

# record world

Dedicated To  
Serving The  
Needs Of The  
Music & Record  
Industry

9-7A  
JACKO'S TAKE SIX  
565 SUNSET BLVD  
HOLLYWOOD CAL  
90028



Vol. 21, No. 1040

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## WHO IN THE WORLD



**Terry Melcher and ABC Records' Prexy Larry Newton at Signing Of Contract for ABC To Distribute Melcher's New Equinox Label. Story in This Issue.**

In the opinion of the editors, this week the following records are the

### ★ *SINGLE PICKS OF THE WEEK*



Here he goes again with "Here We Go Again," a lilting, slow, heart-breaking ditty. Ray Charles has gold gleam in his voice (ABC 10938).



Eddie Fisher makes it three in a row with "Now I Know," a tearful, sentimental ballad (RCA Victor 47-9204).



Deejays have been playing "Love Song" by the Artistics from a recent album. Now it's a click single (Brunswick 55326).



"Mary in the Morning" is an extremely pretty ballad with Al Martino giving highly sensitive reading (Capitol 5904).



### ★ *SLEEPERS OF THE WEEK*



Sweet and soulful vocal version of "Why (Am I Treated So Bad)" by the Sweet Inspirations produced by Jerry Wexler (Atlantic 2410).



"Can't Help Lovin' Dat Man" in completely refurbished version. Ila Van, a new name, is tops (Roulette 4733).



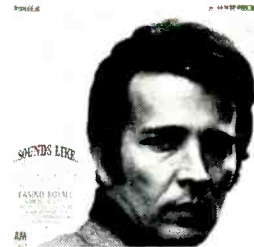
Scott McKenzie is a new fellow singing about that sweet city of love on "San Francisco (Be Sure to Wear Flowers in Your Hair)" (Ode 103).



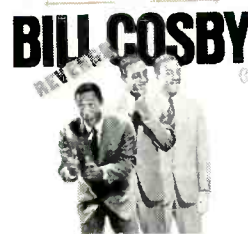
Van Morrison socks across "Brown Eyed Girl" with plenty of beat. Will mean much to young set (Bang 545).



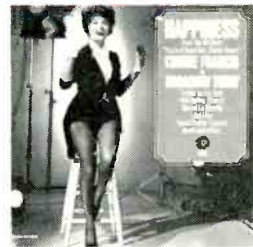
### ★ *ALBUMS OF THE WEEK*



"Sounds Like... Herb Alpert and the Tijuana Brass" and it is—playing hotstie totsie chart numbers like "Casino Royale," "Lady Godiva" and more. The usual smash (A&M 4124; SP 4124).



"Revenge" is the title, but not really the intent of Bill Cosby's new comedy elpee. He's the biggest-selling comic on disk now and figures to remain so (Warner Bros. W/WS 1691).



Connie Francis is coming up "Happiness" on this package as she strolls down Broadway and sings "Cabaret," "Sherry," etc. (MGM E/SE 4472).

# THAT GREAT MEMPHIS SOUND

**Otis Redding**  
"SHAKE"

Volt 149

**Booker T. & The MG's**  
"HIP HUG-HER"

Stax 211

**Otis & Carla**  
"TRAMP"

Stax 216

**William Bell**  
"EVERYBODY LOVES  
A WINNER"

Stax 212

**The Bar-Kays**  
"SOUL FINGER"

Volt 148



DISTRIBUTED BY-ATLANTIC/ATCO

# The Atlantic Approach—Consumer Recognition

■ NEW YORK—"We are geared to point-of-purchase merchandising that allows for immediate consumer recognition. Letting the consumer know what is available is the most important thing, and by working off the graphics of an album, we can accomplish this most effectively." So notes Micki Cochnar, merchandising manager for Atlantic/Atco Records. With upcoming new releases from Led Zeppelin and The Rolling Stones, Atlantic's strategy will be put into full swing.

For Atlantic, in-store merchandising is built on displays, posters, easel backs and other items, all built around the album artwork. "We try to make the displays simple so that the salesmen will have no difficulty in working with them, and in turn the account will be more likely to make use of them. The style of the music of a particular artist, combined with his track record, determines the number of displays we will ship to a given market. Each of our 19 WEA sales offices receives materials to coincide with the release of an album, but each one deals with them differently, depending on the nature of the market." Each item is designed to be as aesthetically appealing as possible, with the "soft-sell" ap-



Mick Jagger, Keith Richard

proach running throughout.

Ms. Cochnar is in frequent contact with the eight WEA regional marketing directors in Atlanta, Boston, Chicago, Cleveland, Dallas, Los Angeles, New York and Philadelphia. Due to the widespread strength and flexibility of the WEA set-up, with its sophisticated computer system, Atlantic is able to receive near-immediate indications of what is happening in the field. As a result, promotion priorities can be set, stock status can be evaluated and merchandising materials can be sent out to support current activity.

Among the current projects on tap are massive campaigns to coincide with the release of the new Led Zeppelin album, "Pres-



Bill Wyman

ence" (on Swan Song), and of the new Rolling Stones lp, "Black and Blue" (on Rolling Stones Records). The Led Zeppelin cover graphics have been translated into a five-color display; and special store streamers announcing the album's availability will be distributed. Most importantly, a special Led Zeppelin merchandising contest has been set up through the WEA distribution arm. Accounts will be offered prize money for the best in-store promotion, including displays and in-store play. There will be many winners throughout the country.

#### Stones Graphics

The Stones lp's striking graphics will be used in a large, dimensional five-color display based on

the front cover; posters have been designed, and streamers will also be distributed. A die-cut display for Bill Wyman's solo lp, "Stone Alone," has just been shipped. Additional foci for the immediate future include materials in support of Roy Buchanan's Atlantic debut, the first album by Firefall, and a J. Geils Band double live package.

Increasing emphasis is being placed by the Atlantic merchandising staff on special promotions for individual accounts. "More and more, previously conservative accounts have become willing to create their own displays as part of special album promotions. Thus, they are getting much more involved in their own merchandising, and they seem to be having fun with it, if we can go by some of the pictures we've gotten back." One store, for example, has set up a special promotion for Chris Squire's "Fish Out of Water," involving the awarding of fish dinners at a local restaurant as contest prizes. "These accounts seem particularly motivated to be creative. When a special promotion focuses on the catalogue of an artist, we will make sure that not only is the product there, but whatever we can provide in

(Continued on page 20)

## RCA: Maximum Effort in the Minimum Time

■ NEW YORK—"The NARM Convention is about to open, but RCA Records maintains a day-to-day campaign to expose its product to rack merchandisers that works on a year-long basis," said Jack Kiernan, division vice president, RCA Records, in discussing RCA's special NARM Convention focus.

"Right now, we're heavily into a John Denver program, a disco campaign, a country promotion package, a \$4.98 program, and we're rounding off a highly successful 'Sound of Music' campaign," Kiernan said. "Each is of the moment. Today's rack buyer can and does react swiftly and it is our purpose to be there with the product when the time is right. To do this, planning has to be fast and geared to the maximum effort in the minimum time."

Kiernan noted that RCA has just announced plans for a continuation throughout the year of a John Denver program.

"Right now, Denver is probably the biggest-selling artist for rack merchandisers, and our multi-faceted efforts have been geared to keep public interest strong and to broaden Denver's already - enormous following," Kiernan said.



John Denver

RCA also has a special program going on its popular \$4.98 line, which originally was conceived especially for rack operations. "We are realizing millions in sales volume through the campaign to support this product," Kiernan said.

#### Timing

Kiernan continued: "Of course, we're developing dozens of plans for campaigns during the rest of the year, but it is an impulse type-audience; it does no good to announce your plans too soon. That gives the competition time to counter with plans of their own. The whole climate of the rack business is to be there with



Waylon Jennings

the hot product and the campaigns to support it at the precise moment. We try to make planned reaction into instant reaction. We've just begun a campaign to push an album, the soundtrack from the hit TV show, 'Space: 1999.' The tremendous popularity of that show should make the album a big seller, and we're rushing everything we've got into the marketplace to support what we feel should be excellent impulse opportunities at the rack level," Kiernan said.

"We just came off a campaign for the first TV showing of 'The Sound of Music.' The racks realized that this catalogue staple

was a rack natural with the TV exposure, and the rack sell-through on this soundtrack album moved hundreds of thousands of albums. We gave them on-the-spot support, and it all paid off," Kiernan continued.

Kiernan noted that this was a timely, one-time go unlike the continuing John Denver phenomenon. In the instance of that soundtrack, he continued, the big thing was to have the product exposed in the racks the day after the TV showing, and that because the jobbers recognized the album's potential, they had the merchandise in place.

Kiernan also said that a current RCA country program was gaining great success at the rack level because of the great success of its central album, "The Outlaws," featuring Waylon Jennings, Willie Nelson, Jessi Colter and Tompall Glaser.

In this instance, Kiernan said 'hot' product is what spurs rack sales. "It's not a waiting game at all, but something at the moment."

For this reason, RCA has just instituted a special campaign on four disco albums, by The Choice Four, D.J. Rogers, Vicki Sue Robinson and Universe City.

## Odyssey: 'More Meaningful Ad Dollars'

By DAVID MCGEE

■ NEW YORK — "More ad dollars!" is a cry frequently heard from retailers, but after 1975's bountiful holiday season, that cry has been amended. "More meaningful ad dollars" is what many retailers believe, in 1976, to be the key to more effective promotion of both new and established artists. Janice Town of Odyssey Records' (10 stores in California, Nevada, Arizona and Utah) in-house promotion and advertising firm (Calliope Advertising) is but one of those who feel that the entire year—not just spring or winter—would be profitable were manufacturers to "direct more ad money to development of what we would call secondary product—product that is not expected to be an immediate top ten album. The idea of developing product rather than sticking all the bucks in things that are expected to go top ten, and increasing the amount of meaningful ad money that's available for jazz or country, are areas that we're interested in concentrating on.

"Manufacturers could also help us by providing us with the kind of selling aids for country, classic and jazz products that they provide for rock product; that is, posters, in-store merchandising aids, mobiles, promotions. These sales tools should be available for other lines as well."

Asked if the chain favors one season over another in its advertising budget, Ms. Town replied that Odyssey "manages its advertising in such a way as to saturate ads in all seasons and thereby meet its sales quotas."

What Odyssey is doing with its ad dollars is apparently right, because Ms. Town reported pickups in sales of tapes, accessories, cut-outs, budget product and pre-recorded cassettes. As for records, Odyssey, since 1972, has sold a broader spread of product than at any other time in its eight-year history—"specifically jazz and classics. We're selling much stronger in those two areas because they're maintaining a higher level of quality across the board."

Sales of tapes and accessories are picking up, she says, "because we are merchandising them differently. We're isolating that department from the rest of the store structurally by giving it its own little area to grow in. And we're carrying a much broader spread of product in the areas of tape and accessories."

Ms. Town attributed the increased sales of cutouts and budget lines to heightened consumer awareness of these products, and she praised those manufacturers who release new titles—not reissues—on a budget or mid-price

line, because "it's extremely merchandisable" and "it fills holes in the catalogue."

"Basically, I think this is an important price range to have," she said in reference to the budget lines. "In terms of keeping things available—which is making it available to be sold—it's great."

Is the bottom line of sales always based on the quality of current releases? "Absolutely, unequivocally, no room for argument at all as far as we're concerned," she answers quickly, and adds: "Every store is tailored to its market. In other words, its market is researched, a location is chosen, the store is designed for that market, and once it is opened we allow the market to shape the stores. There's a basic catalogue of items that every store is going to stock, but the amount of each item stocked is determined by the location. We don't say 'You have to have this many' to any store. We let the trends of the local market shape our stores."

### Cutler:

## '76 Promises Full Recovery

By MARC KIRKEBY

■ NEW YORK — For Jason Cutler, owner and manager of Cutler's in New Haven, Conn., 1976 promises a full recovery from the record industry's recession-related woes in 1975. The store's post-Christmas sales were "very good—fantastic. January was ridiculous it was so good—30 or 40 per cent ahead of last year," he exulted.

Cutler said that the changes economic conditions have brought about should benefit record sales. "People are staying home more now, and one thing they can do at home is listen to records."

Along with a surge in catalogue product, Cutler's has enjoyed steadily solid sales on cut-out and budget priced records. "New Haven's been a cut-out paradise for years," Cutler noted. "We've always sold all sorts of things, and our spread now is about the same as always. The only exception is country—we've never gotten that involved with it. I'd like to branch out into country product, but I just don't have the space." Space has also limited the size of Cutler's budget section, which now numbers about 3,000 records.

Cutler's is relatively new in the blank tape business, he continued, having added several new lines in the past year, and sales, as a result, have climbed steadily. Sales of record cleaning accessories have also jumped substantially. Cutler has learned from his tape sales experience that "all tape—anything small enough to

## Heilicher Feels Optimism As Spring Approaches

By MARC KIRKEBY

■ The optimism for sales in 1976 expressed by many smaller retailers and rack jobbers is apparently reflected in even the largest-scale operations, according to Ira Heilicher of Heilicher Brothers-J. L. Marsh, Minneapolis.

### Post-Xmas Sales

Post-Christmas sales for the firm, Heilicher said, have been "excellent, due to the strong economy, to an intelligent allocation of product, and to an extreme effort on our part. Anything was better than '75—for whatever reason, there are more dollars for the consumer to spend in '76."

### Accessories

That general trend shows up in specific areas as well. "The accessory business as a whole has been very good for J. L. Marsh," Heilicher said, "and we've introduced a higher line of accessory to go with our mid-price line." Eight-track and cassette sales on blank

and prerecorded tape have helped up well, he said, although "their share of the market didn't increase."

The double or triple inventory that these competing tape products require hasn't proved to be the problem for J. L. Marsh that it has for other operations, Heilicher said. "I'd rather see just one compatible quad system [for lps]," he said. Such a system is what is now holding back the growth of quad, he said, although by the time the competing systems are resolved, "they may be overshadowed by the audio-visual thing."

### Economy Product

Economy-priced product, "always a big part of J. L. Marsh, a very viable price point," according to Heilicher, has remained strong, holding steady at about 10 to 12 percent of J. L. Marsh's business. The key factor in economy product sales, Heilicher said, is emphasizing them "on a day-to-day stocking basis, not just in-and-out promotions."

Heilicher, like most rack and retail merchandisers, has enjoyed good sales on "greatest hits" packages, and, like most merchandisers, sees good and bad points in them. "In most cases, greatest hits packages diminish the lesser lps in an artist's catalogue. Sometimes, they give a temporary shot in the arm to the catalogue, because they're almost like a sampler to a consumer. That benefits us, because we've always emphasized stocking an artist's full catalogue, not just the one or two most recent lps."

### Awareness

Record companies could better help him, Heilicher said, by "being much more aware of the total marketplace, by being aware of market differences. What will sell in other markets on the basis of media exposure won't necessarily sell somewhere else. You can't treat inner city Chicago like you treat the Northern suburbs of Chicago," he noted as an example.

### New Artists

The lack of attention to new artists that record companies often attribute to rack or retail outlets is not characteristic of his operations, Heilicher said. "It behooves us to merchandise a new artist's product for several reasons," he said. "First, new product is the lifeblood of the industry. Second, we service locations with new product so the consumer will tend to repeat shopping at J. L. Marsh serviced locations, rather than at another store, because he knows he'll find the new records there."

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# Harlan on ABC Record & Tapes' Philosophies

By ELIOT SEKULER

(R. A. Harlan is executive vice president, ABC Record & Tapes)

■ **Record World:** How was your company's post-Christmas sell-off this year?

**R. A. Harlan:** Our sales have been excellent, up considerably over last year's figures although I don't know the percentage off-hand. Sales have far exceeded our expectations.

**RW:** Are your sales of blank tapes and accessories increasing? What are you doing to market those items?

**Harlan:** It's more general effort as opposed to any specific program. Accessories are high gross items for ourselves and the people we market for. We do try to emphasize them.

**RW:** What about the give-away pricing trend? Do you find it to be increasing, decreasing or stabilizing?

**Harlan:** We find that it's being done on less items but they still call attention to it in the same way. In other words, the frequency of give-away price ads is the same, but the number of items has decreased.

**RW:** Do you have any idea why fewer items are being discounted?

**Harlan:** I think that at the end of 1975, they took a look at their books and decided that they'd have to do a little better this year. It's that simple. People are a little more money conscious, a little more profit conscious and that's been a trend that's been growing in the past year.

**RW:** How has ABC been doing with budget and economy-priced product and with cut-outs?

**Harlan:** That's difficult to measure. We've enjoyed good sales on that kind of product, but not great, and we haven't seen a trend going either way. I think that the whole cut-out and promo product area is such that it depends on the individual account and his business at that moment.

**RW:** Are you experiencing sales on a wider spread of product than you had been in the past?

**Harlan:** What we've been trying to do is to trim excess inventory, and extend the spread of product into a more meaningful catalogue. In the past, we would put maybe 18 of an item into a store when maybe we should have had 10 in stock. Now, we're trying to reduce that item to 10 and make up for it with eight other items to give people a choice. I know that when we go in and make sales presentations, we find that J.L. Marsh has been making the same emphasis. I think it's a trend that the industry has been following.

**RW:** Conversely, do you think that you could lose sales by not having product stocked in-depth?

**Harlan:** How can you measure lost sales?

**RW:** How do you feel about the future of pre-recorded cassettes?

**Harlan:** We're going fairly strong with that type of product. The hardware is still being sold and I think that the reports of the death of cassettes have been greatly exaggerated. We find that sales on cassettes are larger in the west than along the east coast, but overall, it's still good.

**RW:** Do you expect to be pushing product from past summers heavily this year, such as The Beach Boys anthologies, summer oldies and singles?

**Harlan:** We haven't really addressed ourselves to that yet. What we will do is survey the climate in the marketplace. We'll listen to the recommendations of our salesmen and sales managers rather than making a judgement from our office.

**RW:** What can record companies do to better equip you with sales tools, advertising, etc. for this season?

**Harlan:** The main thing that they could do is to provide us with a realistic definition of a rack jobber. The rack jobber provides many services that save the manufacturer a lot of money and I personally feel that there should be some recognition of that in the form of a functional discount. From the standpoint of merchandising tools, the main problem with the manufacturer has always been that they design great pieces of display material without researching our needs. They might design something for a wall and expect us to place it in a free-standing department that has no walls. A little more research in their design work would help.

**RW:** Have you found that some manufacturers are designing tools specifically for rack accounts?

**Harlan:** Yes, some do. The manufacturers are really trying but I'm not sure that they've reached the point where they're identifying our needs.

**RW:** Are there any lessons to be learned from the strong Christmas sales of this past season that will benefit future sales periods?

**Harlan:** The lesson that I've learned is that we're controlled by the marketplace no matter how clever we think we are. If anybody wants to take credit for those great Christmas sales, I'd like to find him.

**RW:** Do you think that the bottom line of sales is based on the quality of new releases?

**Harlan:** Quite frankly, I don't think that the quality of new releases plays that great a role in it. If a bunch of them hit the market at the same time, it can spur sales for a given month. But when you look at the total picture, it's generally the marketplace that determines how strong sales will be.

## Retailers Dialogue

(Continued from page 8)

the two-record sets—we called those five dollar twofers and we ran those. So we ran the two for five and the five dollar twofers in a big ad at Christmas and it carried over to January. Big, big sale.

**Keenan:** They're down, and I think the main reason is that there's a lot less available in terms of titles and quantity. We are selling somewhere in the neighborhood of five to 10 percent, depending upon the week. In the past the percentage has run as high as 15, but it hasn't been that at all recently.

**Dobin:** They're increasing constantly. I've come across some excellent budget products in the last months; very surprising items—almost like six months old items that we're carrying as cutout merchandise. For instance, today I just got in the two B. T. Express albums as cutouts. The merchandise being so fresh can't help but improve overall business.

**Schliewen:** They were up. Sales on these items haven't been up generally and the reason for that is the best cutouts and the best overruns are offered first to the J.L. Marshes, the Handlemans and companies like that that can buy 10,000 of each one. I'm not big enough to buy 10,000 of anything. So naturally when a company has a cutout, they call up the very biggest potential customers. And of course there are cutout houses which specialize in just that. They're not going to sit around making 900 telephone calls to people like me. So I don't really get a chance to buy the cream of the crop.

**Guarnieri:** About the same. We haven't had cutouts in the store long enough to really be able to tell much about their sales potential yet; We haven't had them in the store a full year. As for budget, there are too few major labels that put out those lines; Capitol's mid-priced line sells alright, but nothing spectacular. And we don't sell Pickwick or any of those lines.

*Are you experiencing sales on a wider spread of product now than in the past?*

**Bressi:** Much wider. From our own experience in the last three or four years there's just no comparison to what's going on now. Hit albums still mean a lot, but we've got classics, international . . . everything is selling. You've just got to give the customer the selection.

**De Fravio:** Not really, because we're a full line operation and we always have been. Jazz and country product are probably showing more of an increase in sales than any other categories.

**Shaw:** Oh, of course. In fact that's what's making the record business even more difficult. Even up to a year ago we probably had 20 titles a month that we'd buy 500 copies of—initial release and that sort of thing—where as now we have about 100 to 150 titles that we're buying 100 of, or 150 of. So the record business has completely spread out and it makes the buyer's job a lot more difficult in trying to give everybody good representation.

**Keenan:** No, we don't at all. Matter of fact, I think the big album, at least in our case, has partially returned. We're experiencing really huge volume on the Frampton, the Dylan, the Eagles. Jazz has really slowed down. We only have two or three big jazz albums a week. The rest have really slowed down. These items seemed to have reached a peak where they aren't reaching that crossover audience. Right now, the only big jazz album I have is the John Klemmer. The others just aren't reaching a crossover audience at all. I think that's partially due to the way they're being merchandised by the companies.

**Dobin:** To some degree, but not significantly. I would say our overall sales are maybe two-thirds black and are increasing slowly as some suburban locations turn ever-so-slightly blacker. So pop, MOR products and the like haven't really made any inroads in our markets; most of our locations are fairly set in their sales patterns.

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# Columbia: Dedicated To Continuous Artist Development

■ NEW YORK — "Columbia Records is dedicated to the continuous development of our artist roster, be they new or established," says Don Dempsey, vice president, merchandising, Columbia Records.

"This process is the foundation of our merchandising philosophy and is evident in the total interaction of every department, whose individual responsibilities, are coordinated to establish the true momentum to overcome the normal, and somewhat negative tendencies of the market place," he continues.

"Two known difficulties that we observe as opportunities are the effective penetration at the correct market level for our new artist, and the ability to broaden the consumer and airplay base, not only our established superstars, but also the artists we've taken to the 200,000-350,000 unit range.

horizons of this progressive music band. The quartet is composed of Chick Corea on keyboards, Stanley Clarke on bass, Lenny White on drums and Al DiMeola on guitar.

March also sees the arrival of the new Santana album, "Amigos." Carlos himself has termed this a "back-to-basics" set, with a kinetic Latin feel, similar to the first Santana lps. The band features a new vocalist, Greg Walker, who co-wrote most of the songs with Carlos. Produced by veteran David Rubinson, the lp features artwork by the Japanese artist who drew the gatefold cover for the three record "Live In Japan" Santana set. The group, now managed by Bill Graham, will be embarking on a major date coast to coast tour of the U.S. to coincide with "Amigos" release.

Les Dudek brings his unique brand of southern rock 'n' roll to

Produced by Kokomo's producer Brad Shapiro, the album was recorded in Muscle Shoals and is a mixture of original and outside material.

April will also see the release of solo albums by two other Englishmen. Ian Hunter, former leader of Mott The Hoople, has just completed work on his second solo venture (the first was done with ex-Spiders From Mars guitarist Mick Ronson). Epic artist Jaco Pastorius played bass. Ian Matthews will debut with an album produced by Norbert Putnam and Glen Spreen.

Steve Stills' second Columbia album will arrive in April. Recorded at Criteria in Miami and the Caribou Ranch in Colorado, it is co-produced by Stills and Don Gehman. Among the tracks is a version of Neil Young's "The Loner." Assisting Stills on background vocals are Flo & Eddie.

On Monument Records, distributed by Columbia, Tommy Roe's new album, "Energy," will be released. It is produced by Felton Jarvis, who performs the same function for Elvis, and contains the current Roe single, "Slow Dancing." "Belinda" is the new Roy Orbison single marking his return to the label. It is produced by Fred Foster as is his new album due out later this year. Also upcoming on Monument will be a new Kris Kristofferson lp, produced by David Anderle; a Billy Swan album produced by Chip Young; and sets by Sandy Posey, Barefoot Jerry and Charlie McCoy.

April is rounded out by a new group, called Small Wonder, whose name is derived from leader Henry Small. Originally out of Toronto, they now reside in L.A., where their first album, produced by Joe Wissert, was recorded.



From left: Stephen Stills, Return to Forever, Les Dudek, Ian Hunter

"Launching careers is one thing but the ability to maintain and further those careers is the real challenge, and we feel that Columbia Records has the finest executive talent in the industry to successfully meet those challenges with the correct mixture of sensitivity to our artists and their music and the expertise to translate it intelligently and creatively to the record buying public."

Columbia Records' releases in the coming months combine albums by new artists in mainstream rock as well as pure pop and the ever expanding progressive music area with new records from budding and established acts to provide a vast scope of music appealing to the widest possible range of consumer tastes.

March begins on Columbia Records with the debut Columbia album from newly-signed Return To Forever. Titled "The Romantic Warrior" and recorded at the Caribou Ranch in Colorado, the lp expands the already far-reaching

Columbia for his first solo album. Long known as a work-mate of Allman Brothers' Dicky Betts, he co-wrote such hits as "Ramblin' Man" and "Jessica" with Betts.

"Rise and Shine" is the title of both Kokomo's second Columbia album and their current single culled from that set. The English aggregation is into everything from r&b to progressive rock. They were brought to the Criteria Studios in Miami to record this lp under the aegis of Brad Shapiro.

March will also see the release of the new Weather Report album. The band, featuring Joe Zawinul and Wayne Shorter, is currently the biggest selling progressive music group on Columbia. April will find Weather Report playing a number of major dates with Columbia's Earth, Wind & Fire.

April begins with England's Andy Fraser, co-founder of Free as well as co-author of many of their international hits, who traveled to these shores to record his solo album, "In Your Eyes."

## Rod Linnum:

### Handleman's Upcoming Plans

By LENNY BEER

■ Rod Linnum is the merchandising coordinator for the Handleman organization. In this interview, he discusses the brisk post-Christmas weeks and Handleman's plans for the coming spring season.

**Record World:** How was your post Christmas sell-off this year?

**Rod Linnum:** We found that it was a little soft right after Christmas and compared to previous years.

**RW:** Are your sales on blank tapes and accessories increasing or decreasing?

**Linnum:** They're increasing especially in the area of blank 8-tracks and cassettes.

**RW:** Are you doing anything special to market these?

**Linnum:** Nothing outside of the department as it stands. We have run a few ads lately on Memorex 8-tracks, and Memorex from time to time runs its own promotions. Like three for the price of two, and they're very, very successful with those.

**RW:** How have your sales been on economy and budget priced products and cut-outs?

**Linnum:** We ran a very good size ad with one of our major accounts after Christmas on cut-out merchandise and we found that our sell-off was much better than it had been in the past on cut-out goods. As far as regular goods stocked from the Detroit branch in the departments, I haven't seen any marked increases.

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# Epic-Taking New Talent to the Top

■ NEW YORK—Diversification is the keynote at Epic Records and the CBS Custom Labels. And spring is the natural time to expand on what has made the Epic/CBS Custom group an industry leader in the development of new talent.

"The Epic/CBS Custom group enjoys the challenge of breaking artists," says Jim Tyrrell, vice president of marketing for Epic/CBS Custom Labels. "The group's structure has been set up so that we have instant communication between our national staffs and our field staffs in order to most effectively develop and coordinate precise promotional campaigns, on the national, regional and local levels, that are tailored to fit each artist."

The most recent successes have been the breaking of Epic artists Starcastle and Ted Nugent, and Philadelphia International group People's Choice, whose single, "Do It Anyway (You Wanna)," went gold.

However, the Epic/CBS Custom Label history in breaking new artists is evident in the success of such acts as Michael Murphey, Minnie Riperton, Dan Fogelberg and Labelle, all of whom were broken nationally by the Epic/CBS Custom group in 1975.

Today, these artists are still given the concentrated attention of a new act. "We believe very strongly that once an artist is broken our job is only half complete," says Tyrrell. "Every step of the way, an artist must be developed so that a building process both in the maturity of the artist and in his or her success, is assured."

Over the past several years, the Philadelphia International labels, under the direction of Kenny Gamble and Leon Huff, have become the leading CBS Custom Label. "Their success has been so phenomenal," comments Tyrrell "that they have begun to expand



From left: Jeff Beck, Sailor, Ted Nugent

their roster. In the next several months artists such as Don Covay, City Limits, Lou Rawls, Force of Nature, Sharon Paige, who broke out of the Harold Melvin & The Bluenotes lps 'To Be Sure' and 'Wake Up Everybody' to become a solo artist, and Dexter Wansel, will all be making their musical mark on PIR. We look forward with anticipation to the next several months when these artists, along with our Epic and other CBS Custom Labels artists, will afford us the opportunity of bringing good music to the vast worldwide record-buying audience."

Just released on Epic are two albums which are experiencing a great deal of immediate attention. David Sancious' second album, "Transformation (The Speed Of Love)," with his group Tone, has already broken out of the northeast. It was recorded at Caribou Ranch and was produced by Bruce Botnick and Sancious, who composed all the tracks and played a large variety of keyboards as well as six- and twelve-string guitars. The L.A. Express debut lp, on the Caribou/CBS Custom Label, is also building sales. The band, which continues to back Joni Mitchell on her current worldwide tour, is off to New Zealand, Australia and Japan. "Down The Middle" is the forthcoming single from the album.

March begins with British rock group Sailor, which has already

broken in its home country with its current single, "Glass Of Champagne," which recently held down the number one chart position in England for four consecutive weeks, and the release of their second album, "Trouble." Produced by Rupert Holmes and Jeffrey Lesser, the set is a blend of styles.

In a completely different vein, Doc Severinsen debuts on Epic with an album entitled "Night Journey." The Doctor's trumpet leads the way on a selection of tunes whose styles range from jazz to disco to rock 'n' roll.

Alphonso Johnson will debut on Epic through Jerry Schoenbaum and Skip Drinkwater's Zembu Productions with his "Moonshadows" album, produced by Drinkwater. Johnson, who played bass with Weather Report on their last two albums, here comes up with a set of his own compositions.

Guitarist Lee Ritenour debuts as a solo artist on his first Epic album, also through Zembu. Lee, who has worked with artists of such divergent musical styles as Henry Mancini and Gato Barbieri, The Who's Keith Moon and Seals & Crofts, here turns his attention to his own brand of progressive music.

At the other end of the musical spectrum, Boxer will debut here on the Virgin/CBS label with "Below The Belt." The group,

specializing in high-energy British rock, is composed of Mike Patto, Ollie Halsall, Tony Newman and Keith Ellis.

Lisa Hartman debuts on the Kirshner/CBS Custom label with an album produced by ace Jeff Barry. The set has an overall soft-rock feel, with countrified overtones. All but one of the tunes were composed by new songwriting duo Dene Hofheinz and Brad Burg.

March is the month for the second album from Dave Loggins. Over a year in the making, the lp was produced by Loggins and cut in Nashville.

Jaco Pastorius' first for Epic features his eclectic style, drawing on elements from rhythm & blues, jazz, Caribbean and classical styles. Appearing on the lp, which was produced by Bobby Colomby, are such artists as Herbie Hancock, Hubert Laws, Lenny White, Wayne Shorter, Dave Sanborn and Sam & Dave.

Gerard is a 10 piece band on the Caribou/CBS Custom label and their debut set, titled simply "Gerard," was produced by James William Guercio and recorded at the Caribou Ranch in Colorado.

Jeffrey Comanor's second lp will be "A Rumor In His Own Time, A Legend In His Own Room." It contains all original Comanor material and is produced by John Boylan.

Just signed with Epic, veteran singer/songwriter Charlie Daniels will be releasing his first Epic album shortly.

The Soul Children come to Epic with an impressive track record both in recording and in live appearances. Their debut for the label is "Finders Keepers" and was produced by Don Davis.

Finally, April will herald the release of the new Jeff Beck album, a follow-up to "Blow By Blow." In the same instrumental vein as "Blow By Blow," the new lp is an expansion of musical ideas. Produced by George Martin, the set includes Max Middleton on keyboards, Wilbur Baskin on bass and Narada Michael Walden on drums.



From left: Kris Kristofferson, L.A. Express, Sharon Paige

# Display Power Delivers for Capitol

■ LOS ANGELES — "Catch their eye!" is the word around Capitol Records' merchandising department these days. Visibility is the goal; floor and counter displays are the method; impulse buying marks the success.

Displays are nothing new, of course, but in recent months Capitol selected a few artists that deserved a little added attention, designed and distributed special displays, and chalked up noteworthy success. That success persuaded the label to pursue the display merchandising method.

"We realize, of course, that we can't market every album with a display. If we did, and especially if other companies followed suit, retail outlets would be inundated with enough displays to consume every bit of their available counter and floor space, and then some," says Dan Davis, who has been in Capitol's creative services department 11 years and was recently upped from director to vice president, creative services/merchandising and advertising/press and publicity.

"However," adds Davis, "there are albums we know the public is aware of, at least on a peripheral basis, but that would possibly be overlooked if they were stuck in the center of an alphabetical rack somewhere in the store. We want to get those albums out front in an eye-catching, easily-accessible display so that customers are likely to stop and check them out.

"If we can pique a customer's interest with an exciting visual effect," Davis continues, "we have a chance for an impulse buy. In large stores it is unlikely the customer will stumble across a certain record sandwiched between numerous others. A lot of people even have to be shown where a particular record they want is located. But with a display, one of the first things they see when they walk in is the album you're pushing and hopefully it will stick in their mind while they're browsing and making decisions what to buy."

The design of the displays is formulated in the creative services department located on the ninth floor of Capitol's Tower office building in Hollywood. Art director Roy Kohara stresses the fact that all of the work is done in the same department to insure complete coordination.

"On floor displays," explains Kohara, "we try to incorporate the album cover art in some way to give a unified effect and to re-emphasize the product we're selling. The buyer often has seen the album cover somewhere else, like in ads or reviews or at a friend's house, and an expanded use of

(Continued on page 42)



Capitol merchandising displays

## 20th Hits Campaign Trail

■ LOS ANGELES — Tom Rodden, vice president/general manager, 20th Century Records, has entered into massive spring marketing programs implementing visual aids and special campaigns on behalf of the label's artists. Working closely with Harvey Cooper, senior vice president, marketing, Rodden and 20th staffers are concentrating on current and soon-to-be released product including Randy Edelman's "Farewell Fairbanks," Bill LaBounty's "Promised Love," Harriet Schock's "You Don't Know What You're In For," Dennis Coffey's "Finger Lickin' Good," Richard Cocciante's "Richard Cocciante" and String Driven Thing's "Keep Yer 'And On It."

With additional duties as director of disco operations, artist relations director Tom Hayden is involved with 20th's campaigns for disco product, currently including the B.C.G. and Eleventh Hour.

The continuing labor of love at 20th is Barry White, who recently completed an engagement at New York's Radio City Music Hall. White's current album, "Let The Music Play," is continuing to gain momentum while 20th has just released a new single, "You See The Trouble With Me." Under the direction of Hosea Wilson, VP, r&b operations, the label has begun extensive advertising in major markets for White, kicking off in Atlanta.

With the emergence of Ambrosia last year as a strong new

group, 20th is equally excited over Britain's String Driven Thing, whose second lp for the label, "Keep Yer 'And On It," has healthy FM activity in its first few weeks out. In April, the label will distribute 10,000 String Driven Thing kites through national radio and retail giveaways. Additionally, Ambrosia's long-awaited second lp, produced by Allan Parsons, is set for release in April and will be backed by a series of point-of-purchase aids. All product will be further embellished via consumer and trade advertising.

Early in April, 20th will unveil perhaps its most ambitious effort ever: The Allan Parsons Project. Over a year in the making at London's Abbey Road II Studios, the project was produced by producer/engineer Allan Parsons (Eric Wolfson is executive producer). According to Tom Rodden, the project's total concept and actual title of the album will be under wraps until a special presentation at Los Angeles' Griffith Park Observatory Planetarium in early April.

For the project, 20th has acquired the services of marketing consultant Macey Lipman, who is working with the entire 20th team on special mailings, extensive retail and radio campaigns. The project's entire graphic design is being handled by London's Hypnosis Graphics, which is creating the album cover (with 12-page book), point-of-purchase marketing aids, in-store displays and posters.

## Camel LP Highlights New Janus Release

■ LOS ANGELES — Janus Records will be highlighting their spring release with a new album from Camel, entitled "Moon Madness." The group, featuring keyboard specialist Peter Bardens, has combined music and vocals based on the four personalities of the group. In addition to these songs, the album includes such cuts as "Aristillus," "Lunar Sea" and "Spirit Of The Water." This album is to be released March 26, immediately followed by an extensive advertising campaign and a national tour of the U.S.

### Caravan

Caravan will be releasing their follow-up album to "Cunning Stunts," to be released in late April. This album will once again present melodies mixed with mellotron and jazz, fused with harmonies and strings. Caravan's music is broad based and this album is aimed at both the top 40 and FM listeners. Caravan's album will be followed by a single and a national tour targeted for May.

### Carol Chase

Janus will be releasing a new single from pop specialist Carol Chase in April. Carol, from North Dakota, released her first top 40 single, "One Woman Band," in November. Her unique vocal style exemplifies a soulful-rock combination with an added commercial appeal that should show her success with both top 40 and MOR audiences.

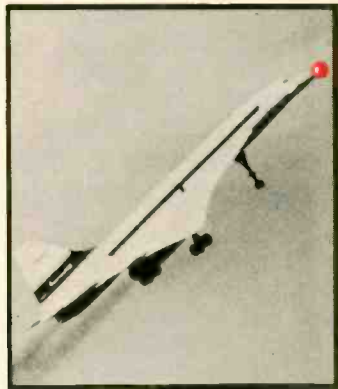
### Jukka Tolonen

Jukka Tolonen, jazz-rock guitarist from Finland and formerly with the group Tasavallan Presidentti, will be enhancing his solo album, "Cross-section," with a single to be released in late March. Tolonen's new single will feature "Windermere Avenue," the street where Jukka lived while visiting England in 1975. This song exemplifies his unique and virtuosic guitar style; it is to be backed with "Northern Lights," another jazz-rock blend with piano and sax.

### New Artist

A new artist to the Janus label is Tina Wells. Her first single will be released in April, entitled "You're All I Need To Get By," originally sung by Marvin Gaye and Tammi Terrell. The single is a hard driving track sung in a "gutsy" blues style which was produced by Deuce Detko and arranged by Jimmy Haskell.





**SLADE'S** New Single  
*NOBODY'S FOOL*  
 WBS 8185



from their new album  
**Nobody's Fools**  
 BS 2936  
 On Warner Bros.  
 records and tapes



# Lieberman: Good Product Is All-Important

(David Lieberman is president of Lieberman Enterprises, a Minneapolis-based, family-owned mini-conglomerate with more than 125 locations across the country. Rack jobbing accounts for fully 60 percent of Lieberman's business. Lieberman is a NARM board member and former NARM president. The following interview was conducted prior to MCA's price restructuring.)

**Record World:** How was your post-Christmas sell-off this year?

**David Lieberman:** It was quite good. I would say that Christmas business was good and our returns were somewhat less than last year.

**RW:** Are your sales on blank tapes and accessories increasing?

**Lieberman:** Yes, very much so.

**RW:** Are you marketing those items any differently to call attention to them?

**Lieberman:** Well, we're ticketing products where possible, blank tape in particular. And you know we're constantly trying to improve the fixturing; in fact we're working on a new fixture that would be modular with our record racks and it would fit right in.

**RW:** What about the give-away pricing trends? Do you find it to be increasing, decreasing or stabilizing now?

**Lieberman:** I seem to find a little upward drift but it's very imperceptible. As you know, MCA is out with their new pricing and I think that will probably give some encouragement. In and of itself, very practically speaking, it's only a matter of pennies between the various levels of distribution but it at least recognizes the concept that there are different kinds of customers. We're very appreciative and MCA is going to get our support for taking that stand.

**RW:** How have sales been on economy and budget priced product and cut outs?

**Lieberman:** The quality of cut-outs has seemed to be a little bit diminished and I would suspect that's an after-effect of the vinyl shortage and inflation. Labels are getting much more conservative about what they're going to press. As far as economy product is concerned, we've had good success with the \$4.98 line which is called traditional economy, but they're lower priced. We still do business with Pickwick and K-Tel cut-outs, as well.

**RW:** Are you experiencing sales on a wider spread of product now than in the past?

**Lieberman:** I think that there's been a trend of some long standing that musical tastes are much more varied, and I think that therefore people are buying lots of things but not as many are focusing on one particular album.

**RW:** Did sales of pre-recorded cassettes improve at all during the holiday season and in January? How do you feel about the future of that configuration?

**Lieberman:** We seem to have a little increase in cassette sales, but still very, very minimal in comparison to our total product mix.

**RW:** What percentage of television versus print and radio advertising are you using now to expose product?

**Lieberman:** The TV things that we've been getting involved with would be when the label makes a time buy or a specific campaign on a particular artist. Our buying TV in terms of costs is pretty prohibitive. For an individual account in a particular marketplace, we have done it but it's not a steady thing.

**RW:** Do you feel a difference between spring and fall expenditures vs. volume you expect to do during those seasons?

**Lieberman:** I would think so because you have a certain amount of natural lift during the holiday selling time and that you don't get during any other seasons.

**RW:** Will product from past summers, like the Beach Boys, be pushed heavily this year?

**Lieberman:** I would think that would be a very logical merchandising approach.

**RW:** What can record companies do to better equip you with sales tools and advertising for this season?

**Lieberman:** I would say meaningful display material. I think that the industry should do more institutional advertising. They should push the concept that a particular piece of product is out and go and get it where records are sold; that sort of approach. I think that's making the public more aware of pre-recorded music as being very, very important. I think that we should do something like the milk industry does. I think that has to be an on-going thing, not only a Christmas campaign. I think that the number of tape-recorders and phonographs are somewhere around the 60 million figure and yet we get all excited about selling a half million discs. A million is platinum, and not heard of too often. That speaks for an inadequate market penetration and I think that it reflects that there are lots of consumers who have the means of playing records and tapes but

don't really get motivated to acquire them except at Christmas time.

**RW:** What about the recent release of greatest hits packages? What are they doing to catalogue sales of the groups concerned?

**Lieberman:** I would say the greatest hits packages have been very successful in and of themselves. I think that in some cases they called more attention to the artists' catalogue, particularly if there's lots of other popular selections on the other catalogue pieces. Probably more often than not it's had that kind of a positive effect.

**RW:** Are there any lessons from the strong Christmas sales that will benefit future sales periods?

**Lieberman:** We had a very strong Christmas season and I would say that our returns are probably 10 points, 10 percentage points less than January and February for the previous year, although the final figures aren't in yet. I would say that the focus on this all-around the year campaign that I talked about is an attempt to make people more conscious of recorded music and what a value it is too. There was a consciousness on the part of the consumer himself when he went in to buy gifts at Christmas time and he started to say to himself, "What can I buy for somebody for under 5 or 6 dollars that has any sizzle or pizzazz to it at all, any sex appeal?" And the answer is almost nothing. What can you buy for somebody for 3 or 4 bucks that has any gifty feeling to it? You know you can't buy them socks or underwear.

**RW:** Do you think that the bottom line of sales is based on the quality of current releases or simply market conditions?

**Lieberman:** I would think that both would come into play. When strong releases come out there's no question about the fact that we can feel it. That the post Christmas '75 was horrible was not because of the economy but because the labels didn't come with their strong releases until very late February. This year it was a little bit better. It wasn't as good as promised and we quite frankly had a little slump in late January. It was a good carry over with lots of Christmas money and lots of new record players so January from the 18 or 20th was fine, but the 20th to the end of February it slowed down and it wasn't until the good new releases came downstream that we felt a little pickup again. So I think that the availability of good product is a little more important than market conditions but both obviously are influential.

## Atlantic (Continued from page 13)

the way of posters, mobiles and the like will be shipped in."

Ms. Cochnar distinguished between the initial merchandising support given an artist at the time of new product release and the ongoing support which is also very important. "As acts tour, or a single begins to break, or an album explodes in a certain market, we will come again with posters and other materials, as well as creating new items, such as we did with the buttons for Roxy Music's single, 'Love Is The Drug.'" In-store play also is tied in with these promotions.

Atlantic continues to make use of special order forms for a release by a major artist, i.e. The Rolling Stones and Led Zeppelin. These forms feature just one artist, highlighting the new album and listing the available catalogue product. This helps the salesmen to be aware of the important new releases and also helps to ensure that accounts are well-stocked.

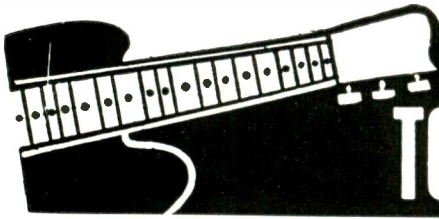
One area which the company has been exploring is the use of video-cassettes of the artist, placed at accounts. This was particularly effective for Greg Lake's single, "I Believe In Father Christmas," featuring the artist's performance. The use of thematic programs, such as last year's

"Sound Waves," has also been very successful—"It shows in the sales figures."

Mark Schulman, Atlantic's director of advertising, noted that "we get our most mileage out of radio" on a variety of levels—including artists with new releases and artists on tour. With the bulk of the ad dollars being spent through the branches and tied in with progressive retail accounts, Atlantic's emphasis has been on tie-ins with specific campaigns and store promotions.

One new development is Atlantic's increasing exploration of TV spots. "It may be time to re-evaluate our past stand on TV," the costs of which had been considered prohibitive in the past, Schulman explained. "I feel we can get the most mileage out of late-night TV and early evening spots. Prime time is too expensive at this point." Initial experimentation in the TV area will come with spots for the new albums.

The "consumer recognition" emphasis has been so successful largely due to the high quality of the art with which the merchandising team has to work. Recently, Atlantic/Atco was the recipient of multiple awards from the Print Industries of Metropolitan New York.



# TOP COUNTRY SINGLES

# TOP COUNTRY LP'S



This Wk. Nov. 13	Last Wk. Nov. 6		Wks. on Chart	This Wk. Nov. 13	Last Wk. Nov. 6		Wks. on Chart	This Wk. Nov. 13	Last Wk. Nov. 6		Wks. on Chart
1	1	<b>HELLO VIETNAM</b> Johnny Wright—Decca 31816	14	26	30	<b>ARTIFICIAL ROSE</b> Jimmy Newman—Decca 31841	7	1	1	<b>MY WORLD</b> Eddy Arnold—RCA Vic. LPM-3466: LSP-3466	5
2	2	<b>BEHIND THE TEARS</b> Sonny James—Capitol 54546	14	27	29	<b>TATER RAISIN' MAN</b> Dick Curless—Tower 161	5	2	3	<b>FIRST THING EVERY MORNING</b> Jimmy Dean—Columbia CL-2401: CS-9201	9
3	4	<b>LOVE BUG</b> George Jones—Musicor 1098	12	★28	33	<b>SITTIN' ON A ROCK</b> Warner Mack—Decca 31853	2	3	2	<b>BEFORE YOU GO/NO ONE</b> Buck Owens—Capitol T-2353	12
4	3	<b>IS IT REALLY OVER</b> Jim Reeves—RCA Victor 8625	24	29	31	<b>I THINK I'LL GO SOMEWHERE AND CRY MYSELF TO SLEEP</b> Charlie Louvin—Capitol 5475	5	4	5	<b>MORE OF THAT COUNTRY GUITAR</b> Chet Atkins—RCA Vic. LPM-3466: LSP-3466	6
5	6	<b>KANSAS CITY STAR</b> Roger Miller—Smash 1998	8	30	34	<b>HANK WILLIAMS' GUITAR</b> Freddie Hart—Kapp 694	3	5	4	<b>TRUCK DRIVIN' SON OF A GUN</b> Dave Dudley—Mercury SR-61028: MG-21028	9
6	7	<b>GREEN GREEN GRASS OF HOME</b> *Porter Wagoner—RCA Victor 8623 Johnny Darrel—United Artists 869	15	31	17	<b>IF IT PLEASES YOU</b> Billy Walker—Columbia 43327	8	6	6	<b>UP THROUGH THE YEARS</b> Jim Reeves—RCA Vic. LPM-3427: LSP-3427	10
★7	16	<b>MAKE THE WORLD GO AWAY</b> Eddy Arnold—RCA Victor 8679	5	32	36	<b>BUCKAROO</b> Buck Owens—Capitol 5517	2	7	7	<b>INSTRUMENTAL HITS OF BUCK OWENS &amp; THE BUCKAROONS</b> Capitol T-2367: ST-2367	7
8	8	<b>BELLES OF SOUTHERN BELL</b> Del Reeves—United Artists 824	14	33	37	<b>WHAT'S MONEY</b> George Jones—United Artists 901	5	★8	13	<b>CUTE 'N' COUNTRY</b> Connie Smith—RCA Vic. LPM-3444: LSP-3444	2
9	11	<b>IT'S ANOTHER WORLD</b> Wilburn Bros.—Decca 31819	8	34	15	<b>TRUCK DRIVIN' SON OF A GUN</b> Dave Dudley—Mercury 72442	20	9	8	<b>CONNIE SMITH</b> RCA Victor LPM 3341	29
10	12	<b>IF I TALK TO HIM</b> Connie Smith—RCA Victor 8663	7	★35	(—)	<b>HAPPY TO BE WITH YOU</b> Johnny Cash—Columbia 43420	1	10	10	<b>THE BRIDGE WASHED OUT</b> Warner Mack—Decca DL-4692: DL-74692	7
★11	19	<b>MAY THE BIRD OF PARADISE FLY UP YOUR NOSE</b> Little Jimmy Dickens—RCA Victor 8679	5	36	39	<b>BIG JOB</b> George & Gene—Musicor 1115	3	11	9	<b>THIRD TIME AROUND</b> Roger Miller—Smash MGS-27968	18
12	13	<b>LIVIN' IN A HOUSE FULL OF LOVE</b> David Houston—Epic 9831	9	★37	42	<b>LET'S WALK AWAY STRANGERS</b> Don Gibson—RCA Victor 8678	5	12	12	<b>NEW COUNTRY HITS</b> George Jones & Jones Boys—Musicor MM-2060: MS-3060	5
13	18	<b>MEANWHILE DOWN AT JOE'S</b> Kitty Wells—Decca 318176	19	38	38	<b>I'M JUST A COUNTRY BOY</b> Jim Edward Brown—RCA Victor 8644	3	13	11	<b>GIRL ON THE BILLBOARD</b> Del Reeves—U.A. UAL-3341: USL-6441	10
14	14	<b>HARVEST OF SUNSHINE</b> Jimmy Dean—Columbia 43382	6	★39	50	<b>TAKE ME</b> George Jones—Musicor 1117	2	★14	22	<b>STRANGERS</b> Merle Haggard—Capitol T-2373: ST-2373	3
★15	29	<b>THE HOME YOU'RE TEARIN' DOWN</b> Loretta Lynn—Decca 31836	11	★40	(—)	<b>SALLY'S ARMS</b> Sheb Wooley—MGM 13395	1	15	15	<b>CONSTANT SORROW</b> Bobby Bare—RCA Vic. LPM-3395: LSP-3395	4
16	5	<b>ONLY YOU (CAN BREAK MY HEART)</b> Buck Owens—Capitol 5465	16	41	41	<b>YOU'RE RUININ' MY LIFE</b> Hank Williams Jr.—MGM 13392	3	16	16	<b>IT'S COUNTRY TIME AGAIN</b> George Jones & Gene Pitney—Musicor MM-2065: MS-3065	5
17	10	<b>CRYSTAL CHANDELIER</b> Carl Belew—RCA Victor 8633	12	42	32	<b>BRIGHT LIGHTS AND COUNTRY MUSIC</b> Bill Anderson—Decca 31825	8	17	14	<b>COUNTRY GUITAR</b> Phil Baugh—Longhorn LP-WO 2	14
18	21	<b>HURRY MR. PETERS</b> Justin Tubb & Lorene Mann—RCA Victor 8659	6	43	43	<b>WATCH WHERE YOU'RE GOIN'</b> Don Gibson—RCA Victor 8768	5	18	17	<b>LONESOME, SAD AND BLUE</b> Kitty Wells—Decca DL-74658	19
19	9	<b>THE D. J. CRIED</b> Ernest Ashworth—Hickory 1325	13	44	45	<b>I KEEP FORGETTIN' I FORGOT ABOUT YOU</b> Wynn Stewart—Capitol 5485	3	★19	(—)	<b>HELLO VIETNAM</b> Johnny Wright—Decca DL-4698: DL-74698	1
20	20	<b>LIFE'S GONE AND SLIPPED AWAY</b> Jerry Wallace—Mercury 72461	7	45	48	<b>IT DIDN'T HELP MUCH</b> Tony Douglas—Sims 255	3	20	19	<b>THE OTHER WOMAN</b> Ray Price—Columbia CL-2382: CS-9182	7
21	23	<b>WHITE LIGHTNIN' EXPRESS</b> Roy Drusky—Mercury 72471	7	46	47	<b>ONE MAN BAND</b> Phil Baugh—Longhorn 563	4	★21	(—)	<b>TOO MUCH HURT</b> Don Gibson—RCA Vic. LPM-3470: LSP-3470	1
22	22	<b>A-11</b> Johnny Paycheck—Hilltop 3007	6	47	(—)	<b>MEMPHIS</b> Flatt & Scruggs—Columbia 43412	1	22	23	<b>LUCKIEST HEARTACHE IN TOWN</b> Hank Thompson—Capitol T-2342: ST-2342	3
23	25	<b>BIG TENNESSEE</b> Tex Williams—Boone 1032	8	48	49	<b>MR. DROP OUT</b> Mel Tillis—Ric 178	3	23	20	<b>FROM THIS PEN</b> Bill Anderson—Decca DL-4646	17
24	28	<b>FLOWERS ON THE WALL</b> Statler Bros.—Columbia 43315	3	49	50	<b>A PICTURE THAT'S NEW</b> George Morgan—Columbia 43393	2	24	21	<b>MR. &amp; MRS. USED TO BE</b> Loretta Lynn & Ernest Tubb—Decca DL-4639: DL-74639	12
25	27	<b>MORE THAN YESTERDAY</b> Slim Whitman—Imperial 66130	3	50	(—)	<b>IF THIS HOUSE COULD TALK</b> Stonewall Jackson—Columbia 43411	1	25	26	<b>STONEWALL JACKSON'S GREATEST HITS</b> Columbia CL-2377: CS-9177	8
				50	(—)	<b>I AIN'T CRYIN' MR.</b> Larry Steel—K-Ark 659	1	26	28	<b>THE SAD SIDE OF LOVE</b> Lefty Frizzell—Columbia CL-2386: CS-2386	3
								27	30	<b>DON'T TAKE ADVANTAGE OF ME</b> Bonnie Owens—Capitol T-2403: ST-2403	2
								28	18	<b>I'VE GOT A TIGER BY THE TAIL</b> Buck Owens—Capitol T-2283: ST-2283	35
								29	29	<b>EASY WAY</b> Eddie Arnold—RCA Victor LPM-3361	24
								30	25	<b>THE JIM REEVES WAY</b> RCA Victor LPM-2968: LSP-2968	38

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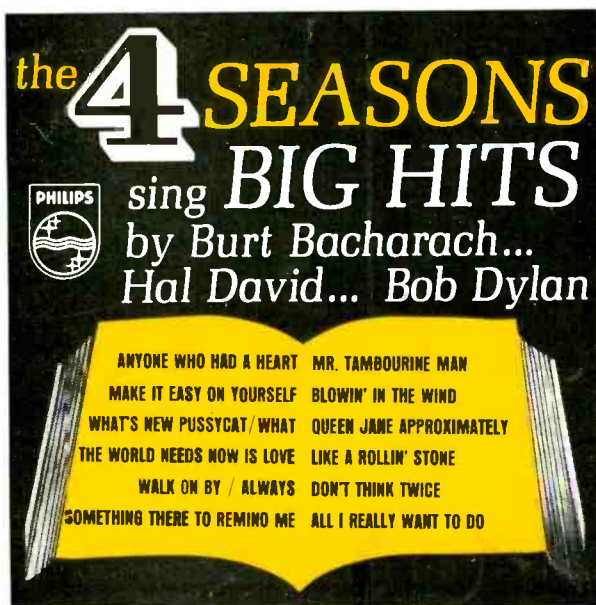
**THIS BACK-TO-BACK GRAND SLAM IS WHY  
TWO HIT SINGLES AND TWO HIT ALBUMS**

**THE WONDER WHO?**  
(The 4 Seasons of course)  
**Don't Think Twice**

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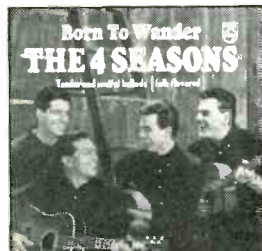
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STOCK THE FOUR HIT ALBUMS YOU KNOW YOU CAN COUNT ON



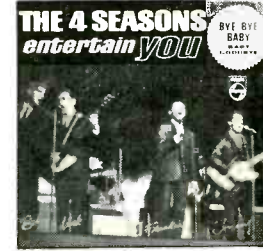
PHM 200-124/PHS 600-124



PHM 200-129/PHS 600-129



PHM 200-146/PHS 600-146



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**BUY IN... BECAUSE THEY'RE SELLING OUT**

**RECYCLED**



**EDGAR WINTER  
TURNS OVER A NEW LEAF  
(WITH THE HELP OF SOME OLD FRIENDS).**

Edgar Winter's White Trash, one of rock's legendary groups, was one of the first bands to successfully merge rock 'n' roll with rhythm and blues. Now Edgar has reformed White Trash with most of its original members. The result, as you might expect, is overflowing with energy. It's also a tight, sophisticated brand of soul, with the vocals more fluid and expressive than ever before.

**"Recycled" means reborn.  
Edgar Winter's White Trash.  
On Blue Sky Records  
and Tapes.**

# THE FM AIRPLAY REPORT

All listings by key progressive stations around the country are in alphabetical order by title, except where otherwise noted.

## TOP AIRPLAY



**AJA**  
STEELY DAN  
ABC

### MOST AIRPLAY:

- AJA—Steely Dan—ABC
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- FRENCH KISS—Bob Welch—Capitol
- CHICAGO XI—Col
- POINT OF KNOW RETURN—Kansas—Kirshner
- ROUGH MIX—Townshend/Lane—MCA
- LITTLE CRIMINALS—Randy Newman—WB
- SHOW SOME EMOTION—Joan Armatrading—A&M

### WMMS-FM/CLEVELAND

- ADDS:**
- BLUE SAILOR—Cheryl Dilcher—Butterfly
  - BROOKLYN DREAMS—Millennium
  - LITTLE CRIMINALS—Randy Newman—WB
  - EDDIE MONEY—Col
  - MOONFLOWER—Santana—Col
  - SHOW SOME EMOTION—Joan Armatrading—A&M
  - STREET SURVIVORS—Lynyrd Skynyrd—MCA
  - YOU'RE THE ONLY DANCER—Jackie DeShannon—Amherst
- HEAVY ACTION (airplay, sales in descending order):**
- RUMOURS—Fleetwood Mac—WB
  - FRENCH KISS—Bob Welch—Capitol
  - BAT OUT OF HELL—Meatloaf—Epic
  - AJA—Steely Dan—ABC
  - LOVE YOU LIVE—Rolling Stones—Rolling Stones
  - CRAWLER—Epic
  - MAGAZINE—Heart—Mushroom
  - BROKEN HEART—The Babys—Chrysalis
  - BABES ON BROADWAY—Artful Dodger—Col
  - SIMPLE DREAMS—Linda Ronstadt—Asylum

### WWW-FM/DETROIT

- ADDS:**
- DRAW THE LINE (single)—Aerosmith—Col
  - MARK FARNER—Atlantic
  - MOONFLOWER—Santana—Col
  - NIGHT AFTER NIGHT—Nils Lofgren—A&M
  - STREET SURVIVORS—Lynyrd Skynyrd—MCA
  - WE ARE THE CHAMPIONS (single)—Queen—Elektra
  - YOU'RE IN MY HEART (single)—Rod Stewart—WB
- HEAVY ACTION (airplay in descending order):**
- AJA—Steely Dan—ABC
  - CHICAGO XI—Col
  - FOGHAT LIVE—Bearsville

- SIMPLE DREAMS—Linda Ronstadt—Asylum
- POINT OF KNOW RETURN—Kansas—Kirshner
- IN CITY DREAMS—Robin Trower—Chrysalis
- MOONFLOWER—Santana—Col
- STREET SURVIVORS—Lynyrd Skynyrd—MCA
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- BEAUTY ON A BACK STREET—Hall & Oates—RCA

### WXRT-FM/CHICAGO

- ADDS:**
- FIRE IN THE WIND—John Stewart—RSO
  - JEFF HARRINGTON—Centerpiece
  - LIVESTOCK—Brand X—Passport
  - EDDIE MONEY—Col
  - MOONFLOWER—Santana—Col
  - MOTIVATION RADIO—Steve Hillage—Atlantic
  - MUSICAL CHAIRS—Sammy Hagar—Capitol
  - ON STAGE—Lily Tomlin—Arista
  - RAIN DANCES—Camel—Janus
  - STICK TO ME—Graham Parker—Mercury

### HEAVY ACTION (airplay, sales, phones in descending order):

- AJA—Steely Dan—ABC
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- FRENCH KISS—Bob Welch—Capitol
- IN CITY DREAMS—Robin Trower—Chrysalis
- LET'S GET SMALL—Steve Martin—WB
- CSN—Crosby, Stills and Nash—Atlantic
- ROUGH MIX—Townshend/Lane—MCA
- CHICAGO XI—Col
- OOPS! WRONG PLANET—Utopia—Bearsville
- GOING FOR THE ONE—Yes—Atlantic

### KSHE-FM/ST. LOUIS

- ADDS:**
- BROOKLYN DREAMS—Millennium
  - CITADEL—Starcastle—Epic
  - MOONFLOWER—Santana—Col
  - MUSICAL CHAIRS—Sammy Hagar—Capitol
  - RAIN DANCES—Camel—Janus
  - STICK TO ME—Graham Parker—Mercury
  - STREET SURVIVORS—Lynyrd Skynyrd—MCA
  - WE ARE THE CHAMPIONS (single)—Queen—Elektra

### HEAVY ACTION (airplay, sales, phones in descending order):

- PRISM—Ariola America
- CRAWLER—Epic
- A FAREWELL TO KINGS—Rush—Mercury
- FRENCH KISS—Bob Welch—Capitol
- POINT OF KNOW RETURN—Kansas—Kirshner
- BROKEN HEART—The Babys—Chrysalis
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- IN CITY DREAMS—Robin Trower—Chrysalis
- FOGHAT LIVE—Bearsville
- LAKE—Col

### WZMF-FM/MILWAUKEE

- ADDS:**
- BLUE SAILOR—Cheryl Dilcher—Butterfly
  - CITADEL—Starcastle—Epic
  - DON'T LOOK DOWN—Ozark Mt. Daredevils—A&M
  - LIVESTOCK—Brand X—Passport
  - MARIN COUNTY LINE—New Riders—MCA

- MOONFLOWER—Santana—Col
- MUSICAL CHAIRS—Sammy Hagar—Capitol
- RAIN DANCES—Camel—Janus
- STICK TO ME—Graham Parker—Mercury
- STREET SURVIVORS—Lynyrd Skynyrd—MCA

### HEAVY ACTION (airplay, sales, phones in descending order):

- I ROBOT—Alan Parsans Project—Arista
- RUMOURS—Fleetwood Mac—WB
- POINT OF KNOW RETURN—Kansas—Kirshner
- IN COLOR—Cheap Trick—Epic
- FOREIGNER—Atlantic
- AJA—Steely Dan—ABC
- GRAND ILLUSION—Styx—A&M
- FOGHAT LIVE—Bearsville
- GOING FOR THE ONE—Yes—Atlantic
- A FAREWELL TO KINGS—Rush—Mercury

### KQRS-FM/MINNEAPOLIS

- ADDS:**
- HEROES (single)—David Bowie—RCA
  - MOONFLOWER—Santana—Col
  - NIGHT AFTER NIGHT—Nils Lofgren—A&M
  - RAIN DANCES—Camel—Janus
  - STREET SURVIVORS—Lynyrd Skynyrd—MCA
  - THE JOY—Fantasy
  - THE MISSING PIECE—Gentle Giant—Capitol
  - WE ARE THE CHAMPIONS (single)—Queen—Elektra
  - YOU'RE IN MY HEART (single)—Rod Stewart—WB

### HEAVY ACTION (airplay):

- AJA—Steely Dan—ABC
- CHICAGO XI—Col
- I ROBOT—Alan Parsons Project—Arista
- JT—James Taylor—Col
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- MAGAZINE—Heart—Mushroom
- POINT OF KNOW RETURN—Kansas—Kirshner
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- TERRAPIN STATION—Grateful Dead—Arista

### KZEW-FM/DALLAS

- ADDS:**
- NIGHT AFTER NIGHT—Nils Lofgren—A&M
  - STREET SURVIVORS—Lynyrd Skynyrd—MCA
  - THE JOY—Fantasy
  - TRUE TO LIFE—Ray Charles—Atlantic

### HEAVY ACTION (airplay, sales, phones in descending order):

- AJA—Steely Dan—ABC
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- CHICAGO XI—Col
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- FRENCH KISS—Bob Welch—Capitol
- LUNA SEA—Firefall—Atlantic
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- IN CITY DREAMS—Robin Trower—Chrysalis
- THE STRANGER—Billy Joel—Col
- POINT OF KNOW RETURN—Kansas—Kirshner

### KPFT-FM/HOUSTON

- ADDS:**
- A VIEW FROM THE INSIDE—Bobby Hutcherson—Blue Note

- BLUE SAILOR—Cheryl Dilcher—Butterfly
- BROOKLYN DREAMS—Millennium
- CASTLE IN THE SKY—David Castle—Parachute
- FRONT PAGE NEWS—Wishbone Ash—MCA
- MOONFLOWER—Santana—Col
- PEARL—London
- PROTEST—Bunny Wailer—Island
- RAIN DANCES—Camel—Janus
- THE QUINTET—VSOP—Col

### HEAVY ACTION (airplay):

- AJA—Steely Dan—ABC
- BOOMTOWN RATS—Mercury
- BRIDGES—Gil Scott-Heron & Brian Jackson—Arista
- CHICAGO XI—Col
- EYE OF THE BEHOLDER—Ray Barretto—A&M
- GOING FOR THE ONE—Yes—Atlantic
- IT IS TIME FOR PETER ALLEN—A&M
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- RUBY, RUBY—Gato Barbieri—A&M
- RUMOURS—Fleetwood Mac—WB
- SHOW SOME EMOTION—Joan Armatrading—A&M

### KBPI-FM/DENVER

- ADDS:**
- BROKEN HEART—The Babys—Chrysalis
  - POINT OF KNOW RETURN—Kansas—Kirshner
  - YOU'RE IN MY HEART (single)—Rod Stewart—WB
- HEAVY ACTION (airplay, sales, phones in descending order):**
- FRENCH KISS—Bob Welch—Capitol
  - RUMOURS—Fleetwood Mac—WB
  - CSN—Crosby, Stills and Nash—Atlantic
  - LOVE YOU LIVE—Rolling Stones—Rolling Stones

### KOME-FM/SAN JOSE

- ADDS:**
- FOREIGN AFFAIRS—Tom Waits—Asylum
  - HEROES—David Bowie—RCA
  - MARIN COUNTY LINE—New Riders—MCA
  - MOONFLOWER—Santana—Col
  - MUSICAL CHAIRS—Sammy Hagar—Capitol
  - NIGHT AFTER NIGHT—Nils Lofgren—A&M
  - RAIN DANCES—Camel—Janus
  - STICK TO ME—Graham Parker—Mercury
  - STREET SURVIVORS—Lynyrd Skynyrd—MCA
  - THE JOY—Fantasy

### HEAVY ACTION (airplay, sales):

- AJA—Steely Dan—ABC
- BEAUTY ON A BACK STREET—Hall & Oates—RCA
- CHICAGO XI—Col
- LITTLE CRIMINALS—Randy Newman—WB
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- MAGAZINE—Heart—Mushroom
- ROUGH MIX—Townshend/Lane—MCA
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- TERRAPIN STATION—Grateful Dead—Arista

### KWST-FM/LOS ANGELES

- ADDS:**
- HEROES—David Bowie—RCA
  - MOONFLOWER—Santana—Col
  - SPARK IN THE DARK—Alpha Band—Arista

- STREET SURVIVORS—Lynyrd Skynyrd—MCA

### HEAVY ACTION (airplay, sales, phones in descending order):

- SIMPLE DREAMS—Linda Ronstadt—Asylum
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- AJA—Steely Dan—ABC
- IN CITY DREAMS—Robin Trower—Chrysalis
- ROUGH MIX—Townshend/Lane—MCA
- CHICAGO XI—Col
- TERRAPIN STATION—Grateful Dead—Arista
- BAD REPUTATION—Thin Lizzy—Mercury
- TOM PETTY & THE HEARTBREAKERS—Shelter
- FOGHAT LIVE—Bearsville

### KSAN-FM/SAN FRANCISCO

- ADDS:**
- NONA HENDRYX—Epic
  - HERE YOU COME AGAIN—Dolly Parton—RCA
  - MOONFLOWER—Santana—Col
  - SECOND SEASON—Point Blank—Arista

### HEAVY ACTION (airplay in descending order):

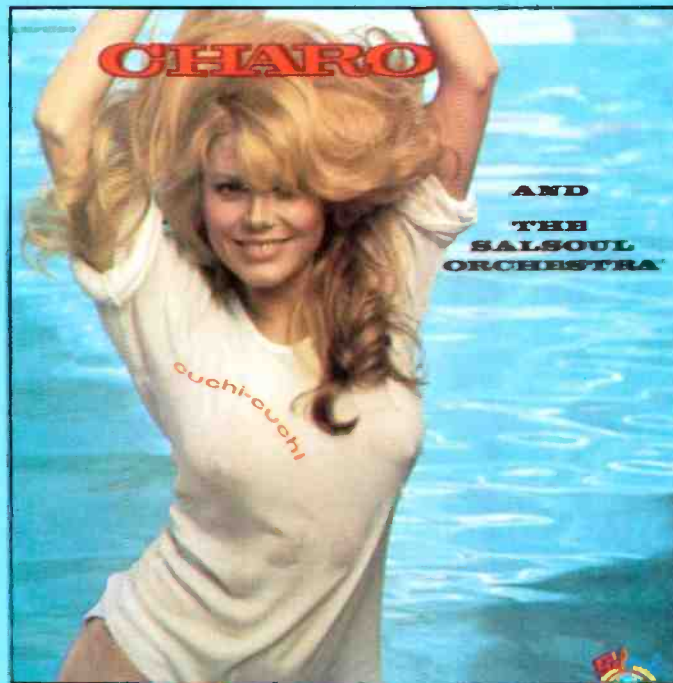
- MOONFLOWER—Santana—Col
- STICK TO ME—Graham Parker—Mercury
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- MY AIM IS TRUE—Elvis Costello—Stiff (import)
- ROUGH MIX—Townshend/Lane—MCA
- EDDIE MONEY—Col
- NIGHT AFTER NIGHT—Nils Lofgren—A&M
- FRENCH KISS—Bob Welch—Capitol
- ALAN PRICE—Jet
- LITTLE CRIMINALS—Randy Newman—WB

### KZEL-FM/EUGENE

- ADDS:**
- BRIGHT LIGHTS & BACK ALLEYS—Smokie—RSO
  - DON'T LOOK DOWN—Ozark Mt. Daredevils—A&M
  - MARK FARNER—Atlantic
  - FEELS SO GOOD—Chuck Mangione—A&M
  - MOTIVATION RADIO—Steve Hillage—Atlantic
  - MUSICAL CHAIRS—Sammy Hagar—Capitol
  - SANDMAN—Herb Pedersen—Epic
  - SAY IT IN PRIVATE—Steve Goodman—Asylum
  - STREET SURVIVORS—Lynyrd Skynyrd—MCA
  - GEORGE THOROGOOD & THE DESTROYERS—Rounder

### HEAVY ACTION (airplay, sales, phones in descending order):

- MOONFLOWER—Santana—Col
- AJA—Steely Dan—ABC
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- LITTLE CRIMINALS—Randy Newman—WB
- RECKLESS ABANDON—David Bromberg Band—Fantasy
- STICK TO ME—Graham Parker—Mercury
- POINT OF KNOW RETURN—Kansas—Kirshner
- KARLA BONOFF—Col
- LOVE YOU LIVE—Rolling Stones—Rolling Stones



Includes:  
CUCHI-CUCHI  
DANCE A LITTLE BIT CLOSER  
BORRIQUITO  
LET'S SPEND THE NIGHT TOGETHER  
YOU'RE JUST THE RIGHT SIZE  
ONLY YOU



cuchi-cuchi WITH  
**CHARO**  
AND  
**THE SALSOUL ORCHESTRA**

TV superstar Charo has gone on record. Together with Salsoul producer, arranger, conductor Vincent Montana, Jr. they've captured on disc the light and lively talents of this dynamic entertainer with original material tailored to Charo's uniquely defined talents, combined with popular standards like the Mick Jagger-Keith Richard classic. And Charo brings zing to the strings of The Salsoul Orchestra.

A dynamite TV personality, Charo's frequent appearances on major network programs are being geared to promote the record. She talks it up. She performs the songs. And they're part of her act. Millions see the body. Now get the voice.

Produced, Arranged and Conducted by VINCENT MONTANA, JR.  
Album: SZS 5519 8-Track: SZ8 5519 Cassette: SZA 5519

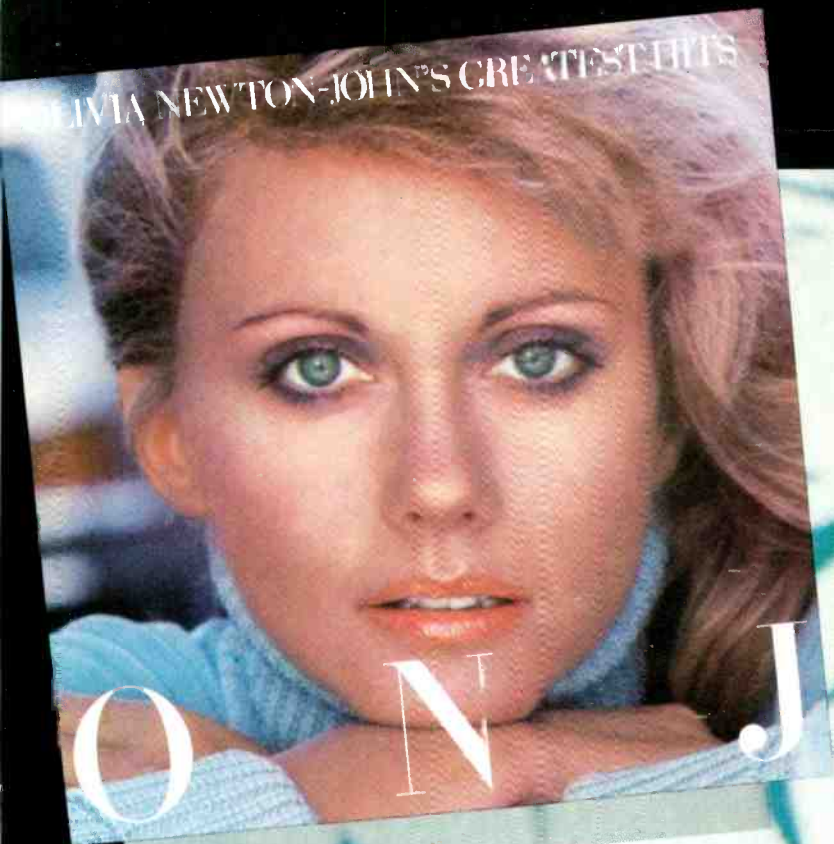


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# OLIVIA NEWTON-JOHN

SAM / CHANGES / IF NOT FOR YOU / LET ME BE THERE / COME ON  
SOMETHING BETTER TO DO / HAVE YOU NEVER BEEN MELLOW

## A DREAM COME TRUE



O

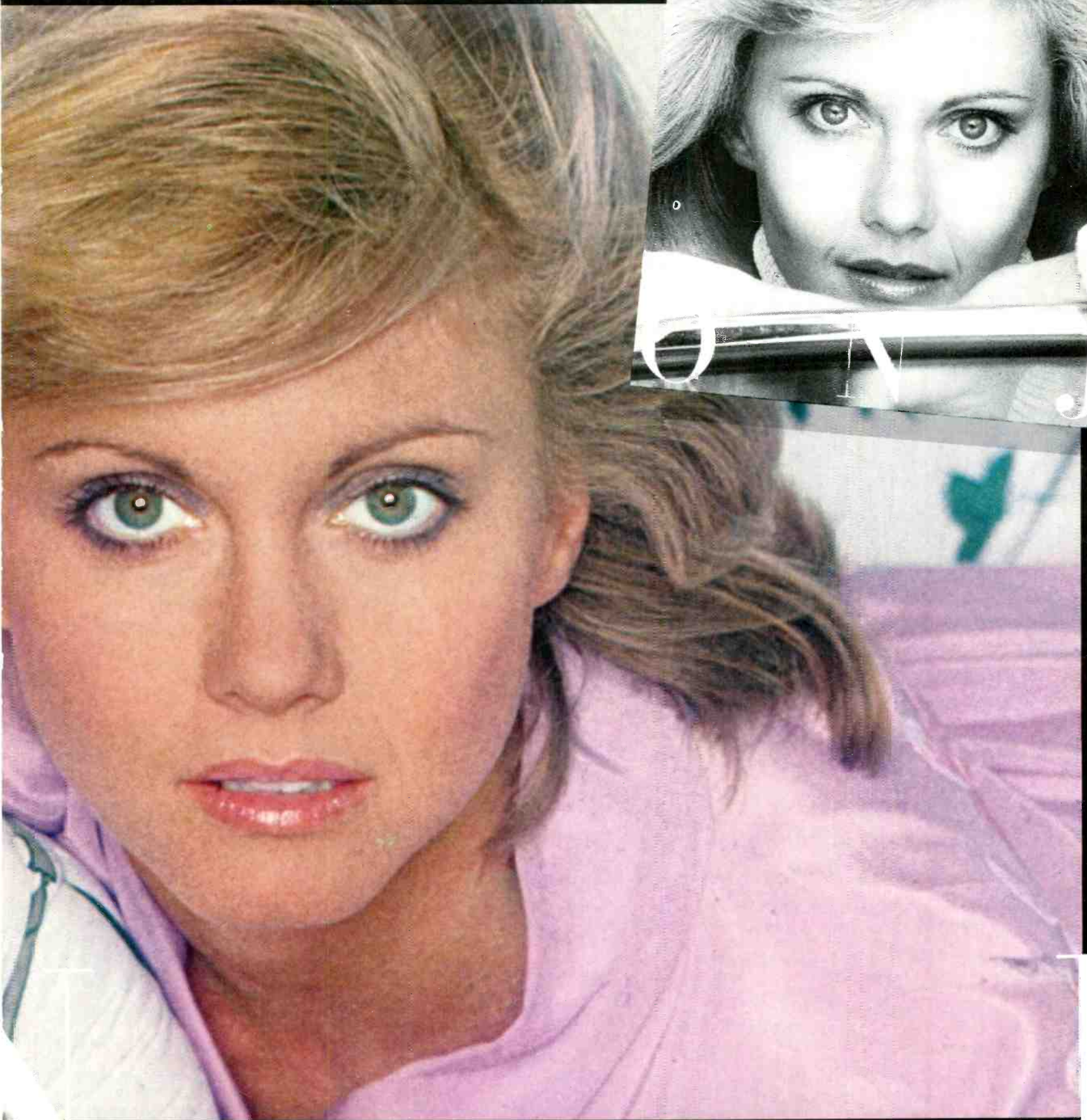
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# JANIS'S GREATEST HITS

OVER / IF YOU LOVE ME (LET ME KNOW) / I HONESTLY LOVE YOU  
/ PLEASE MR. PLEASE / DON'T STOP BELIEVIN' / LET IT SHINE

## COME TRUE



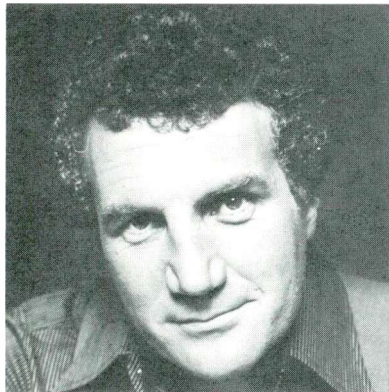
# DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

## Chuck Kaye on The Publishing Scene Today

By SAM SUTHERLAND

■ As head of Almo/Irving/Rondor Music, the international publishing combine that has grown from A&M Records' original publishing catalogue, Chuck Kaye is currently directing the progress of an operation that he helped map during its early years, and which he left behind for a brief mid-70s sabbatical that had started out as an early retirement. Here Kaye reviews his company's growth and his perceptions of change upon resuming leadership; his years away from the industry and the decision to return; and Almo/Irving/Rondor's current operations, recently realigned under an executive move placing Kaye in the expanded role of company president.



Chuck Kaye

**Record World:** When did you leave Almo/Irving?

**Chuck Kaye:** I retired in July of 1972, and I went sailing in September. It took me three months to get my boat together, and then I left. At that point in my career, I was vice president of A&M, where I was in charge of a&r, as well as head of Almo/Irving/Rondor, which I'd started in 1966. When I left, I left a great deal of creative responsibility behind me.

**RW:** What was the status of the company's publishing strength at that juncture? You'd already made a number of key deals, like the Beach Boys catalogue purchase and some of your English signings hadn't you?

**Kaye:** Well, yes, the major artist deals. Our major acquisitions up to that point included the Beach Boys, whom we'd acquired in '69, and Dave Hubert's company, which included Rod McKuen, Mason Williams, Tandy Almer and some quite impressive copyrights. We had also acquired Frank Werber's catalogue from San Francisco, which had Chet Powers' "Get Together," and some other great copyrights. And we had made a deal with Island Music and were representing a lot of English repertoire at that time.

**RW:** A&M's own roster featured a lot of English acts at that point.

**Kaye:** Yes, we really got into it. I mean, the whole creative thrust was enhanced, really, by our interest in the European scene. And at that time, England was really hot. We got involved creatively there; we didn't get involved in just bringing the artists and copyrights over here, we actually developed our companies over there. From an economic point of view, we weren't going over there and saying, "We want 400 rock groups we can bring back here and exploit." We were actually pouring money back into the English economy.

**RW:** That would be reflected in signings of acts to the label side that were released in the U.K. only.

**Kaye:** Absolutely. It was just starting then. We opened the doors to Rondor, Ltd. in 1968. I hired Derek Green as the man to run the company; Derek, as you know, has gone on to become the managing director of A&M Records, which is great.

**RW:** Was Derek involved in both publishing and label a&r, as you were, or just publishing?

**Kaye:** No, he was purely a publisher. When I hired Derek to run the publishing company, the concept was to develop creative flow throughout the world; the emphasis was on developing strong operations there, so that Rondor would be independent enough to really work. When you have developed your European companies to the point where they are both highly independent and successful in their own right, they can really feed one another.

**RW:** So that emphasis on autonomy was a key to its success. And, as you said, demonstrated A&M wanted to be involved in the European business, rather than just have an outpost.

**Kaye:** Yes, I'm convinced that the English industry leaders look on that as an asset. Maybe they're threatened as well, although I'm not sure. Because it is an American company, there's no question about that, but it helps the English economy because it generates employ-

ment, and it's another outlet for creativity there. Certainly any act we sign has the advantage of an American turnaround; there's a built-in exchange.

We saw very early, in terms of international development, that England has always been and remains a highly creative center. It made all the sense in the world to develop that marketplace. And that creative aspect has clearly been proven: English creativity has been very successful and rewarding.

**RW:** So Rondor was very much a presence abroad as well as here, by the time you departed in 1972. What finally led to your decision to return to the industry?

**Kaye:** Well, a number of things. I was almost impoverished at that point, due to the fact that I was getting a divorce, and that really initiated the decision, basic fear: fear of poverty, fear of starvation. It's like a Mel Brooks line. "What motivated you?" "Fear!"

More to the point, though, I was going crazy: I'm a media nut, and I was stifled creatively during those months away. I was raised in an urban community, and I've been in the music world my entire life. So a sense of creative starvation was probably inevitable. I was really isolated, down in the South Pacific for eight months, alone. By the time I made the decision, I was really looking forward to getting back.

**RW:** Was the transition from Tahiti to the working world at all difficult?

**Kaye:** When I came back, I had nothing. My boat was in Tahiti, I had a house in Hawaii, and nothing at all in L.A. I didn't have clothes, and all my money was tied up with my lawyers at that point. So when I got back, all I had was a pair of jeans, and lots of energy. I went from L.A. to New York, on to Nashville, and then to London, and I plugged right in. I figured if I was going to get back into the circuit, I had to put my finger right into the socket.

But spending almost two years in the tropics, your sense of timing and available input are just 180 degrees from the point when you're living here and working every day.

“Certainly any act we sign has the advantage of an American turnaround; there's a built-in exchange.”

**RW:** Did you find any major musical changes when you got back?

**Kaye:** Well, the music felt better. It's people's heads that change. But music is music: it's always evolving. The business gets more complicated and there are more marketing concepts being developed. So the business aspect was somewhat different.

You can relate to the music itself in five minutes, that's no big deal. That's not difficult, and, besides, I never stopped listening, ever. When I was on my boat, friends were sending me tapes all the time, so I never stayed out of it. I didn't read the trades anymore, because I didn't care about it; it's all out of context trying to read the trades in Bora Bora anyway, it's totally irrelevant. But the music wasn't. I could listen under literally any circumstances, even in a storm, because I had a jack right near my steering station so I could plug in my headphones, using the boat's cassette player.

**RW:** But you did see changes in the business. What were your perceptions of those changes?

**Kaye:** Like I said, when you come back from that kind of experience, it can seem strained. It was as if the business itself was larger and more sophisticated, more intense, more competitive. It simply became a bigger business in two years, and my main problem at that time was to find out where I fit in.

**RW:** As it turned out, you fit in back at A&M and Almo/Irving. Did that reunion happen quickly?

**Kaye:** Not really. I hit the road, and hit it heavy; I went to Texas, and saw some friends down there, and then to Nashville, and New York and so on. I was on the hustle, and it was fun because it was like getting right onto the street again, and it gave me a great sense of what was happening. And, again, where I could fit. It was a short

(Continued on page 60)

# RW Detroit Seminar

(Continued from page 32)

playlists of these stations, **Record World** creates its own weekly suggested playlists from which programmers can see how a record is doing in their own market or one with a similar make-up.

At this juncture, Beer announced another industry first by **Record World**—a column devoted entirely to call out research. The column will provide another aspect of record information the programmer can use in determining the station playlist. (See story on page 3 for further details.)

The retailers were represented by Don Handleman (Handleman Company), Rod Linnum, David Levitt and Barbara Volare (Music Stop), Jeff Stocker (ABC Records & Tapes), Howard Goldstein (Korvettes), Kevin McCann, John Wallrap, Tom Kippert, Nancy Bolagna, Cindy Brooks, Randy Moers, Eddie Taylor, Jerome Hill (Peaches); Douglas Severson and Bill Lennox (Full Moon Records & Tapes); Tom Koselha (Dearborn Music); Karyn Mastalski, Buzz Young (Harmony House); Candy Eng, Anne McCarthy, Shari Spearman (Stereo City); Betty Woodside and David Wallace (Livonia Mall Record & Tapes); Bob Powell (CB Specialists) and Carl Williams of Detroit Audio Systems.

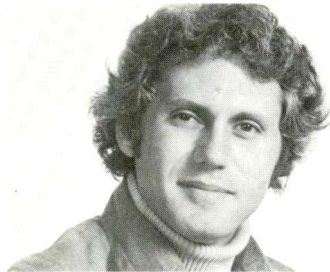
The radio people in attendance were Ted Ferguson and Jerry Lubin (WABX); Cheryl Phillips (WDRQ); Jim Walton, Tim Tyler and Wayne Waters (WITL); Wade Briggs (WCHB); Peter Booker

(WMJC); Dale Shephard and J. C. Simon (WTHM); Foster Braun (WIID); Michael Till and Mike Shell (WHMI); Jerry Michaels (WLEW); Lou Lambert and Gina DeBiasi (WKHM); Dorian Poster (WJZZ); Craig MacIntosh (WCSR); Jeff Smith (WVIC); Tony Petta (WSDS); Gene MaXule (WNIC). Also in attendance were John Hudson (A Touch of Gold Record Promotions), Pete Gidion (Epic Records), Denise Moncel (MCA) and Ernest Kelly (InterSoul Promotions).

The Detroit seminar was a most successful one and part of the success was due to the efforts of Dick Bozzi of CKLW and Rod Linnum of Music Stop.

## Entertainment Company Taps Artie Kornfeld

■ LOS ANGELES — Charles Koppelman, president of The Entertainment Company Music Group, has announced that Artie Kornfeld has been appointed director of marketing for the music publishing and production company.



Artie Kornfeld

## RADIO SHORT TAKES

By PORTIA GIOVINAZZO

■ **Bruce Brantseg**, who is currently running a music and trivia news sheet, is looking for a name for his publication. He's running a contest for the best name and the winner will win a front loading home cassette unit. All entries must be postmarked no later than Wednesday, October 26th, 1977. Put your suggested title, name, address, and phone number on a piece of paper and send it along to Bruce M. Brantseg, "CONTEST" 6255 Sunset Blvd., suite #1001, Hollywood, Cal. 90028 . . . New MD at KEWI is **Khris Favor**; and **Rick "The Mole" Jackson** is now doing 2 a.m.-6 a.m. at KEWI.

WISE radio had its first "Big WISE Superbowl One" last week by telling listeners to send in a postcard containing their favorite high school and high school football player along with their name, address and phone number. WISE then counted and calculated the figures and came up with 1.6 million cards and a winner. The lucky football player won a trophy and the school won the "Big WISE Sound Factory" portable disco for a school dance. They received cards from schools so far away that they didn't even think their frequency went that far . . . **Guy Stewart Brody** formerly of KDAY has moved to WBOK in New Orleans where he will be doing the 10 a.m.-2 p.m. shift.

## Skynyrd Members Die

(Continued from page 3)

ple were killed in the crash including lead vocalist Ronnie Van Zant and guitarist Steve Gaines. All the other 20 passengers were injured and rushed to local hospitals.

The band and crew were traveling from Greenville, South Carolina when their plane, reportedly,

ran out of fuel. An attempted landing in a nearby field failed and the plane crashed into a heavily wooded area killing Cassie Gaines, the guitarist's sister and background vocalist, roadie Dean Kilpatrick, pilot Walter McCreary and co-pilot William J. Grey, according to Sir Productions, Skynyrd's managers.

# AM ACTION

(Compiled by the Record World research department)

■ **James Taylor** (Columbia). Broke big this week at major radio garnering new support from WFIL (extra), WPGC (extra), WZZP (23), KDWB, WDRQ, KTLK, WPEZ, WZUU and KILT. The picture is a positive one as far as numbers are concerned: 21-18 KSTP, 29-24 WNOE, 23-18 WTIK, 36-31 KXOK, extra-34 KSLQ, 24-22 CKLW, HB-28 Z93, HB-27 WQXI, 18-13 WSGA, 26-17 WORD, 21-14 WGSV, 33-23 KNOE, 18-15 WOW, 30-25 WFLB and 25-23 WABB.

■ **Steve Miller** (Capitol). This disc, which broke out of Denver (5-2 KTLK), is cleaning up nationally now as it gains support from WKBW (HB), WRKO, WPGC, WQXI (HB), KXOK (39), WSAI (30), KDWB, WNOE, WZUU, WPEZ, KCPI-FM, WISE, KTOQ, KYNO, WSPT, WABB and WBBQ. Some jumps are 30-25 KFRC, HB-29 Z93, HB-21



Steve Miller

KSTP, extra-26 WTIK, 17-8 KKKX, extra-30 WCA0, HB-26, WIFI, HB-28 KXX/106, HB-24 KHFI, HB-30 WICC, HB-18 WOW, HB-29 WPRO-FM, HB-27 KLUE and HB-27 WHHY. Part time-full time KJR, extra WLAC, HB WMAK and extra KLIF.

■ **Fleetwood Mac** (Warner Bros.). On in full rotation in three-quarters of the country now, the LP still the reigning album on the national chart. The numbers on the disc look like this: 18-15 13Q, 28-23 WPGC, 30-24 WDRQ, 26-19 WTIK, HB-22 KTLK, 27-25 KHJ, extra-22 WFIL, 26-23 KFRC, HB-27 WMAK, HB-29 Z93, 25-23 WRKO, 29-28 CKLW, 28-25 WDRQ, 24-21 KXOK, 29-25 WSAI, 19-15 KSTP, 23-21 KDWB, 19-17 KJR, extra-36 WNOE, LP WABC, 19-14 WQXI-FM, 20-15 KAAV, 25-19 KNOE, 27-21 KILT, 22-17 B100, 24-16 WOW, HB-29 WCA0, 30-22 WGSV.

New airplay on WKBW, WQAM (40), WQXI, WCOL, WMET (28), KSLQ (33), KLIF (HB), WPEZ, KEWI (28) and WYNO.



Hall & Oates

■ **The Babys** (Chrysalis). Another great week on this nationwide sweep of the primary stations in the country. Picked at WFIL (extra), WHBQ, WQXI, Q102, KDWB, WTIK (LP), KTLK, WPRO-FM, WFLB, KAAV (20). Some include 21-17

WCOL, 35-27 WNOE, 20-28 KHJ, 23-21 KJR, 28-23 13Q, 24-22 KFRC, 33-31 WDRQ, 30-27 WMET, 27-24 KXOK, 28-21 WQXI-FM, 31-23 WGSV, 23-19 WISE, 32-21 KNOE, 30-25 WABB, 17-12 KFYZ, 30-27 KEWI, 38-30 KILT, 27-21 WHHY, 32-26 WAIR, 25-22 WSGA, HB-29 KFI and HB-29 WICC.

■ **Santana** (Columbia). Building nicely in the northwest with a move of 21-17 KFRC as well as Miami (28-26 Y100 and HB-29 96X) added KXOK (40), WNOE (39), WPEZ, WRFC, KFYZ, KCPI-FM and B100 (26). On a passive level this should do well due to the familiarity of the song.

■ **Crystal Gayle** (United Artists). Coming in full force now in virtually every area that there is play and that's just about every market. A rundown includes 15-8 WFIL, 25-15 KFRC, 21-17 WABC, 4-4 WKBW, 23-17 13Q, HB-24 96X, 10-8 WPGC, 9-3 Z93, 19-13 WCOL, 14-9 WZZP, 22-12 KSLQ, 16-12 WOKY, 8-8 KXOK, 5-4 KDWB, 8-3 KSTP, 10-6 KJR, 16-10 KLIF, 28-23 WTIK, HB-29 KTLK, 18-9 WGSV, 16-9 WFLB, 15-10 WBBQ, 10-6 KING, 25-13 WEAQ, 13-9 KCPI-FM, 9-7 WICC, 21-15 WNDE, 14-9 KIIS-FM, 16-12 KFI, 20-11 KAFY, 17-10 KNOE and 29-22 KSLY.

■ **Bee Gees** (RSO). Last week's Powerhouse Pick is

(Continued on page 71)

# DISCO FILE TOP 20

OCTOBER 29, 1977

1. **GIRL DON'T MAKE ME WAIT/ LOVE SHOOK**  
PATTI BROOKS/Casablanca (lp cuts)
2. **DANCE, DANCE, DANCE**  
CHIC/Buddah/Atlantic (disco disc)
3. **DON'T LET ME BE MISUNDERSTOOD**  
SANTA ESMERALDA/Casablanca (lp cut)
4. **I GOT TO HAVE YOUR LOVE**  
FANTASTIC FOUR/Westbound (disco disc)
5. **NATIVE NEW YORKER/EASY COME, EASY GO**  
ODYSSEY/RCA (disco disc)
6. **BLOCK PARTY**  
ANTHONY WHITE/Salsoul (disco disc)
7. **COSMIC WIND/THE BULL**  
MIKE THEODORE ORCHESTRA/  
Westbound (lp cuts)
8. **POP COLLAGE/LET'S MAKE LOVE TO THE MUSIC**  
PATTI BROOKS/Casablanca (lp cuts)
9. **SAN FRANCISCO/HOLLYWOOD/FIRE ISLAND**  
VILLAGE PEOPLE/Casablanca (lp cuts)
10. **SPEAK WELL**  
PHILLY USA/West End  
(disco disc, new mix)
11. **LA VIE EN ROSE**  
GRACE JONES/Island (lp cut)
12. **LE SPANK**  
LE PAMPLEMOUSSE/AVI (disco disc)
13. **RUNNING AWAY**  
ROY AYERS UBIQUITY/Polydor  
(disco disc)
14. **IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME**  
BARRY WHITE/20th Century (disco disc)
15. **YOUR LOVE IS SO GOOD FOR ME**  
DIANA ROSS/Motown (lp cut)
16. **HEY YOU SHOULD BE DANCING**  
GENE FARROW/UA (disco disc)
17. **WATCH OUT FOR THE BOOGIE MAN**  
TRAX/Polydor (lp cut)
18. **COCOMOTION**  
EL COCO/AVI (lp cut)
19. **FROM HERE TO ETERNITY**  
GIORGIO/Casablanca (lp cut)
20. **MUSIC**  
MONTREAL SOUND/TK (disco disc)

## Klein Trial

(Continued from page 4)

tional copies of every Apple release be made available to Abkco. Klein developed his scheme in three more parts, according to the government's accusation.

Klein then reportedly ordered Bennett to sell the promotional discs which were at Abkco's 1700 Broadway office. Bennett's statements, supported by a number of one-stop owners in New York and Buffalo, allege that the recordings by The Beatles as a group and individual efforts were sold at below wholesale prices and paid for in either cash or by checks made out to fictitious names. Klein is then accused of "insulting" himself from direct involvement by having Bennett cash the checks.

### Key Point

Since the actual alleged federal crime does not deal directly with the record scheme but rather income tax evasion, the crucial concern, as described by Klein's defense attorney Gerald Walpin in his opening remarks, is whether or not Klein received any of the profits from the record sales—money supposedly amounting to \$220,000 over the three year period, which would not have been filed on his tax returns for 1970-72.

# DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ **RECOMMENDED DISCO DISCS:** Producer **Cory Wade** has come up with one of the more off-beat records of the month in "Harlem Nocturne" (TK), an unusually stylized, highly atmospheric version of the pop jazz standard sung by a Miami girl group named **Wildflower**. Running through a number of moods—from the vibrant street-scene intro to the bouncy vocal segments to the bluesy horn riff toward the end—the production is an odd pastiche of tempos and styles that takes some getting into. The vocals remain somewhat unsatisfying—often shrill and thin—but the instrumental version on the flip side sounds uncomfortably empty without them (both sides run an even five minutes). Clearly, this is not an easy record, but it's an adventurous, intriguing one, the sort of thing that suddenly clicks in on the fifth or sixth hearing and from then on sounds better and better. Left field pick of the week . . . For all those people who got hooked on "Catfish," there's a new **Four Tops** song in an equally high-spirited style that's even more irresistible for fans of the Tops' classy soul sound. The song is "The Show Must Go On," title track of the group's latest ABC album now available as a disco disc (promotional only; same length in both formats: 7:04), and it's a great behind-the-scenes show biz number, full of incident, wit and emotion. The repeated chorus clinches it nicely: "The whole world is a stage/get up on it./ All you got to do is get up and dance/and do your thing." As usual, wonderful vocals and a clean no-nonsense production (by **Lawrence Payton**) prove the Tops' show goes on in fine form . . . **Kelly Marie's** "Run to Me" has been one of the more popular imports on the disco grapevine in the past few weeks and now the English record, also

(Continued on page 56)

## Discotheque Hit Parade

(Listings are in alphabetical order, by title)

### SUNDANCE SOCIAL PUB/ CHICAGO

- DJ: Jim Thompson
- DON'T LET ME BE MISUNDERSTOOD**—Santa Esmeralda—Casablanca (lp cut)
- ELLA FUE (SHE WAS THE ONE)**—Fania All Stars—Columbia (lp cut)
- GIRL DON'T MAKE ME WAIT/LOVE SHOOK/POP COLLAGE**—Pattie Brooks—Casablanca (lp cuts)
- HARLEM NOCTURNE**—Wildflower—TK (disco disc)
- KINGS OF CLUBS**—Chocolat's—Salsoul (lp cut)
- LA VIE EN ROSE**—Grace Jones—Island (lp cut)
- LE SPANK**—Le Pamplemousse—AVI (disco disc)
- LOVIN' IS REALLY MY GAME**—Brainstorm—Tabu (disco disc)
- SUNSHINE OF YOUR LOVE**—Rosetta Stone—Private Stock
- THERE'S FIRE DOWN BELOW/CASH MONEY/I GOT TO HAVE YOUR LOVE**—Fantastic Four—Westbound (lp cuts)

### WINDJAMMER/SADDLE BROOK, N.J.

- DJ: Jerry Lembo
- BLOCK PARTY/I CAN'T TURN YOU LOOSE**—Anthony White—Salsoul (disco disc)
- COSMIC WIND/THE BULL**—Mike Theodore Orchestra—Westbound (lp cuts)
- DANCE, DANCE, DANCE**—Chic—Buddah/Atlantic (disco disc)
- DON'T LET ME BE MISUNDERSTOOD**—Santa Esmeralda—Casablanca (lp cut)
- I GOT TO HAVE YOUR LOVE**—Fantastic Four—Westbound/Atlantic (disco disc)
- LA VIE EN ROSE/WHAT I DID FOR LOVE**—Grace Jones—Island (lp cuts)
- LE SPANK**—Le Pamplemousse—AVI (disco disc)
- NATIVE NEW YORKER**—Odyssey—RCA (disco disc)
- YOUR LOVE IS SO GOOD FOR ME**—Diana Ross—Motown (lp cut)
- YOU'VE GOT MAGIC**—Rice & Beans Orchestra—TK (disco disc)

### THE LOFT/NEW YORK

- DJ: David Mancuso
- BLOCK PARTY**—Anthony White—Salsoul (disco disc)
- BOURGIE, BOURGIE**—Ashford & Simpson—Warner Bros. (lp cut)
- CHOOSING YOU/PLEASE DON'T TEMPT ME/LOOK UP WITH YOUR MIND**—Lenny Williams—ABC (lp cuts)
- COCOMOTION**—El Coco—AVI (lp cut)
- DEEPER**—New Birth—Warner Bros. (disco disc)
- DISCO DANCE**—Michele—West End (lp cut)
- FUNKY MONKEY**—Mandrill—Arista (lp cut)
- LE SPANK**—Le Pamplemousse—AVI (disco disc)
- RUNNING AWAY**—Roy Ayers Ubiquity—Polydor (disco disc)
- WHAT'S YOUR NAME, WHAT'S YOUR NUMBER**—Andrea True Connection—Buddah (disco disc)

### TRINITY'S/NEW ORLEANS

- DJ: Stu Neal
- COCOMOTION/I'M MAD AS HELL**—El Coco—AVI (lp cuts)
- DANCE, DANCE, DANCE**—Chic—Buddah/Atlantic (disco disc)
- FUNKY STARDUST/I'M SAGITTARIUS**—Roberta Kelly—Casablanca (lp cuts)
- HEY YOU SHOULD BE DANCING**—Gene Farrow—UA (disco disc)
- LOVE IS ALL YOU NEED**—High Energy—Gordy (lp cut)
- RUNNING AWAY**—Roy Ayers Ubiquity—Polydor (disco disc)
- SHAME/DANCIN', DANCIN', DANCIN'**—Evelyn "Champagne" King—RCA (lp cuts)
- TELEGRAM OF LOVE**—Hues Corporation—Warner Bros. (disco disc)
- WATCH OUT FOR THE BOOGIE MAN/DANCE**—Trax—Polydor (lp cuts)
- WHAT I DID FOR LOVE/TOMORROW**—Grace Jones—Island (lp cuts)

## Bar Code Format

(Continued from page 3)

nies, Stanley M. Gortikov, president of the RIAA and principal administrator of the nine-month project that grew out of talks at the NARM mid-year sessions a year ago, announced that Tom Wilson of McKinsey & Company, acting on behalf of the UPC Council Board, notified Gortikov of approval in a letter dated October 11.

Wilson's letter confirmed that the UPC Council had accepted the proposed modification of the ten-digit human readable portion of the code from the conventional grouping of two five-digit segments (xxxx-xxxx) to the four-five-one combination (xxxx-xxxx-x) developed by the recording industry product code team.

Also approved was the industry's request that larger companies be permitted additional manufacturer numbers where needed. Wilson's letter also noted that the Code Council Board would place the next highest manufacturer numbers to those already issued to companies in an unassigned reserve status; upon exhaustion of its assigned number block, participating labels would notify the Code Council and request the release of the reserved number.

Although the Code Council Board decision on September 20 now opens the door for bar coding recorded product, actual implementation will take months for most companies, with several larger labels faced with catalogue reorganization to facilitate internal universality in product indexing.

Gortikov's memo to member companies also included a revised version of the proposed JPC code guidelines which updated the committee's background and summarized the plan consensus reached in the last committee meeting, held here on June 7 of this year. Under these guidelines, the ten digit numerical code—which will appear in both UPC vertical bar code and OCR font B human readable digits—will utilize the first five digits as a manufacturer number, the last of those being shared with the five-digit selection number which occupies the fifth through ninth positions in the code. The final digit will denote product configuration, with 1 identifying 12-inch stereo discs, 4 for cassettes, 8 for eight-track cartridges and 0 ("other") for other configurations.

While the UPC Code Council will assign manufacturer numbers, companies will order specific fifth digits to be used as the first digit of self-controlled selection numbers.

# Consistency and Coordination Mark Arista's Spring

■ NEW YORK—In Arista Records' first year and a half of operation, one of the company's primary goals has been, according to Gordon Bossin, vice president, marketing, "the creation and maintenance of a unique and distinctive marketing and merchandising personality that measures up to the high level of quality and artistic merit which all of our product has characterized." The parallel between the general marketing orientation and Arista's stance on product itself extends as far as the planning of concepts; the old maxim holds for both: quality over quantity. All merchandising tools and campaigns are carefully selected so that the company may utilize merchandising dollars to maximize their effectiveness. Experience has also taught that artists must be matched with programs that will best benefit their sales outlook.

Because of Arista's position as a new company, the decision was made that a merchandising personality should be exposed as broadly as possible in association with great label visibility—at the distributor, retail and radio station levels. Bossin commented: "We recognize that the best way to insure this visibility is to develop displays that are attractive and consistently practical. It guarantees their widespread and effective use."

In the formulation of merchandising programs for Arista artists, both Bossin and director of national sales Jon Peisinger emphasized the importance of generating campaigns which are graphically and aesthetically consistent with the overall image being projected by a particular artist through his or her product. Crucial to realizing these ends are execution and timing by company personnel involved in these areas. To this end, programs are proposed, discussed, and finally designed and planned in weekly meetings attended by all department heads. These meetings serve to bring all information up to date, get input from each department and plan future ideas for each artist in order to establish a systematic and unified approach to a program on any one artist.

## Melissa Manchester

For Melissa Manchester's new album, "Better Days and Happy Endings," Arista designed and developed a multi-purpose hanging display mobile which features not only a slightly-smaller than actual size likeness of her new album cover, but also pictured her earlier album releases as well. Peisinger commented, "We have found, through constant feedback and communication with our market-



Arista merchandising materials

ing managers in the field, that a well-designed and vividly creative display mobile is probably the single most effective in-store aid yet developed." According to Peisinger, store managers are more than willing to hang them in stores because they also provide an attractive addition to the general appearance of the store, and make for eye-catching window displays as well.

In Melissa Manchester's case, Arista has also used the front cover art from her new "Better Days and Happy Endings" as the backdrop for a very simple but attractive poster-calendar.

Originally, this item was planned for limited distribution; however, the demand was so great that the company went ahead and developed it into a full-distribution item. Bossin pointed this out as an important example of just how effective these items can be. "With an artist of Melissa's stature, having both extensive AM and FM credibility as well as having a particularly strong personal following, an attractive display piece can create enormous interest in the artist and her entire catalogue of product as well." The piece also maintains the consistent visual image projected by the company and its entire roster. Bossin cites as testament to the success of such items that the company is constantly receiving requests from store managers, retail personnel and consumers for additional quantities of several current display pieces.

For the new album by the Outlaws, "Lady in Waiting," Peisinger and Stephen Dessau (administra-

tive assistant to VP, marketing) have developed a campaign based around another display mobile which features the Outlaws' well-known logo silhouetted with photos of the individual band members as well as likenesses of both album covers, though the new release is emphasized. In addition, to be used in coordination with this piece, the company has produced Outlaws press-on decals

(which prominently feature the familiar logo) and large Outlaws posters. Both make use of album graphics creating an automatic visual tie-in with all past and future merchandising aids for the group.

In similar fashion, the plaid trademark now associated with the Bay City Rollers has been put to effective use in a variety of ways. Arista has come up with an unusual and graphically impressive display piece dominated by this plaid pattern to go along with the company's popular Bay City Rollers poster. In addition, the Rollers new "Rock 'n' Roll Love Letter" album includes a special offer (via an enclosed coupon) enabling consumers to send away for a unique Rollers T-shirt press-on (picturing the Rollers themselves) unavailable anywhere else.

For established artists like the Rollers, the Outlaws, Barry Manilow, Melissa Manchester and Gil Scott-Heron, Arista has been making use of, with increasing effectiveness, "NOW HEAR" window streamers to announce to consumers that a new album by one of these artists is available in that particular store. These streamers have been included in record-box shipments to insure rapid placement in windows as soon as the records themselves arrive at the retail outlet.

One of the company's most consistent merchandising concepts is this coordination be-

(Continued on page 42)

## Rod Linnum (Continued from page 16)

**RW:** Are you going to continue to advertise them then?

**Linnum:** We always advertise cut-outs and low-end goods on every ad that we run. What we've noticed is that the sell-off has been a little bit better on the ads, but as far as the regular items that we have stocked in certain items that we have are very consistent sellers we've had some luck with the new \$4.98 lines and the best-of series on United Artists does very well as regular items.

**RW:** Are you experiencing sales on a wider spread of product now than in the past?

**Linnum:** Most definitely. As a branch we feel that we're doing about 100 percent of our business off the top 25 with about 60 percent of our sales coming off established catalogue items, not top 200 items. We found that our catalogue items of hits sell the best. The new greatest his album packages and the "Kiss Alive" package are holding up the new product sales with other new release sales down. Our catalogue on soul and rock is moving very well whereas what we thought was good catalogue on MOR has slowed up for us.

**RW:** Did your sales of pre-recorded cassettes improve at all during the holiday season?

**Linnum:** Cassettes always pick up somewhat during the holiday season, but I don't see any continued interest at this juncture.

**RW:** Can record companies do anything to make you better equipped for the sales push in the spring?

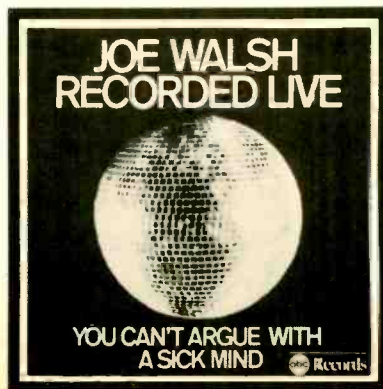
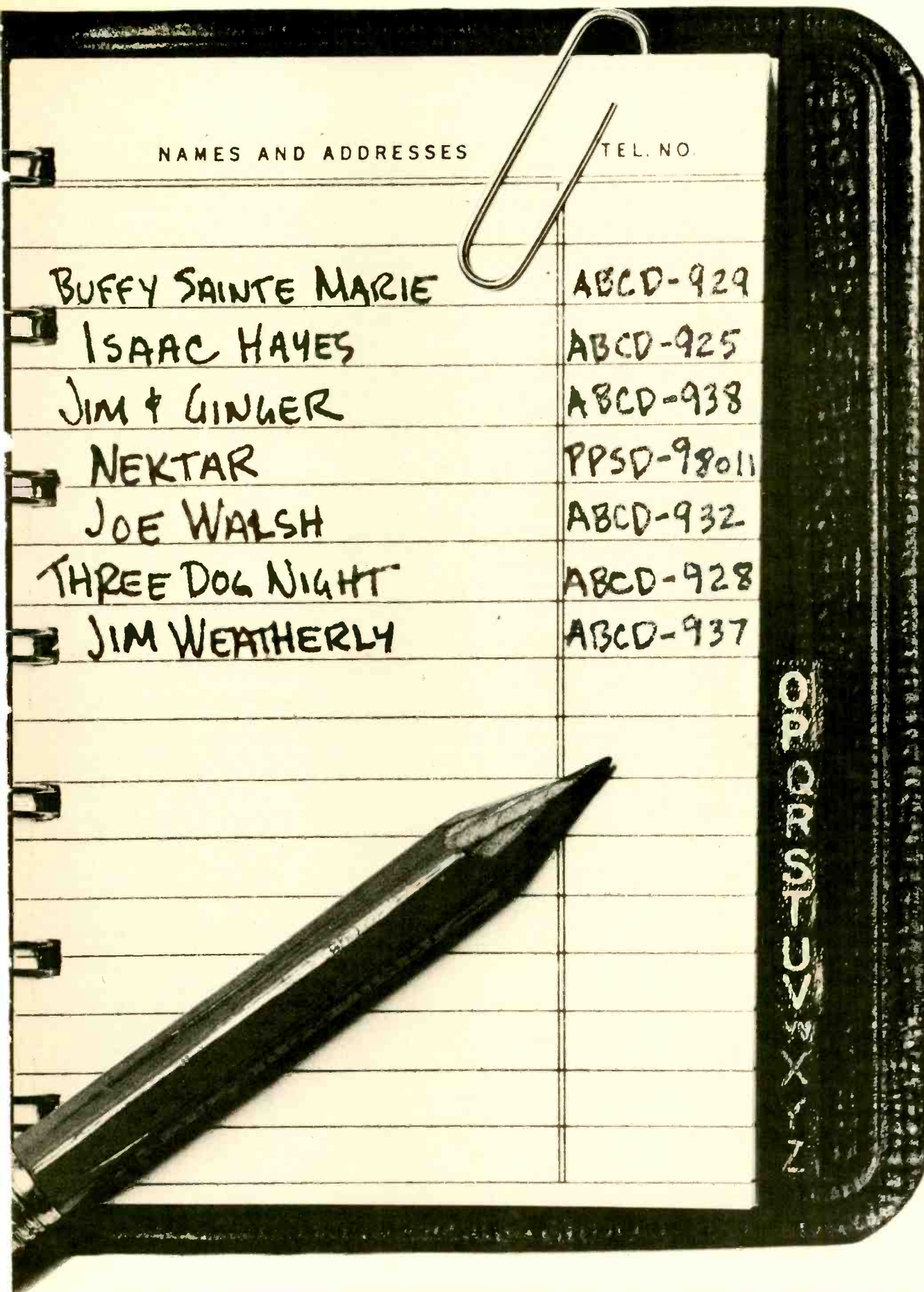
**Linnum:** What seems to be very favorable for us is when the company comes to us with already manufactured spots for radio and television with the option for us to take various accounts.

**RW:** Do you feel that the bottom line of sales is always based on the quality of the current releases?

**Linnum:** Yes. A month where there is a new Elton John or a superstar release always increases sales by getting the people into the stores. For example, we are coming off a strong week this week because of the "Best of the Eagles."



# numbers for you.



# Retailers Dialogue (Continued from page 24)

pushed toward that. We go for that holiday season in our advertising. Budgetwise it's pretty even on expenditures until we got to that October-November-December period.

**Shaw:** Our advertising goes up in December. Right now we're involved in what's called an eight-in-one spot; we're advertising eight key records every weekend throughout the state, and that's a pretty healthy tariff when you're talking about being on major AM, major FM stations around and also picking up Anaheim and then San Diego. So the Southern California nut is pretty high; I don't know what it is exactly, but those ads are on the radio every weekend. Then we co-op with the major companies in Calendar, which is our Sunday paper out here, but that's about it. We'd like more and more to get involved in these month-long label sales; March, for instance, is going to be Capitol month and we'll be discounting the entire Capitol line and merchandising it all together. But our primary expenditure is in the fall, heading into the holiday season. Oh Boz Scaggs! Nice cover!

**Keenan:** The first two months of the first quarter of the year—January and February—are cut back time more or less because they are our slowest months of the year and they always have been. You'd expect them to be the two slowest months for this year also. But March has always been one of our four strongest months of the year, so you couple that with our two slowest and it makes the quarter look basically really healthy. The ad dollars therefore in March are quite high. So, with the exception of December, our ad dollars pretty well stay the same throughout the year.

**Dobin:** We do less advertising in spring.

**Schliewen:** I advertise heavier in the spring than I do in the fall. Outside of December my best sales time is in the summer, because that's the kind of store I have. June, July and August are really my best months. My worst months are the two or three months after December; so everybody looks to spring for some relief.

**Guarnieri:** We spend more money on ads in the fall, because we're right on campus and all the students are coming back and it's not too far away from Christmas; in spring people have gone through the school year already and summer is coming up. We just advertise a lot more in the fall than we do in the spring.

**Schliewen:** "I think everybody in the country sells more cassette and reel-to-reel blank tapes than eight-track because eight-track recorders are not very sophisticated . . . An eight-track recorder is used for playback only, with a pre-recorded tape in it."

*What can record companies do to better equip you with sales tools, advertising, etc., for this season?*

**Bressi:** Spring is a general lull period up here. The weather starts getting nice in April and May normally. I think the record companies are really breaking their backs for us in supplying ads and promos. I think one thing they could do is stagger their releases for equal times of the year. You know we might go one month with no releases and the next month have 17 different ones that get lost. That's one of the problems we run into.

**De Fravio:** The only thing I can say is to keep doing what they do all year 'round—when there is a promotion, get in our stores, work with our store managers in selecting promotional materials, actually place displays. They're always competing with each other to try and get their product up front. I get burnt out on hititis. Cat Stevens comes out with a hit record and all of a sudden his whole catalogue is nothing. You know, you never hear about "Tea for the Tillerman" or any of the others, and I think that's wrong. It makes it a hot item, puts it on the charts and all that, but in the record stores it's just down the tubes.

**Shaw:** They can keep the T-shirts and promos coming. I like the advertising part of that question because I think that they need to support us a little bit more in our advertising. They need to trust us with the monies that they co-op with us; they need to trust that we are doing the right thing and that we're able to—that the eight-and-one spot is a valuable tool because it's stimulating the customer to react to really key items.

**Keenan:** There's two items. First, campaigns are not in our sort of outlet in which we have heavy buy-in initially when an album comes out and not three weeks later after a single has broken, or something like that. We find that the merchandising aids are coming out way

**De Fravio:** "Jazz and country product are probably showing more of an increase in sales than any other categories."

too late relative to our initial album sales period. They come out at a time when it's almost too late to even maintain our album sales. An example would be Jimmy Buffett's new album: we've experienced some fine sales on that, but it's only been in the last two weeks that we've gotten a couple of small posters. Yet we've been told there is more to come, but by the time it gets here Jimmy Buffett albums will have stopped selling in large quantities. In terms of advertising dollars I'd like to see—I think it boils down to more planning in advance. We'll get ad money and have to do it in a week or so, and we want to do it when our sales are there. Companies don't pre-plan very often.

**Dobin:** Advertising is very good—the kind of advertising where you don't necessarily run an album at sale price, but you just make the public aware that the album is out. The ad would read "In your stores today—Eagles Greatest Hits;" the public would come out and get it right away instead of it being a word of mouth type of thing where they wouldn't know about it for a week or so. I've noticed a great pickup in the amount of posters, etc. we've received, and I am very satisfied with that end of it.

**Schliewen:** I would ask for more advertising dollars. Companies don't have too many tools to offer you, and all of them have to be backed up with ad dollars; otherwise how are you going to let the public know? Other than that, what is there to offer beyond the standard mobiles, which are effective to a degree. The problem is that if you flood your store with them, one mobile begins to look like the next one.

**Guarnieri:** More posters, more type of programs—percentage programs and catalogue sales for groups, offering a percentage off. That would help a lot.

*What is the recent release of greatest hits packages doing to catalogue sales of the groups concerned?*

**Bressi:** It's hurting the catalogue, no question about it. Significantly. For instance, America was a very big catalogue group until the greatest hits album came out. I expect the Eagles will do the same thing. However, not being an accountant, I can't really tell. Myself, I have to believe that the sales you get off an America's greatest hits or Eagles greatest hits is well worth eliminating the catalogue. These people will be putting out new albums in the next few years and the catalogue will start all over again. I think it's worthwhile and I'd rather lose the catalogue and have a giant album. You always have catalogue; you don't always get a giant album.

**De Fravio:** Well actually I think they're helping by revitalizing interest in these artists' more obscure material. We recently did a promotion for the Eagles greatest hits and people bought the catalogue with the hits—it worked very well. On a purely dollars and cents basis the companies are making a good decision in going for the big hit album. But from the standpoint of the longevity of an artist's impact, I'm not so sure it's the right thing to do.

**Shaw:** It's stimulated them. I can't think of one artist whose catalogue hasn't picked up with the greatest hits package. Oh, I know! The Bach catalogue has slowed down a little bit. Bach's Greatest Hits has cut into that a little bit.

**Keenan:** America, Seals and Crofts and Chicago catalogues were all hurt by their greatest hits albums, and right now the catalogues are pretty stagnant. I'm sure from a record company's profit structure, it's worth getting the big hit album and sacrificing catalogue sales—all they have to do is press it up; there's no recording costs and that sort of thing; it's pure profit. I'm sure from that standpoint it looks very good. But take the Eagles, for example: the greatest hits album automatically killed the sales on "One of These Nights," which was still hanging in our top 30—it totally killed that altogether. The market that greatest hits get is people who just buy a few albums a year, and it seems to have switched over to pick up people who buy a lot of albums but have only purchased a few of one group's albums. I don't know what the long-term effect of this is going to be at all yet. The initial effect, I think, has been pretty poor from our standpoint. It would be better to have a new Eagles album, which always picks up catalogue, where a hits album, at least in our case, does not always do that.

**Dobin:** They are certainly hurting catalogue sales. It has had a big effect, but it's evident that the record companies have made a good

*(Continued on page 29)*



# Disc-O-Mat: Developing a Loyal Clientele

By DAVID MCGEE

■ NEW YORK—One of the newest and most controversial retail outlets in New York City is the three-store Disc-O-Mat chain, which has aroused the ire of its competitors by marking down \$6.98 list product to \$3.98. The result? A landslide business, and no hard feelings toward other stores which steadfastly refuse to be drawn into the notorious practice of "give-away pricing."

"The prime objective of Disc-O-Mat is to merchandise product and attract and win new customers," states Ronnie McLeod. The customer is the most important person in the world to us. We bend over backwards to please and satisfy him or her. By doing this, we've been able to develop a large and loyal clientele of regular customers."

Disc-O-Mat stores resemble mini-warehouses. Each one is fully stocked with complete artist catalogues, top 200 albums, tapes, singles, jazz, MOR and classical products in addition to having (in its Seventh Avenue store) a full-line Latin department. Each store also carries a complete line of accessories, including blank tapes, cassettes, carrying cases and needles.

McLeod attributes the chain's strong post-Christmas sales to the quality of catalogues available, to the greatest hits packages and to the January release of new product by major artists. During the coming season—a traditionally slow one for the music industry—he feels that the bottom line of sales will be determined "to a large degree" by the quality of new releases. "Catalogue sales are very strong on some artists," he adds, "but the cream is always in the current releases."

Obviously, Disc-O-Mat sells a wide spread of product and McLeod reports that the chain is experiencing an "upward trend" in sales of different types of music, with r&b (particularly Earth, Wind and Fire, the O'Jays, Harold Melvin and the Bluenotes, Billy Paul, MFSB, Archie Bell, and Rufus) accounting for some 50 to 55 percent of its overall volume. Among other classifications, McLeod reports large percentage increases in sales of jazz (Grover Washington, Jr., Ramsey Lewis, Donald Byrd, Esther Phillips, Quincy Jones) and classical titles.

Blank tape sales increased "substantially" at the chain, with Memorex and Capitol being the top-selling brands in both cassette

and reel-to-reel configurations. Ditto for accessories—particularly needles, turntable centers, carrying cases, record racks and head cleaners.

"The popularity of duplicating records onto tapes and cassettes has created a new market for retailers," McLeod explains. "What we try to do is place emphasis on record/tape care. We explain to our customers that proper maintenance of recorded product increases the longevity and actual playing time of the product. Through visible displays at the point of sale we call attention to the accessories available to the consumer."

## Availability

While sales of pre-recorded cassettes also increased substantially, McLeod noted a perennial problem with these products: availability. "If we can get the titles," he says, "we can move them. We've noticed a very strong sales pattern in MOR artists such as Frank Sinatra, Johnny Mathis, Henry Mancini, Paul Anka and Neil Sedaka. The soul product seems to move as the album advances on the national chart.

"The management and staff of Disc-O-Mat feel that pre-recorded

product is here to stay," says McLeod. "To show our support, we've increased our inventory for the coming season and advised our floor personnel to make these titles known to our customers and to our regular cassette buyers."

McLeod feels that the greatest service record companies can perform for the Disc-O-Mat chain is to simply work closer with it by providing new releases for in-store play, posters and point of sale material. Disc-O-Mat, with two more stores in the planning stages, plays new releases in its stores 10 to 12 hours a day, six days a week. And though its prices are criticized in some quarters, "business goes on as usual and the unit sales increase week by week," McLeod states matter-of-factly. "We promote, display, merchandise and market product through our unique plan in all of our stores. We do it quietly and effectively.

"I feel the time has come when record companies should be more concerned with the movement of their product than the retail price of their product. Disc-O-Mat returns are, on a yearly basis, less than one percent of our total sales volume. The stores simply move product."

## Retailers Dialogue *(Continued from page 28)*

decision, because the greatest hits packages have all been smash hits. They've all been better than the biggest album—the biggest previous album—by that artist. America's greatest hits was twice as big as any other America album ever was. I think it's worth sacrificing catalogue sales for the big greatest hits album, because you can then hold down your stock on catalogue and keep a little heavier stock on the greatest hits.

**Schliewen:** Everybody had programs in the fall, and I know a lot of stores are a lot more MOR-oriented than I am and . . . well, middle America does not come barging in my door and greatest hits packages are really designed for middle America. So I did not have a problem. My bread and butter is not Carly Simon and Seals and Crofts; those aren't albums that I would buy in box lots. So I can't complain about the greatest hits packages because I just wasn't hurt by them.

**Guarnieri:** It didn't affect some groups, but others it did. It hasn't affected the Eagles at all. But I've noticed a dropoff in catalogue sales of Jethro Tull products—things like "Aqualung" and "Thick As a Brick" would be selling a lot better than they are now. Again, they might have already reached a saturation point. Now that Christmas is over I've noticed the dropoff in catalogue sales of America, Seals and Crofts and Chicago.

*Is the bottom line of sales always based on the quality of the current releases?*

**Bressi:** I don't think it's 100 percent based on the quality of the new releases. It's definitely one of many factors. If we have good closeouts going or if we have a good blank tape promotion we may be able to get enough business back during times when there isn't a good new release. However, when you get an Eagles greatest hits and people start coming into the store, it does give you a shot at more

**Shaw:** "Even up to a year ago we probably had 20 titles a month that we'd buy 500 copies of—initial release and that sort of thing—whereas now we have about 100 to 150 titles that we're buying 100 of, or 150 of."

**Guarnieri:** "More types of music are selling because people's tastes are becoming more varied; they're getting tired of hearing the same thing by the same groups."

customers and a shot to sell them something else. In that respect, I guess it would be the bottom line.

**De Fravio:** The bottom line reflects everything, but if the product isn't out there we're not going to get the public into the store to buy catalogue or hits. Most of our ad dollars are co-op ad dollars and in effect we're advertising for the hits. So if the hits aren't there, the people aren't going to be in the store looking at anything else.

**Keenan:** I think a lot of factors come into play. Programming up here is pretty tight, and there's a lot of artists whose records up there is pretty tight, and there's a lot of artists whose records don't get played; but with in-store play, their albums sell—not in huge quantities, but they give us the indication that if they were being played and getting out to a bigger mass of people they'd be selling easily. In-store merchandising definitely has an effect. If we're doing it right we feel it probably adds 10 percent to the sales. If there is proper merchandising at the point of display—not a cloth or something like that but a real display. Our average customer buys more than three albums and usually comes in with only one in mind. If there's a good display, it can recall an album he may have been considering and perhaps he'll go get it. With no display, he might not even have thought about it while he was in the store.

**Dobin:** With us I would say the quality of the product definitely is the main factor and has always been. We don't find too much seasonal fluctuation in our business: you can't blame business fluctuations on the weather; it's definitely the product; the constant releasing of quality product.

**Schliewen:** The bottom line is based on many factors—economy, what time of year it is, etc. There's a lot of reasons for dollars being taken out of the record market. If you're at a time when the Rolling Stones are touring, people can't afford to pay eight dollars for a

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# UA Continues To Bloom in Spring

■ LOS ANGELES — United Artists Records' quick start in 1976 will be followed up, reports Al Teller, president of United Artists, with extensive merchandising campaigns in support of what the label considers one of its most extensive and commercially successful spring releases.

Coming hard on the heels of such widely disparate successes as the pop-progressive Electric Light Orchestra, country's Crystal Gayle and Billie Jo Spears, disco's Brass Construction, and progressive soul's Ronnie Laws, are important releases from a wide spectrum of important contemporary artists.

High on the list of priorities for UA is the debut album from Kingfish, a high energy rock band led by the Grateful Dead's Bob Weir. The album, already a hot sales and airplay item, is being supported by a massive promotion and merchandising campaign featuring point-of-sale devices designed to connect Kingfish to its Grateful Dead forebears.

Lee Oskar's debut album, the first solo album released by any member of supergroup War, is being aimed at not only pop and soul audiences, but at the progressive market, due to the conceptual nature of the album, which chronicles Oskar's life in Europe and then in the States. Produced by War mentor Jerry Goldstein, the album is the object of a strong merchandising campaign.

War's soundtrack to "The River Niger," which will have its premiere in Chicago on April 1, will be supported by tie-ins to the film and with special point-of-sale posters.

One of United Artists' most important releases is the company's bicentennial selection, "The Ballad for Americans." Produced by Mike Stewart and George Butler, the album features Brock Peters and full symphony orchestra in a work praising the multiplicity and variety of the American experience. Long associated with the late Paul Robeson, this new recording promises to be not only an important release for the company, but an historical document as well.

Other strong spring product from UA includes: "Rocky Road," a disco-tinged album by The New Ventures, featuring the international hitmakers in an entirely new setting right in the contemporary groove, the debut album from Fastbuck, a hard rocking band from Britain, and Argent's "Counterpoints," the debut UA album by the important progressive-pop band led by keyboardist Rod Argent.



Lee Oskar

Additional important releases for United Artists include a new album from contemporary music man Alphonse Mouzon, whose "The Man Incognito," produced by Skip Drinkwater, features the former drummer with Larry Coryell's Eleventh House in various contemporary settings, Ferrante & Teicher's "Piano Portraits," Michael Quatro's "Dancers, Romancers, Dreamers and Schem-



Maxine Nightingale

ers," and The Good Old Boys' "Pistol Packin' Mama," an album from the country-bluegrass-rock aggregation produced by the Grateful Dead's Jerry Garcia, and available on UA manufactured-and-distributed Round Records.

UA's April release looks equally strong, and features the debut album by Maxine Nightingale, whose "Right Back Where We Started From" was a recent chart-

burner. UA plans a massive campaign with strong disco and pop emphasis. Other highlights include a new album coming from Shirley Bassey, the debut album from the Diga Rhythm Band, "Diga," another Grateful Dead spinoff, led by Dead drummer Mickey Hart and featuring African and Indian rhythms intertwined with rock musicianship, Johnny Rivers' "Wild Night," and the first UA album from Kenny Rogers, whose "Love Lifted Me" was recently a country charter.

In addition, the third release of the Blue Note Re-Issue Series will be coming from Blue Note in mid-April; these most important jazz re-issues, which feature historically important jazz performances, have been well received by jazz aficionados and critics alike for the documentary approach they take to America's only native art form. The April Blue Note Re-Issue Series will feature albums by Horace Silver, McCoy Tyner, Jackie McLean, Booker Ervin, Freddie Hubbard, Elvin Jones, Thelonius Monk, Milt Jackson, Art Pepper and Randy Watson.

## E/A Outlines Upcoming Album Plans

■ LOS ANGELES — Elektra/Asylum Records is readying marketing and promotion campaigns for the company's forthcoming album release; in addition to new albums from John David Souther, Steve Goodman and Harry Chapin, the schedule showcases a label debut for country vocalist Sammi Smith and recording debuts for The Shakers and Shandi Sinnamon.

Although widely recognized for his role as writer and vocalist in The Souther Hillman Furay Band, John David Souther first attracted attention with his Asylum solo debut in 1972. "Black Rose," his second Asylum album, was produced in Los Angeles by Peter Asher and features great musicians that include Glenn Frey, Linda Ronstadt, Joe Walsh, Andrew Gold, Lowell George, Art Garfunkel, David Crosby, Stanley Clarke and Donald Byrd, among others.

Steve Goodman's second Asylum album is "Words We Can Dance To," produced by Goodman in Chicago. Like its predecessor, the album features both original songs by the artist and interpretations of contemporary material. Unlike previous Goodman albums, the new set spans a broader range of musical styles, from country swing to rock 'n' roll. Songs for the set also include a new composition by Mike Smith and Goodman interpretations of the vintage

rocker, "Tossin' and Turnin'," and "Glory Of Love."

"Greatest Stories — Live" is a specially-priced two-record Elektra set culled from Harry Chapin's successful west coast concert tour this past fall. The collection serves both as a showcase for the artist's concert style and as an anthology of his best-known songs; in addition, there are three new Chapin songs, produced in the studio by Paul Leka (who has produced the last three albums by the artist), as well as performances by Tom and Stephen Chapin. The live recordings were produced by Stephen Chapin and Fred Kewley.

### Country Releases

Already widely recognized as a top country vocalist, Sammi Smith makes her Elektra debut with "As Long As There's A Sunday," produced in Nashville by Jim Malloy, her producer since the inception of Smith's recording career and recently appointed director, country operations for Elektra/Asylum. In addition to the title song, already released as a single, the album includes songs by Eddie Rabbitt, Even Stevens and Guy Clark, along with three new Smith originals. Smith, recipient of a Grammy as Best Country Female Vocalist and numerous CMA awards, has already begun a series of live performances in support of her new record.

"Shandi Sinnamon" is the Asylum debut for the Floridian vocalist recently signed to the label. Produced in Los Angeles by veteran producer Snuff Garrett, Sinnamon's first Asylum album includes her debut single, "Rainbow in My Heart," along with a new interpretation of the Goffin-King standard, "Will You Still Love Me Tomorrow," and two of the artist's own compositions. Live appearances are being set for the artist later in the year.

### The Shakers

From the Bay Area, The Shakers make their Asylum debut with "Yankee Reggae," produced at Elektra Sound Records in Los Angeles by Charles Plotkin, vice president, a&r for Elektra/Asylum. Already well-known throughout the Bay Area where their residency at Berkeley's Longbranch won them a wide following, the quintet had recorded 16 songs ranging from their own originals to interpretations of reggae standards and contemporary pop material.

In addition to the new album releases, Elektra/Asylum is continuing major campaigns on behalf of the Cate Bros., Allan Clarke, Tony Orlando & Dawn, Sergio Mendes, Queen and the Eagles. All April album releases will be supported by a variety of specially-prepared instore merchandising aids, as well as selective advertising.

# MCA: A Cornucopia of Talent

■ LOS ANGELES—The MCA Records schedule for spring touches on various aspects of marketing. The label will be introducing new artists, covering the release of established superstars on the label and launching a new label distribution deal, besides the regular amount of extensive work that the promotion department does in working albums already released.

In the new artist category, MCA has recently released albums by KGB and the Steve Gibbons Band, plus Brian & Brenda Russell on the Rocket Records label.

Early on the MCA spring release schedule was KGB, a group made up of some of the most respected musical talents in the recording industry today.

Mike Bloomfield and Barry Goldberg, who first worked together back in 1967 when they started Electric Flag, decided recently that they wanted to get something going again. They started jamming and discovered that they had something special that really seemed to be working. Through a mutual friend they contacted the man they thought had the right voice for the music, singer-songwriter Ray Kennedy.

Then Carmine Appice and Rick Grech decided to start performing again. Carmine and Rick flew to California and it wasn't long before word about KGB started spreading.

KGB signed with MCA in 1975, with their first album, "KGB," released in February of 1976. Following the high national response to the record, the group went into rehearsals in March before embarking on their first national tour in April.

Coming from Birmingham, England, the Steve Gibbons Band makes their debut on MCA with "Any Road Up." Led by Steve Gibbons, lead vocalist and composer of all songs on the album, the band has gained a substantial British following over the last three years.

Working their way into London during the "pub rock" boom in 1974, they played various clubs including The Marquee and Dingwalls. But it was during their days in Birmingham that Peter Meaden first spotted them. Meaden brought Bill Curbishley (The Who's co-manager) to see the group.

Once associated with Curbishley, The Steve Gibbons Band went on The Who's English tour in 1975. In 1975 MCA entered into an agreement with Goldhawk Productions. The Steve Gibbons Band is the first major act to be released after that signing.

If it's true that music reflects the experience of the artist or artists who create it, then the music

of Rocket Records' Brian & Brenda Russell reflects a wide range of experience.

She was born in Brooklyn; he's a native of Falkirk, Scotland. Her family was a musical group in itself, involved in professional entertainment for two generations; Brian's father was a Presbyterian minister whose somewhat dour taste in music began and ended with the hymnal. Forbidden records, television and music, Brian developed his "chops" by sneaking into the church to play rock 'n' roll on the organ.

Both met in Toronto where Brian had abandoned a teaching career in favor of following a music career, and Brenda had defected from the local "Hair" troupe.

In 1973, in Los Angeles, they bumped into Chris Bearde, who put them into "The Sonny & Cher Comedy Hour" as regular singers. They branched out into other TV work and soon found the refuge of the talented-but-still-unrecognized musician: studio backup work. On one session, they met producer Robert Appere, then busy with such Rocket artists as Neil Sedaka and Nigel Olsson, and he gave them a plug. A short but hopelessly involved story later, they found

themselves signed to Elton John's label. Brian and Brenda's first album for Rocket, "Word Called Love," was released in March, 1976.

MCA recording artist Nat Stuckey is no stranger to country music fans. He has had successful chart records since 1966. Nat signed with MCA Records in January, 1976. With his first MCA album, "Independence," released in March of this year, Nat selected a cross section of tunes including Nat's own "Sun Comin' Up" which showed a variety of stylings that broke away from the "classic country" sound associated with Stuckey. The album is produced by David Barnes.

Though Nat's initial reputation was made by his recording of lighthearted, rhythm songs, he has since expanded his repertoire considerably. A number of his hits in recent years have been serious, romantic ballads delivered with strength, conviction and believability.

April will see the launching of a new label distribution deal for MCA Records with State Records from England. The label, which houses the songwriting talents of Wayne Bickerton and Tony Waddington, will have three albums

as the initial release in America by State artists The Rubettes, Mac and Katie Kissoon and Casino.

The Rubettes have been a European success story ever since the release of their first Bickerton-Waddington tune "Sugar Baby Love." The record went straight to #1 and became the biggest pop single in Europe in 1974. The group followed through with a non-stop run of singles, which have all been at least top 20 through all of Europe and England. Their first release in America is simply titled "Rubettes."

Mac and Katie Kissoon are a brother-sister team who had been following separate musical careers until five years ago when they joined forces. Born in Port of Spain, Trinidad, the Kissoon family immigrated to Great Britain in the late 1950s. With both parents having music backgrounds, Mac and Katie were destined to find their life's work in music. Having had success on the continent, Mac and Katie signed with State Records and found instant success with "Sugar Candy Kisses." Their next single, a Bickerton Waddington number, "Don't Do It Baby," was a Top 10 hit. Their first album for release in America is titled "Mac And Katie Kissoon."

Casino is a five man English band that utilizes the writing and lead vocal talents of Peter O'Donnell. Their first release on State in America is simply titled "Casino."

Following Olivia Newton-John's virtual sweep of the American Music Awards in both pop and country categories, "Come On Over" is the perfect album to continue her incredible success story. Olivia is one of the outstanding success stories at MCA with three albums and over eight gold records. With her new album, producer John Farrar has captured a fine balance between Olivia's pop and country stylings.

Another superstar under the MCA umbrella is Elton John. The late spring will see Elton releasing a live album titled "Here And There." Filled with the sensational power of the Elton John experience live, the album release should coincide with a small spring tour that is still in the planning stages.

Familiar to music fans everywhere are two albums set for April release. The first one is by the British group Man, their first since signing to the MCA label. The album is titled "The Welsh Connection." Another April release will be the new Neil Sedaka album on the Rocket Records label. Titled "Steppin' Out" the album should only move to enlarge the incredible audience and acceptance that Neil has found over the past year.

## ATV Campaigns for Lavada

■ NEW YORK—ATV/Pye Records prides itself on becoming personally involved in every phase of its artists' careers. Each department coordinates its activities to form one unified campaign. A prime example of this is the company's plan for its newest artist, Lavada, whose debut album, "Lavada," was recently released on Pye. She was signed to the label by Peter K. Siegel, president of ATV Records Incorporated, and Arlene Reckson-Cohen, a&r director. Siegel, impressed by Lavada's talent, decided to produce the album himself, drawing on his extensive background as a producer. All ten songs, written by Lavada, are autobiographical, and were sequenced by Reckson-Cohen to tell the artist's story.

### Trademark

The album design was created by Siegel and Carmen LaRosa, vice president, marketing, and executed by art director David Krieger of DFK Sales Promotion. A black and white cover, with photograph by David Gahr, and special double-dot printing process was used not only to capture the mood of the album but also to afford maximum clarity and visibility for display purposes. A logo was devised with the intention of forming a distinctive trademark for Lavada to be carried through

in all promotional and marketing campaigns.

Unique is a word ATV/Pye uses often in connection with Lavada—describing her as a performer, songwriter, singer and personality. Asked to write her own biography because she expresses herself so well, Lavada presented the firm with an entertaining recitation of her life. Inspired by this, Siegel and Ida S. Langsam, national public relations director, devised the first spoken bio of an artist. A limited number of these special seven-minute Lavada bio albums have been pressed and distributed to press people, promo men, distributors and key radio programmers, along with a written transcript. Not only does it allow them to hear the artist speak about herself, but it enables them to know Lavada as a real person. And yes, that accent is for real. Lavada comes from Atoka, Oklahoma, population 2500; a town, she says, that is "famous for never being blown away by a tornado."

In addition, this special spoken bio is being used to show talent coordinators at the various talk shows that Lavada is a performer who has a lot to say, and knows how to say it. Thirty and 60 second radio spots are being prepared using segments of the bio and of the album.

