

A KOOL TIE-IN N.Y. Soul Concerts To Aid Non-Profit Groups

NEW YORK—Non-profit New York organizations strapped for operating funds because of the city and state's empty coffers will get a financial shot in the arm after the proceeds from New York's first series of Kool Soul concerts are counted in July.

The concerts, a joint-venture between George Wein's Festival Productions and the Brown & Williamson Tobacco Co., are scheduled for Shea Stadium, July 9-10, and will feature such top soul acts as the Temptations, Smokey Robinson, Nancy Wilson, Marvin Gaye, James Brown, Ray Charles, the Staple Singers, MFSB, Archie Bell & the Drells, and Theodore Peddergrass.

A percentage of the profits will be awarded to qualifying non-profit or-

ganizations in the form of grants, according to Wein, producer of the festival. Additionally, all non-profit organizations can get group discounts for their members, or can buy tickets at \$1 below face value and sell them at face value, if the profits are used to further the projects of the individual organizations.

The Shea stadium event is part of an 11-city festival tour that will include Washington, D.C.; Cincinnati, Milwaukee, Houston; Pontiac, Mich.; Atlanta; and Oakland and San Diego, Calif.

The series is the continuation of a project begun last year between Wein and Brown & Williamson, and which attracted close to 500,000 admissions across the country.

'Rattlesnake' LP Can't Be Sold, Declares Judge

LOS ANGELES—A temporary injunction restraining 20th Century Records from selling the Ohio Players' album "Rattlesnake" on the Westbound label was handed down Friday (23) by Circuit Court Judge Dan O'Brien in Chicago.

O'Brien zeroed in on the Ohio Players' contention that the album contained unfinished tracks which Westbound had completed with outside musicians.

He called the practice "reprehensible" and said that such tracks

could not be coupled into an album, titled by the artists, as defendant Westbound claimed. O'Brien also said Armen Boladian, Westbound president, and a&r man Bernie Mendelson could credit themselves as composers on a song, where they had doctored an unfinished track to complete it for album use.

O'Brien set a \$15,000 bond until a full hearing can take place. Richard Shelton of Wallace, Shelton, Kleinman and Kalchier represented the plaintiff.

Executive Turntable

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for Mercury/Phonogram. **Mary Ratliff** replaces her as **Frank Leffel's** secretary. . . . **Mardi Nehrass**, formerly music coordinator of the RKO Radio chain, named to head the new East Coast offices of Big Tree Records.

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Claranelle Morris has returned to the concert promotion ranks as special events coordinator for Madison Square Garden, New York. She had been in tennis promotion in Chicago since 1970, when she left Triangle Productions, the **Frank Fried** firm. . . . **Barbara Lewis** has moved from manager of Larabee Sound Studios, West Los Angeles, to One Step Up, West Hollywood studio, where she is also in charge. . . . **Judy Kreimer**, former secretary to **Syd Nathan** and **Hal Neely** at King Records, joined QCA Records, Cincinnati, where she bosses publishing, contracts and royalty.

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David Passick named executive assistant for all management division activities at John Scher's Monarch Entertainment Bureau. . . . **Charlie Copen** upped from manager, press and information, in the West Coast Columbia Records office, to associate product manager. In Nashville, CBS has added **David Malloy** as staff producer. . . . **Howard Bloom** leaves ICPR Public Relations to become national director of client development for Levinson Associates Inc., basing in New York. Until 1973, he had been with Famous Music in publicity. . . . **James L. "Buck" Williams** joins Paragon Agency as administrative assistant. He had been a manager-agent in Washington, D.C. . . . **Fred Halls** assumes management of the Bob Hale Talent Agency, Billings, Mont. He's a former member of the rock group, Freddie and the Freeloaders. Another group member **Dave Ferguson** moves to Jester Sound, Billings, as assistant engineer.

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P. Algis Raulinaitis upped to senior vice president-finance and secretary; **Robert L. Woolheater** promoted to controller/treasurer at Craig Corp. New Craig board members are **William R. Collins**, vice president, operations, and **H. Brooks Cope**, assistant secretary. . . . At BSR (USA) Ltd., **Tom Ebeling** joins as Midwest regional sales manager, a post he left at TDK Electronics. **John Gennaro** also joins as sales specialist on ADC Products in the firm's consumer product group. . . . **Ron Trowbridge** is now general manager of the Los Angeles and San Francisco Wally Heider recording studios. He retains his Los Angeles position and has succeeded **Andrew Szegda** in the Bay studio. **Ginger Mews** has been named manager of the Bay studio.

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Shad Helmstetter, merchandising manager of the Ampex blank tape division, leaving to join General Cassette Corp., Phoenix, as marketing vice president. . . . **Gene Settler**, national sales manager of Audio Magnetics' blank tape music division, has ankle that post. . . . **Howard L. Smith** succeeds **Jack M. Hustler** as director of Du Pont's equipment and magnetic tape products division. Hustler is reassigned to that firm's organic chemicals department. . . . At Cleveland's Sweet City Records: **Joey Porrello** named national promo director; **Norm Leskiw**, former London Records' branch manager, named sales manager; **Chris Maduri** named national artist relations; **Carla Schoeck** to group management; and **Jim Marchyshyn** to publicity department.

Rumor has it that **Jerry Rubinstein**, ABC chairman, is continuing his talks with **Len Levy**. Levy is located in Florida but he has headed Chess-Janus, Metromedia and Epic. . . . An ABC-TV film crew is reportedly in Florida filming **Bob Dylan** and his Rolling Thunder Revue for a September special.

Getting around the industry has it that **Stevie Wonder's** new twin-disk album will be released on his May 13 birthday, now that Wonder has officially signed again with Motown. . . . Is **Scotty Turner**, Nashville producer-writer, starting a new record label?

Alex Cooley, the Atlanta concert promoter, has to be admired for his candor. In his newsletter plugging coming events, he made the following comment on **Tony Orlando & Dawn**: "This is the biggest MOR gig we've ever attempted. Personally, I don't dig their music, but it promises to be a really big, polished stage show."

Al Teller, recently replaced as UA president by **Artie Mogull**, is mulling New York offers. . . . Isn't Capricorn Records going to raise one of its current staffers to new director of promotion?

Two members of the **Chuck Mangione Quartet** have departed—saxophonist-flautist **Gerry Niewood** and bassist **Chip Jackson**. They have been replaced by **Gregory Herbert** and **Kim Daragin**, respectively. . . . Arista's **Monty Python** bash at the New York Experience following the group's opening was attended by **Paul Simon**, members of **Bad Company** and the **Average White Band**, **Leonard Bernstein**, **Robert Klein**, comedian **Chevy Chase** and Broadway composer **Adolf Green**. Arista plans to have the live album, from the first two nights, completed and on the street before the show ends May 2.

David Clayton-Thomas and Blood, Sweat and Tears will perform at Montreal's Olympic Village July 20 for the 12,000 international athletes housed there during the summer games. The group is one of two mainstream pop attractions being booked for the Olympics, out of a total of 523 performing units including several opera, ballet and theater companies.

Lionel Hampton was appointed by President Ford to the post of director of special entertainment for his reelection campaign. . . . WRVR, New York's only all-jazz radio station, will broadcast live and in stereo the musical birthday tribute to **Duke Ellington**, Thursday (29) at the Cathedral of St. John the Divine. The program will include performances by **Sarah Vaughan**, **Joe Williams**, the **Hampton Choir** and the **Duke Ellington Orchestra** under the direction of **Mercer Ellington**. . . . **Charles Fox** and **Norman Gimbel** have penned the theme for a tv pilot, "Walkin', Walter." The song is sung by **Bobby Hart**.

Spiderman is touring through Saturday (1) at ABC Record & Tape Sales accounts for Peter Pan "Super-Hero" record/tape sets, not J.L. Marsh outlets as noted last week. Included are Connecticut (Factory), Pennsylvania (Penney), New Jersey (Valley Fair), Delaware (Woolco) and Long Island (Masters).

Marvin Gaye receives the Moon Lady Award in New York, next Friday (7) for his dedication to the cause of underprivileged children. Gaye has initiated Marvin Gaye Learning Centers for children and through the

State Dept. opens centers around the country and finances them with benefit performances.

Handleman Co. is consolidating its Houston warehouse into its Dallas quarters. . . . Look for album promo additions and changes at UA and Rocket Records next week. . . . Casablanca Records' staff has risen from about a dozen to 40 since its move to new quarters on Sunset Blvd. . . . **Dick Gassen**, one-time prominent rock concert promoter in Chicago, running his own truck carwash in northern Indiana. . . . The National Assn. of Music Merchants holds its annual convention June 25-29 in Chicago.

Dick Clark's oldies revue and **Sarah Vaughan** playing Sitmar cruises to Mexico this spring. . . . **5th Dimension** to Mexico City. . . . **Al Jarreau** to Europe. . . . **Bay City Rollers** heading West for U.S. concerts.

A&M picked up a platinum Peter Frampton LP and a gold **Nazareth** LP this week plus gold singles for the **Captain & Tennille** and **Nazareth**. . . . **Caffe**, salsa group with a hot Miami record, is the Deauville Hotel's first move to get the younger set into its Musketeer Room.

Black Oak Arkansas headlined a KZEW benefit concert for Good Will Industries in Dallas. . . . **Henry "Fonzie" Winkler** hosts a **Flash Cadillac** concert at the San Francisco Cow Palace May 8. . . . **Rick Wakeman's** new "No Earthly Connection" album has an anamorphic cover. Which means that its stretched and rounded images can be seen in lifelike style when reflected in a silver mylar tube provided with the LP.

A ghost friend of **Camel** keyboardist **Peter Bardens** is credited with lyrics to one of the cuts on the group's new Janus album, thanks to a "supernatural visitation."

Tommy Bolin of **Deep Purple** breaks in his solo act at **Joel Maiman's** La Paloma Club in Del Mar, Calif., the night before his Thursday (29) debut at the Roxy in L.A. . . . The **Bellamy Brothers** nominated as finalists at the Tokyo Music Festival.

Ronny Weiser heads up the "Rollin' Rock" oldies label; his name was spelled Ronny Weisner in a Billboard story last week. . . . **Steve Fromholz**, Capitol artist, spoke at Licorice Pizza record retail employes seminar at UCLA. . . . The **Bay City Rollers** managed to tape a "Midnight Special" segment despite the NBC-TV technicians strike.

Frank Zappa has his first U.S. gold record in a career of some 10 years. It's "Apostrophe," first released in March 1974. . . . Mutual agreement has terminated all deals between the Wes Farrell Organization and David Mook/Damont publishing-management-production.

The **Hudson Brothers** will do a summer stock tour of "On The Town." Last summer they toured a production of the play "Wizard Of Oz." . . . **Tony Orlando** is honorary chairman of the National Organization for Retarded Citizens.

John Stewart, with writer-singer **Hugh Moffatt** opening, sold out 10 shows at the Ebbets Field Club in Denver with tickets at \$3-4. This is the club's biggest sellout for a show without an artist signed to labels.

How ABC Label Lost \$28 Mil In 1975

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pressed, Rubinstein says. "Without being inside the minds of the people who made these decisions, I can only speculate that it was to create profits when there weren't sales enough to generate those profits."

He points out that steps are now being taken to place the label on a sounder financial basis.

The first move is changing the inventory accounting system so that now until merchandise is sold, sales to ABC's own merchandising operation are not fully accounted for.

The label has also established a higher reserve for its record and tape returns. He admits that when joining ABC Records, he authorized the return requests from the field, with no concept of how many returns were out.

"The returns came in droves. Now, the inventory is down and the receivables are down because we're operating the company on a much different basis.

"We're not holding off returns any longer. Therefore, we are not fooling ourselves as to what the status is of our sales, our returns or our reserve.

"We have also brought the reserve for returns up to something that

more closely reflects what the industry experiences, as opposed to what ABC had experienced."

The label has reduced its distribution warehouses from eight to five. It is increasing its number of branch sales offices while decreasing the number of inventory warehouses.

"One of the problems in the past with our distribution system was that sales offices were tied to inventory depots and they were not necessarily a function of one another," says Rubinstein.

"We found that we had inventory depots in Washington, Boston, New York. That was triplication of effort," he adds.

The label has eliminated its Boston, Washington and Cleveland outlets while maintaining Dallas, Atlanta, Burbank, Chicago and New York depots.

ABC has changed its computer systems to control and give perpetual inventory and better sales information, plus better inventory information, affording the label the ability to shift inventory where the demand is.

"Before, without these same controls, we were pressing records to meet the demand no matter where we had excess inventory. So in fact, we were creating more excess inven-

tory and taking a longer time to fill orders than we are now under the new control system," he says.

ABC's artist roster that also contributed to its losses has been reduced by half, according to Rubinstein.

"We sign an act and spend money on recording costs. We are now taking a much more conservative attitude as to how much and when those are written off.

"We are taking the approach that they should be written off during the visible lifetime of a record, if not immediately on an unknown artist, for example.

"Within three months of a release, any costs incurred pursuant to that release are written off.

"I am cutting the artist roster," he continues, "but at the same time, I am continuing to add artists. I had to bring the artist roster down to a manageable release schedule with emphasis on those types of artists who can sell albums as well as singles. I had to balance the roster between established and undeveloped artists, almost treating the artist roster as a balance investment portfolio.

"Not only did I have to buy out of contracts, I had to then balance what I had by signing artists in different categories."