Klein Disavows Promo LP Money
Testifies Following Conclusion By Government

By ROBERT ROTH
NEW YORK—Former Beatles manager Allen Klein denies receiving any money from the sale of promotion material for his former associates Peter Bennett in the third week of Klein’s tax evasion trial in federal court here.

The government contends that Klein did not declare $207,735.83 in income from Bennett’s transactions in the years 1970, 1971, and 1972, for which the additional taxes would have been $19,715.55.

Klein’s testimony Wednesday (July 7) followed the conclusion of the government’s presentation of witness
data.

Many Wells, former president of Garden State Record Distributors, New Jersey, testified Friday (July 2) that he had allowed the “Mondale” record from a company identified as owned by Bennett for $3,337.63, but on cross-examination admitted that he had been “frankly negotiated the deal and that he had never personally dealt with Bennett.

Joe Silver, Abkco’s COO, vice president and president, testified under a grant of immunity that he had required Bennett to pay him a percent of the record sales.

“I told him that he could bring back the money with Silver with the message, ‘Mr. Klein, was not the office,’” Klein noted.

The case boiled down to “how long my money was being held” to identify the records as promotions, a practice he said Bennett wanted done at the time, and that he believes the records to be used for “ freeing-up.

Klein also testified he had filed a complaint involving Capitol’s suspicions that Transcontinental Record Sales of Buffalo, N.Y., was an offshoot of the record album since it had “many more” Bardfinger albums than were shipped to it by Capitol, which caused Warner to “discontinue” the album.

(Continued on page 114)

SEE CONCERT FEES, PENALTIES
NECAA Panel Explains C’right Law

By ED HARRISON
LOS ANGELES—Gary English, executive director of the NECAA, informed a group of disgruntled student programmers about pending licensing fees and infringement penalties at the NECAA’s Music Law School seminar at his school’s campus in downtown Los Angeles.

English made it clear, much to the dismay of those in attendance, that the NECAA’s seminars on copyright would no longer be exempt from paying licensing fees as they were prior to the summer of 1972, the peak of the outpouring of this material.

But English’s seminar was on the grounds that the NECAA was not necessarily再说 in copyright.

The only exceptions will be if the performance is used by a teacher or pupil in the course of face-to-face instruction; or if you are not entirely sure of your purpose of direct or indirect commercial advantage (meaning nobody gets paid); or if a recorded piece is used as background music.

When queried on how the licensing organizations—BMI, ASCAP and SESAC—would enforce royalty payments, English answered the group by saying college concerts would be monitored by spot-checkers who would randomly attend a concert with a tape recorder and in turn forward the performance to the proper performing rights organization.

Penalties for copyright infringement are both civil and criminal. While both individual and organization can be sued, English made it clear that there were two record sets called “The Johnnie Taylor Channel”; “Sunshine” by the Emotions; and “The Punch” by Albert King.

Memphis recording engineer Robert Jackson, formerly a Stevie en-
gineer, spent several months in Cal-
ifornia this summer mixing and re-
working some of the Stax tapes to prepare them for re-release.

Horton says Fantasy plans for Stax to be a live label and not just a series of old issued material.

She says the company is at work signing new artists, the first being singer Pat Barry from Philadelphia.

MEMPHIS—Fantasy Records, the Berkeley, Calif. label known mainly for its jazz and blues catalog, is opening a Memphis office located in the city for the benefit of the defunct Stax label, forced into bankruptcy in late 1972.

Fantasy bought the mechanical licen-
ses for the Stax catalog several months ago from Sam Nau of Los Angeles, who had bought the East Memphis Music Inc., catalog, owner of most of Stax’s songwriting interest in the Planters National Bank in a bank-
ruptcy sale.

Gretchen Horton, a Fantasy offi-
cial, says the Memphis office will be opened soon and details about the operation will be forthcoming. Fantasy has already hired Memphis promoted- man Bruce Bowles as its regional promotion and marketing manager to be based here.

Fantasy reissued several dozen singles several weeks ago from Stax master tapes. The artists included Isaac Hayes, Little Milton, Booker T. and the MGs, Rufus Thomas and Carla Thomas. Fantasy also plans to reissue the recently created Atlantic-billed Stax tapes. The first three al-
bums will be two-record sets called “The Johnnie Taylor Channel”; “Sunshine” by the Emotions; and “The Punch” by Albert King.

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EXECUTIVE NUTRIBLE
Jerry Waters joins Warner Bros. Records as senior vice president and ad consultant based in Los Angeles. Waters, who has been in the music industry dates back some 30 years, was a Billboard reporter from 1948 until 1961, when he left to work under publisher Abe Olman at the Big Three. In 1953 he joined Atlantic Records, where he was a vice president and a strong contributor, along with Alpert and Neeshu Efreign, during its early period. He was vice chairman of the label when he resigned in the 1964 by the FCC, and was a consultant to the Top 10. He returned to the label after five years as vice president of Prezel magazine.

Myron Roth appointed vice president, business affairs, West Coast, CBS Records. He comes from RCA where he held a similar position. At CBS in New York, Stephen Deschamps became the West Coast, Epic, Portrait and Associated Labels. Jim Fishel named ad manager, Columbia Records ad, East Coast, New York. He was formerly campus manager for the Columbia Records ad, East Coast, New York. He was an executive assistant. . . . David Wencher has joined the business affairs division of Polydor, and Phonogram management, London, New York. He was with New York firm of Lynton, Ostin & Salotas. . . . Belinda Wilson named assistant to artist and repertoire manager for ABC Records Los Angeles, and has been a regional promotion director for Michael T. Gaffney. . . . Joe Cullin and Allen Thomas join ABC/Dunhill Music in Los Angeles as songwriters.

Nydusy Bernabé, formerly named to the post of national publicity coordinator, special markets, for A&M Records in Los Angeles. Most recently he was an independent publicity consultant. . . . Joseph E. D’Imporio becomes the new director of promotions at Peter Pan music department in Los Angeles replacing Donnie Forte who recently resigned. He had been the RCA Victor Records as an executive. . . . Nicki Randall promoted from an as-
sistant in Capitol Records’ market research department in Los Angeles to the new position of publicity department at Capitol Records. He had been the RCA Victor Records as an executive. . . . Nicki Randall promoted from an as-

Executive lute will be...