

looking ahead Labels Throwing Ad Support To Radio fr 18

- 101 **I NEED IT**
(Vir-Jon — BMI)
JOHNNY "GUITAR" WATSON
(DJM/Amherst DJM 1013)
- 102 **IF I EVER DO WRONG**
(Sherlyn — BMI)
BETTY WRIGHT (Alston/T.K. 3722)
- 103 **HEART ON MY SLEEVE**
(Irving — BMI)
GALLAGHER & LYLE (A&M 1850)
- 104 **ENERGY TO BURN**
(Triple O/Jeffmar/B.T. Express — BMI)
B.T. EXPRESS (Columbia 3-10399)
- 105 **SING YOUR OWN SONG**
(Anheuser — ASCAP)
MARK LINDSAY (Greedy G106-AS)
- 106 **THE FEZ**
(E.L.D.G. — Music — BMI)
STEELY DAN (ABC/Dunhill 12222)
- 107 **(I'M A) STAND BY MY WOMAN MAN**
(Pi-Gem — BMI)
RONNIE MILSAP (RCA JH 10724)
- 108 **STAYING POWER**
(Don Kirshner — BMI)
BARBI BENTON (Playboy 6078)
- 109 **THE MORE I SEE YOU**
(Bregman, Vocco and Conn — ASCAP)
PETER ALLEN (A&M 1813)
- 110 **COWBOY SONG**
(RSO — ASCAP)
THIN LIZZY (Mercury 73841)
- 111 **STRUTTIN' MY STUFF**
(Crabshaw Music — ASCAP)
ELVIN BISHOP (Capricorn/WB CPS 0256)
- 112 **FIRE**
(Tisra-Til — ASCAP)
MOTHER'S FINEST (Epic 8-50269)
- 113 **SWEET LADY FROM GEORGIA**
(Easy Listening — ASCAP)
BROTHERHOOD OF MAN (Pye 71076f)
- 114 **FIND 'EM, FOOL 'EM, FORGET 'EM**
(Fame — BMI)
DOBIE GRAY (Capricorn/WB CPS 0259)
- 115 **HOME TONIGHT**
(Daksel/Song & Dance/Vindaloo — BMI)
AEROSMITH (Columbia 3-10407)
- 116 **ONE NIGHT**
(Travis/Elvis Presley — BMI)
ROY HEAD (ABC/Dot DOA 17650)
- 117 **JUST CAN'T BE THAT WAY**
(After Dark/Finis — BMI)
WEAPONS OF PEACE (Playboy P6082)
- 118 **DAYLIGHT**
(B. Womack — BMI)
VICKI SUE ROBINSON (RCA JH 10775)
- 119 **BORN TO LOVE**
(Waterstone — ASCAP)
AMERICAN TEARS (Columbia 3-10365)
- 120 **SHAKE YOUR RUMP TO THE BUMP**
(Bar-Kays — BMI)
BAR KAYS (Mercury 73833)

coordinated effort" on any product advertised, mentioning even visuals and store displays that serve to make the potential buyer more conscious of the product.

Artist Reaction

Although 20th Century Records' senior vice president of marketing Harvey Cooper said that company ad dollars spent with radio and newspapers varies according to reaction an artist is getting in individual markets, he also noted that "radio has the lead, and a substantial one." He stressed that 20th wants to support "the people who support us . . . FM stations have busted their asses to help us and we appreciate that. But we do so," Cooper continued, "only by utilizing non-hype commercials. The spots we design for radio involve a lot of music . . . we make no statements . . . we feel the music in the spot will sell the album . . . and in the end we simply give store locations of where the album is available." Cooper also related that ad budgets for individual artists are based on 20th's knowledge, research and track record of its artists. "We consider his feelings too," Cooper added. "An artist is very mindful of what is said about him in a record company ad and we feel that contact between the company and the artist can only make the spot better."

"Radio is the most valuable medium to use," said Tom Tackayoshi, executive vice president of Playboy Records. "We spend more money on radio than television or print. The artist is more identifiable on radio." Tackayoshi told **CB** the percentage of ad dollars to media is about 80% radio, 10% print, and 10% television.

'Timely Ads'

Rocket Records' executive vice president Tony King insisted that "print ads should not be done until they're timely. An 'awareness' of the artists is achieved primarily in radio," King related. "I would definitely lean in favor of radio because the most important thing to do first is to get the artist heard. I wouldn't go with any local papers until we had at least one hit record with an artist and were possibly ready with another." King discussed the Cliff Richard

campaign as being "a combination of radio and television. We did a two week stint and stressed both equally . . . and it worked very well for us." He also noted that the record-buying elite read magazines like *Crawdaddy* and *Rolling Stone* and since the magazines review artists and albums, the people who read them generally know the artist anyway.

Chrysalis' national sales manager Marv Helfer commented that his company will spend its ad dollars the way it sees fit, adding that "there's no such thing as co-op dollars anymore. It's our own money, and I feel we know where to best direct it." Helfer related that Chrysalis only makes newspaper buys "when they're feasible." He stressed that "with newspapers you can't hear the record, but with radio airplay more people can be reached."

'Ad Decisions'

"Broadcast media is more flexible . . . more immediate and in most markets it has the only impact," noted Stan Marshall, vice president of sales for Elektra/Asylum. Marshall said that E/A asks "local levels to make their own decisions on advertising because they know their markets better than we do." But he also stated that there is "generally little viable newspaper ad buy effectiveness outside of New York. A buy with newspapers is still felt to be the most effective in that market," he concluded.

"Record companies shoot for the 18-34 year old market and they don't read newspapers," Bob Siner, MCA's vice president of advertising and merchandising told us. "With newspapers you're paying for 90% of the readers you may not really want to reach." He said targeting an audience could be more successfully executed by buying radio, adding "in radio you know people are listening for music . . . you're getting a full value."

Siner termed newspapers' effect as a "one day thing . . . it creates interest in the store or special sale items and can sell major artists effectively, artists who have a vast following. But with radio," Siner continued, "a high impact can be created for longevity . . . enough impact to create a good demand."

Arista Records' vice president of marketing Gordon Bossin suggested that Arista usually goes with print ads on artists like Barry Manilow, "artists who have a heavy track record." He estimated Arista spent 65% of its media ad budget on radio and television and the other 35% on newspapers, and added that "we use both . . . radio at the appropriate time and print at the appropriate time. If we get airplay on an artist in a market though," Bossin said, "we'll usually go with radio spot buys, especially if that airplay is on FM stations and we're trying to break an FM artist."

Record manufacturers are only a small chunk of advertising buyers of all manufacturers in the United States, according to Bossin, but "we know our target audience as well as, if not better, than any other industry. I think our use of radio is more intelligent because we can get an accurate picture of the true target value of our ad dollars since we know precisely who's buying what we have to sell."

'Radio-Radio-Radio'

London Records' director of creative services Don Wardell related that in recent months London has developed a new policy of "radio-radio-radio." Wardell said he felt the most effective buy in coordination with a radio campaign is a print ad "where product is tagged and priced with local retailers identification and runs concurrently with local radio spots."

According to Sandra Jones, director of advertising for Private Stock Records, that company feels radio is the most effective means of advertising its artist. She estimated the percentage of ad dollars Private Stock spends to be 70% radio and 30% print.

Lou Simon, executive vice president and general manager of Polydor, Inc., stressed that his company was a heavy believer in audio because "we're in a business of sound." He also noted that record company product is unique because records are inherently a part of media itself. "We've found that audio is the principle motivator of the consumer to buy records," continued

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Led Zep, Ringo LPs Lead Atlantic Release

NEW YORK — Led Zeppelin's first live-recorded album, "The Song Remains The Same" on Swan Song Records, and the label debut of Ringo Starr, "Ringo's Rotogravure," lead off Atlantic Records' twelve album release for late September. The Led Zeppelin offering is a double album soundtrack to their Warner Bros. film of the same title (all filming and recording having taken place live at Madison Square Garden), including a 16-page color photo booklet. Ringo's album, featuring songs written by all the former Beatles and Eric Clapton, was recorded in Los Angeles with producer Arif Mardin.

Also included in the release are a new album by the Billy Cobham/George Duke Band, "Live — On Tour In Europe," Ace Spectrum's "Just Like In The Movies," featuring the group's new four man lineup, and the James Gang's fourth Atco album, "Jesse Come Home." In addition to Ringo Starr, other artists making their label debuts with this release include Anglo-Saxon Brown, with "Songs For Evolution," along with producer, composer and singer Johnny Bristol's "Bristol's Creme," and Australian rock group AC/DC's Atco debut, "High Voltage," containing previous U.K. successes. The Cotillion label introduces two new artists: John Edwards, whose "Life, Love And Living" was produced in Memphis and Muscle Shoals by David Porter; and Norfolk, Virginia's ten piece Mass Production, with "Welcome To Our World." Singer/composer Robbin Thompson, an American Song Festival award winner,

makes his debut on Nempere Records.

Rounding out the release is "Live At CBGB's," a twofer-priced double album set containing 16 songs by New York rockers Tuff Darts, Shirts, Mink DeVille, Laughing Dogs, Manster, Sun, Stuart's Hammer, and the Miamis, produced on location at the Bowery club by Craig Leon.

CBS Awarded Platinum, Gold

NEW YORK — Neil Diamond's most recent album for Columbia Records, "Beautiful Noise," and Boz Scaggs' latest Columbia album release, "Siik Degrees," have been certified platinum by the RIAA. In addition, Jeff Beck's most recent album on Epic Records, "Wired," and Bob Dylan's recently released Columbia album, "Hard Rain," have both been certified gold by the RIAA.

Harner To Midland

NEW YORK — Billy Harner has been signed to Midland International Records. His new single, "Two Lonely People," was written by Michael Kunze and Sylvester Levay, the duo who are best known for songs recorded by the Silver Convention.

UA Plans Xmas LPs

LOS ANGELES — United Artists Records plans for September release two Christmas packages titled the "12 Hits Of Christmas" and "Rhythm And Blues Christmas."

Clive Davis fr 7

said he had considered the "grievous suffering of this individual and his family because of the intolerable publicity he has been exposed to."

Davis was indicted on six counts of tax evasion last year, but pleaded guilty only to evading \$2700 in taxes on \$8800 of undeclared income he received from Columbia for travel expenses. All other charges were dropped. Davis had declared \$340,000 in income from CBS that year, and had paid \$35,000 in taxes.

Before sentencing, Davis told the judge that he was "deeply sorry" for breaking the law, and assured the court that he would never again be responsible for legal transgressions. He later stated that he was "satisfied with the results" of the trial, and was "very pleased with the lengthy statements made by the judge from the bench."

BOA Lead MCA Release

LOS ANGELES — MCA Records will release in early October "10 Year Overnight Success," by Black Oak Arkansas; "Chestnut Street Incident," Johnny Cougar's premiere MCA album; Brenda Lee's "L.A. Sessions"; "Thrills" by the Lost Gonzo Band; "Somebody Somewhere," Loretta Lynn's 24th MCA album; and the sound track to the Universal motion picture, "Forever Young Forever Free."

1st Skynyrd Platinum

LOS ANGELES — Lynyrd Skynyrd's first MCA album, "Pronounced Leh-nerd Skinnerd," has been certified platinum by the RIAA.