was founded on blues and that that product will always be one of the main commodities of the company.



## 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 avail-



Gene Kent, VP  
Stan Lewis, President

our resources and talent available to tour and promote the international market place."

http://www.RadioHistory.com

19700822 - Record World 03.png



**The world of soul  
is at our  
fingertips.**



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

or Ewell Rousell



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

19700822 - Record World 04.png

# R & B — Outdated Term?

By AL KASHA  
VP, Music Division  
and

FREDDY DeMANN

Director of Sales and Promotion  
National General Records

In the year 1970, there is no longer such a thing as Rhythm and Blues. This implies immediately that only black people buy these records, and therefore black people should promote them.

Those who insist on maintaining this distinction are only searching for an easy and convenient rationalization to keep the black man in one category, and not allow him to expand his talents over a wider range. This encourages separatism and prejudice, and obscures the basic fact that Rhythm and Blues is now one more element of a much larger category called pop music. There is no reason why a black man, when qualified, should not be head of all promotion, including classical records, easy listening or country and western.

## Public Draws No Line

The buying public, if the Top 100 charts are any indication, draws no line between the types

of music they like, when presented to them on Top 40 stations. If a record has excitement and appeal, they buy it.

Atlantic, Tamala-Motown, Stax Volt, Brunswick, Hot Wax, Curtom, the new Invictus label and many more, have been tremendously successful with the listening public in the past 10 years with songs that have proven their staying power and standard value. This audience will run to buy roots music, whether served up by a black artist or a white one.

We at National General don't ever want to be accused by the black community a year after inception of being "just a white company," and never giving the black man a chance to get through the door. Besides being unfair, it is also unrealistic. The doors of National General are wide open, in the television, motion picture and book divisions, and the only prerequisite demand is talent, whether the creator by Indian or Arab or whatever. Barbara Mason, Body & Soul, Silver Metre, Chariot—all of this is pop music, in different frames, but part of the overall picture that the public is eager to seek out and enjoy.

---

# Royal Line-Up



**Dennis Edwards of Motown's Temptations, left, and King's James Brown, right, join Stax's Carla Thomas and Bluesway's B. B. King during latter's recent appearance at New York's Royal Box.**

**SECTION II**

**RECORD WORLD**

19700822 - The\_Pittsburgh\_Courier\_Sat\_\_Aug\_22\_\_1970\_.jpg



**FETED IN HOLLYWOOD** — The Bar-Kays took time out to pose with the "Funky Chicken Man" Rufus Thomas during a recent press party in Hollywood. The party was given in honor of the Bar-Kays and Rufus following their successful three-week engagement at Disneyland. Standing from left: Rufus Thomas, Larry Dotson of

the Bar-Kays, Al Bell, Stax Records Executive Vice President; Ben Cauley and James Alexander of the Bar-Kays; John Fisher, promotions man for a Los Angeles distributor, and Winston Stewart, Bar-Kays. Keenling are Willie Hall and Harvey Henderson of Bar-Kays. Michael Toles is the only Bar-Kay missing from picture.

# RCA Names Cox Coast Coordinator

Doug Cox has been appointed Product Activity Co-Ordinator, West Coast by RCA Records, announces Dick Moreland, Manager, Rock Music, West Coast, to whom Cox will report.

Moreland said: "With RCA's increased activity into rock on the West Coast, Cox' wide and varied music experience will prove to be an invaluable asset in coordinating all areas of rock music, and advising one coast what the other one is into."

Cox comes to RCA Records after spending the past year working with the Smothers Brothers on various projects. He had previously been connected with Los Angeles rock radio station KRLA in such capacities as a comedy writer, music director and program director.

He had served as West Coast Promotion Director for Atlantic



Doug Cox

Records for a year and prior to that as the local promotion man working for Merit Distributors in Los Angeles handling the Atlantic / Atco / Stax / Volt lines for three years.

# Thanks NATRA



**Isaac Hayes**  
**Best R&B Album Of The Year**  
**"Hot Buttered Soul"**



Enterprise Records is a division of STAX RECORDS, 98 North Avalon,  
Memphis, Tennessee 38104.

**Thanks Again NATRA**



**Johnny Taylor**  
**Best R&B Male Vocalist**



STAX RECORDS, 98 North Avalon, Memphis, Tennessee 38104.

**And Thanks Again NATRA**

Maceo Woods  
and  
The Christian  
Tabernacle Choir  
**Best Gospel Choir and  
Best Gospel Record  
"Hello Sunshine"**



Volt Records is a division of STAX RECORDS, 98 North Avalon,  
Memphis, Tennessee 38104.

**And By The Way NATRA  
Thanks Again.**



**The Staple Singers  
Best Folk Gospel Group**



STAX RECORDS, 98 North Avalon, Memphis, Tennessee 38104.

20

19700912 - Record World 05.png

## Lasser Exec at NARM

One of the business sessions at the 1970 NARM Tape Convention will be devoted to the topic "Is There a Profitability Gap?" The highlight of the convention, which will be

John Billinis, Executive Vice President of Alta Distributing Company; Arnold Greenhut, President of Transcontinental Music Corporation; Jay Jacobs, Vice President of Kapp Record

dinner-meeting, which will be held on Monday evening, Sept. 21, will be a speech by David Boyd Chase, Chairman of the Executive Committee and a partner in the international accounting firm of J. K. Lasser & Company.

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

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

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

Participating on the panel will be Amos Heilicher, President of Pickwick International and head of the Heilicher

Vice President of Knox Record Rack Service; Irwin H. Steinberg, President of Mercury Record Corporation; Jack Loetz, Executive Vice President of Decca Records, and Donald Hall, Vice President of Ampex Corporation. Al Bell, Executive Vice President of Stax/Volt Records, will moderate the panel. James Schwartz, NARM President and President of Schwartz Brothers/District Records, will serve as Chairman of the evening meeting.

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

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

The 1970 NARM Tape Convention will convene Sept. 20-23 at the Fairmont Hotel in Dallas, Texas.

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## Booker Ervin Dead

NEW YORK—Booker T. Ervin died here last week of a kidney ailment. He was 39.

The Prestige saxophonist is survived by his widow, Jane, a son, Booker, and a daughter.

19700912 - Record World 06.png

**And Before We Forget NATRA,  
Thanks.**

*Al Bell*

**Al Bell**



**STAX RECORDS, 98 North Avalon, Memphis, Tennessee 38104.**

19700912 - Record World 07.png

# Stigwood Signs Staples

Rik Gunnell, President of the Robert Stigwood Organization, has announced that the firm has signed both management and publishing contracts with the Staple Singers. All of the Staple Singers' music will be published by Casserole Music Inc.

The quartet, led by Roebuck "Pop" Staples, also includes his daughters Yvonne, Cleo and Mavis. In addition to the group's management contract, an individual artist contract has been signed with each member of the group. Mavis Staples, an accomplished soloist in her own right, has entered the charts with her latest Volt single, "I Have Learned to Do Without You." This record is also included on Miss Staples' current album, "Only for the Lonely."

Recording is presently underway on the Staple Singers' new

Volt LP to be released this fall. The album, produced by Al Bell, Executive Vice President of Stax/Volt Records, is being recorded in Muscle Shoals, Ala.

## To Teheran

One of the most acclaimed gospel groups in the world, the Staple Singers recently departed for Teheran, Iran, where they will present two special concerts.

In addition to an extensive number of forthcoming concert appearances in the United States, the Staple Singers are preparing for a European tour, arrangements for which are being made by the Robert Stigwood Organization's London office.

Also underway at present are plans for a return tour of Japan where the Staple Singers were a hit in 1968.

# 500 Expected at NARM Tape Convention

The 1970 NARM Tape Convention, which convenes at the Fairmont Hotel in Dallas, Texas on Sunday, Sept. 20, and runs through Wednesday, Sept. 23, will see 500 members of the tape industry participating in the business programs devoted to the gamut of problems and opportunities in the industry today.

## Reception Opens

"Tape '70" opens with a cocktail reception for all registrants, followed by an opening dinner meeting which looks at three major industry problem areas—the equipment market, merchandising the tape car-

tridge and cassette, and the illegal market in tape. (See schedule for speakers).

The extensive Person to Person Conference Schedules, in which manufacturers meet with their wholesaler customers on a pre-arranged appointment basis, begin on Monday morning and continue through Wednesday noon. Manufacturers participating in Person to Person include suppliers of pre-recorded and blank tapes, equipment, and accessories.

Dinner-meetings will also be held on Monday and Tuesday evening. The Monday session will be devoted to the subject of "Profitability" and will fea-

ture David B. Chase, Chief executive of J. K. Lasser and Company. A panel discussion will follow (see schedule for names of panelists).

## Video Systems Featured

Tuesday evening's meeting will feature presentations of various video systems, and will be a high point for the convention registrants. Representatives of Ampex, Avco Cartrivision, North American Philips, Panasonic and Sony (see schedule for names of speakers) will discuss their companies' systems in the video race. Following the meeting, actual video demonstrations will be given by Sony and Panasonic.

The final session on video will be held at the luncheon-meeting on Wednesday, when CBS/EVR will present its system and give an extensive demonstration.

## Quad 8 Demonstrated

Motorola's Quad-8 will be demonstrated via a new Mercury automobile, which is equipped with a quadrophonic sound.

In addition to a NARM Board of Directors Meeting, which will precede the opening of the convention, meetings will also be held by NARM's 1971 Convention Committee, and by the Nominating Committee.

## In the News at NARM



James Schwartz  
President of NARM,  
Schwartz Brothers



Jack Grossman  
Convention Chairman,  
President,  
Merco Enterprises



Jules Malamud  
NARM Executive Director



Earl W. Kintner  
NARM General Counsel



Irwin H. Steinberg  
President, Mercury Corp.



Al Bell  
Executive VP,  
Stax-Volt Records



Donald V. Hall  
VP, Ampex Corp.



Amos Heilicher  
President,  
Pickwick International



John Billinis  
Exec VP,  
Alta Distributors



Jules Yarnell  
La Porte & Meyers



John Clark  
Abeles and Clark

# London Lowdown

By JEAN GRIFFITHS

LONDON—It is likely that the first **Bee Gees** single in a long time will be released on Oct. 30 and will be entitled "A Man for All Seasons" . . . American singing group the **Staples Singers** have signed a new management and agency contract with the **Robert Stigwood Organization**. The deal was set up by **Rik Gunnell**, the Agency's rep in America . . . Warner/Reprise artist **James Taylor** due to visit England in October. The BBC is doing a James Taylor special on TV on Oct. 19.

**John Sebastian**, currently holidaying in Rome, will be back in England on the 12th for a big free concert in Hyde Park . . . After much speculation and many denials, it has now been announced that **Phil Solomons** has sold the world rights to the Major Minor catalogue and all the contracts to EMI. The first releases of Major Minor product through EMI are likely to be at the end of this year. EMI also announces that composer/producer **Tony Hatch** will be responsible for the recording of some EMI acts. The productions will go through the EMI Capitol label.

Ex-NEMS Enterprises Director **Bernard Lee** has joined London Management Agency and will control record production and publishing interests . . . **Seymour Stein**, chief of Sire, has completed negotiations for a distribution deal in England with Polydor U.K. . . . The disk division of the Keith Prowse Organization has been bought by **Mr. Siadmouzzam Ali**, owner of the 12 Grade's record shops . . . **Mark Wirtz** has been signed to produce for **Les Reed's** Chapter I label . . . The new **Tony Burrows** record, "Every Little Move She Makes," is the first product of teaming of writers **Tony Macauley** and **Roger Greenaway** and **Cooke** . . . **Freddie Bienstock**, head of Carlin, announces they will launch their own record label CMC by the end of the year. **Ray Walter** has joined the company as General Manager for the label.

**Harry James** arrives in Europe for a 21-day tour and will be playing London Festival Hall on Sept. 26 . . . The U.K. outlet of

the Stax label is to revert to Polydor in mid-1971 . . . Pye's marketing conference was an informal affair and was held in the midlands town of Buxton, Derbyshire . . . Carnaby Records head Mervyn Conn has signed Australian group Quartet for America . . . According to official figures, disk production and sales continue in an upward trend this year. The figures for May of this year are 8% ahead of last year's figures.

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## **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

and creating new ideas makes them invaluable as executives," said Bell. "Stax Records is proud to have the services of these men."

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# **A Sense of Responsibility**

Perv's Music, formed two years ago by Pervis Staples and Merle Knight (one of the Pips), is a multi-faceted publishing company with a firm commitment to the life of the Chicago community in which it is based. Knight had signed a three-year agreement with Pervis Staples; when Knight decided to join Motown Records, Staples headed up the company himself.

Today, Perv's Music works closely with the children in the Chicago ghetto, teaching them singing, with particular emphasis on professional phrasing and choreography. Pervis Staples, his sister Mavis and the Emotions' Clinton Ghent, who formerly did choreography for the Jackson 5, teaches them dance movements. Aiding in these free-of-charge lessons is Perv's Music songwriter Vince Willis, who wrote the Emotions' current single. Willis was previously singer and writer for

the Early Edition, which consisted of himself, his wife and her two sisters.

In addition to being a publishing company, Perv's Music serves as a booking agency. Pervis Staples, who brought the Emotions to Stax Records, has booked the group through 36 of the United States. Other groups are booked through Perv's Music, whose attorney, Dick Shelton, draws up contracts for new acts and sees that they get a fair shake.

## **Will Tour U. S.**

Through the auspices of Perv's Music, the Emotions Review, which performs in Chicago's ghetto area, will tour the U. S. The Emotions Revue is comprised of the Emotions, a group of singers called the Branding Iron and the Ignition System, the Emotions' back-up band. Clinton Ghent is emcee.

# Hustlers, Inc., Complex Formed by Floyd, Walden

MACON, Ga. — Hustlers, Inc., is a young company recently formed for artist management, music publishing and record promotion. The executive staff consists of Rhythm & Blues star Eddie Floyd, President, and impresario Alan Walden, Secretary and Treasurer.

Walden and Floyd have worked together for nearly three years during their associations with Walden Artists And Promotions. Hustlers, Inc., was born out of the experience Floyd has gained through 15 years as an artist, composer and producer, and Walden seven highly successful years in promotion agency and management with such artists as Otis Redding, Johnnie Taylor, Sam & Dave, Clarence Carter, Percy Sledge, Arthur Conley and many more. Walden Artists and Promotions grew with Alan Walden's supervision to be one of the biggest Rhythm & Blues agency in the world. Alan Walden resigned from Walden Artists and Promotions on July 25, 1970.



Eddie Floyd, Alan Walden

Hustlers, during its initial conception, will be predominately active in the R&B market. However, long-term plans include artists in all areas of the musical spectrum as well as actors, actresses and photographic models. The company is prepared to work with any talent that needs direction.

Walden explains: "The relationship of artist/manager is a highly personal one based on

**A SINGLE SMASH  
FROM I & S RECORDS**

# “IT DOESN'T MATTER”

b/w

## “LAST NIGHT”

by

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32 distributors have already  
ordered, new distributors  
welcome

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New York, New York 10019

(212) 489-9820

trust, mutual respect and possibly a liberal helping of humor. Hustlers, Inc., has been formed to assure artists the best possible attention in all areas of promotion with still photographs, regularly up-dated biographies, press releases, public relations, advertising and thorough record coverage.”

Hustlers, Inc., works closely with recording companies to ensure saturation coverage with each of their artists' releases. They have an agreement with a video-tape production company to supply tapes for international television promotion. Hustlers, Inc., employs a publicist and a staff photographer. The company also employs two assistant managers, Gary Donehoo and Pat Armstrong.

Hustlers, Inc., will be working closely with long-standing friends at the William Morris Agency, Walden Artists and Promotions, Queen Booking Corporation, Dick Boone Agency, International Famous, Universal Attractions as well as sub-agents Ted Hall, Bowie Martin, Hugh Rogers, Richard Dingler, Cecil Corbett, Jimmy Walker and Terry Rhodes.

# 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 be-

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."

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## 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.

---

Donald... Promoted

hind 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

## 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.



**MEMPHIS SOUND COMES TO JACKSON—**  
The Mad Lads, Stax Recording Company artists, will appear at 8 p.m. Saturday in the east auditorium of Jackson Central-Merry High School. Sponsored by the Lane College Student Government Association the Memphis group will be featured at a dance-

concert marking homecoming for the Jackson college. Tickets are available at the Playboy Coffee Shop, Hub City Drugs, Lane College Student Union and Gulf Service Station at the intersection of Lane and Royal. Prices are \$2 for students and \$2.75 for others.

# Big Turnout for CMRI Tribute



Concerned Members of the Record Industry, from left: Richard Mack, Atlantic Records; Joe Medlin, Gamble-Huff Productions; Hosea Williams, SCLC; Robert Thomas, WDIA dj; honoree Leroy Little, Atlantic Records; Dave Clark, Duke-Peacock Records; Carl Jackson, Mon'Ca Records; and Melvin Moore, Brunswick Records.

MEMPHIS—Over 250 Concerned Members of the Record Industry gathered here on Saturday, Oct. 10, at the Holiday Inn Rivermont Hotel to honor Atlantic Records' Leroy Little for his selection at the NATRA Convention as Promo Man of the Year.

All proceeds from the \$25 a plate affair is to be used as the

in Birmingham; Don Carter of Scepter Records; and Harold Burnside, Philadelphia promotion man.

Jesse J. Lewis, President of the newly formed Showtime Productions of Birmingham, introduced the featured speaker of the evening, Hosea Williams of the Southern Christian Leadership Conference. Wil-

plate affair is to be used as the basis for establishing a scholarship fund for deserving young people.

Stax artist Rufus Thomas served as toastmaster. The program featured Joe Medlin of Gamble-Huff Productions; Isaac Hayes, Enterprise artist; Dave Clark, pioneer promotion executive long associated with Duke-Peacock; Alvin Dixon, President of NATRA; Bernard Roberson, independent promotion and chairman of the occasion; Shelly Stewart of WENN

Leadership Conference. Williams scored the nation's black disk jockeys for talking too much jive, providing their huge black audience with too little real information and not playing enough records that were produced by black-owned companies.

The Concerned Members of the Record Industry's address is 220 South Danny Thomas Blvd. Contributors may contact Miss Mary McGhee at that address or at 278-4551 or 276-6014 in Memphis, Tenn.

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# NARM, Leaders Ask Legislation

*(Continued from page 4)*

ing the special post-election session of Congress. The subcommittee will then report to the full committee which will determine the most appropriate congressional action. Legislation in the form of an amendment to present copyright law is being considered even though new copyright legislation is pending because of the gravity of the immediate situation.

Earl Kintner, General Counsel of NARM, sees that there may be a need for "criminal penalties and possibly civil penalties in bootlegging cases."

product of such a clandestine duplication process. Malamud revealed that the fidelity on all the cartridges he had bought was excellent though the art work was basically nonexistent.

Those who attended the Monday meeting at the Americana included Jerry Moss and Harold Childs (A&M); Jay Lasker and Howard Stark (ABC); Mort Drosnes (Ampex); Ahmet Ertegun, Jerry Wexler, Mike Mayer and Ted Jaffe (Atlantic); Neil Bogart (Buddah); Sal Iannucci and Arthur Moggull (Capitol); Clive Davis, Walter Brown and Mollie B...

NARM is encouraging the cooperation of the entire industry on the proposed legislation and the RIAA general council is expected to be consulted. In addition, Malamud reported that both he and RIAA Executive Secretary Henry Brief will work with the Legislative Committee. It is NARM's aim "to coordinate as many groups which represent the heart and soul of our industry to try to get something done" about the bootleg piracy problem. He went on to salute individual efforts by record companies which have caused suit to be brought in bootlegging cases on the state level.

#### Among Bootlegged Items

Malamud brought the problem of bootlegging home by assembling a display of 8-track cartridges of many hit artists which he recently purchased at \$3.98 each at the Tape Hut in Wilmington, Del. Some of the bootlegged items included "McCartney," "Cosmo's Factory," "Jerry Lee Lewis Original Golden Hits," "After the Gold Rush," "Abraxas" and many others, all top chart hits. A "Led Zeppelin III" tape with the "Kimberly" label carried the following notice: "Notice of intention to use copywrited material filed where necessary. All royalties paid where necessary."

Other tapes carried warning against unauthorized duplica-

Walter Dean and Mallory Rintoul (Columbia); Jac Holzman (Elektra); William Gallagher (Famous Music); Len Levy (GRT); Marvin Schlacter (Janus); Sidney Shemel (Liberty/UA); Herb Goldfarb (London); Tony Martell (MCA); Irwin Steinberg (Mercury); Carol Curb (MGM); Phil Jones and Tom Schlesinger (Motown); Cy Leslie (Pickwick); Jerry Schoenbaum (Polydor); William Dyczko (RCA); Morris Levy (Roulette); Al Bell (Stax/Volt); Mo Ostin and Joe Smith (Warner Bros.).

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## Free Flowing Dates

NEW YORK—J. F. Murphy and Free Flowing Salt will be at the Fillmore East Nov. 13 and 14, followed by the Village Gate Nov. 17-21 and the Electric Circus Nov. 25-29. Their album, "Almost Home," is on MGM.

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## Ertegun, Rose

*(Continued from page 4)*

labels. Nesuhi Ertegun, Atlantic Executive Vice-President, has been in charge of Atlantic's international department for many years; Phil Rose, Manager of the International Department of Warner Brothers/Reprise labels for the past five years.

The appointment of Nesuhi

against unauthorized duplication even though they were a

The appointment of Nesumi Ertegun and Phil Rose to the

19701128 - Record World 01.png

REC  
WORLD

# GOSPEL TIME

## There'll Always Be A Staple Singers



Roebuck "Pop" Staple  
*Visiting Record World*

By **BOB MOORE MERLIS**

■ NEW YORK — Roebuck "Pop" Staple, patriarch of the Staple Singers, slipped into New York with the rest of his singing family last week. We

somewhat from the straight gospel it used to be in the beginning. They try to concentrate on inspirational and message songs in their current appearances. Pop sees the Staples' role as "trying to give the black people a message. I'd even like to get a song across to the President of the United States. I'm mainly interested in getting truth across. Our thing is love, freedom and peace."

This has been an especially good year for the Staple Singers. They have had several TV appearances, sang four songs on the soundtrack of UA's "The Landlord" and have a new Stax single this week. The single, "Love Is Plentiful," will be included on their next album, "Staple Swingers," scheduled for release at the beginning of

singing family" last week. We found out that the Staples were playing the Apollo on the last day of their engagement and, on such short notice, were unable to make it "Pop" came to Record World, however, with news of various members of the family and of the Staples in general.

Mavis Staples is still with the Singers, though she does put out her own solo records from time to time (on Stax). Pervis, however, has left the Singers to run his management and publishing company, Perv's Music. He has been replaced by a younger Staple sister Yvonne. Pop predicts that the Staple Singers will always be together, which is a logical assumption considering how long they've been singing so far. The Staple family started singing together in 1950 but had to wait three years for their professional debut. According to Pop, "the younger children didn't do well to hold a tune at the time."

By '53 they were singing in churches around Chicago and became the big attraction at whichever house of worship booked them at a service. Success really began to pound on the Staples' door in 1957 when they had their first hit record, "Uncloudy Day," on VeeJay.

Since the civil rights move-

1971.

Before there were Staple Singers, there was Roebuck Staple back home in Mississippi. There he was inspired to take up the guitar by such legendary greats as Robert Johnson and Blind Blake. He picked up the harmonica when he heard Howlin' Wolf play. The young Staple saved his money for five weeks before he could buy his first \$5 guitar. He taught himself how to play and even practiced under his bed covers when his parents were asleep.

"Blues is my thing," Pop Staple explained.

## Bill Johnson presents Philharmonic—New Si



**The Southern Hummingbirds**

"Jesus Keep Me  
Near the Cross" /  
"Plant My Feet" #45-308

Distributor Inquiries Invit

PINEWOOD

ment has started, the Staples have changed their repertoire

2732 BELMONT AVENUE - NOR

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## Thomas to Europe

■ Vocalist Rufus Thomas will be doing the Funky Chicken, the Dog and the Push & Pull throughout England, France and Germany during his Euro-

pean tour from Jan. 15 to Feb. 17. Thomas, who has created dance trends with his Stax recordings of "Do The Funky Chicken" and "Walkin' The Dog," has just released "The Push & Pull."

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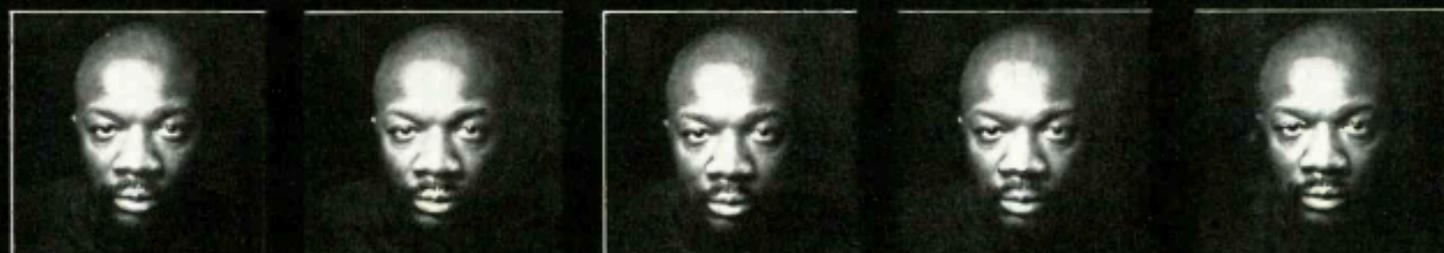
**THE MAN VOTED TOP JAZZ ARTIST OF 1970 THANKS YOU**



**THE MAN VOTED TOP JAZZ ARTIST OF 1970 THANKS YOU**



**THE MAN VOTED TOP JAZZ ARTIST OF 1970 THANKS YOU**



**Thank you all from all of me / ISAAC HAYES**



Hot Buttered Soul



The Isaac Hayes Movement



... To Be Continued



Enterprise Records, A Division Of  
Stax Records, Memphis, U.S.A.  
Distributed in Canada by  
Polydor Records Canada Ltd.



# 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 Stax Records. Stax Records, 98 North Avalon, Memphis, Tenn., 38104. Distributed in Canada by Polydor Records Canada Ltd.

## Hayes Million-Seller

■ MEMPHIS—Herb Kole, VP of Sales and Merchandising at Stax Records, announced that Isaac Hayes has added another

million-selling album, "Isaac Hayes . . . To Be Continued," to the Enterprise catalog. His first two gold albums, "Hot Buttered Soul" and "The Isaac Hayes Movement," also are now platinum records.

## Pollard Opens Promo Firm

■ NEW YORK—Otis Pollard announced that effective immediately he has resigned as National Promotion Director of the Isley Brothers' T-Neck Records to open his own independent promotion office.

Pollard, whose background includes key promotion jobs with both Stax and Mercury, among others, will make his national headquarters in Room 203, 1650 Broadway. His phone number is 765-1954.

## Bell & Eckstine



William Bell and Billy Eckstine (above) were both in Stax studios recently completing LPs for immediate release. The Bell package is titled "Wow, William Bell."

# **Banks & Jackson Re-Up at Stax**

■ MEMPHIS — Al Bell, Executive VP of Stax Records, announces the re-signing of Homer Banks and Raymond Jackson to exclusive, long-term contracts as record producers and songwriters.

The duo, whose East/Memphis Music tunes have been recorded by virtually all of the Stax artists, will concentrate on producing Shack, whose current hit is "Too Many Lovers."

# 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



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.

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

### 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.

## Ray HEAR Premiere

■ PASADENA, CALIF.—Johnnie Ray will premiere his new act, Johnnie Ray and Johnnie's Friends, on June 26 in the HEAR Foundation's annual musical show, "Sounds of the '70s." The place: Pasadena Civic Auditorium. Bud Hilpert is Administrator of the Foundation and producer of the program.

RECORD WORLD MAY 22, 1971

19710522 - Record World 02.png



By PHYLLIS J. WICKHAM

■ Marvell Thomas is producing his sister Carla's new LP at Stax. He also wrote and arranged much of the material. We listened to one cut, "You're Still Your Daddy's Child," and if the rest of the album is equal in quality, Marvell has done a marvelous job. You may have heard another Marvell tune lately, as it's been done by both Kim Weston and Dakota Staton: "Buy Myself a Man." Besides all that writing and producing, Rufus Thomas' number one son also manages to do a half-hour weekly TV show and play with the house band at Peyton Place. And by the way, watch for Carla Thomas on the upcoming Henry Mancini TVer. She'll be singing "What is Love" . . . a Marvell-Carla original.

Wayne Jackson and Andrew Love, the Memphis Horns, were over at the McLemore studio to do horn sessions and we got to talking about all their album credits. The versatility of their arrangements is evidenced by the wide range of artists they have complimented. From Elvis Presley to Ray Charles. From Jackie DeShannon to Aretha Franklin. And they are now at work on their second Memphis Horns album for Atlantic. Wayne and Andrew are hopeful that the new LP will showcase not only their strength as musicians, but also create an awareness of their songwriting capabilities.

The Mar-Keys' recent release, "Memphis Experience," is bringing the producing talents of 24-year-old Henry Bush to the attention of the recording industry. Henry, fondly known as "Creeper," has got to be one of the busiest people in the business. Look for his name as engineer, or re-mix engineer, or producer or co-producer on any number of new Stax LPs . . . Jerry Butler has another LP in the works at Universal for Mercury. Meanwhile, brother Billy Butler's new single, "I Don't Want to Love You," is getting heavy attention in Chicago and Memphis. And there's already lots of talk about the Unifics' coming single, "Dawn of a New Day" b/w "Get Down to a Funky Thing." Both tunes were penned by Unifics' leader Al Johnson. Steve Stepanian engineered.

Over at Hi, Willie Mitchell is really excited about his new discovery, Joe L. Joe is a blues singer in the big-band idiom, with phrasing and style that relates strongly to Joe Williams and Lou Rawls. That isn't meant to imply Joe is a carbon copy of anyone. We listened to the tape, and Joe L. is pure Joe L. And that ought to be good enough for everybody. Look for his first

release on Hi label about June 1 . . . Our Memphis Man-of-Many-Hats . . . producer, engineer, promoter, booking agent, writer, publisher . . . Tim Riley has been putting together an LP at Ardent studios. The artists are an eight-piece pop/rock group from Arkansas. They're called Fifth Avenue, but their sound is more Chicago. Tim also tells us he is negotiating to record Helicopter, one of the most popular local groups now making the Memphis club scene.

Watch for Robert Thomas to become a heavy R&B writer. His about-to-be-released single "This Morning," written for and performed by Ebony Web, is a really superior first effort . . . In the current rumors and what-ever-happened-to old what's his face department, we hear Glenn Spreen is in Nashville, Charlie Freeman is on the West Coast and B. B. Cunningham, Jr., is looking for free-lance engineer/producer assignments around the old home town.

# 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)*

# Industry Tributes George Woods

*(Continued from page 3)*

Al Bell, Herb Cole and John Smith of Stax; Ewart Abner of Motown; Neil Bogart and Ceil Holmes of Buddah; Florence Greenberg of Scepter; Morris Levy and Nate McColloch of Roulette, Clarence Avant of Sussex; Joe Robinson of Stang; Billy Jackson of Columbia; Eddie Biscoe and Ilene Berns of Bang; Kenny Gamble of Gamble-Huff Productions; and Eddie Holland and Otis Smith, among others.

Honorary chairman was Dr. Max Leon, President of WDAS. Other radio personalities present included Jerry Boulding, WWRL; E. Rodney Jones, WVON; Frankie Crocker and Eddie O'Jay, WLIB; Bill Williams, WCHB; Jim DeCaro and Jay Cook, WFIL; George Wilson, WOKY; Al Jefferson,

WWIN; Curt Shaw, WABQ; Bert Johnson, WAOK; Ernie Dorham, WJLB; Les Anderson, WDAI; George Lorentz, WBLK; Mary Mason, WHAT; and many more.

Radio tipsters Kal Rudman and Mickey Turntable were in attendance, as were television personalities Trudy Hayes and Edith Huggins, and Matt Robinson of "Sesame Street."

A highlight of the evening was the presentation of the 1971 Humanitarian Award to Woods by Lonnie Sanders of rival WIP.

Entertainment was provided by Mercury's Jerry Butler and Gene Chandler, Curtom's Curtis Mayfield, Soul's Gladys Knight and the Pips, T-Neck's Isley Brothers and Atlantic's Donny Hathaway, among others.



# MEMPHIS MUSIC

By PHYLLIS WICKHAM

■ **Al Green** has a new single headed for lots of R&B and pop play, "I'm Tired of Being Alone" on Hi label. Also released this week is **Rusty Taylor's** "Heat of Summer" on M.O.C. and June 14 has been set as the go-date for **Joey Gregorash** and his "North Country Funk" LP. **Ron Capone** produced "North Country" at the Stax studio for Polydor Records, Canada.

What does a horn-man do on a dull Saturday evening? Well, if he's **Wayne Jackson** he picks up Leer Jet fly-time by picking up **Bob Hope** in New Orleans. According to Wayne, he didn't know exactly who he was piloting until an entourage that included the mayor and various other VIPS showed up at the airport. Wayne and fellow Memphis Horn, **Andrew Love**, are set to do a 26-day concert tour with **Stephen Stills**. The show will be called, strangely enough, "Stephen Stills with the Memphis Horns." **Crazy Horse** will round out the bill.

**Isaac Hayes** has finished the score to the MGM film, "Shaft." Stax has the distribution rights to the soundtrack. When it comes to music, Ike really has the Midas Touch. Everything turns to gold. And he ain't no slouch when it comes to what successful artists/writers/producers ought to wear, either. He showed at the recent BMI R&B writers awards dinner in a mod-cut white tux with flair legs and a broad white fur lapel. All topped off with a peach-colored crepe shirt with a rose-shaped ascot neck. Other celebrities try, but only **Black Moses** has the necessary joie de vivre to carry it off.

# RECORD WORLD

## WHO IN THE WORLD

Melvin Van Peebles (Center), Multi-Talented Creator of Hit Film 'Sweet Sweetback's Baadasssss Song' and Score On Stax Records' Soundtrack LP, Is Flanked by Stax Execs Jim Stewart and Al Bell. Story on Page 4.



## PICKS OF THE WEEK

# 'Sweetback's Song' Sets Records as Film, LP

■ NEW YORK — Just seven weeks after release, the controversial "Sweet Sweetback's Baadasssss Song" by Black filmmaker Melvin Van Peebles became the #1 grossing movie in the nation. The soundtrack album on Stax Records has been setting its own impressive sales figures due to extensive merchandising and marketing, including in-theatre sales and a mail order program in conjunction with Lancer Books.

Stax has been concentrating its promotion on the cities where the film has appeared.

multi-media exposure. The book, which includes the script, stills and a behind-the-scene account of how Van Peebles made the movie, also features a mail order offer for the soundtrack album on Stax.

"Sweetback" is the second soundtrack album Stax has released. The first was Jules Dassin's "Uptight," with music by Booker T. Jones performed by Booker T. & the MGs. In the works is the score to the MGM film "Shaft," which is being composed by Isaac Hayes.

Stax will become increasingly involved in the area of film

"Sweetback" has set many box office records and three major theatre chains have offered the best playdates for summer bookings.

Van Peebles, who scripted, produced, directed, edited and stars in the movie, also composed the score, accompanied by the sounds of Earth, Wind & Fire. Although he has no formal musical training, Van Peebles created his own method of scoring. He numbered all the keys on a piano from one to 88, picked out the notes he wanted and wrote down the number of the appropriate piano keys.

"Van Peebles resists the temptation to preach except through the lyrics of his soul songs, which exhort his hero like some Greek chorus," reported Newsweek. Cue cited the "knockout of a score truly integral to the pulsating film."

Stax has shipped an unusually large number of soundtrack albums to Detroit and re-orders are already reported. Album sales in the lobby of Detroit's Grand Circus Theater were so heavy that their initial allotment of 300 promotional copies was completely sold out on the first night. The album is a pick on several Detroit stations, with "Sweetback's Theme" and "Hoppin' John" being the most popular tracks.

#### Two Previous Albums

Van Peebles, who directed "Watermelon Man," starring

involved in the area of film soundtracks as part of its stature as a versatile record company with product geared for every segment of the record market.

## Record Plant Unveils New Truck

■ NEW YORK— The Plant, New York and Los Angeles-based recording studios, has unveiled a new remote recording studio on wheels designed by Tom Hidley. It now becomes possible to record live concerts and still achieve the sound of a studio.

Record Plant executives Chris Stone and Gary Kellgren feel that because so many groups have equipment at home the remote truck becomes a natural.

The new truck was used at the recent James Gang concert

*(Continued on page 24)*

## Chicago in KOL Marc



"Watermelon Man" starring Godfrey Cambridge and "Story of a Three Day Pass," and has written five novels, has recorded two albums prior to the "Sweetback" soundtrack—"Brer Soul" and "Ain't Suppose to Die a Natural Death" on A & M Records.

Lancer Publications has issued a paperback edition of "Sweet Sweetback's Baadasssss Song," adding to Van Peebles'



Columbia's Chicago is shown above. Sponsored by KOL in Seattle which ran djs and others was Mayor Wesley Clark. Over 7,000 turned out. Each was sponsored by a member of Chicago's Black Panther Party.

4

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## Hayes, Communiplex Work on 'Shaft' Movie

■ HOLLYWOOD — Stax recording star Isaac Hayes has been contracted to write the musical score and theme for the MGM film "Shaft," starring former black model Richard Roundtree as tough private eye John Shaft.

In a simultaneous move, MGM announced here that Communiplex, Inc., a recently incorporated international black-owned communications and marketing consulting group, has been retained to handle creative concepts in marketing

and promotion for the "Shaft" movie. Communiplex, directed by Stax VP of Advertising Larry Shaw, is based in Memphis.

Communiplex has affiliated firms in Los Angeles, Chicago, New York and Africa, Shaw revealed. For example, Uni-World Group, Inc., a black ad and pr agency, headed by Byron Lewis and Bill Cherry in New York, is one affiliate; Communicon, Inc., a marketing group headed by William Fonvielle and Fred Grant in Chicago, is another.

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# Schwartz Brothers Expands to Philadelphia

■ WASHINGTON, D. C. — Jim Schwartz, President of Schwartz Brothers here, announced June 8 the opening of a distribution center in Philadelphia, Pa. This marks one of the first times that a smaller market distributor has moved into a larger BPI area.

The initial lines for distribution are Stax, Volt, RCA, Mainstream and Bang, with additional lines now being negotiated. Heading the office is Sales Manager Harry Jacobs, whose background of 16 years in Philadelphia includes work with

David Rosen, as manager for the GRT record division and for ABC tape sales. Promotion Manager in the new location is Red Richards, a leading promo man in the Philadelphia area.

## Logical Development

The addition of a distribution site in Philadelphia came as a logical development, in view of the fact that the close proximity of Washington and Baltimore has caused Philadelphia to be considered a tri-city area in recent years. In addition, the existence of an overnight truck-

ing service between Philadelphia and Washington enhances the viability of this location. Schwartz indicates that some of his manufacturers will curb trans-shipment into the Philadelphia market in order to ascertain definitely the full market potential in that area. This will also act as a measure to sustain the strength of the independent distributors.

The new offices are located at 8040 Roosevelt Boulevard in Philadelphia, and at present will be manned by a staff of five.

# Jean Knight Enjoys Womanhood

By RANDY SCHMID

Associated Press Writer

MEMPHIS, Tenn. (AP) —

She likes being a woman, but says she has given men a lot of competition in her tim Singing, she reminds you of a sassy little girl getting back at her boyfriend.

She's Jean Knight, who burst into fame last summer with her hands on her hips, singing "Mr. Big Stuff, who do

you think you are...." Working for Stax Records here, she views her success with enthusiasm.

"I love it. It's hard to believe that you're a nobody yesterday, and today you're somebody. I really love it."

She says she enjoys it when people describe her voice as sexy.

"I like being a woman," she said.

Although very feminine, she says she gave the boys plenty of competition when she attended Joseph S. Clark High School in New Orleans.

"Because I was always running for elections," she explains, "and I won several of them. And those classes where I wasn't president, I was vice president."

Political buff or not, she has insisted on being a woman first of all.

"I don't think a woman should walk behind a man or in front of him. I think a woman should walk next to him," she says.

Jean says she thinks compromise and democracy are the best policies in a marriage or any other relationship between a man and woman.

"I think they can both sit down and discuss things intelligently," she said.

As for Women's Lib: "I don't care about the movement because I feel men were put here to lead in some ways just as women were too—like men go into the armed services. I don't want to go into the armed services."

"Perhaps Women's Lib is jeopardizing some of the

rights that have been made to protect women too," she added.

In some ways she's a bit old fashioned, although she likes bright clothes, particularly red.

"Today, girls can wear pants or anything else to church. Maybe I'm old

fashioned about that, but I do like to see dresses in church," she remarked.

"Perhaps some of today's fashions are robbing girls of their respect for femininity. I seems as though women's fashions are becoming more masculine, and men's fashions are becoming more feminine."

## Court To Dissolve Restraint

CHATTANOOGA, Tenn. (AP) — The city of Chattanooga asked Chancery Court Wednesday to dissolve a restraining order halting the annexation of suburban Lake Hills and Murray Hills.

City Attorney Eugene Collins charged in his motion to dissolve the restraining order that state Rep. Laban DeFrieze, who obtained the injunction Tuesday, had failed to show what harm would have resulted to him by the

annexation.

Collins also asked the court to dismiss a petition by DeFrieze asking permission to intervene in a lawsuit challenging the constitutionality of the 1971 annexation law.

He pointed out that DeFrieze, as a member of the 1971 General Assembly, had co-sponsored legislation permitting variable tax rates as city services are rendered to newly annexed territory.

The city had sought to annex the two communities under the new law at midnight Tuesday but the move was blocked by Chancellor Ray Brock.

The annexation of Tyner had East Brainerd under the new law was permitted to take place.

The latest round in the annexation suit will be heard by retired Chancellor M. B. Finkelstein because Brock and Chancellor Herschel Franks have disqualified themselves because they live in areas scheduled to be annexed.

## THP Veteran Suspended

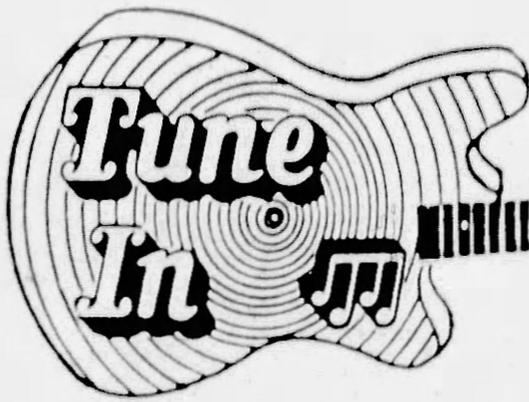
NASHVILLE, Tenn. (AP) — Lt. Benny Walker, an 11-year veteran of the Tennessee Highway Patrol, was suspended Wednesday for what a patrol spokesman said was violation of patrol regulations.

Don Spain, public information director for the THP, said Walker is charged with selling a photo of a traffic accident for his own gain.

Walker, who joined the



ortray Jesus Christ in the rock star," which will be performed at the Memphis Municipal Auditorium. 8 p.m. Tickets are \$4, \$5, and \$6



# 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,  
 lying 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).

# 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.

19720802 - Progress\_Bulletin\_Wed\_Aug\_2\_1972.jpg

# Recording Stars To Stage Benefit

LOS ANGELES — WATTS-TAX-72, a concert to benefit the Watts Summer Festival, will be presented by stars of

The event, presented by the Schlitz Brewing Co. and the STAX organization, will climax a week of cultural programs and festivities center-

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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.

grains 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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**The Gallery  
Theatre**  
Presents  
**"FIDDLER ON  
THE ROOF"**  
A Musical  
Thurs.—\$6 Per Family  
Curtain Time  
Thurs., Fri., Sat. 8:30 pm  
For Reservations &  
Group Rates 982-5357

evening at 8:30; Thursday matinee at 2:30.

**GREEK THEATER, Los Angeles** — The Carpenters play in the outdoor theater through Tuesday. Neil Diamond opens Wednesday night at 8:30 and continues through Aug. 27.

**AQUARIUS THEATER, Hollywood** — "Lenny," based on the life and words of Lenny Bruce, stars Sandy Baron. Opens Tuesday night at 8. Monday through Thursday nights at 8; Friday and Saturday 6 and 10 p.m.

**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, Sun-

day 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-Kays. 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.

**HOLLYWOOD PALLADIUM** — Jeff Beck Group, Argent, Foghat, Sunday night at 8.

**SANTA MONICA CIVIC AUDITORIUM** — KDAY pre-

## RADIO BRIEFS

W

# Wattstax to Be Carried Live on FM

● As part of its continuing summer series of live concerts, KMET (Metromedia stereo 94.7 FM) will broadcast Wattstax-72 live from the Coliseum Sunday from 3 to 10 p.m. in quadraphonic sound. The public-service program, to benefit the seventh annual

Watts Summer Festival,  
will feature artists such as  
Isaac Hayes, the Staple  
Singers, Carla and Rufus  
Thomas, Billy Eckstine,  
Luther Ingram and Eric  
Mercury.

19720820 - The\_Los\_Angeles\_Times\_Sun\_\_Aug\_20\_\_1972\_(1).jpg

# 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

# 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

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 commu-

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*

19720822 - The\_Los\_Angeles\_Times\_Tue\_\_Aug\_22\_\_1972\_.jpg

8 Los Angeles Times ★  
Part IV—Tues., Aug. 22, 1972

## 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, probably, 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 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, recreating "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



**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



**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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**MEMPHIS, Tenn. (AP) —**  
**Entertainer Isaac Hayes is**  
**turning his talents from the**  
**keyboard to the drawing**  
**board.**

**Hayes announced Wednes-**  
**day he and a group of black**  
**businessmen are sponsoring**  
**\$100 million in housing proj-**  
**ects for low income families**  
**across the country.**

**“I have chosen this particu-**  
**lar project, because it meets**  
**one of the most important**  
**needs today — housing for**  
**black and poor people,” the**  
**Academy Award-winning**

**Academy Award-winning composer said.**

**Hayes said construction and development of garden apartment communities in various sections of the country will house more than 20,000 people in the next five years. Specific housing sites have not been chosen, but Hayes said he would like to see a majority of the units built in the South.**

**One of Hayes' associates in the forthcoming venture is Al Bell, chairman of Stax Records of Memphis. Stax produces and distributes Hayes' records. The names of other businessmen involved**

... were not disclosed.

19720908 - Valley\_News\_Fri\_Sep\_8\_1972\_.jpg

**ter Associates, Inc.** "Dog's" personal management firm, as well as members of the group and others involved with their career.

# b h

Outstanding act at the Wattstax '72 benefit concert at the Los Angeles



# b h

Stax Records walked off with nine out of 26 awards at the Soul and Blues Awards presented by **Cinema West Productions** of Hollywood. The awards are voted upon by members of the black community.

**Isaac Hayes** won the largest number of single awards, being cited as Best Male Vocalist of 1972, and as composer of the best musical score for a motion picture. That picture, of course, was "Shaft."

The **Staple Singers** were named best vocal group of 1972 riding on the crest of their success with "Heavy Makes You Happy" and "**Respect Yourself.**"

The award for best gos-



## LUTHER INGRAM Spotlights Show

Memorial Coliseum last month, according to some patrons, was **Luther Ingram**. Ingram's single "**I Don't Want to Be**

pel group went to **Maceo Woods** and the **Christian Tabernacle Choir**. All of the artists record for Stax Organization labels.

Stax' Gospel Truth label director won two awards, one for best promotion and a special humanitarian award for outstanding contributions and achievement to black arts and culture.

19720917 - Daily\_News\_Sun\_Sep\_17\_1972\_.jpg

# '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.

19721009 - The\_Los\_Angeles\_Times\_Mon\_Oct\_9\_1972\_.jpg

# Watts Summer

# Festival Sets

## Award Banquet

Watts Summer Festival will hold its third annual awards banquet Saturday night at the Los Angeles Hilton.

Awards will be presented to organizations and individuals responsible for this year's festival, as well as the "Wattstax '72" extravaganza staged at the Coliseum by the Stax organization.

ganization.

Proceeds from the \$25 and \$15 tickets will go to the Watts Summer Festival, a nonprofit corporation.

19721015 - The\_Cincinnati\_Enquirer\_Sun\_Oct\_15\_1972\_.jpg

# Gospel Music Bigger Than Acid Rock, Exec Claims

**By MARIAN FOX**  
MEMPHIS (AP)—Jesus Christ is moving through the lives of the nation's young into their music, bringing to gospel music a flock of fans unparalleled

in its history, says black music executive Dave Clark.

"Gospel right now is a real big thing among young people. They are going to gospel like they went to acid rock, only I think the trend will be longer lasting," says the graying Clark, who's capping a 30-year career as head of the year-old Gospel-Truth label at Stax records.

"With gospel, there are

no late hours, no wild night life. It's a quieter, more peaceful thing.

"Kids today like gospel music because it has something they've been looking for. They've tried getting answers from their parents, from dope, from the hippie thing.

"They became militant and went into the revolution thing and that didn't do it and so a lot of them went into the Jesus movement. That's what brought on the popularity of gospel music and that's what's going to keep it popular.

"They've gotten back to religion now and that's where the answers are. The breeders of hate are dying out. The over-militant organizations are fading out. The breeders of hate have found that the only chance of survival is

that people learn to live with one another."

**IT'S ONLY** natural to Clark that young people turn to the music that celebrates the life and work of Jesus—music that for most of its history has drawn its fans from rural Southerners, both black and white, who took their love for gospel music with them when they moved into the cities.

Now, with the Jesus movement stirring young people's interest, Clark feels he has the chance to "enhance and enlarge the appeal of gospel, which is my main goal.

"With my position at Stax, I have a chance to reach my goals. They're really into the gospel thing. They're not treating my recordings as gospel records, not putting them in a particular ethnic

group market. This is a very good sign."

Clark's gospel label is little more than a year old and already has a catalog, a rare achievement for a label so young. "We have 12 gospel albums and four singles out, and I've got five more gospel albums and two singles coming out this month" he explains.

"I think we kinda woke up the other companies to gospel, but it's a challenge. Competition makes the business better."

During his 30-plus years in the industry, the native of Jackson, Tenn., has built his career on building careers for others. He discovered the late Sam Cooke and wrote "Why I Sing the Blues," the song that put a star on B. B. King's door.

Clark has also worked with Junior Parker, Jackie Wilson, O. V. Wright and promoted "Move On Up a Little Higher," Mahalia Jackson's biggest record, which was one of the first gospel cuts to top the million mark.

His own career began in 1938 when he signed with the old Jimmy Lunceford orchestra, becoming the first black promotion man in the country.

Clark said he went into the music business because, he wanted something other than "teaching or preaching, the two jobs

most available to blacks back then.

"Before then there hadn't been any such thing as record promotion anyway. There were song pluggers but no record pluggers."

Clark recalls the time in Jackson, Miss., when his records were burned on a highway because a verse about the late Theodore Bilbo offended the sheriff — and the night in New Jersey when he was followed by two men who put a shotgun to his head and told him, "Black boy, you're in the wrong business."

"It has been a sweet thing," he says. "It's been hard. But I stuck it out, and it's been worth it."

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BOBBY'S hits are too numerous to mention in full, but a few include "You've Lost That Lovin' Feeling", "Hung on You", "Soul & Inspiration", "Little Latin Lupe Lu", "Ebb Tide", and "Unchained Melody". The latter two records, which BOBBY recorded solo, sold over 4 million copies combined.

## Music Teachers Will Have VIP Tour Of CCM

The Ohio Music Teachers Association will hold its convention next Saturday and Sunday, October 21 and 22, at Stouffer's Inn, 5th and Elm Streets.

Musicians and educators from around the state will take part. George Haddad, artist-in-residence at Ohio State University, will be in

planists at 10:30 a.m. and an afternoon concert by outstanding music students from around the state at 1:45 p.m. Music teachers are cordially invited to attend. For information, contact Mrs. Sarah Marvin at 891-5333 or Mrs. James P. Carpenter Jr., 891-8635.



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# On The Line

# 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?

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-by-gones-be-by-gones 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?

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

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.

19721115 - St\_Louis\_Jewish\_Light\_Wed\_Nov\_15\_1972\_.jpg

# Speaking Of Films

By **HERBERT G. LUFT**  
(Copyright 1972,

**Jewish Telegraphic Agency, Inc.)**

**HOLLYWOOD**—David L. Wolper has completed a film account of the tragic events during the Olympic Games early in September, from the shoot-out in the village the kidnapping the

the village, the kidnapping, the flight to the NATO airport, leading to the massacre of 11 Israeli athletes by Palestinian terrorists.

The 44-year-old film producer who made the documentary feature *Rise and Fall of the Third Reich* from the book by William L. Shirer, returned to Munich two months ago to catch with several national units and multiple cameras the official events of the Sports Olympics.

The only documentary filmmaker on the scene when tragedy struck, Wolper dispatched seven camera crews to the location. He shared the direction with Claude Lelouch, the French director of *A Man and A Woman*, who as a Jewish child had been an inmate at the Dachau concentration camp. It was Lelouch who stood behind the camera at the airport during the

camera at the airport during the gun battle between Arab outlaws and German police, yet this specific footage became too dark for processing because the terrorists had shot up the searchlight facilities.

Last summer Wolper photographed a less demanding event, *Wattstax '72*, a musical portraying the black-American experience reflected in a six-hour concert during the Wattstax Festival at the Los Angeles Memorial Coliseum. The musical show was filmed in its entirety, with additional material to be photographed on a junket throughout the country. Wolper, America's most outstanding documentary producer today, combines the Jewish heritage with the cultural lineage of the black minority to create a musical hymn to the folklore of

musical hymn to the folklore of  
America.

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19721117 - The\_Miami\_Herald\_Fri\_\_Nov\_17\_\_1972\_.jpg

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# Songwriter Raymond Jackson

MEMPHIS, Tenn. — (AP)  
— The funeral Thursday of  
rhythm and blues songwriter  
Raymond Jackson, 31, drew  
the top names in the “soul

the top names in the "soul music" industry to Memphis.

Luther Ingram, who recently topped the charts with a Jackson song, "If Loving You Is Wrong, I Don't Want To Be Right," performed it at the funeral as a tribute to the young writer.

The Staple Singers, for whom Jackson had been the guitarist on "Respect Yourself" and "I'll Take You There," also sang.

Officials of Stax-Volt Records acting as pallbearers included Jim Stewart, president of the firm, and Al Bell, exec-

utive vice president, as well as Academy Award winner and Jackson's fellow Stax composer Isaac Hayes.

Jackson died of injuries received Oct. 28, when he was critically burned in an accident at his home while using gasoline-soaked rags.

19721124 - The\_Charlotte\_Observer\_Fri\_\_Nov\_24\_\_1972\_.jpg

# Filmdom Elite, Street People To Attend 'Wattstax' Premiere

By MARILYN BECK

HOLLYWOOD — "Wattstax" producers have booked the posh Dorothy Chandler Pavilion for the late-January Los Angeles premier of their documentary film, and have already compiled a guest list for the formal function.

It contains the names of the cream of filmland society — and some 3,000 "street people" who will be bused in from Watts.



The film, a portrait of the highly successful 7-hour concert performed by Stax Record artists at the L.A. Coliseum last August, includes a candid documentary look at the lives of those in the black community, and is currently being shown to selected black audiences around the country.

"We're compiling the opinions of our people," says "Wattstax" co-producer, Larry Miller, "so that we can market that opinion as a black rating — regardless of whatever rating we get from the white system."

He's concerned about the rating the MPAA will accord the feature and complains, "we've had problems with the ratings given black films in the past."

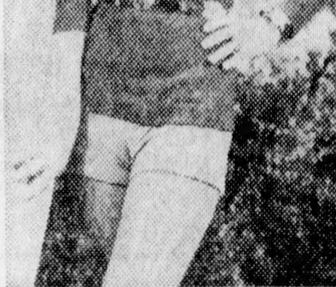
Says Mel Stuart of the David Wolper firm who co-produced "Wattstax," "the problem is that, though we show no nudity or sex on the screen, the language of the street does contain strong four letter words.

"To delete that language would be dishonest. And to stamp "Wattstax" with an "R" rating because of the words it contains will mean preventing an audience of young people from seeing it who would benefit from the portrait of the black experience.

"We concentrate on neither the wealthy blacks, nor those at the other end of the social spectrum. 'Wattstax' is about the normal people of the street, the everyday people — who talk about their feelings and beliefs and their relationships."

David Wolper considers it, "my most important project to date."

It could also end up extremely important to the people whose lives its documents, for, according to Stax Record representatives, part of their profits will be fed back into



**Jo Ann Pflug**

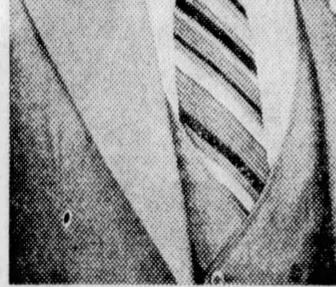
the black community through various Watts charity organizations.

★ ★ ★

Actress Jo Ann Pflug will be tying the knot with writer-composer-RCA recording artist Charles Woolery on Dec. 21, in her home town of Winter Park, Fla.

It's going to be a formal, candlelight ceremony held at Rollings College chapel, Jo Ann tells me, and conducted by Rev. Ted Darrow, dean of the chapel and a long-time family friend.

Jo Ann and Chuck will spend Christmas in Winter



**Carroll O'Connor**

Park, and then leave for a honeymoon cruise of the Bahamas.

And then they better hightail it right back to Hollywood, because, the way it looks right now, Jo Ann — the gal they gave the tag of the world's sexiest nurse in the film version of "M-A-S-H" — is all set to go into production for a series that will debut next fall.

★ ★ ★

If the screen's newest Jesus has his way, he's going to end up a cowboy star.

Ted Neely, who plays the title role in the Norman Jewison-Robert Stigwood film ver-



**Jackie Gleason**

sion of "Jesus Christ Superstar," has informed Universal he'd like to do a sagebrush opera next. And that's the sort of property the studio is scouting around to find for him now.

If Neeley does end up in the super-star parade — via the Western or any other cinema route — he'll be the first screen Jesus who's ever accomplished that miracle.

H. B. Warner had career problems after he starred in Cecil B. DeMille's "King of Kings" in the 20's.

## KNOCKWURST AND BURGERS

# Club 21 Struggles On In Stri

New York Times News Service

NEW YORK — Sheldon Tannen and Bob Kriendler waited on Aristotle Onassis at the 21" Club Wednesday, Kriendler recommending the knockwurst and Tannen fetching the order.

Kriendler and Tannen were there because they are two of the owners of "21" and it has been struck by cooks, waiters and bartenders. Onassis was at the club at 21 East 52nd St. because he was hungry.

"What am I going to have today, Bob? Onassis asked Kriendler.

"Well, we have hamburgers and we also have kosher hot dogs,"

Kriendler said, picking up someone's half-eaten knockwurst and holding it under Onassis's nose.

Onassis stared into the plate and decided he liked it. Then he ordered a vodka on the rocks, and mustard and a bottle of beer to go with the knockwurst.

"This goes deeper than a place — "21" is a way of life," James Gillen said earnestly. Gillen was one table over from Onassis, and he was eating knockwurst, too.

Indeed, the only two dishes being offered were knockwurst and hamburger, which Kriendler called a "21" burger. Either one, with

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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.

\*\*\*

# A Montage Of The Events Of 1972

By SANDRA HAGGERTY  
(Distributed by Los Angeles Times Syndicate)  
1972, the year. . .

Jackie Robinson, a symbol of courage and talent to a whole generation of black folks, died.

Eleven-year-old Gregory, black and crippled (hence, hard to place), left the last of a lifelong series of foster homes to be legally adopted by an adoring family. He now has four ("Yeah, four!" he grins) sisters who are delighted to have a brother.

A mixup in timetables deprived two of our most promising black sprinters of the opportunity to demonstrate their athletic prowess on the track field at the Olympic Games.

ANGELA DAVIS, after almost 22 months of worldwide attention, was acquitted.

Far too many brothers continued to rip off other brothers. Said one such brother (I use the word questioningly): "A hustle is a hustle. When you spend a dollar, don't nobody ask you where you got it."

Africa became even closer to our shores, with record num-



bers of blacks touring the motherland under the auspices of the African-American Institute.

A national political convention was chaired by a black woman for the first time in history.

A full-scale race riot erupted aboard an American military vessel. According to black military personnel, such racial conflicts are not unusual, just unpublicized.

Billy Holiday was eulogized via the cinema.

All the black national political incumbents were re-elected to office.

Drug pushers were glamor-

ized in the name of black image.

LOCAL BLACK Expos made significant contributions informing the public of the various efforts being made on the part of blacks in all professions and on all levels of interest.

"Sounder" was presented to the public. This is one of the few black movies thus far that all blacks (and whites) can relate to.

A black teacher committed suicide over the racial strife at his school. He left a three-page suicide note to the student body of Beechr High School.

Wayne Collett and Vince Matthews, without a hearing, were banned for life from further Olympic competition by the International Committee for what it called a "disgusting display."

Newspaper reporters were threatened with imprisonment for failure to disclose sources of information — the year of freedom of the press?

Prichard, Ala., elected its

first black mayor, Algonon (Jay) Cooper.

"He may be a nigger, but he's the smartest mayor we ever had," said one of the white residents of the 50 per cent blue-collar white and 50 per cent impoverished black locality.

A black pilot was among the three POWs released and returned to the States. The war continues to continue to continue.

BLACK SEPTEMBER referred not to the integration of white schools by black children but rather an international Arab terrorist group.

Two black college students were shot and killed during a campus demonstration. Why?

Skyjacking became a regular occurrence, with a fair share of blacks joining the ranks of the infamous.

The U.S. Public Health Service disclosed it had (for 40 years) conducted a study in which poor uneducated Alabama black males were not treated for syphilis in an attempt to study the long-term

effects of untreated syphilis. The horror is that treatment was withheld even after penicillin was found to be almost totally effective against syphilis.

Incentive for participation in the study is a poignant social commentary of conditions for black folks in America. These men were offered free medical treatment for any other illness, free hot lunches and free burial after autopsy. That was "mighty white" of somebody. Today, 74 of the original 425 syphilitics are alive — average age is 74. Black genocide a baseless phrase?

Richard Pryor should receive the Here and Now Black Man of the moment award. His social commentary is heavy and funny. Don't miss him in the soon-to-be-released "Wattstax."

Record numbers of blacks exercised their right to vote and became politically involved.

We bring to a close to make space for '73, knowing there is much work yet to be done, knowing that no matter what we must "keep on caring."

a new film "FIRST"  
at the Music Center

Invitational World Premiere  
Sunday, Feb. 4th at 8:00 PM  
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The Glamour and Excitement of Hollywood's  
and the Record World's Top Stars  
Celebrities in Attendance

19730128 - The\_Los\_Angeles\_Times\_Sun\_Jan\_28\_1973.jpg

# WATTSTAX

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Sing! Hear!  
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A soulful  
expression  
of the  
living word.



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THE EMOTIONS • RUFUS THOMAS • CARLA THOMAS • ALBERT KING and OTHERS • Special Guest Star RICHARD PRYOR • Produced by LARRY SHAW  
and MEL STUART • Executive Producers AL BELL and DAVID L. WOLPER • Associate Producer FOREST HAMILTON • Directed by MEL STUART

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Under 17 requires accompanying Parent or Adult Guardian

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19730322 - The\_Miami\_News\_Thu\_Mar\_22\_1973\_.jpg



**WATTSTAX**

**100,000  
brothers**

**"Flamboyant foxes  
and dapper dudes**

brothers  
and sisters  
turning on  
to being  
black...  
telling  
it like  
it is!

and dapper tudes  
are enjoying themselves  
in a foot-stomping,  
hip-shaking celebration!"

—NEWSWEEK

"WATTSTAX is funny, funky,  
tragic and triumphant!"

—GANNETT NEWS SERVICE

"A thrilling insight into  
the Black experience!"

—SEVENTEEN

"Like good sex and  
good friends, the movie  
leaves you fulfilled!"

—SOUL

Starts TOMORROW

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THE EMOTIONS • RUFUS THOMAS • CARLA THOMAS • ALBERT KING and OTHERS • Special Guest Star RICHARD PRYOR • Produced by LARRY SHAW  
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TWIN-2  
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E. M. Loew's  
**MIAMI**  
Drive-In  
N.W. 7th Ave. at 81st St.

19730525 - Philadelphia\_Daily\_News\_Fri\_May\_25\_1973\_.jpg

"A FOOT-STOMPING HIP-SHAKING CELEBRATION!"

—NEWSWEEK

**WATTSTAX**



STAX FILMS/WOLPER PICTURES Presents **WATTSTAX** starring ISAAC HAYES • THE STAPLE SINGERS • LUTHER INGRAM • JOHNNIE TAYLOR ALBERT KING and OTHERS • Special Guest Star RICHARD PRYOR  
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**12:40, 2:40, 4:40, 6:45,**  
**8:50, 10:50**

**Singers**

# *Singer Green Winner*

MEMPHIS, Tenn. (AP) — Singer Al Green was named the year's outstanding male vocalist during weekend ceremonies at the third annual Memphis Music Awards.

He also picked up honors for his single record and album, "I'm Still in Love

With You," and shared with producer Willie Mitchell and Al Jackson the best songwriter award.

Mitchell was also a multiple winner, picking up the outstanding engineer and producer honor.

Jackson was also named outstanding musician.

The outstanding female vocalist honor went to Mavis Staples of the Staples Singers. The Staples Singers also garnered the outstanding vocal group award.

Other recognition went to Danny O'Keefe as outstanding new artist. Al Bell

standing new artist, Al Ben, president of Stax Records, as outstanding Memphis music executive, and the Bar-Kays, outstanding instrumental group.

A colorful crowd of 2,000 watched the presentations at The Auditorium where red, yellow and blue lights flashed across the stage.

Entertainer Isaac Hayes, dressed in a pink and white suit, was a host, along with entertainer Rufus Thomas, Bell Records president Larry Utall, and Frances Preston, vice president of Broadcast Music, Inc.

Entertainment was provided by the Isaac Hayes Dancers, singers Tony Joe White and Green, the Bar-Kays and the Memphis Music Orchestra, conducted by Ernie Bernhart.

The show emphasized the history and importance of the Memphis sound in music.

“Memphis is the historical center of American music,” said Knox Phillips, a member of the Memphis Music Inc. board of directors.

19730714 - The\_Atlanta\_Voice\_Sat\_Jul\_14\_\_1973\_.jpg



through Sunday from 12 noon until 9 a.m. Hours will be expanded for special programs. There will be a uniform fee of \$3.00 per month for all classes offered at the Center

**Grants in Fifth**



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.

## 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

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## District Announced by Cong. Young

WASHINGTON, D.C. -- The Butler Street YMCA, the West End Urban Renewal Area, and several Atlanta area educational institutions are beneficiaries of a variety of grants announced by Congressman Andrew Young.

In support of the Black Community Theatre Training component at the Butler Street YMCA, the National Endowment for the Arts has awarded \$7,500. "This grant," Congressman Young said, "is for one of the many fine programs organized by the Butler Street YMCA under its able President, Mr. John Cox."

Other grants announced early this month included:

- \* \$453,740 to the West End Urban Renewal Area from the U.S. Department of Housing and Urban Development, for continuing work on this project through July 1974.

- \* \$44,253 to Atlanta University, and \$61,104 to the State Education Department, from the U.S. Office of Education for special projects to meet problems incident to school desegregation in the coming school year.

- \* \$50,000 for the Teacher Corps Training Program, and \$36,550 for special reading projects, both grants to the Atlanta Public Schools from the Office of Education.

- \* \$14,917 to Georgia State University from the National Institutes of Health, for nursing student scholarships in the 1973-74 school year.

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.

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."

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# Das fräulein really sings die blues

By AL RUDIS

MUNICH — Even though we had already been hyped on Joy Fleming, Rockin' Ruthie and I were unprepared for the incredible voice that blasted from the small speakers in the little apartment.

We were sitting on the sofa-bed of Rike Deutschmann, a strapping young lady who heads the Munich office of Global Music Group, whose main business is music publishing. But they have a small record label, too, and one of their artists is washed-up rock singer Joy Fleming.

Yes, Joy has had it with rock and roll. For nine years she toiled with Joy and the Hit Kids, later called Joy Unlimited. She played every American GI club and every two-bit rock dive in Germany, singing American and British hits, taking no vacations. One terrible album by Joy Unlimited was even released in North America on the Mercury Label.

Now, at 28, she has been persuaded to change it all, to seek success in the normal channels of over-arranged German schlagers. But, at the same time, she hit upon something that may yet permit her to escape from encroaching mediocrity, and it resulted in the single we are listening to, Neckarbruecken Blues (Neckar River Bridge Blues).

It happened in a Stuttgart studio where she had just finished taping a radio program with a dance band. Wolfram Roehrig, a well-respected jazz musician, persuaded Joy to try singing something in her native Mannheim dialect. The musicians sitting there struck up a blues theme and Joy began improvising a sad tale about a mailman coming to her house one day and telling her that her man has "crossed the bridge" (deserted her) once again.

An engineer got the whole thing down on tape, and when Joy and her friends listened to the playback, they were amazed at how good it sounded. And when it was played during a regular music program on the radio, there was

a huge response, all asking where this record could be found. So Global Records released a single, putting on the B side another dialect number, this one more upbeat rock.

Dialect singing is nothing new in Germany, but it usually turns up only on specialty or folk-comedy albums. Viennese jazz singer Marianne Mendt has experimented successfully with blues in this form, but Joy Fleming may make a real breakthrough by using it to solve the biggest problem in German rock and roll — language.

All agree that polite German does not mix with rock, and unless groups have a good English singer or lyricist, they might as well forget that, too. But German dialect is roughly equivalent to North American slang, and Joy found she could feel the blues and sing them stronger than she'd ever imagined, using the language of the streets, language that she'd known since childhood.

But there are problems, too. As Siggy Loch of WEA (a competing company) had told us in Hamburg, "Joy's record was the best thing I have heard in the last 20 years of somebody doing interna-

tional oriented music with German lyrics. It was well-sung, well-played, everything. But it became just a novelty, and it was never a big hit."

Klaus Doldinger, a well-known jazz rock musician in Munich, notes another problem. "We have so many dialects in Germany. Joy is from Mannheim; if she sings a song in Mannheim dialect in Munich, it sounds ridiculous. It's not like American negro slang, which is understood all over the country."

And Joy has already found that barriers don't break down so easily. At the German rock super concert, she was nearly booed off the stage because she was not singing in English.

Despite these strikes against her, Joy represents one of German rock's few chances to combine this foreign music with its own roots. And she is extremely well-equipped to do the job.

Her real name is Erna Strube, and she was born and raised in Mannheim. At 14, she won a singing contest, and her career was never in doubt from then on. Today her voice spans three octaves with ease, and her style resembles Aretha Franklin's.

Her personal life is a blues. She was divorced from a drummer because he kept tormenting her over her daughter, Heidrun, who had been born out of wedlock when Joy was living with a pianist. Her years with the rock band were anything but happy, especially as a lone woman in a band of men.

Perhaps that is why she has opted for safe music for the time being. Her first solo album has a cleaned-up, sweet-looking Joy Fleming on the cover and mostly unremarkable, overarranged music inside. One song, however, In Deinem Traum, is a masterpiece on which she really lets loose. It is constructed a bit like Lennon-McCartney's A Day in the Life, with the slow dream part giving way to swift jarring reality and then returning.

Her record company has made some kind of arrangement with Stax Records, and there is a possibility of a double album in both English and German dialect coming out in North America in the fall. If it happens, don't be surprised to see a gutsy German mother become one of the top white soul-rock singers in the world.

Chicago Sun-Times

## Vaudeville's coming back -- sort of

WINNIPEG (CP) — The Manitoba Theatre Centre has announced a varied program of six productions for its 1973-74 season, concluding with an old-fashioned vaudeville show.

The vaudeville show, based largely on material collected by the late comedian Bert Lahr, will run the gamut from dogs to magicians to dancing girls.

Artistic director Edward Gilbert said Winnipeg once was a big vaudeville town, with four vaudeville theatres playing at the same time. The show will also have local material.

On the more serious side, the theatre will present Sean O'Casey's drama on

the 1916 Irish rebellion, The Plough and The Stars, and The Dybbuk, by S. An-sky, a piece of European Yiddish theatre based on folklore.

Gilbert said it is "ninety-eight per cent certain" that the theatre will present the rock musical, Godspell. The only obstacle is that rights to the show depend on whether a touring company may want to play Winnipeg.

He said that if rights cannot be obtained another musical will be presented.

The other scheduled presentations are You Never Can Tell, the George Bernard Shaw play that opened the new

Shaw Festival Theatre at Niagara-on-the-Lake, Ont., and a comedy by the contemporary English dramatist Peter Nichols entitled A Day in the Death of Joe Egg.

Gilbert said the vaudeville show, Fluggle Street, was decided on after Canadian performers in last season's production of the musical Guys and Dolls made a good impression with their singing, dancing and comedy roles.

The theatre now has about 8,000 season-ticket subscribers, more than in any previous August, and Gilbert said it is hoped the level will reach 12,000 to 13,000 before Oct. 19, when the Shaw comedy opens the season.

# 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**

19740305 - The\_Indianapolis\_Star\_Tue\_Mar\_5\_1974\_.jpg

CHARLES O. Finley, owner of the Memphis Tams, reportedly told the trustees he had a signed sales agreement which would turn the club over to Stax Records of Memphis. Finley did not present the contract

to the trustees for formal approval, however.

Earlier in the day there had been some signs that the meeting might drag into another day but a league spokesman said last night that the trustees wrapped up business during their elongated session.

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19740427 - The\_Jacksonville\_Daily\_Journal\_Sat\_\_Apr\_27\_\_1974\_.jpg

# Finley Listens To His Doctor

By MILTON RICHMAN  
UPI SPORTS EDITOR  
NEW YORK (UPI) —

merely for an expansion franchise in the NFL. Next time baseball expands, a

Charlie Finley is going off into the sunset.

He's leaving the same way he came in—quietly, somewhat apprehensively and without a whole lot of fanfare.

Some might even call this Charlie Finley's Farewell to Sports.

Pretty soon now, the man who owned and operated three different teams at one time won't be operating any.

Charlie Finley has been known to do some way-out, even irrational things at times, and tell a lot of people to go fry their fish, but he doesn't do that with his doctors. They are the only reason he's getting out. Charlie is 56. They've told him he'd better take it easy if he wants to make 57.

"I've been advised by my doctors to lessen my workload substantially," Finley says. "I've already sold my hockey team and I'm in the process of selling my basketball team. My baseball team may be sold or may not be sold.

**"Not Been Sold"**

franchise will go for between \$18 and \$20 million.

I'm gonna miss Charlie Finley.

Maybe Dick Williams, Mike Andrews and Marvin Miller won't, but with the passage of time, I have a feeling Finley will be appreciated much more when he's out of baseball than when he was in it.

Charlie Finley is a positive rarity among baseball owners. He not only has ideas, he implements them. He's a selfstarter, and even if he does do some things which are hard to swallow, he has been responsible for many beneficial changes in baseball.

My first recollection of Charlie Finley goes back to the time he was cooling his heels in one of the local hotels here 20 years ago waiting outside a huge closed-door room inside which the American League owners were deliberating whether to take his money and let him join them or not.

Finley was a little wor-

"I have not made my final decision. I see where it has been reported that I've already sold the Oakland Athletics. That is not true. The club has not been sold."

Charlie Finley forgets to add the word "yet."

He will sell the Oakland Athletics as soon as he gets his price, and that shouldn't be very long from now.

Finley sold his hockey team, the California Golden Seals, back to the National Hockey League for \$6.5 million last June. That was \$2 million more than he had paid for them three years before.

At the moment, Finley has a buyer for his NBA basketball team, the Memphis Tams. Stax Records is the purchaser and whether the price is as high as the advertised \$1 million, don't worry about Charlie. He isn't going to take a loss.

Now as for the Athletics. Here's where he's really going to do okay, mostly because he can hardly miss.

ried they wouldn't.

"Whadd'ya think?" he said to me.

I didn't know him then, but told him I thought he'd make it.

Now that I know him better, I'm sure he will.

## **Wheelchair Game Benefit Target Of Lawsuit**

CHICAGO (AP) — A Circuit Court judge has prohibited sponsors and operators of a wheelchair basketball tournament this weekend from distributing any profits among themselves until he receives a full accounting of funds.

The order issued by Judge F. Emmett Morrissey still allowed the tournament to proceed as scheduled Friday and Saturday in Downers Grove.

Morrissey issued the order Thursday after the Illinois attorney general's office sued the Illinois Amvets Service Founda-

Finley originally purchased the club for an estimated \$6 million. Two months ago, he was offered \$13.5 for the Athletics by horse racing's Marge Everett, but turned it down.

"Hell, they got 12 million for the San Diego Padres," he told some friends. "On that basis alone my club is worth 15. We're the world champions."

Last I heard is that Finley wants more than \$15 million now, and that when he does sell, it won't be to Marge Everett, but to a local Oakland group.

#### **Will Miss Charlie**

Charlie Finley's case is strengthened in light of the \$16 million the city of Tampa is about to fork over

tion, Chicago & Wheelchair Sports and the companies running the tournament.

Amvets is listed as the sponsor of the tournament.

The suit charged that a contract between Chicago & Wheelchair Sports and Coronet Producing Co., violated a state law requiring that 75 per cent of the benefit's profits must go to the charity sponsor.

Morrissey said he will rule after a later hearing on whether the tournament was sponsored by a charity and, if so, if it violated state law.

His order allowed expenses to be paid before the accounting is completed.

**BUY SAVING BONDS**

**Finley sells out**

# ABA buys Tam franchise

LOUISVILLE, Ky. (AP) — The American Basketball Association announced here Thursday it has purchased the Memphis Tams franchise from Charles O. Finley, but took no definitive action toward merger with the National Basketball Association.

The sale price for the Tams was not disclosed.

"We are extremely sorry to see Mr. Finley leave the ABA," Commissioner Mike Storen said in making the announcement following the first day of the ABA's annual trustees meeting.

Finley said he was giving up professional basketball for health reasons. "My doctors have advised me that I must reduce my work load substantially," he said.

Finley, who purchased the team in June, 1972, suffered a heart attack last August, prompting him to sell his National Hockey League team to the NHL. He said he would continue as owner of the Oakland Athletics, the 1972 and 1973 baseball world champions.

Asked about the sale price of the Tams to the ABA, Finley would say only, "It

was a price I was very happy with."

Details of why the Tams were not purchased by the Stax Record Co. of Nashville, Tenn., were not disclosed. Storen said "Stax Records and Mr. Finley were unable to complete a sales agreement."

Storen said no other interest had been reported in the purchase of the ailing franchise.

Storen said the trustees would discuss the Tams' situation further today.

On the question of merger with the NBA, Storen said, "We dealt with it to the extent that we have a course of conduct we are prepared to follow."

He said that in the event a merger proposal was not presented, "we have prepared a course of conduct which will allow us to carry on business as we have for the last seven years."

Storen said he was not at liberty to discuss merger conditions which may have been proposed previously by the NBA. He said any decision that the ABA might make concerning merger would be influenced by what the trustees hear from the rival basketball league.

He added: "All the members of our league are familiar with the conditions of a merger should one take place."

On other matters, Storen confirmed that the Virginia Squires are now the property of the ABA. He said prospective Virginia purchasers would make a presentation later Thursday.

Storen said the status of the Carolina franchise would be discussed today. He said Tedd Munchak, owner of the Cougars, would speak to the trustees concerning the team at that time.

Storen indicated that there would be no expansion of the ABA for next season.

"It is unlikely we will expand, but that will be a decision the board will make tomorrow," he said.

**NEW SHIPMENT JUST ARRIVED**

**STERN'S**  
104 17th MAIN

**SOLID STATE**  
**LAWN-BOY®**  
almost never needs a tune-up

**LAWN-BOY SOLID STATE IGNITION**

**SOLID STATE Ignition has no moving parts. No condenser, no points to replace.**

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(No need to trade in anything to get this low price)

**\$159<sup>95</sup>**

# Johnny Cash sues for record piracy

DETROIT (UPI) — Country music stars Johnny Cash and Tammy Wynette and three record companies have filed a federal lawsuit in Detroit against a firm that sells their pre-1972 tunes by mail.

Judge Philip Pratt has scheduled a hearing today on the case.

Cash, Miss Wynette, Columbia Records, A&Y Records and Stax Records Inc. said in their suit against MVC Distributing Co. of suburban Livonia and its president, Donald R. Merry, that he illegally pirated songs.

The plaintiffs charged that Merry has collected thousands of pirated tapes and records and has sold them throughout

the United States since 1973.

The suit alleges MVC also has pirated performances of such artists as Bob Dylan, Andy Williams, Paul Simon, Carole King, the Carpenters, Cat Stevens and others. They were not named in the suit.

Cash, Miss Wynette and the record companies said they are seeking reimbursement of revenues of MVC sales, but did not set a figure. They said only Merry could supply sales information that could set damages and reimbursement.

Merry conceded he lifts the recorded performances of singers and musicians and resells them. But he said a loophole in copyright laws permits this.

# Award-Winning Musician Sues Recording Company

MEMPHIS, Tenn. (AP) — Academy award-winning musician Isaac Hayes seeks \$5.3 million in a damage suit against the recording firm that helped him rise from meat packer to millionaire.

The black soul artist filed a civil suit Tuesday in U.S. District Court against Stax Records, Inc., and two of its subsidiaries, claiming Stax breached a series of contracts

and cheated him out of more than \$1 million in royalties.

Hayes, who won an Oscar in 1972 for his score of the movie "Shaft," named Stax executive vice president Al Bell as a defendant, saying he originally signed with Stax on Bell's promises of "equality" in the Memphis recording firm and Bell's professed "feeling of brotherhood" for him.

McDonad Yawn, Hayes' law-

yer, said the artist "never had occasion to question them (Stax)" until last July when a Memphis bank refused to honor his \$270,000 semianual salary check "because of insufficient funds."

"Then he brought accountants into the matter and they determined the loss," Yawn said.

Stax "freely gave him access to their books and records," he said.

An accounting commissioned by Hayes resulted in seven broad areas of dispute, outlined in the suit against Bell, Stax and the subsidiaries, Birdees Music Corp. and East Memphis Music Corp., which share in the licensing of Hayes' compositions.

Lawyers sent a default notice to Stax in July, Yawn said, telling the company in a certified letter that it had failed to make royalty payments, to secure certain insurance policies and to pay union dues and certain other fees.

The basic complaint is that Stax and Bell "underreported" the number of Hayes albums and records sold, depriving the entertainer of royalties.

Hayes, notified Stax last month that Hayes' contract was terminated, Yawn said, meaning Hayes no longer is bound by contract to record, produce, write or perform for Stax.

The entertainer, Yawn said,

is seeking a "very swift declaratory judgment" to allow him to go out and make a contract with someone else.

"Hayes could go out next week and make a contract with another record company and be paid \$8 million, as a minimum, over the next four years," Yawn said.

Stax signed Hayes as a song writer and saxophone player in 1964 when he was working in a Memphis meat packing plant.

## Livestock Industry Leaders Call Meet

SULPHUR SPRINGS, Tex. (AP) — Noting that some dairymen have been forced to quit business and others may follow suit, livestock industry leaders have called a mass meeting Friday in this Northeast Texas city.

One of the sponsors is the Texas Farm Bureau and its secretary, Vera Johnson, said, "This is not just scare talk—it's a real emergency. I don't know what we're going to do."

Arrangements for the town meeting on the country courthouse square were made after five dairymen here in Hopkins County—which boasts it is the home of the nation's biggest dairy herd—went out of business in the past month.

The fate of the dairymen was

attributed to declining milk prices and climbing feed costs, and men close to the situation say more than two dozen other dairy operators could be driven to the same course before the year ends.

"There is going to be a milk shortage if we're forced to sell off milk cows for hamburger meat," Vera Johnson said.

She explained that dairy producers obtain \$1.07 in milk for every \$1 spent on feed and said the return must be \$1.50 to \$2 for even a slim profit.

Texas Agriculture Commissioner John C. White has agreed to speak at Friday's meeting, which sponsors hope will draw about 10,000 persons.

## Legal Fe Settleme

WASHINGTON (AP) — Legal expenses and a lawsuit settlement have reduced former President Richard M. Nixon's leftover 1972 campaign fund to less than \$1 million, a quarterly report shows.

The report, filed Tuesday with the government for the three months ended Aug. 31, showed that the fund had \$2.1 million in cash but owed debts of \$1.2 million.

It also noted that 12 lawsuits in which more than \$22 million is sought were still pending against the campaign operation, which was once called

## 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 dis-

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

tribution 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."



"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.*

# Lawsuit Is Filed

## Chicago Daily News

Up there in the thin atmosphere where record companies conduct their infighting, Stax Records, the hard-pressed Memphis soul label, has filed a \$67-million civil suit against industry giant CBS., Inc.

The suit — Stax' answer to a similar suit by Columbia against Stax — charges that CBS (Read Columbia Records) has failed to live up to its

agreement for distributing the Stax product.

In addition, however, the Stax suit claims that Columbia's failure to give Stax Records the proper promotional consideration is a calculated attempt to take over the Stax operation by economic strangulation.

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19741212 - Rocky\_Mount\_Telegram\_Thu\_\_Dec\_12\_\_1974\_.jpg

# Millionairess Just Wants To Be Singer

By DOUG STONE

Associated Press Writer

MEMPHIS, Tenn. (AP) —

The daughter that H. L. Hunt always called "Peaches" says she doesn't believe money should rule her life. She just wants to make it as a singer.

of a conservative "tweedy" suit and gold necklace with a Biblical fish symbol.

She crossed her hazel eyes, twisted her face into a pixie expression and said: "He keeps telling the woman: 'I lub you, I lub you.' Finally, she pushes

"Peaches" is June Hunt, 29, the daughter of the Texas billionaire who died Nov. 29. She is thought to be one of America's wealthiest women because of her father's fortune.

But June says she isn't content to bask in the limelight cast by the Hunt empire. She's trying to make it in the entertainment world on her talent as a singer and guitarist.

She says that her great wealth frightens some people she meets and causes resentment in others.

"Money is necessary only to provide the necessities of life. It has nothing to do with true happiness," she says.

She will release her first record this month.

"It's kind of a novelty song. It's about a little blue man who follows this woman around," said Miss Hunt, who shuns flashy clothes and jewelry in favor

him off the top of a tall building. When she gets down to the street, there he is again. And do you know what he says this time? 'I don't lub you anymore'."

June Hunt says her singing began as a child when her father would pull her up next to him at the supper table of their home in Dallas and insist that she sing tunes that he liked.

She studied music at Southern Methodist University, then launched into a career in religion, becoming a youth and college director of First Baptist Church in Dallas. She began touring the country on speaking engagements that usually included some singing.

Miss Hunt's singing career got a boost in 1972 when she staged her own USO tour in Vietnam. Then, Truth Records, part of Stax Records in Memphis, became interested in her. The firm, famous for the "soul" music it produces, signed her as its first white female vocalist.

"The Little Blue Man" record is the first result. It will be promoted through use of toy blue men sent to record shops.

# HAPPY AD



# 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.

19750109 - Jet Jan 9, 1975.png

## Stax Chief Bell Charges Fair Trade Manipulation



*Al Bell*

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 circum-

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

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 or-

stances we at Stax Records are presently combating. It has become regrettably 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 has provided these companies with

der 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 the Staple Singers.

# 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*

### SHRIMP MAZATLAN

Shrimp kabob Mexican  
pineapple — skewered  
our special cinnamon

## ENTERTAINMENT

### Stax And CBS Settle

pute, while over 50 employees were laid off.

But, according to Bell, there are a bevy of consistent moneymakers

## Distribution Conflict



*Al Bell*

licated 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-

The "hot wax" dispute between Stax Records Inc. and CBS Inc. has cooled off now and the two corporations have reached a com-

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*

**Tower of babble:** The current People mag focuses on Jack Childers, described as "the most successful of the new breed of sports agents" (Among his clients, Kareem Abdul-Jabbar, Catfish Hunter, Lou Brock, Dick Butkus, Phil Esposito.) According to People, millionaire Childers earns more than any of his clients, owns a 32-room mansion in suburban Chicago, a condominium in Aspen, Colo., and a vacation home in Lake Geneva, Wis. . . . House delegate Walter E. Fauntroy, D-D.C., who also is a minister, is adding another facet to his life. He has a con-

tract with Al Bell of Stax Records. Fauntroy will record an album of religious and secular music, dedicated to the memory of the Rev. Martin Luther King Jr. . . . And sign on a maternity shop: "We provide accessories after the fact"

19750716 - Enterprise\_Journal\_Wed\_Jul\_16\_1975\_.jpg

## Stax Records Gets Offer

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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.

**Wednesday, July 16, 1975**

# *Stax may move*

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# USDA Asks Advice On Cotton Program

WASHINGTON (AP) — The Agriculture Department says it wants to hear from cotton growers and any others interested in the crop on what the government should do about its 1976 acreage program.

Officials said the department is seeking advice on whether there should be an acreage set-aside program next year and, if so, how large it should be. There was no set-aside requirement for 1975 cotton acreage, but farmers reduced it sharply because of sagging market prices.

The department said comments also are welcome on other factors in the cotton program for 1976, including the size of the "national base acreage allotment" used to compute possible deficiency payments to growers and the price support loan levels for next year.

Comments should be sent not later than Aug. 14 to the Director, Grains, Oilseeds and Cotton Division, Room 5741, USDA, Washington, D.C. 20250.

Plumbers School

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"You seldom read about the good things happening at Stax

## Plumbers School Set For August 5

Classes sponsored by the Northwest Arkansas Plumbing Apprenticeship School will begin at 7 p.m. August 5 at the new Northwest Arkansas Vocational-Technical school on Hwy. 265 and Ford Avenue in Springdale.

The announcement was made by Bill Kisor, chairman of the Northwest Arkansas Plumbing Apprenticeship Committee.

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19750716 - The\_Courier\_News\_Wed\_Jul\_16\_1975\_.jpg

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# MARKET

(The following 11 a.m. quotations and Chicago Board of Trade prices are supplied by Joe Osipuk of A. G. Edwards & Sons. Market quotations and commodity prices may be obtained by calling Osipuk at Blytheville Board of Trade: 763-1113.)

Wal-Mart	25 <sup>3</sup> / <sub>4</sub>
Ludlow Corp	9 <sup>1</sup> / <sub>2</sub>
Quaker Oats	19 <sup>5</sup> / <sub>8</sub>
Textron	24 <sup>7</sup> / <sub>8</sub>
Chrysler	13 <sup>3</sup> / <sub>4</sub>
GM	53 <sup>1</sup> / <sub>2</sub>
Delta Air	39 <sup>1</sup> / <sub>2</sub>
Amer. Motors	7
AT & T	51
GE	50 <sup>1</sup> / <sub>2</sub>
IBM	207
Exxon	81 <sup>5</sup> / <sub>8</sub>
Dr. Pepper	12 <sup>1</sup> / <sub>4</sub>
Browning Arms (Bid)	3 <sup>1</sup> / <sub>2</sub>
Ford Mo.	42
Continental Oil	74 <sup>3</sup> / <sub>4</sub>
Scher-Plough	56 <sup>5</sup> / <sub>8</sub>
Holiday Inns	14 <sup>1</sup> / <sub>4</sub>
First Miss. (Bid)	15 <sup>1</sup> / <sub>4</sub>
Ark. La. Gas	27 <sup>7</sup> / <sub>8</sub>
	16

# Memphis Music Commissioner Pleas For Stax To Stay In City

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19750717 - The\_Town\_Talk\_Thu\_Jul\_17\_1975\_.jpg

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# Record firm

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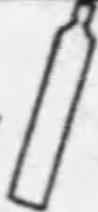
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**Walker Welders**  
SUPPLY CO.  
CLECO AIR TOOLS

Stax has been in financial difficulty the past year, because of a distribution dispute with CBS, Inc. of New

CLECO AIR TOOLS  
IN STOCK  
515 State St. 627-3438

19750721 - The\_Index\_Journal\_Mon\_Jul\_21\_1975\_.jpg

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

Lacker said if the recording company moves from Memphis it will have been lost "because of lack of interest from government and business..."

"You seldom read about the good things happening at Stax or in Memphis," he said. "You can go anywhere else on earth and they'll tell you about Memphis, Tenn. — except in Memphis, Tenn."



19750802 - The\_Daily\_Reporter\_Sat\_Aug\_2\_1975\_.jpg

wiping out a column commanded by Lt. Col. George A. Custer in 1876. It will be on Two Moons' ranch at 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.

Supporters of accused murderess Joan Little are selling tee shirts in Winston-Salem, N.C. labeled "Free Joanne Little" and "Power to the ice pick." Miss Little is on trial in Winston-Salem for the ice pick slaying of an elderly white jailer whom she said tried to rape her. The trial is in its third week.



**JOAN LITTLE  
SUPPORTED**

**Power to the ice pick**

**Singer Isaac Hayes**

# Singer Isaac Hayes Sues Record Firm

MEMPHIS (AP) — Singer Isaac Hayes has filed a lawsuit seeking \$3 million from Stax Records, Inc.

The suit, filed with U.S. Bankruptcy Judge William Leffler, also names some of Stax's officers, subsidiaries and three other music trade-related companies.

Hayes is claiming royalties he says are due him and settlement money he says Stax

has owed him since last year when he was released from his contract with the soul-music recording firm.

19760122 - Kingsport\_News\_Thu\_\_Jan\_22\_\_1976\_.jpg

## MEMPHIS

Singer-composer Isaac Hayes has filed suit against Stax Records, Inc., where he got his start, seeking \$1 million in allegedly unpaid royalties and \$2 million in damages.

The suit filed Tuesday in federal bankruptcy court, where Stax is in receivership, asks that Stax receiver Otis Higgs Jr. "Sequester, impound and marshal" Stax assets pay Hayes. Hayes also demands Stax copyrights and master tapes of his recordings.

19760129 - Jet Jan 29, 1976.png

**ENTERTAINMENT**

mer Stax stars such as Isaac Hayes, The Staple Singers, Otis

## Stax Records Shut Down Until February Jury Trial



Al Bell

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 for-

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 released 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.

# \$26,000 Judgment Awarded

**MEMPHIS (AP)**—A federal judge in Memphis has granted a default judgment against the owner of Stax Records, Inc., awarding more than \$26,000 to Chase Manhattan Bank of New York for a promissory note due since 1973.

The decision against Al Bell was delivered on a petition by bank attorney Henry Klein of Memphis. Klein had asked for the default on grounds Bell has

asked to the default on grounds Bell has failed to answer a bank lawsuit filed in Nov. 24 in Memphis.

The bank said Bell signed a \$25,000 note on April 2, 1973, and has failed to make payments on either principle or interest on the loan. Klein said Bell was given notice of the lawsuit on Dec. 19, but failed to file a response within the 20-day legal limit.

Wellford assessed Bell for the loan and for more than \$1,200 in interest.

Bell is awaiting trial with a former officer of Union Planters National Bank on charges they conspired to obtain more than \$18 million in fraudulent bank loans.

Stax, founded in 1960, was forced into bankruptcy Dec. 19 and is awaiting a jury trial to decide whether it is solvent.

# Disc Firm Case Lost

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**157**

# 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-



**N WILLIS**  
**9:00 A.M.**



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# MEMPHIS

**Singer-composer** Isaac Hayes has filed suit against Stax Records, Inc., where he got his start, seeking \$1 million in allegedly unpaid royalties and \$2 million in damages.

The suit filed Tuesday in federal bankruptcy court, where Stax is in receivership, asks that Stax receiver Otis Higgs Jr. "Sequester, impound and marshal" Stax assets pay Hayes. Hayes also demands Stax copyrights and master tapes of his recordings.

# Staple Singers slated

The Staple Singers will perform at Six Flags Friday night, and the Nitty Gritty Dirt Band will follow with two performances Saturday night at the park's Music Mill Theater.

The Staple Singers, who have been in show business for over 25 years, will perform at 8 and 10 p.m. Friday.

Rosebuck (Pop) Staples and three family members, Mavis, Cleo and Yvonne, began trav-

eling the gospel circuit in the early '50s.

The family has performed in Africa, England, France, Canada, Japan, Germany and Iran. They have also appeared on television with Johnny Carson, Flip Wilson, Merv Griffin and Mike Douglas and were in the movies "Wattstax" and "Save the Children."

The Nitty Gritty Dirt Band, a five-man group

which plays everything from bluegrass to Cajun to rock and roll, has had such hits as "Mr. Bojangles," "House at Pooh Corner," "Some of Shelly's Blues" and "Santa Rosa."

Dirt Band members are John McEuen, Jeff Hanna, Jimmie Fadden, John Cable and Jackie Clark.

The park will be open 10 a.m.-midnight Saturday. Tickets are \$6 after 6 p.m. Friday.

19760726 - The\_Evening\_Sun\_Mon\_Jul\_26\_1976\_.jpg

# Stax Records

# Feud Brewing

Memphis (AP) — Financially troubled Stax Records Inc. is faced with surrendering its few

...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

ity interest in Stax assets,  
claim to be first mortgagers on  
the tapes, which are locked in a  
bank vault.

19760819 - Jet Aug 19, 1976.png

## **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.

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."

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.*



19761010 - The\_Atlanta\_Constitution\_Sun\_\_Oct\_10\_\_1976\_.jpg

# Tennessee

TVA's control of the waters in the Tennessee and Cumberland rivers have maintained the level of the Mississippi at Memphis at least two feet higher than it otherwise would have been in setting all-time low water marks there. . . . The University of Tennessee received \$5.4 million in gifts during the 1975-76 fiscal year. . . . Former U.S. Sen. H. S. Walter's estate yielded \$632,124 in its initial division as the major part of the endowment. . . . Al Bell, owner of the bankrupt Stax Records of Memphis owes \$527,391 in back income taxes the IRS claims in the suits against the big record company. . . . The courts will be called upon to decide whether the body of Sheriff Buford Pusser will be exhumed to determine if poison caused his death in an automobile wreck. The Pusser life films have grossed some \$50 millions, and more are planned.

19770110 - The\_Paducah\_Sun\_Mon\_Jan\_10\_\_1977\_.jpg

PAGE 7-B

SUN-DEMOCRAT, PADUCAH, KENTUCKY

MONDAY, JANUARY 10, 1977

## *New York, Los Angeles tops in pop; Nashville is strong*

By JOHN ROCKWELL  
N.Y. Times News Service

NEW YORK — New York and Los Angeles have become firmly established as the world capitals of pop music, headquarters of the major record companies recording studios

Perkins, Jerry Lee Lewis, Roy Orbison, Charlie Rich and several lesser lights who are country music stars today. The soul music developed by Stax and other Memphis companies during the 1960s was almost as influential. With this kind of

as well as old-timers. Now that the Orpheum Theater on Beale Street is being refurbished as a performing arts center, another Memphis Blues Festival will be taking place there, probably during the spring or early summer. The original festivals were

companies, recording studios and music publication and homes of many of the artists.

Nashville continues to hold its own as the center of the country music industry. But Memphis, which was the prime source for soul music 10 years ago and the birthplace of rock-and-roll during the 1950s, has been ominously quiet. Last year saw final dissolution of Stax Records, the Memphis-based company that had been the label of Otis Redding, Sam and Dave, Isaac Hayes and other soul stars of the 1960s. The popularity of Al Green, the city's principal soul artist of the 1970s, has continued to slip. Even Elvis Presley, the most successful pop artist to emerge from Memphis and probably the most successful pop artist of all time, seems to be in decline.

Recently, though there have been encouraging signs of life from Memphis. While some local artists and businessmen were bemoaning the demise of Stax, others were busy making recordings for such labels as Mercury, RCA and ABC. Some of Memphis's younger artists have been forming independent companies, and the city's civic leaders have taken an interest in Memphis's musical history and are underwriting the renovation of an old theater on historic Beale Street.

These developments are of more than local interest, because Memphis has contributed more to the development of American pop and rock music than any other American city. During the first decade of this century it was home to W. C. Handy, the Alabama-born bandleader who became the

history behind it, Memphis bears watching as a pop music center. Any concerted resurgence of activity in the area could mean the beginning of a trend with international ramifications.

In fact, Bar Kays, a Memphis soul band that dates from the 1960s, now has the No. 1 single in Japan, "Shake Your Rump to the Funk." The record, which is on Mercury, is rising fast on the American pop charts, and so is "Get Up and Dance," a single by the Memphis Horns on RCA. Al Green is back on the pop charts with "Keep Me Crying," and the Memphis disk jockey, Rick Dees, recently had a national No. 1 with his determinedly frenetic "Disco Duck."

The source of the Bar Kays and Memphis Horns records — the most active new production company in Memphis — is Soulastic. Rick Taylor, who heads the firm, is a native but for six years he was a Wall Street stockbroker. Eighteen months ago, he decided to return to Memphis and to get involved in the local music business, then at its lowest ebb.

Rather than attempt to start an independent local record company, the sort of enterprise that is becoming increasingly risky in this conglomerate-oriented age, Taylor and his partner, Don Dortch, decided to sign their artists to major labels. So far, the Bar Kays and a rock group called the Coon Elder Band, which features a young veteran of the local rock scene named Brenda Patterson, are on Mercury. Denise LaSalle, the soul singer is on ABC and the Memphis artists

put together by local musicians and blues fans, but this time the bankers and businessmen are supporting the effort.

Of all the vanished varieties of early rock-and-roll, none have charmed and intrigued record collectors quite so much as vintage sounds from New Orleans. Although it did not contribute so much to Rock's mainstream as Memphis, New Orleans did produce a bumper crop of two-fisted boogie pianists and big-voiced shouters and a rhythmically complex band style that was the ancestor of today's funk.

Most of the masterpieces of early New Orleans rock and rhythm and blues have been unavailable for years, but now they have been reissued from a somewhat surprising source, Japan. Working from original masters, a group of rock fans at Japanese Liberty has assembled a set entitled "New Orleans Bounce," and it is a delight. Volume I, "New Orleans R & B," ranges from the early 1950s and Dave Bartholomew's strutting "Carnival Day" to some rare soul recordings. Volume II, "New Orleans Guitarists," includes the rock-and-roll classic "Shame, Shame, Shame," by Smiley Lewis, who also has an album all to himself, "I Hear You Knocking." Volume III, "New Orleans Boogie and Blues," features Archibald, the boogie blues pianist, and includes the first rhythm and blues recording of the folk song "Stagger Lee." Volume IV is called "New Orleans Soul." Allen Toussaint, a Fats Domino collection, "Bare Dominos" is also

band leader" who became the first songwriter to compose and copyright blues songs. "St. Louis Blues" and "Beale Street Blues," which were Handy's elaborations of material from folk sources, began a rage for rhythmic, blues-based music, and during the 1920s and 1930s Memphis blues artists made hundreds of recordings for Victor, Columbia and other companies.

During the 1950s the Sun Co. of Memphis was responsible for discovering and developing a staggering number of recording stars. Sun's owner, producer and engineer, Sam Phillips, made the first recordings by Howlin' Wolf, Bobby (Blue) Bland, Junior Parker and scores of other blues artists. But Phillips's most important innovation was to record white country singers performing blues and blues-related songs. Between 1954 and 1959, Phillips discovered and recorded Elvis Presley, Johnny Cash, Carl

ADC, and the Memphis artists have also been signed, and, in fact, Soultastic is producing so many artists that it has booked most of the available time at Ardent, the city's most modern recording complex, for the next six months.

The elder statesman of Memphis music, Furry Lewis, is still going strong. Lewis, who is 83 years old, was a blues recording star of the 1920s and received early encouragement from Handy. During the last few years, he has opened a concert for the Rolling Stones, appeared on the Johnny Carson show on television and played himself in the film "W.W. and the Dixie Dance Kings." He is the subject of "Furry Sings the Blues," a song from Joni Mitchell's recent "Ejira" album, and he continues to perform at college concerts.

During the 1960s, Lewis was featured at the Memphis Blues Festivals, annual events that presented young blues rockers

available. The albums aren't distributed in the United States, but they can be ordered by mail at \$8.65 each, plus postage, from J & F Record Sales, 42 North Lake Avenue, Pasadena, Calif. 91101.

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## Valuable coin found in yard

MILWAUKEE (AP) — Eight-year-old Michael Kiolbasse found a 188-year-old large cent piece minted by the Commonwealth of Massachusetts in the back yard of his home. It has been examined by a Museum specialist and appraised by seven coin dealers as worth between \$50 and \$100.

Michael found the coin near a small hole which, the family believes, was created by a lightning bolt. The coin was found the day following the lightning strike.

19770128 - Des\_Moines\_Tribune\_Fri\_Jan\_28\_\_1977\_.jpg

# 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

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 mas-  
ter recordings by the Emotions,  
Johnnie Taylor and Albert King.

19770426 - The\_Pittsburgh\_Press\_Tue\_\_Apr\_26\_\_1977\_.jpg

• • •

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**

• • •

# Booker T., MG's Regroup

United Press International

Memphis, Tenn.

Booker T and the MG's have regrouped after an 8-year separation that put the mainstay of the Memphis sound in the archives of 1960's rock-n-roll.

"We're back working together again. The family is together again," said keyboard and band leader Booker Taliferro Jones Jr., now 32.

The band, known for its jazzy "Green Onions," is touring small clubs around the country with Donald "Duck" Dunn still on bass and Steve Gropper playing lead guitar. Drummer Willie Hall has replaced Al Jackson, who was shot and killed Oct. 1, 1975.

"We'd like to get back to where we were, but there are so many records being released these days and so much competition," Jones said. "It's really just a good time to be together like the old days."

Jones said recent concerts at New York's Bottom Line have been well received and a new album is selling briskly. The comeback follows soaring popularity for the biracial MG's, who claimed 10 records in the No. 1 spot on pop charts between 1962 and 1969.

Booker T and the MG's was the house band for Stax Records, Inc., the Memphis recording company that fielded

the Memphis Sound, made millions of dollars and lost more.

"Then we called it quits for awhile," Jones said. "We weren't getting paid by Stax. We had to get away from Stax."

The MG's, which stands for "Memphis Group," got started when the two blacks and two whites were high school students. When their first gold record came in 1962, Jones was only 16.

They were named "Billboard" magazine's top instrumental group five years later. But Jones said the Stax fiasco undid their success.

Stax finally closed last year, a victim of lawsuits, countersuits, missing payrolls and fictitious loans. The company's owner, Al Bell, was acquitted on fraud charges stemming from some \$18 million in bank loans.

"For a while, things were real tough," Jones said. "But we've recovered. Between writer's royalties and record producing, I make enough money to live on."

Jones is married to Priscilla Coolidge, sister of singer Rita Coolidge. They have four children, ranging in age from 18 months to 16 years. He's still slim, musically creative and ambitious.

"I wouldn't want to go back eight years," he said. "All I want now is to be accepted, to have a good time, to keep going. I'm hoping the music will do well."

19820712 - Jet Jul 12, 1982.png

## ENTERTAINMENT

### 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

### Al Jarreau Loses Dispute With Bainbridge Records

Bainbridge Records of Los Angeles has begun shipping copies of an early recording by Al Jarreau after the singer failed in his attempts to obtain a preliminary injunction halting the release of the recording.

The album, recorded in mid-1965 in Rock Island, Ill. has undergone a name change in addition to packaging alterations since the dispute began in April



Al Jarreau

non 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."

since the dispute arose in April. The album, originally titled *My Favorite Things - Circa 1965*, has been changed to *1965 - By Al Jarreau*. Bainbridge acquired rights to the recording in 1968 and fought Jarreau's injunction bids (JET, May 24) with court declarations by recording industry figures that the album was a master-quality studio recording rather than the "demo tape of inferior quality" which Jarreau contended.



← **Kirby's Gig At Gibb's:** Comedian George Kirby, finally back in action on the nightclub circuit after battling a series of troubles with the law involving drug charges, signals that actress Marla Gibbs and her Memory Lane Supper Club rank O.K. with him as the two chat outside the Los Angeles Club during Kirby's recent engagement there.

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19860707 - Jet Jul 7, 1986.png

## ENTERTAINMENT

### Phylicia Rashad To Star In 'Uncle Tom's Cabin'



Actress Phylicia Rashad who stars as Bill Cosby's wife on the hit series, "The Cosby Show," will star as Eliza in the

achievement by a minority in the motion picture, and television industry. Los Angeles Mayor Tom Bradley proclaimed June 12, 1986 Scoey Mitchlll Day in L.A.

### Al Bell, Rick Frio Form New Edge Records Company

A new record company, Edge Records, based in Los Angeles, has been formed by Al Bell and Rick Frio.

Bell is the former owner of Stax Records of Memphis, Tenn. His

Phylcia Rashad upcoming Showtime cable movie, *Uncle Tom's Cabin*.

Also starring in the film slated to air next year are Avery Brooks, of "Spenser For Hire," who will play Uncle Tom; and Edward Woodward as Simon Legree.

### Stevie Wonder Gets Rave Reviews For Concert Tour

Superstar performer Stevie Wonder has embarked on his first national tour since 1981 and it is already getting rave reviews and setting records.

Wonder will take the concert extravaganza to 65 cities over an 18-week period. During the two and half hour show, called *Wonder In Square Circle*, he delights fans with tunes from his current LP, *In Square Circle*, as well as his earlier solid gold classics.

### Actor Scoey Mitchlll Gets Major UCLA Media Award

Actor/producer Scoey Mitchlll was recently honored by the University of California, Los Angeles with the presentation of its Robeson Award for outstanding

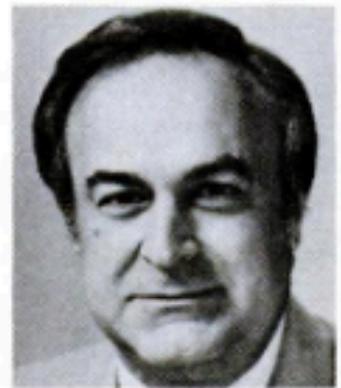
Records of Memphis, Tenn. The company, which later folded, produced hit tunes for recording artists that include the late Otis Redding, Wilson Pickett, Bill Cosby, Richard Pryor, Rufus Thomas, Carla Thomas, Booker T and the MG's, Sam and Dave, Johnnie Taylor, the BarKays and the Staple Singers. He also was involved in the production of such motion pictures as *Uptight*, *Shaft*, and *WATTSTAX*,

Frio was both vice president of sales and marketing for MCA Records. He also owned a boutique label, Carousel. He has worked with such artists as Elton John, Neil Diamond, Olivia Newton-John and Loretta Lynn.

Bell will serve as president and Frio as chief operating officer of Edge Records.



Al Bell



Rick Frio

# Stax/Recording

a firm's history

# a man's history

Continued from Page 1C

tracks for the movies *Shaft* and *Wattstax*. Ultimately, the company was done in by a series of questionable financial dealings and its purchase by CBS Music.

The partnership of the two companies was an ill-fated marriage that broke in a series of lawsuits and ended with Stax going out of business in late 1975.

Bowman was dogged in his pursuit of the Stax story, interviewing more than 200 people over 12 years, some as many as a dozen times. He became the unofficial historian for Stax, writing the liner notes for three box sets of music that chronicle the com-

pany's history. Bowman tried to interview every artist who recorded for Stax and missed finding only a handful of people.

"A lot of people I interviewed intimated they had been waiting for a book like this," Bowman said. "If it had been written 10 years ago, it wouldn't have been as accurate or thorough."

19990107 - Courier\_Post\_Thu\_Jan\_7\_1999\_.jpg

## STAX: Dr. King's dream come true in the recording industry

By TOM WILK  
Courier-Post Staff

In 1966, Otis Redding recorded *The Dictionary of Soul*, a classic soul music album for Stax Records in Memphis.

Three decades later, Rob Bowman has written *Soulsville U.S.A.: The Story of Stax Records* (Schirmer Books, \$25), which could be considered the encyclopedia of Stax.

Overshadowed by Motown Records, Stax carved out an enduring musical legacy with such artists in the 1960s as Redding, Booker T. & the MGs and Sam and Dave (all members of the Rock and Roll Hall of Fame), plus Isaac Hayes and the Staple Singers in the 1970s.

Stax Songs such as "Knock



Stax Records

**Popular:** Groups such as the Staple Singers carried the Stax banner during the 1970s.

on Wood," "Soul Man" and "Sittin' On The Dock of the Bay" became classics of soul music and the Stax sound influenced artists ranging from Creedence Clear-water Revival to Bonnie Raitt.

Bowman, a native of Toronto, Ontario, began researching his book while pursuing his doctorate in ethnomusicology at the University of Memphis in the summer of 1985. He ended

up spending 12 years researching and writing the book.

"I chose a Southern school because I wanted to live within the culture that had produced wave upon wave, genre upon genre, of the most exciting music I had ever known," he said.

Founded by Jim Stewart, a Memphis banker, and his sister, Estelle Axton, Stax was an anomaly in the early 1960s with black and white executives, musicians and songwriters working together to create the Memphis sound. All this occurred while the civil rights struggle was heating up in the United States.

"In 1960, the idea of an integrated company was a radical notion. It was the fulfillment of Martin Luther

King's dream," Bowman said. "In a more enlightened world, Stax is a microcosm of what could have happened in the United States."

Stewart and Axton were white but Stax enjoyed its greatest success with the hiring of Al Bell, a black man. Bell began as a promotion man in 1965 and rose through the company bureaucracy to become a co-owner of the label. He expanded the company to include rock, country, gospel and comedy recordings. Richard Pryor recorded his 1974 Grammy-winning comedy album, *That Nigger's Crazy, for Stax*.

"Al Bell wanted to build a music empire," Bowman said, and Stax enjoyed its



Stax Records

**Stars:** Rock and Roll Hall of Fame inductees Sam and Dave helped put Stax Records on the map during the 1960s.

greatest years of success in the early 1970s under Bell's leadership with the sound-

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# Bell Guides A R F

BY GAIL MITCHELL

Stax Records veteran Al Bell is back. You'll find the larger-than-life label executive in his native Arkansas, 15 minutes from downtown Little Rock in Bryant. He works with his son Jonathan and the younger Bell's associates at A.R.E. (which stands for Artist Relationship Enterprises) Distribution Services. The company also includes independent label Alpine Records.

For Bell, the 3-year-old venture provides an overdue solution to a longtime black music dilemma: understanding the ins and outs of distribution.

"What we're attempting to do isn't just distribution; it's distribution services," Bell says.

The former radio DJ and Motown executive describes himself as the company's "spokesperson, consultant . . . the guiding light if you will. What I see missing is the inability of indies in the marketplace to organize their distribution or understand how it works."

"Distribution is selling, shipping, billing, collecting," Bell continues. "We can take a label and put it with

an existing national distributor, consult on manufacturing or in some instances help with financing and marketing. We provide the services that many of these entrepreneurs don't have the expertise for."



BELL: READY TO STEP UP THE TEMPO

To date, Bell says A.R.E. distributes 15 labels, working with both established and new artists. And Bell notes the company is "ready to step up the tempo."

Among those heading up the estab-

lished ranks are the Manhattans—the album "Even Now" is on member Blue Lovett's Love Lee Records—and the Bar-Kays through JEA/RIGHT NOW, labels owned by Bar-Kays members Larry Dodson and James Alexander. The Bar-Kays' new album is due in October.

"The Manhattans' 'Even Now' had been in the marketplace for two years but wasn't successful," Bell says. "We heard it and started working it in the South. Now it's getting airplay from D.C. to L.A., across the bottom of the map." The album recently debuted at No. 83 on the Top R&B/Hip-Hop Albums chart.

New on A.R.E.'s distribution slate are rapper Pistol through Platinum Plus Music and gospel singer Moses Tyson Jr. through World Class Gospel. "My operative word as it relates to artists is [the music] has to be unique," Bell adds.

Bell definitely knows something about what's unique. As the flamboyant counterpart to Stax co-founders Jim Stewart and Estelle Axton's conservatism, Bell (aka Alvertis Isbell) worked with Otis Redding, the Staple Singers and Isaac Hayes, among others. He joined Stax in 1965 as national sales director, moving into promotion and later advancing to president.

"I've been off the radar, down in the trenches during what has been a terrible economic trend in the industry," Bell says of his current endeavors. "More emphasis has been placed on the marketing of looks and style rather than unique talent. Add [on top of that] a period of unbridled acquisitions and record companies becoming more corporate as opposed to developing artists.

"I'm not anti-corporate," he continues. "I'm pro-creative. I came up in an era with guys who had business savvy but were also creative."

He applauds Universal Music Group's recent \$12.98 CD price policy. "The industry is guilty of overpricing. We need to bring our product more in line with what the consumer can and desires to pay; to make us more competitive with all the other entertainment components out there. The rest depends on the product."

## SEPTEMBER 27 2003 Billboard® HOT RAP TRACKS™

THIS WEEK	LAST WEEK	WKS. ON	Airplay monitored by  Nielsen Broadcast Data Systems		Artist
			TITLE	IMPRINT/PROMOTION LABEL	
1	1	15	<b>SHAKE YA TAILFEATHER</b> BAD COMPANY	<b>NUMBER 1</b> 2 Weeks At Number 1	Nelly, P. Diddy & Murphy Lee
2	2	21	<b>GET LOW</b> BACCHUS		Li Jon & The East Side Boyz Featuring Ying Yang Twins
3	3	19	<b>RIGHT THURR</b> DOTS (WVS) TBA (P&G) (ARTIST)		Chingy
4	4	18	<b>INTO YOU</b> DESERT STORM (ARTIST) (ARTIST)		Fabulous Featuring Tamia Or Ashanti
5	5	21	<b>P.L.M.P.</b> SHAD (ARTIST) (ARTIST) (ARTIST)		50 Cent
6	6	9	<b>DAMNI</b> SO SO (ARTIST)		YoungBloodZ Featuring Lil Jon
7	8	13	<b>CAN'T STOP, WON'T STOP</b> WCA (ARTIST) (ARTIST)		Young Gunz
8	7	12	<b>LET'S GET DOWN</b> COLUMBIAN		Bow Wow Featuring Baby
9	9	5	<b>STAND UP</b> DISTURBING THE PEACE (ARTIST) (ARTIST)		Ladacris Featuring Shawna
10	11	6	<b>SUGA SUGA</b> UNIVERSAL (ARTIST)		Baby Bash Featuring Frankie J
11	17	3	<b>HOLIDAE IN</b> DISTURBING THE PEACE (ARTIST)		Chingy Featuring Ladacris & Snoop Dogg
12	10	16	<b>LIKE GLUE</b> VIRILANTE		Sean Paul
13	13	6	<b>WHERE THE HOOD AT?</b>		DMX

14	12	23	<b>MAGIC STICK</b> QUEEN BEAT/ATLANTIC	<b>Lil' Kim Featuring 50 Cent</b>
15	18	3	<b>GOT SOME TEETH</b> GRACY/INTERSCOPE	<b>Obie Trice</b> ↕
16	20	7	<b>24'S</b> BRAND HUSTLE/RYMUSIC	<b>T.I.</b> ↕
17	19	11	<b>WHAT UP GANGSTA</b> GRACY/ATLANTIC/INTERSCOPE	<b>50 Cent</b>
18	21	17	<b>IF I CAN'T</b> GRACY/ATLANTIC/INTERSCOPE	<b>50 Cent</b>
19	15	10	<b>LIGHT YOUR A** ON FIRE</b> STAR TRAK/ARISTA	<b>Busta Rhymes</b> ↕
20	NEW		<b>THE WAY YOU MOVE</b> ARISTA	<b>OutKast Featuring Sleepy Brown</b> ↕
21	23	3	<b>FLY</b> D.P.S.	<b>213</b>
22	NEW		<b>WAT DA HOOK GON BE</b> FD FRENZ/UNIVERSAL/IMP	<b>Murphy Lee Featuring Jermaine Dupri</b> ↕
23	24	13	<b>WHERE IS THE LOVE?</b> AMINTE/SCOPE	<b>Black Eyed Peas</b> ↕
24	NEW		<b>DELIVERANCE</b> BET CLUB/INTERSCOPE	<b>Bubba Sparxxx</b> ↕
25	25	2	<b>GIRL I'M A BAD BOY</b> RAB 801/IMP	<b>Fat Joe &amp; P. Diddy Featuring Dre</b>

Records with the greatest increase in add each impression. The top tracks audience is compiled from 58 RDS/Hip-Hop and 58 rhythmic top 40 stations which are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of audience, compared by cross-referencing exact times of airplay with Arbitron listener data. ↕ Videoclip availability. © 2003, VNU Business Media, Inc. All rights reserved.

Son Jonathan is teamed with three others in A.R.E. Distribution: Herron Hickingbotham comes from the family that formerly owned TCBY yogurt, Steve Carleson is a former senior VP of Merrill Lynch and Walter Ebel is partner in the law firm of Friday, Eldridge & Clark in Little Rock.

"I feel like a 25-year-old, ready to challenge the world with great new music," Bell says. "We're helping to build a farm club. The industry's lifeblood comes from the indies: new trends and new artists are born from here. We want to provide opportunities for entrepreneurs to get their product effectively released and distributed in the marketplace without spending a lot of money."