

# Miami Talent Heading North

By SARA LANE

MIAMI—In the world of entertainment, summertime in Miami means depression time. Interest in show business and the music entertainment comes to a screeching halt. Hotel men and club owners, waking only long enough to shrug "well, we'll wait till winter" or to bemoan the loss of revenue in their establishments. They feel they've tried all the ways to create business and there's no way left to go. They'll wait until the season begins anew as it does each year. Major hotel rooms shut down. Miami musicians and singers head North for greener pastures where work in Northern resorts provides a continuity in income.

The Coconut Grove Playhouse, Miami's outstanding legitimate theater, had until this year, followed the lead of other entertainment houses and succumbed to the path of least resistance. They, too, shuttered for the summer. This year on June 8, a startling announcement was issued. The Playhouse would remain open on weekends and was inaugurating a new policy which had never been tried before. A concert series was being started,

booking a variety of top name acts in the music industry.

The new concept has completely revitalized an ordinarily dormant Miami entertainment scene, according to Charles Cinamon, public relations director for Eddie Bracken Ventures of Florida, Inc., owners of the theater.

"We may not be the only legitimate theater in the country to put on a summer concert series, but I venture to say, we must be one of the most successful," he said. "I feel we've found the key to open the doors to a tremendously successful summer. Community reception has been beyond our wildest dreams. On several occasions, we have had to

turn away potential customers. All I can say is that we have found the remedy for an ailing summer season."

The concept for a summer music series was one which Gerald T. Arthur, president of Eddie Bracken Ventures, and Charles Cinamon had entertained for several years. They firmly believed that such a series would stimulate community interest in the playhouse. This year they had the opportunity to put their theories into practice. And, the payoff has been extremely rewarding. With several complete sellouts of the 1,230 seats in the theater, the summer has been financially lucrative. It has also

(Continued on page 55)

## Rites Held for King Curtis —1,000 Attend Funeral

NEW YORK — Atlantic Records closed down for the day to allow personnel to attend the funeral Aug. 17 of Atlantic artist saxophonist King Curtis (Ousley)

at St. Peter's Lutheran Church here. The service was also attended by executives from many other record companies.

Curtis died from knife wounds the previous Saturday.

Aretha Franklin, with whom Curtis and his group the King Pins worked, sang and arranged the vocal part of the service, which included Stevie Wonder, supported by Cissy Houston, Brook Benton, Arthur Prysock, Sweethearts of Soul and Tender Loving Care. The King Pins played Curtis' best known composition, "Soul Serenade," during the service and was directed by drummer Bernard Purdie. The sermon was preached by Rev. Jesse Jackson and the whole service was supervised by jazz pastor, The Rev. John G. Gensel. Other Atlantic group artists attending included Delaney and Bonnie Bramlett, Duane Allman and Herbie Mann.

Over 1,000 paid their last respects to Curtis the day before the funeral. Fort Worth-born, Curtis was a member of the Lionel Hampton band in the mid fifties before making his first New York record date, backing up Mickey and Sylvia. He became musical director of the Alan Freed stage shows and was also one of the busiest session musicians in New York, playing three and even four

(Continued on page 66)

## Cap Trims Field Mgrs. in Reshuffle

• Continued from page 1

Meggs, Capitol's president Bhashar Menon, plus members of the restructured marketing team met in Chicago Saturday (21) with the 15 district sales managers and 25 district promotion men to explain the new marketing structure and concept.

For Menon, it marked the first time he has met with the field force and it was his first address to them on this topic.

Under the new setup, the district sales managers report to Beisel, who operates under the aegis of sales-promotion vice president John Jossey.

Similarly, district promotion managers report directly to their own man in the Tower, Stanton, rather than reporting to district sales managers.

### Faster National Hookup

Meggs calls the field-headquarters linkup "a more direct, immediate way of getting more direction action in the field."

How is this accomplished? "People responsible for their individual markets can come to the national man in charge of that function for the whole country. There is no interim step, no loss in translation of what they want. It's shorter,

quicker and accomplishes clear lines of accountability as well as authority."

Meggs developed this plan to fulfill his belief in two requirements for running a marketing operation. There is the day-to-day operation and a long-range planning operation. To handle daily sales and promotion, he has built a team of Beisel, Stanton and Pete Goyak, the director of sales administration.

This team frees Meggs, Jossey and Bill Burkhalter, director of market research, to spend time on the "highest level of planning" in such areas as pricing, returns and exchange privileges and whether or not to maintain the company's 15 sales offices. (Ten years ago the label had 28 locations.)

Involved in the elimination of the four division sales manager's posts are Marv Griffith, who was transferred in Los Angeles over to Merco as marketing vice president; Don Zimmerman, shifted from the N.Y. divisional post to the title of national accounts manager; Chicago-based Herb Heldt, who has been terminated, and Atlanta-based Tom Beckwith, who is being reassigned in a field sales position.

## Studio Track

By BOB GLASSENBERG

Counterpart Creative Studios has opened a 16-track recording studio in Cincinnati.

The studio has facilities for quadrasonic mixdown and mastering, a monaural master and 2, 3, 4, 8 and 16-track stereo master. Electrodyne Corp., a division of MCA Technology, designed and built the audio control console, which has 24 individual inputs, 4 echo send and returns and 16 main program inputs.

The console also provides a unique stereo and monaural mixdown facilities, according to Shad O'Shea, president of the recording studio company. "Any portion of the program material from all 16 tracks can be mixed into the two output channels," he said. "All 16 tracks can be mixed and panned into the two output channels."

Complementing Electrodyne's console are Scully 16-8-4-2 track and monaural tape recorders, McIntosh power amplifiers for monitoring tape and playback, JBL monitor speakers, and 16 microphones from Neumann, Telefunken, Sennheiser, AKG, RCA and Electrovoice. Electrodyne has engineered all of the individual components into a recording system, O'Shea said.

Counterpart Creative Studios also offers services in sound effects, duplication, demo recording, background voices and studio musicians, instruments, overdubbing, arranging and pressing.

O'Shea said the studio has produced records for RCA, Capitol, Mercury, Columbia, Chess, among others.

"The hardest thing for me as a lyricist is getting the song recorded and then being able to hear the lyrics," said Ruth Batchelor, whose current tune, written for the theme of the movie "Love Machine," which was sung by Dionne Warwick, Scepter recording artist. "I find it quite difficult hearing the words from some of the pop groups around today. And I feel this is a pet peeve of many people who write lyrics," said Miss Batchelor.

Batchelor has been writing lyrics for quite some time. I couldn't pin her down as to the length—something to do with disclosing her age. But she is a young lady in any man's book.

"Right now, I have an album of dirty women's liberation poems recorded and I am trying to sell the master. I don't know who will buy it because the last company I recorded for folded," she laughed. The title of the album is "A Quarter for the Ladies Room." But she has written tunes for other artists, such as Elvis Presley, The Partridge Family, Carmen McRae and Mel Torme. She has had no high

school or college education and says her only formal training was a book of Mother Goose Nursery Rhymes. In fact, she wrote most of the lyrics to the tunes on the television special "Whose Afraid of Mother Goose" with Sherman Edwards.

Batchelor also had her own record company at one time. It was called Hip Records and she said that at the time the word Hip meant something. Now that almost dates her. The only tune ever to come out of Hip Records was about Elizabeth Taylor. "The label was distributed by Atlantic Records and were they ever afraid to release that one," she said.

"I find it difficult to work with composers," she said. "Relying on another human being for things which one can do alone, songwriting in my case, is really no good. I feel that things are best when I do it all myself." Miss Batchelor has used composers off and on throughout her career, however. "It is important to find the right marriage between a lyricist and composer and I think the ones I have liked best are the ones I've never seen. I wrote lyrics to Louis Bonfa's 'Black Orpheus,' and they really worked. The same thing with the theme from 'Stagecoach.' I never saw Jerry Goldsmith but I sang him the lyrics on the telephone and he said they were great."

The key for Miss Batchelor is the time factor. "I work best under pressure, like four hours' notice. I like to tell a complete story with my lyrics, and I feel that a good writer can make lyrics fit to every situation. Of course there are differences like the lyric length, but the lyrics must be understood by as many people as possible.

"There's just no other way to do it," she said. And I owe it all to "I'd Like to Miss My High School Graduation," the first tune she wrote, for Phil Spector.

Fedco Audio Labs recorded Dion at the Bitter End with Phil Gernhard producing. The Judy Collins concert in Saratoga, N.Y., Aug. 10, was also handled by Fedco.

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The Village Recorders, West Los Angeles, is hosting Jesse Davis, producing himself for Atlantic Records and featuring Dr. John; Joe Zagrin and Ed Michel with a new B.B. King LP for ABC Records; Redbone in for Epic Records; Atlantic artist April Lawton; Bobby Hart for Warner Bros., and Canned Heat with Skip Taylor for UA.

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Richard Miller and Ed Ochs cut basic tracks on Brent Titcombe at A&R Studios. Ed Stapansky and (Continued on page 55)

## WB Singles Aiding LP's

• Continued from page 1

bums already available to the public. The singles are generally made from tracks being played by certain important radio stations, explains Don Schmitzerle, Reprise's general manager.

"Ron Saul, the national promotion director, has a kind of informal network in his mind and if they're playing the same cut from an album, he tells me and we consider putting out the single," Schmitzerle said.

The effect of the single coming after the LP has been issued can be amazing, Schmitzerle points out. James Taylor's first LP, "Sweet Baby James," had sold around 250,000 copies, according to the executive, when the single, "Fire and Rain," was extracted. The result: the LP went over 1 million.

"Rather than release a single which is not tied to an album, we might as well bring out a single from an album which helps sell the album."

Singles without an LP are used as the means of introducing a new artist. "We are not doing one to the exclusion of the other," Schmitzerle explains.

If there is unanimous reaction among the artist, his producer and

(Continued on page 66)

## In This Issue

CARTRIDGE TV .....	26
CLASSICAL .....	37
COUNTRY .....	40
INTERNATIONAL .....	51
JUKEBOX PROGRAMMING .....	46
MARKET PLACE .....	27
RADIO .....	32
SOUL .....	38
TALENT .....	28
TAPE CARTRIDGE .....	22

### FEATURES

Stock Market Quotations .....	10
Vox Jox .....	32

### CHARTS

Best-Selling Soul Albums .....	39
Best-Selling Soul Singles .....	38
Action Records .....	55
Hits of the World .....	54
Hot Country Albums .....	44

Hot Country Singles .....	41
Hot 100 .....	60
New LP/Tape Releases .....	55
Tape Cartridge Charts .....	25
Top 40 Easy Listening .....	37
Top LP's .....	62

### RECORD REVIEWS

Album Reviews .....	50, 57
Singles Reviews .....	58



NICK BALSAMO, left, president of Echo Sound Studios, Levittown, and Herb Rooney, president of Propeller Productions, congratulate each other after Rooney signed an exclusive contract with Echo Sound for all future recording dates by the production company. The Firebolts were the first group to operate in the studio under the new agreement. Upcoming sessions with the Exciters will keep the ball rolling.