

1977: An Extraordinary Sales Year

By DAVID MCGEE

■ NEW YORK—Christmas comes but once a year goes the old saw, and that's about the extent of the bad news retailers have had in recent months. 1977 has been an extraordinary year in many respects, but particularly so in terms of retail sales activity.

WEA's move to \$7.98 list pricing in December of 1976 was but the first slight indication that some surprises were in store for the industry come January. Would consumers stand for the dollar increase? What criteria would be used to determine whether an album warranted the higher list price? How soon would it be before catalogue prices were increased across the board? These were the questions asked by retailers at the outset of 1977. The answers would go far toward shaping the future of the industry.

As the year wore on it became clear that consumers would pay more for the music they liked; they showed little if any concern over who was or wasn't a superstar. While manufacturers argued semantics, record buyers were making value judgements based on the quality of the music, thus lending credence once more to another adage: "It has to be in the grooves."

Integrity, Not Price

Indeed it does. \$7.98 has virtually become the industry standard on new releases and on many in-demand catalogue items as well. Perhaps if the industry has learned a lesson this year it is that the integrity of the product,

rather than its price, ought to be the major issue.

For years retailers have been beseeched to concentrate on merchandising records in a distinctive, striking manner instead of worrying about what the guy down the street is charging for the latest hot album. This slow, difficult battle has been made all the more trying by the deep discounters, or lowballers, so prevalent nowadays. But the message has not been lost on store owners: displays are not there just to look good, but to sell records.

New Awakening

From a merchandising standpoint, the 1977 holiday season promises a new awakening to the importance of visual presentation of records. Consumer spending, (especially the dollars spent on leisure goods) has astounded even the most optimistic of economists, proving that the dollars are out there for the enterprising entrepreneur. Moreover, the point has been made that consumers don't price shop all over town for cheap records. If a store is visually attractive customers are drawn to it. Store owners who have realized this, and who merchandise accordingly, are the ones who will reap the benefits during the fourth quarter.

Perhaps the most important advice to retailers was given by Dr. David Rachman of Baruch College at the NARM regional meeting in Cherry Hill, New Jersey. Addressing himself to the problem of price wars, Rachman ad-

vised those present to stand firm in the face of lowballing competition. "Look at your merchandise," he said, "and remember that the customer not a neighboring store, determines the amount of the markup. Think in terms of what you paid and what you want to make. If you don't want to run a store that sells records at just above cost, then don't have that kind of store. Decide what you want your store to be and stick to that decision!"

From a product standpoint the fourth quarter will offer the usual abundance of major new releases and greatest hits packages, assured best sellers all. Other encouraging trends noticeable throughout the year which bode well for the final quarter were consumers' renewed interest in movie soundtracks and the resurgence of black product.

The success of soundtracks from "Rocky," "Star Wars," "Car Wash," "The Spy Who Loved Me," "King Kong" and "The Greatest," to name but a few, was remarkable in several respects, not the least being the longevity of these products: a few of the above albums were released in late spring or early summer and remain on the Album Chart as of this writing.

For nearly a year retailers have been complaining about the lack of strong black product. This too seems to have changed of late, as new releases by the Blackbyrds and Diana Ross, combined with

sales pickups of older product by the Commodores and Mandre, have brightened the fourth quarter picture for those stores located in predominately black areas of the country.

Although unemployment rose again last month, economists nevertheless are predicting that the year-long retailing boom will continue unabated during the fourth quarter. Most importantly, the consumer—termed by Business Week "the real backbone of economic recovery"—is still spending in huge amounts, if not quite so huge as at the same time one year ago when retail sales rose at an annual rate of almost 30 percent from September through December. Income gains too have slowed since that time: personal income is now growing at a "modest" rate of about \$30 billion a quarter, as opposed to \$41 billion a quarter near the end of 1976. And indications are that consumers are depositing more money in savings, even as they return to the stores. Credit statistics, though, are positive, meaning that consumers seem more willing than ever to buy goods on credit, thus balancing out the spending picture.

All things considered then, it appears the music industry is headed for a brisk and different sort of holiday selling season in which the product rather than the price is given top priority in stores once and for good. And that is the beginning of a new era.

CBS Gears Up for 'Super Holidays'

By PAT BAIRD

■ NEW YORK—"We expect the fall merchandising period to be tremendous. We think it will be bigger than anything we've experienced this year and so far this year defies description."

Ambitious Season

Paul Smith, vice president, marketing, branch distribution of CBS Records, feels that the upcoming "Winning Season" campaign is one of the most ambitious the company has ever undertaken.

"Our plans are much more ambitious than they were over the last two years," Smith said. "Last year was the second year we went back to a substantial amount of print advertising, a heavy commitment. Prior to that the accounts had determined that the only way to sell records was through radio advertising. Through our research and testing we determined that a media mix was

where it was at, especially when you're running television advertising, to run print with it."

While CBS Records has been running full-page ads in the consumer press "nearly every week for the last quarter," the fall plans now include similar advertising in suburban, college and high school newspapers.

Newspaper Ads

"We've been experimenting for a long time with underground papers and college papers but now we're going into the use of suburban papers," Smith said. "It's been a problem in the past to even locate these papers or to find a sensible way to buy them. We've been able to do that now with a buying service which will allow us to buy them in groups or clusters or cities. The younger record buyer, who won't necessarily read the daily newspapers,

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Warner Bros.

Campaign Coincides with WEA Program

■ LOS ANGELES—Warner Bros. Records is gearing up to mount a major marketing and merchandising campaign behind current and catalogue product this fall in conjunction with WEA's annual holiday program. According to Ed Rosenblatt, vice president and director of sales and promotion, the company is anticipating a tremendous sales surge in return for its efforts. "Based on our current hit product and projected new releases, there is no question that the fourth quarter of 1977 will be one of the biggest sales periods in our history," he commented.

Pop, R&B and Comedy

Rosenblatt emphasized Warner's involvement not only with hot pop product but with major entries in the r&b, country, and comedy fields. Current catalogue product which the company expects to heavily merchandise during the holiday sales season includes albums by Fleetwood Mac,

Shaun Cassidy, Al Jarreau, Neil Young, George Benson, Sanford & Townsend, Leo Sayer, Doobie Brothers, Bonnie Raitt, Seals & Crofts, Emmylou Harris, Gordon Lightfoot, Rod Stewart, Alice Cooper, and Foghat, Utopia, and Jesse Winchester on Bearsville Records. In addition, Warners will be marketing Sire catalog product for the first time with albums by Renaissance, Climax Blues Band, The Ramones, vintage Fleetwood Mac, and Focus just added to the Warner catalogue.

Among the artists who will be releasing new albums this fall are Rod Stewart, Debby Boone, Randy Newman, Leo Sayer, Sanford & Townsend, Dionne Warwick, Black Sabbath, Little Feat, Bootsy's Rubber Band, Shaun Cassidy, Ray Stevens, Arlo Guthrie, Alice Cooper, Gary Wright, George Benson, America, and Neil Young. Warner affiliates are

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THIS IS "THE WIN



On September 18, 28 National Football League teams set out in search of the winning season that will ultimately carry one of them to victory in the Super Bowl. All across America, footballs fill the air, with competition and interest at every level. If baseball is our national pastime, then football must be our national obsession.

On September 12, however, another "Winning Season" began here at CBS Records and in record stores all over the country. Our summer "Sale-A-Thon" sales campaign was the most successful ever—but compared to "The Winning Season," it was only a "pre-game warm-up."



Our "Winning Season" is carefully coordinated, using massive amounts of print, radio and TV advertising, innovative merchandising aids and proven product to make this fall buying season the biggest ever.

Our "Winning Season" is divided into four quarters.



During the first and third quarters, we'll be concentrating on the product of our top-selling artists. During the second quarter we'll focus on the rest of our catalog. There will be special programs for jazz, R&B, classical, country and \$4.98 releases. The important thing to re-

member is that *every* type of music is involved, including the hottest new releases of our biggest superstars.

At the retail level we've come up with point-of-purchase display pieces that will create an in-store atmosphere to capitalize on the football fever that's gripping the country.

WINNING SEASON™

These pieces include: a 250-LP dump, with a die-cut header card in the shape of a goalpost. The names of key artists will be featured and the whole display will be printed in red, blue and yellow. A 30" inflatable football to be used as a mobile. Three-color felt pennants to hang on the walls. A 4' over-the-wire poster-streamer to



string above aisles or to use as window/wall displays. 3 1/2" "Winning Season" buttons to get the clerks into the act.

In addition, each branch has ordered quantities of megaphones, stadium cushions, inflatable football players and

stadium blankets. For further information consult your CBS Records sales rep.

It's been proven time and again: In-store displays sell records. And with our superstar product and our customer incentives getting people into the stores, the job of the retailer is that much easier. And we'll be supporting that retailer with the most massive media campaign *ever* undertaken by a record company.

So if we all work together as a team, this fall will be a "Winning Season" for all of us.

**CBS RECORDS.
CREATIVE MARKETING
FOR A CREATIVE PRODUCT.**



AND THIS IS THE

Chicago[®] XI
 including:
 Mississippi Delta City Blues
 Baby, What A Big Surprise
 Take Me Back To Chicago/Vote For Me/Little One




2-RECORD SET
**SANTANA
 MOONFLOWER**
 including:
 She's Not There/Black Magic Woman
 Soul Sacrifice/Gypsy Queen/Let The Children Play



**Joan Baez
 Blowin' Away**
 including:
 Time Rag
 Sailing
 Many A Mile To Freedom
 Cry Me A River
 I'm Blowin' Away




**Ted Nugent
 Cat Scratch Fever**
 including:
 Live It Up/Death By Misadventure
 Home Bound/Out Of Control/A Thousand Knives
 Wang Dang Sweet Poontang




**BILL WITHERS
 MENAGERIE**
 including:
 She Wants To (Get On Down)/Lovely Day
 I Want To Spend The Night
 Lovely Night For Dancing
 Let Me Be The One You Need




BOSTON
 including:
 More Than A Feeling/Peace Of Mind
 Foreplay/Long Time/Rock & Roll Band
 Smokin'/Hitch A Ride




A Specially-Priced 2-Record Set
**REO
 SPEEDWAGON
 LIVE**
 You Get What You Play For
 including:
 Keep Pushin'/(Only A) Summer Love
 157 Riverside Avenue/Ridin' The Storm Out
 Little Queenie



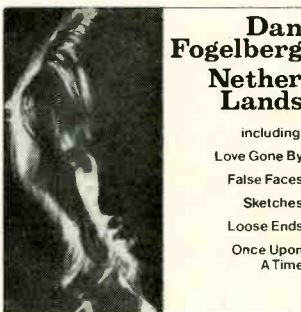
**BILLY JOEL
 THE STRANGER**
 including:
 Everybody Has A Dream
 Only The Good Die Young/She's Always A Woman
 Movin' Out (Anthony's Song)/Vienna




**KANSAS
 Point of Know Return**
 including:
 Sparks Of The Tempest/Hopelessly Human
 Lightning's Hand/Paradox/Dust In The Wind




**Dan Fogelberg
 Nether
 Lands**
 including:
 Love Gone By
 False Faces
 Sketches
 Loose Ends
 Once Upon A Time




**JANE OLIVOR
 CHASING RAINBOWS**
 including:
 The Big Parade/Lalena/It's Over Goodbye
 Come In From The Rain
 I'm Always Chasing Rainbows



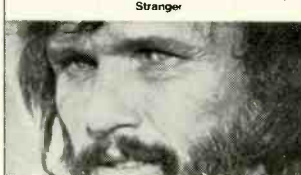
Crawler
 including:
 Without You Babe
 Stone Cold Sober/You Are My Saviour
 Never Loved A Woman/You Got Money



**THE ISLEY BROTHERS
 GO FOR YOUR GUNS**
 including:
 The Pride/Footsteps In The Dark
 Climbin' Up The Ladder
 Voyage To Atlantis/Livin' In The Life




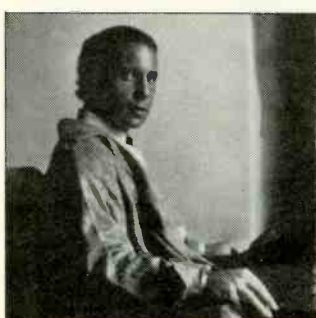
**KRIS
 KRISTOFFERSON
 SONGS OF KRISTOFFERSON**
 including:
 Me And Bobby McGee
 Help Me Make It Through The Night/For The Good Times
 Loving Her Was Easier (Than Anything I'll Ever Do Again)
 Stranger



THE JACKSONS/GOIN' PLACES
 including:
 Goin' Places
 Do What You Wanna/Different Kind Of Lady
 Find Me A Girl/Heaven Knows I Love You, Girl




RAM JAM
 including:
 Black Betty/Keep Your Hands On The Wheel
 Too Bad On Your Birthday/Let It All Out
 All For The Love Of Rock N' Roll


Coming soon: Exciting new releases from Paul Simon, Lou Rawls, Earth Wind & Fire, Neil Diamond,

WINNING TEAM.

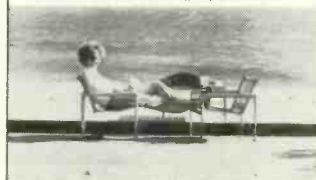
**BLUE OYSTER CULT
SPECTRES**
including:
Godzilla/Fireworks
Goin' Through The Motions
Nosferatu/I Love The Night




**JAMES TAYLOR
JT**
including:
Handy Man/Bartender's Blues
Your Smiling Face/Terra Nova/Traffic Jam



**ART GARFUNKEL
WATERMARK**
including:
Crying In My Sleep
Saturday Suit/Mr. Shuck n' Jive
Someone Else (1958)/Paper Chase




**BARBRA STREISAND
STREISAND SUPERMAN**
including:
My Heart Belongs To Me
Don't Believe What You Read/Answer Me
Lullaby For Myself/New York State Of Mind



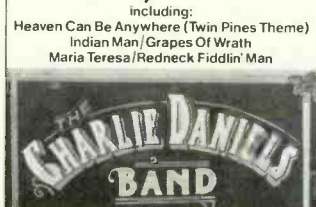
**BOZ SCAGGS
SILK DEGREES**
including:
It's Over/What Can I Say/Georgia
Jump Street/Lowdown/Lido Shuffle



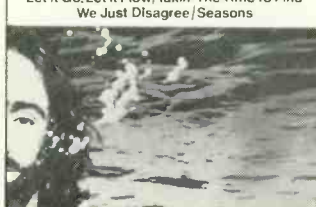
**TEDDY
PENDERGRASS**
including:
You Can't Hide From Yourself/Somebody Told Me
Be Sure/I Don't Love You Anymore
The Whole Town's Laughing At Me
The More I Get, The More I Want



*The Charlie Daniels
Band*
Midnight Wind
including:
Heaven Can Be Anywhere (Twin Pines Theme)
Indian Man/Grapes Of Wrath
Maria Teresa/Redneck Fiddlin' Man




**Dave Mason
Let It Flow**
including:
So High (Rock Me Baby And Roll Me Away)
Let It Go, Let It Flow/Takin' The Time To Find
We Just Disagree/Seasons




Phoebe Snow
Never Letting Go
including:
Love Makes A Woman
Something So Right/Ride The Elevator
Majesty Of Life/We're Children



Lynn Anderson
*Wrap Your Love
All Around Your Man*
including:
Feelings/A Little Bit More
This Country Girl Is Woman Wise
I Couldn't Be Lonely (Even If I Wanted To)
Sweet Talkin' Man



**HEATWAVE
Too Hot To Handle**
including:
Boogie Nights/Super Soul Sister
All You Do Is Dial/Beat Your Booty
Too Hot To Handle




Bruce Springsteen
Born To Run
including:
Tenth Avenue Freeze-Out/Jungleland
Backstreets/Thunder Road/She's The One



**THE O'JAYS
TRAVELIN' AT THE
SPEED OF THOUGHT**
including:
We're All In This Thing Together
So Glad I Got You Girl/Stand Up
Those Lies (Done Caught Up With You This Time)
Work On Me



Kenny Loggins
Celebrate Me Home
including:
Enter My Dream/Why Do People Lie
I've Got The Melody (Deep In My Heart)
Daddy's Back/Lady Luck



**HEART
Little Queen**
including:
Barracuda/Love Alive/Sylvan Song
Dream Of The Archer/Kick It Out/Treat Me Well
Say Hello/Cry To Me/Go On Cry



Emotions
Rejoice
including:
Best Of My Love/A Feeling Is/Blessed
How'd I Know That Love Would Slip Away
Don't Ask My Neighbors




Aerosmith and Deniece Williams!

We produce winners.
On Columbia, Epic, Full Moon/
Epic, Philadelphia International,
Portrait™, T-Neck and Kirshner
Records and Tapes.

Retailers Gear Up for Holiday Season

■ As the record industry heads into its fourth quarter, retailers across the country begin preparing for what has traditionally been the "money time" of the year for them. With recession and unemployment statistics levelling off somewhat from the previous two years' highs, Christmas 1977 promises to be a most profitable one for the industry. In the following Dialogue, eight retailers offer their opinions on the upcoming holiday season.

Do you feel the higher list price of records is going to affect holiday sales? Are you going to alter any of your standard merchandising techniques due to the higher prices?

Barrie Bergman, Record Bar: No, not really. We've found that our units have remained constant or gone up. The higher dollars have been a nice addition and I think that will continue on through the holiday season.

Joe Bressi, Stark Records: I don't think so. I think the price at retail has become more competitive, at least with our chain, and that's kind of softened the blow to the consumer as far as list price going up. I really think we're over the hump. I'm changing my tune. We won't have to change our merchandising approach at all.

Ken Dobin, Waxie Maxie: No, I do not. I feel honestly that by Christmas every significant record out on any label is going to be \$7.98, including new releases and catalogues. Certainly every major white album is now \$7.98, new releases anyway. I don't think our merchandising approach is going to change. We sell \$6.98s on sale for \$3.99. For the past several years all the sale items have been \$3.99. For a \$7.98 list our sale price is going to be \$4.99. I don't think price will be any deterrent by the holiday season. It is some deterrent now, but I feel it slipping away almost daily. I don't think we'll have to do anything special to make up for higher prices.

Barry Goody, Sam Goody: That would depend on how much additional product goes up in price. Hit product is viable at any reasonable list price. A hit is a hit. If the customer wants it he'll pay more money for it. Catalogue is what seems to get hurt initially on any price rise. As manufacturers continue to go up on catalogue list price it seems there's a period of time—six months or a year—when the product seems to lose unit sales. And then you lose both dollar volume and unit sales. After a period of time, though, the customer gets used to paying the higher price and sales pick up.

Ben Karol, King Karol: Definitely not. Records are one of the lowest priced forms of entertainment in the entire entertainment industry. They are so low priced now that they're comparable to the postage stamps used to mail books. Really, you buy a record today for five or six bucks and you've got something in your house that gives you years of enjoyment and entertainment. You go to a movie, you go to a theatre, you go to a nightclub, you travel from here to 30 miles away and you're out a week's pay.

Goody: "Hit product is viable at any reasonable list price. . . . Catalogue is what seems to get hurt initially on any price rise."

Tom Keenan, Everybody's Records: Let me put it this way: it has not affected sales to any great degree as of yet. The first batch of \$7.98s, I think, slowed down once the public no longer considered them new items. Without the benefit of hit singles the albums slowed down much quicker than they would have otherwise. But there hasn't been a marked effect. But with all the stuff coming out now, and with Arista, Fantasy and others going to the higher prices, I think it will affect the catalogues of a lot of artists.

As far as merchandising techniques, we're based strictly on how much something sells. We may still carry one item of an album, but we won't be carrying twos and threes and fours. That's the difference.

Kim Milliken, For The Record: It will not affect sales of hit titles. The distribution of customer dollars will change, although the total quantity of customer dollars won't be affected. I think that a customer is more likely to comfortably tolerate the raise to \$7.98 of an Earth, Wind & Fire or an Elton John's Greatest Hits, Volume 2 than he is to tolerate venturing his dollars on some marginal act. I think it'll force customers to choose, if they have a limited amount of dollars, between titles. Not that a customer will just buy one; but if his intention was to buy four and they're all \$7.98 he may end up buying three. And those three will be the biggest hits. I'm not sure that my total dollars at the cash register will decrease, or even the units sales.

Bressi: ". . . there are many accessory items that make for an extra sale, and those are the things we look at especially hard during the Christmas season."

It's just the mix of what titles will be chosen—that's my best guess.

I won't change my merchandising approach because essentially, especially at holidays, I attempt to lead—I don't mean loss lead—with the hits. That's what will pull people into the stores. Frankly I don't much care which discs I sell as long as I sell a lot of them.

Pete Smolen, Sounds Familiar: Yeah, but I'm not sure which way. On the hit stuff the higher prices have definitely helped sales. I don't see any fight whatsoever. Catalogue, I think, will slow down. But the ones we have priced up haven't slowed down any. That's partially because they're interspersed with the other lower priced goods. And we have some pretty decent prices on our records.

When I get a good record in that's at a low list price it gets a lot better merchandising than the ones with high lists. If I get the Doobie Brothers or the Commodores or Fleetwood Mac, there's no difference in the merchandising at all. But some of the stuff that's coming out with a high list price doesn't deserve that price. Harry Nilsson at a high list price? Why is that one of them? I really can't find fault with the prices if the product is in demand. With the folks I sell to I'm not getting a fight.

In terms of meeting your customers' needs, has the holiday season changed much during the last four or five years? Are the same types of products still in demand?

Bergman: We've become a lot more sophisticated about the holiday season. Obviously it's the time of year when we make our money. We just do a much better job of merchandising and stocking our stores and just getting ready for the customers to come in and take it from us. The same products are pretty much in demand year after year. The greatest hits packages have emerged as the major big thing at Christmas, even though they're not as big the rest of the year. Comedy albums do better at Christmas. Of course this year I think you're bound to see stores doing a tremendous volume on Elvis Presley records. It's pretty obvious that's what going to happen.

Bressi: The same type of products are in demand, but there seems to be more dollars available to spend in our stores and more products to supplement what's already there. Obviously people are coming into record stores to buy records and tapes, but there are many accessory items that make for an extra sale, and those are the things we look at especially hard during the Christmas season.

Dobin: It's a funny thing. I do see Christmas product, Christmas music, is up one year and down the next. We have yet to figure out a pattern. Two years ago it was very strong, last year it was very weak. But on other things, the items that pick up are the greatest hits albums and strong catalogue items like Zeppelin or Bad Company or Denver or Manilow. We send the stores a hot sheet during Christmas so they can help us on ordering. There's maybe 100 items we have a stay right on top of. Very possibly half of those are albums that have not been released during the past year. These things become as strong as current sellers.

Goody: Hit product moves out extremely well, catalogue moves out well—it's about the same year after year. The only change is in which act is hot.

Karol: As a matter of fact exactly the same types of products are in demand. Nothing's changed in that respect. But I'd like to see older people come into the store. We do everything in our power to make older people feel comfortable. That's the big problem retailers have to overcome: the image that the record industry has managed to involve itself with in the last 10 years is youth. We've antagonized a lot of the older people. We try to overcome that by having an atmosphere that is conducive to making older people feel comfortable. I'd like to see a lot more of that. They have the money, and when they like something they go whole hog.

Keenan: No. It just keeps getting bigger. I think the rise of the superstore has certainly helped a lot in terms of making people aware that they can find just about any kind of music they want somewhere. Other than that I don't think anything has changed drastically. The same products are in demand: whatever's hot is hot. Certainly this year it looks like we're going into the biggest season ever, for two

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Music Stop Sees 'Boom Times' for Xmas Product

By MARC KIRKEBY

■ NEW YORK — Elvis Presley's Christmas album is likely to be the holiday season's most dramatic salesman in Detroit according to Rod Linnum, buyer for the Music Stop chain there. Linnum sees boom times ahead for much Christmas product, due largely to some relatively new discounting programs offered by manufacturers.

"The industry has done the Christmas customer a favor in reducing the list price from \$7.98 to \$4.98," Linnum said. "They make it very easy, with the dating they give the retailer, for us to buy the product, put it in the stores, and get it back to them before we ever have to pay the bill on it. So I'm not afraid to display the Christmas product, I'm not afraid to play with it. I will put it out into the stores in good quantity—it's a no-risk gamble."

For the Music Stop stores — there are now three of them, with four more due to open within six weeks—the fall season is a time for adding more adult product—show tunes, country, MOR—to shelves that are generally weighted heavily, 70 percent or more, to rock titles. Linnum said he plans to order more "adult" titles without drastically increasing the number of copies of each title, while his rock ordering will emphasize the stocking of more units without any significant increase in the number of titles.

New records coming out at \$7.98 are not likely to be hurt during the fall buying rush, Linnum said, but catalogue product bearing the new, higher list price may not fare as well. "On the new items I have not felt any ill effects," he said. "There's no drop in sales on new releases. However, I've seen a number of

albums, like the Eagles' 'Hotel California'—when it was a \$3.99 (\$6.98) album, it sold well; when they raised it to \$7.98 it stopped dead."

Linnum finds pre-recorded cassette sales to be coming back after a prolonged slump. "There was a time when people were questioning the value of carrying cassettes at all, except on the top 25 hit items, and that feeling has ebbed."

All tapes at the Music Stop are kept behind counters; as a rule, the customer finds the selection on record, then asks for the tape, Linnum said, and while he isn't thoroughly pleased with that arrangement, none of the proposed alternatives has yet caught his eye.

"The Capitol package just didn't lend itself well to our merchandising," he said. "It's not that much more pilfer-proof than put-

ting the actual tape out. I think the ideal way to package them would be to find a way to put them right in the bin with the lp, so when the customer walks to the Steve Miller bin, he can find the lp, eight-track and cassette right together."

The Music Stop will also stock more cut-outs and budget merchandise for the fall, but more for the impulse buyer than for the gift shopper, Linnum said.

"Christmas may be the one time of the year when sales of cut-outs drop a little bit," he continued. "That's the one time of the year when people don't really care about the price of an album. They want it as a gift, and they won't give a \$2.99 cut-out album to someone as a gift. Cut-outs is a standard, year-round business that doesn't really have its peak points, but it's very consistent, very important."

Expansion Keys Franklin Music's Fall Plans

By ALAN WOLMARK

■ Franklin Music, an important retail chain in the Atlanta, Georgia area, is presently undergoing a massive expansion which will encompass a greatly enlarged stock and the opening of six new stores in the near future. The improved stock will, of course, be ready for the huge Christmas market which Dick Albertson, the chain's retail operations manager, feels will be unusually strong.

"We will have a much broader selection because of the strong Christmas anticipated," said Albertson. The Christmas feeling has already hit Franklin Music. Its stores are beginning to be stocked to the gills and particularly strong sales are now being reported. The concept of an enlarged product selection will remain an integral part of Franklin Music's operations long after the year's end and will hopefully add another dimension to the chain's expansion theme.

Larger inventories, including a decisive push in the pre-recorded music categories, form the main thrust of the Christmas campaign for the three Franklin stores which range in size from 4400 to 7400 square feet, ample enough space to house the added product. According to Albertson, cassettes, which are a steadily growing item, should prove a big seller, and the stores will "try to experiment with different arrangements. We are planning to carry from 3000 to 6000 more titles this year." Along with more pre-recorded tapes comes the problem of more rip-offs. To combat this, the Franklin Music stores will in-

stitute the long box display method in which cassettes are attached to central rods in a long browsing box.

While Albertson feels that the last two or three years have had relatively weak Christmas sales, he senses this year to be quite a good one. "People have been buying less box sets, the heavy gift items; but the effect of Elvis' death should improve sales, particularly on the Elvis boxes."

Casablanca Expects Best Quarter Ever

■ It's the fourth quarter and there's gold to go at Casablanca Record and FilmWorks. After another year of growth, Casablanca president Neil Bogart expects this last quarter to be the largest ever for the label. Planned are a live, two record set from Kiss, studio discs from Donna Summer and Parliament, and new lps from Angel, Stallion, and "Star Wars" hitmaker, Meco. The company expects the largest number of records ever released by Casablanca in a single quarter.

High on the list of priorities at Casablanca will be a "Disco Awareness" program, which will feature special television spots by video whiz Chuck Braverman for Donna Summer, Giorgio, Meco, Paul Jabara, Eddie Drennon, Love & Kisses, Pattie Brooks, Roberta Kelly, and Village People. The merchandising plan will include special promotional pieces for discos as well as record store displays designed for the holidays.

Casablanca is also planning an extensive print campaign and has designed advertising for display

Franklin Music also expects to profit from the renewed interest in Elvis product in that his death has "reintroduced a lot of people back to record buying." Many people purchasing Elvis lps will, at the same time, pick up other albums. This sort of "spread" should also benefit the industry at large.

When asked what products will be this year's big Christmas item, Albertson declined speculation

feeling it "too early to predict the strong sellers." He did note, though, a steady decline in the sales of Christmas records and he expects a further drop in sales unless some special product hits the market. The Elvis Christmas disc might just do the trick.

Another dimension to the Franklin Music expansion for Christmas and afterwards will be catering to the immensely increased appeal of cut-outs.

on 1,000 buses in New York City. Several billboard displays are also on the drawing boards to announce both music and film product for the label.

A highlight of the coming season at Casablanca will be the imminent release of Kiss' "Alive Two" lp and the merchandising of this package promises to continue the colorful image of the group. A four color booklet is planned for inclusion in the album, with pictures that reflect the band's stage show. An added bonus of this package will be a sheet of water-soluble tattoos. Also included will be T-shirt order forms and Kiss Army application blanks.

A major focus this fall will be on continuing the success of Casablanca-distributed labels. Cecil Holmes' Chocolate City Records is currently riding the charts with its group Cameo, whose "Cardiac Arrest" lp has already spawned two hit singles. Major community affairs projects are planned in conjunction with Casablanca soul artists.

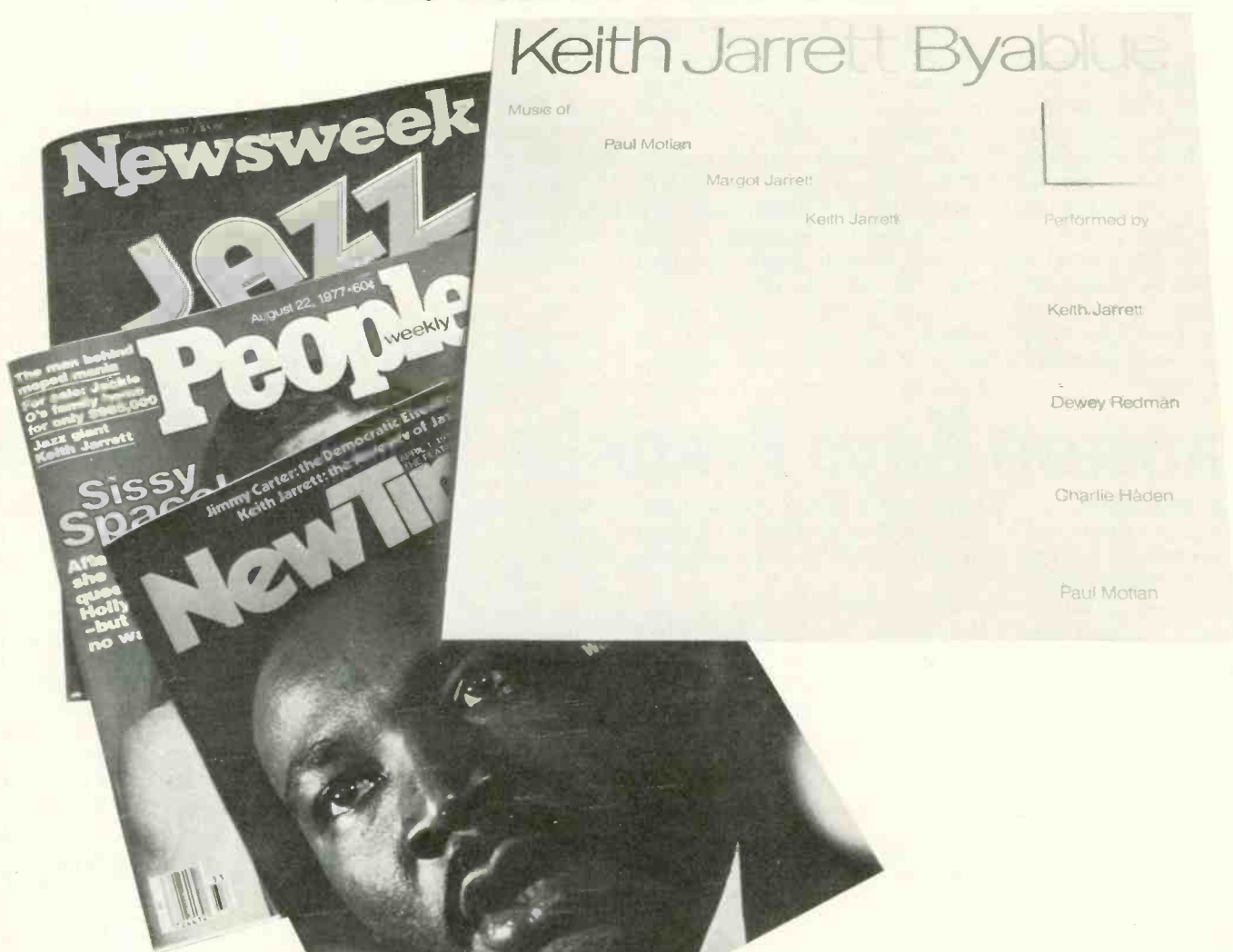
One of the greatest success stories in the Casablanca scrapbook is the rise of Meco, whose "Star Wars Theme/Cantina Band" has catapulted Jimmy Lenner's and Irv Biegel's Millennium label into the forefront of the music scene. Current singles by Madison Street, Sovereign and Regal Dewey are presently receiving royal treatment by the label, while the rise of Bruce Foster's star is cause for satisfaction at the new company. With an ear for success that won't quit, Lenner and Biegel are preparing to introduce a new group, Brooklyn Dreams, and plan an intensive promotional campaign to showcase them. Beginning in the band's home turf, the campaign will include extensive advertising in all Brooklyn papers, and stores and discos in the borough are slated to receive special promotional displays. Both an album and single are planned for fall release.

Russ Regan's Parachute label makes its debut this fall with the release of records by David Castle and La Lomie Washburn.

Cover Story.

Out of all the cover stories on the resurgence of jazz, one name emerges continuously.

Keith Jarrett



"Jarrett is an extraordinary pianist, fluent and eloquent, who bounces uneven rhythms against each other in the manner of Scriabin. Sometimes the elegant romantic world he creates is reminiscent of Schumann — only more temperate. Jarrett's is a cool world where no one laughs or cries, like a subterranean Atlantis, below the swelling and subsiding of gentle waves. The materials flow beautifully, changing as the tricky currents of a stream change. But there are no fish to catch and the water's too cold for swimming."

— *Newsweek Magazine*

"He simultaneously improvises theme, variation, development and structure. It is all improvised, made on the spot, from instant to instant. There would appear to be no other player in the world, from any musical background, who does what he does on the concert stage."

— *New Times*

"Jarrett contemplates the keyboard, holds his chin between two fingers, looks to the audience and then back at the keys. Silence. Minutes tick by without a note: they seem like hours. Then, shattering the hush, someone in the audience yells, 'C-Sharp Major.' Not a Concerto in C-Sharp Major. Not a traditional blues piece titled C-Sharp Major. Not a work of Jarrett's, a track, a hit, an oldie, a classic, a trademark riff. The request is simply for a chord. The shocked silence turns to laughter. Jarrett smiles, relieved. 'Thanks,' he yells back. 'I needed that.'"

— *People Magazine*



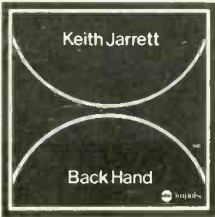
AS 9240



AS 9274



AS 9301



AS 9305



AS 9315



AS 9322



AS 9331

Keith Jarrett. By a blue.

On ABC Impulse

LENNY/WILLIAMS



CHOOSING YOU

As a vocalist, his undeniable excitement has played a pivotal role in Graham Central Station and Tower of Power. As a writer, he has successfully collaborated with the likes of Johnny Guitar Watson. And now, solidifying his own destiny and talent, comes Lenny Williams' solo album debut on ABC Records.

The choicest music of Lenny Williams' career. Produced and arranged by one of the most consistent, driving forces in music — Frank Wilson.



"Choosing You" (AB 1023) from Lenny Williams. The album that demands preferential treatment. Produced by Frank Wilson.

Includes the single:

"SHOO DOO FU FU OOH!"

AB 12300

**ON ABC RECORDS
& GRT TAPES.**

'Magic of Motown' Campaign Set For Fall

■ After enjoying one of its best years ever for album sales, Motown Records is gearing up to duplicate the feat with hot new album product by Diana Ross, Stevie Wonder, Marvin Gaye and The Commodores.

In conjunction with these and other releases, Motown will initiate a special "The Magic of Motown!" merchandising campaign that will carry through the closing quarter of the year, according to Mike Lushka, executive vice president and general manager of marketing.

One of the first albums to be afforded the "magic" treatment is Diana Ross' "Baby It's Me." In connection with its release, Motown is preparing a massive marketing campaign that will include trade, consumer, and radio advertising.

There also will be in-store displays that will feature a 48" x 48" album cover blowup of Miss Ross and a special limited quantity of stand-up displays for key retail outlets.

While the Ross album is the first to reap the benefits of the new campaign, all current and future product will be afforded the same honor.

Throughout the "magic" campaign, Lushka pointed out, Motown will accentuate current releases, while heavily promoting new product by such established artists as Smokey Robinson, David Ruffin, Willie Hutch, Jr. Walker, Thelma Houston and Jerry Butler, whose new albums are entitled "The Devil In Me," and "It All Comes Out In My Songs," respectively.

As far as new artists are concerned, the "magic" campaign will focus on 21st Creation; High Inergy, whose first album, "Turnin' On," contains the hit single "You Can't Turn Me Off;" and Phillip Jarrell, who co-wrote the hit "Torn Between Two Lovers" with Peter Yarrow. Jarrell's album was recorded in Muscle Shoals, Alabama, where he received backing from the Muscle Shoals Horn Section.

Discussing new and established artists in relation to the campaign, Lushka pointed out, "There is a magical quality about the Motown name and there is great admiration for the way Motown has become a significant American success story. These advantages will be fully exploited in the months to come.

"Based around 'The Magic of Motown' theme," Lushka explained, "the label is considering a twenty-five minute video presentation for distributors and retail personnel highlighting the

history of the label and current releases."

In conjunction with this, two special promo albums, titled "The Magic of Motown!" will include cuts from all fall releases for in-store play.

As an extra selling point, Motown will utilize a variety of promotional vehicles to fully exploit and expose the product in the marketplace. In some cases, billboards, mobiles, full-color posters, badges, T-shirts and stickers will be used to promote the product.

'Low End' Product Keys Holidays At Record Revolution

By DAVID MCGEE

■ NEW YORK—While most retailers are planning to trade on the hits during the coming holiday season, Peter Schliewen, owner of Cleveland's Record Revolution, expects to generate business by featuring what he calls "low end" merchandise: cutouts, overruns and "fine used records." Schliewen is currently prepar-

UA Sets Heavy Fall Releases

■ United Artists Records President Artie Mogull has announced the scheduled fall release of new lps from some of the label's top recording acts. Many of these new releases will be the subject of major merchandising and marketing campaigns, with several debut albums from newly signed artists also receiving substantial support.

Foremost among UA's September releases is the third album from the Brooklyn-based disco/funk conglomerate Brass Construction. "Brass Construction III," produced by Jeff Lane, will receive extensive in-store merchandising support as well as advertising in consumer print, radio and newspaper. Another notable September release will be the solo album on UA/Jet Records from singer/songwriter/pianist Alan Price. The lp, which will receive a strong marketing push, will be shipped in coordination with a national tour in late September. Other albums scheduled for September release include the soundtrack to the Ken Russell film "Valentino;" the debut lp from Italian progressive keyboardist Reverberi; Jamaican reggae/jazz artist Rico; jazz vibraphonist Bobby Hutcherson's latest on Blue Note, "Knucklebean;" as well as the first lp from singer/songwriter Nancy Shanx and, as part of a continuing series, seven reggae albums by such artists as Pablo Moses, Ken Boothe and Jackie Mittoo.

October will see the release of a double studio lp from Electric

Motown has established that these items make the product more easily identifiable, according to Derek Church, director of creative services. He goes on to say they are ineffective without a concentrated and intense advertising campaign including strategically planned radio time-buys, heavy consumer and trade advertising, and in-store displays, with particular emphasis on the display as the final presentation of an artists' product.

In support of the entire campaign, Motown's artist relations

and press and publicity departments have begun scheduling a heavy concentration of television and newspaper exposure. Steps also will be made to book them on local and national TV shows.

Current Motown product that will benefit from the "magic" campaign, in addition to new releases, are "Rareearth," Rare Earth; "Rich Love, Poor Love," G. C. Cameron and Syreeta; "Slick," Eddie Kendricks; Mandre; "Feel The Fire," Jermaine Jackson; and "Give And Take," by the Dynamic Superiors.

ing to open his second store, this one to be located on the city's west side, in the strip section of an enclosed mall shopping center. 2000 of the new store's 6000 square feet will be devoted to low end merchandise.

Why the about-face from standard retailing philosophy which says the money is in the hits? According to Schliewen, tough

competition is forcing small store owners to live by their wits in order to survive. Necessity is certainly the mother of invention here.

"To me, low end merchandise is the name of the game," says Schliewen, "unless you want to give away records to generate profits. Low end is just fantastic. People love buying records for one, two and three dollars. And it's much more profitable for me because I make as much money selling a cutout as I do selling a new release—and I've got four times the amount of money tied up in a new release."

Schliewen's merchandise comes from three sources: directly from manufacturers; from standard cutout houses; and from the people of Cleveland who sell off their old records. Schliewen emphasizes that he buys only "fine" used records, not ones that are damaged or scratched.

"Fine used albums, honestly, are the number one profitmaking thing I've found since I've been in this business," he explains. "I know that the manufacturers are definitely not in favor of it. They make no money when you sell a record second time around. But I have to look at it as a retailer, and for me it's phenomenal. It is just unbelievable how successful it is. All you need is some cash in the bank to make your purchases with, a real good buyer and you're in business. And any retailer can get into it if he has the room. I guarantee he'll make more money at that than he will hustling anything else you can sell in a record store."

Which is not to say that Record Revolution is giving up on major releases come the holidays. Schliewen plans to feature prominently the music that is popular in the Cleveland market—particularly albums by Bruce Springsteen, Southside Johnny and the Asbury Jukes and Graham Parker and the Rumour—as well as the top hit albums of the moment.

Lieberman Cites Records as Gift Items

By ALAN WOLMARK

■ With the public very conscious of the decreasing value of the dollar, Lieberman Enterprises, rack jobber for music departments in over 1200 retail stores in 30 states, will be hammering home the fact that recorded music is a great value. David Lieberman, co-owner with his brother Steve and brother-in-law Harold Okinow, hopes that the entire industry will promote this concept for the upcoming holiday season. "When I think what gifts can be bought for five or six dollars, a tie or maybe a handkerchief, recorded music really is the best buy," said David Lieberman during a recent telephone interview.

Higher prices for lps affected sales earlier this year, but Lieberman feels that the initial shock is over and that the fall season won't suffer. With the public accustomed to paying more for things, a heavy Christmas is expected, but Lieberman does object to labels using the \$7.98 list across the board. He "would encourage a \$6.98 list for breaking new acts. There must be some en-

ticement for people to buy product by new or unknown artists."

The company is, of course, looking to "greatest hits" packages to be big sellers and gift items along with the superstars of 1977, Peter Frampton and Fleetwood Mac. A usual Christmas market is foreseen and Lieberman, whose enterprise is the country's fourth largest rack jobber and supplier of Woolco and most of the Sears chain, claims to have had a very good year. He added, "I see no real changes other than an increased inventory."

Presley Catalogue

The Minneapolis-based firm boasts sales in excess of \$45 million last year and has first-hand exposure to retail trends. "We anticipated a good year before the Elvis thing and it should help," said Lieberman, along with his speculation that the current Elvis boom will not be a short-term thing. "An event such as this opens people's minds. They brush off old records and say, 'This is really good.' A recent example would be the music from 'The

Sting.'"

Other forms of pre-recorded music are enjoying increased sales, but although pre-recorded cassettes sales are steadily rising only an increased stock will be instituted for the holidays. If the reality of the sales of blank tapes are considered, tapes are even outselling records. Stores would like to promote cassettes, but according to Lieberman, "Unfortunately, security is an issue. Cassettes are hard to merchandise as you would like to."

No additional promotion other than the usual will support cut-out and budget merchandise because, as Lieberman stressed, "Let's face it, people will always buy three records for the price of one" and as for imports, which account for modest sales at Lieberman's larger outlets, there will be "a slight increase in stock but knowledgeable people buy them and they'd usually go to small stores."

As for actual Christmas records, Lieberman Enterprises has found them to sell consistently in good years and bad.

Licorice Pizza's Fall Will Stress Basics

By MIKE FALCON

■ Licorice Pizza, like every retailer, plans some alterations in operation in order to capitalize on the holiday selling season, but according to John Houghton, vice president in charge of advertising, the company's basic merchandising policy will not be changed.

"We tend towards hits during the holiday season," stated the executive, "and we find that to be more and more true each year, but overall the same type of product is still in demand."

Houghton predicted that pre-recorded cassettes are still a growing holiday market, but, in line with the company's Christmas marketing plans, "there won't be too much change in the way we sell them."

More Titles

An increase in the number of titles available in Licorice Pizza stores is planned for the holiday season, as the company does not predict that a series of manufacturer-suggested list prices will re-

(Continued on page 21)

No Let-Up in E/A Marketing Push

■ Elektra/Asylum/Nonesuch Records' national sales and marketing directors are mounting fullscale campaigns around the company's fall releases while continuing local and national support for spring and summer and catalogue product. September and October pre-holiday releases are expected to maintain the momentum generated by the company's strongest-ever first and second quarters earlier this year.

Pacesetters

George Steele, vice president/marketing, sees these record-setting periods as pacesetters for E/A's future sales growth. He attributes much of the company's success to sales and merchandising support for strong-selling records after their initial release.

"The extended and continuing success of titles by Linda Ronstadt, The Eagles, Jackson Browne, and Bread this past year have made for unprecedented sales for E/A," he said. "We have been successful with Sergio Mendes in both the pop and r&b fields, and have had spectacular success with our first country music promotion, 'E/A Kicks In The Country.'"

Artist Cooperation

Steele discussed the relationship between E/A's marketing/merchandising department and the company's artist roster:

"Nearly all our recent signings, 'new' artists like Terence Boylan, Pakalameridith, the Dictators, Ca-

role Bayer Sager, Bruce Roberts, Stella Parton, John Prine, Sam Neely, and the Bernie Leadon-Michael Georgiades Band are not 'new' to the music business, so they carry themselves with a high degree of professionalism. This attitude extends to their relationship with sales and marketing personnel and makes for an extremely smooth-working operation.

"Jay Ferguson, Chris Hillman, the Rowan Brothers, the Cate Bros. Band, and Steve Goodman have albums shipping right now, and we are implementing marketing plans to maximize their impact. Each of these artists has his own growth rate, and with each new release they accelerate that growth and increase their acceptance in the marketplace. They are touring to support their product and are breaking new ground every day with added sales and airplay."

Merchandising Team

Much of E/A's continuing success can be attributed to the company's marketing/merchandising team, headed by Steele. Susan Ostman, director of national advertising, has been instrumental in strategic placement of advertising, market by market. Walter Wanger, creative services, has been actively involved in constructing the elements of these ads, working closely with art director Tony Lane. Lynn Schneider, recently promoted to the post of

director of merchandising, and Cathy Fine, newly added merchandising assistant, are also involved.

Cates, Chapin

Current merchandising plans revolve around the company's fall release schedule. "The Cate Bros. Band" is unique in its self-containment. Unlike their first two E/A albums, this one is totally band-prepared, without session men. Walter Wanger is providing custom radio spots for areas where the Cates are already established, and using a different approach to "break" them in other areas. Harry Chapin's "Dance Band On The Titanic" is a merchandising "natural" with its nautical theme, and stores and sales personnel throughout the country are flooding E/A with store display and radio advertising ideas for this double-album.

Ronstadt

Linda Ronstadt's much-awaited "Simple Dreams" is highlighted by three by four feet posters mounted on foam cores. The artwork is an enlargement of the innersleeve photo, and is supplemented with a seven by twenty-five inch banner which is used for instore display.

Marketing plans are currently being finalized for Jay Ferguson's "Thunder Island," Chris Hillman's "Clear Sailing," and the "Terence Boylan" album in current release.

In the fall and winter new re-

leases are expected from Warren Zevon, whose second Asylum album "Excitable Boy" will be completed when its co-producer, Jackson Browne, returns from his summer tour. Jackson is preparing a live album to be called "The Road And The Sky," recorded during his August and September concert dates. Queen has already completed their new album, with no release date slated, and Carly Simon and Joni Mitchell are in the studio.

Immediately forthcoming on the E/A release roster are Steve Goodman's third E/A album, "Say It In Private," the Rowan Brothers' "Jubilation," Tom Waits' "Foreign Affairs," and Bruce Roberts' debut, "Bruce Roberts."

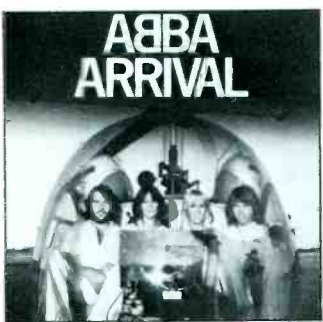
Steele assessed the past year's merchandising efforts:

"Carole Bayer Sager met with widespread critical and media success, aided by marketing support for her debut album, 'Carole Bayer Sager,' and her eight-city personal appearance tour in June and July.

"We used a special 'quarter' mailing technique to introduce new singles by Sergio Mendes, Pakalameridith, and Carly Simon. Lou Maglia, national singles sales director, designed a promotional folder that included a 25 cent piece 'for the jukebox' and recently had an 'eviction notice' printed up for Carole Bayer Sa-

(Continued on page 21)

GET READY FOR THIS YEAR'S BIGGEST SELLING PERIOD WITH THIS YEAR'S BIGGEST SELLERS.



ATLANTIC SD 18207



ATLANTIC SD 18215



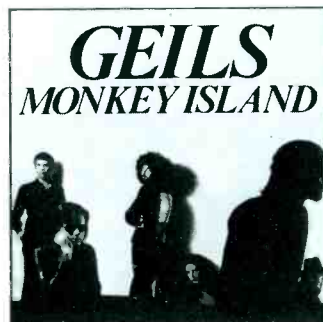
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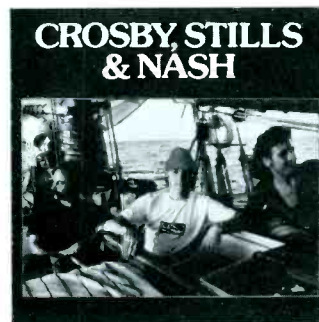
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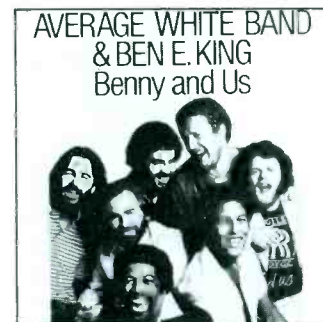
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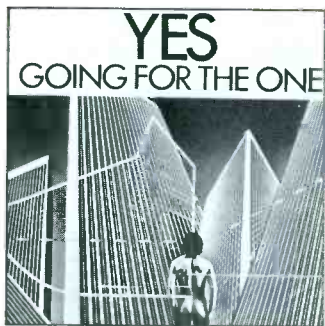
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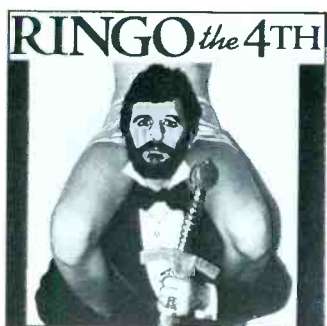
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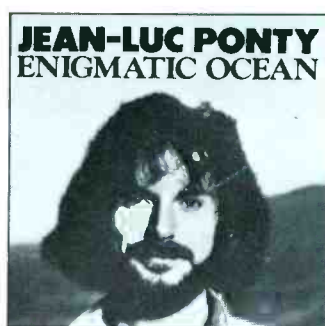
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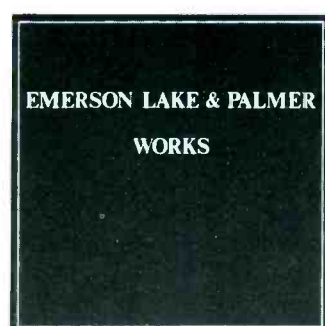
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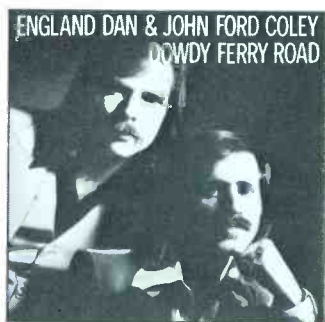
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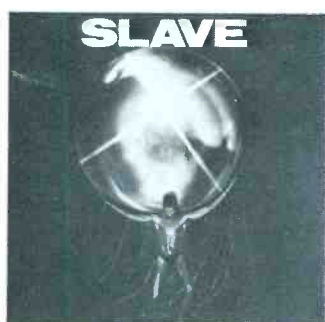
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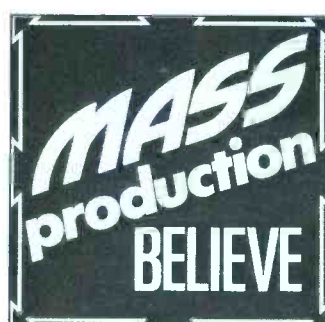
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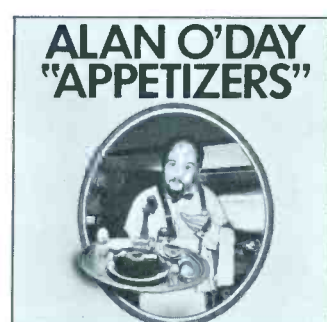
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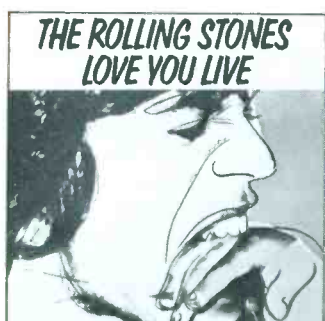
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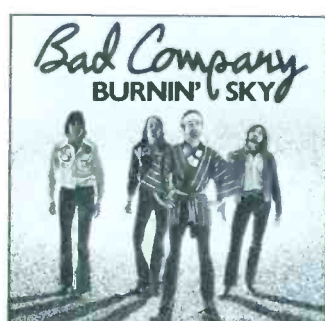
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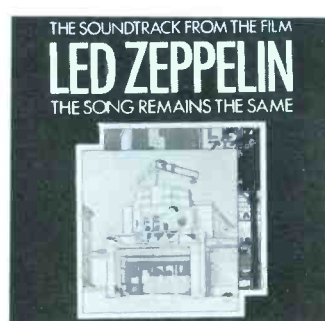
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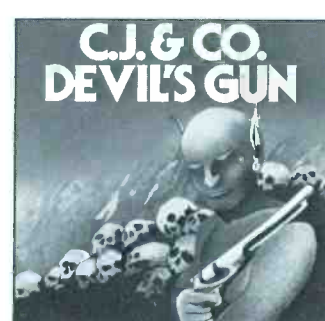
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SWAN SONG SS 8500



SWAN SONG SS 2-201



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**WE TAKE CARE OF BUSINESS, OURS AND YOURS,
AT ATLANTIC, BIG TREE, COTILLION, PACIFIC,
ROLLING STONES, SWAN SONG AND WESTBOUND
RECORDS AND TAPES.**



Capitol: Committed to Innovation

■ "We're committed to being innovative, unique and first when it comes to merchandising records and tapes," asserts Jim Mazza, Capitol Records' vice president, marketing.

Many accounts across the country feel Capitol is a leader in the field of merchandising as evidenced by a recent quote in a national publication where Steve Salsburg, national director of advertising for Lieberman Enterprises Inc. said, "In fact, I think Capitol is several months ahead of the industry when it comes to merchandising innovations."

Capitol's merchandising & advertising department has looked for new designs and different layouts on traditional merchandising items like posters, mobiles and racks, but Capitol also has pioneered all types of displays including polystyrene wall logos and various lighting displays. One example is the recent Steve Miller light box that illuminates the album cover from behind. There also have been neon lighting displays for acts such as Wings and Little River Band.

Capitol recently created a new approach to tape merchandising with "blister packed" eight-track and cassette tapes on cardboard backing half the size of albums (large enough to reduce pilferage)



with album liner information included.

The company also tried something different with special promotional flight jackets by making several hundred available through a contest to consumers instead of limiting them to persons in the music industry.

About a year ago Capitol went through a period of designing some inventive floor displays—both those that held a browser rack of a particular artist's albums and those that simply showed the artist with one piece of their cur-

rent product. For that latter type of display Capitol prepared almost life-size, realistic-looking, foam-core cut-outs of Jessie Colter and Natalie Cole.

Capitol also designed two special colorful in-store wire racks for its "Greatest Music Ever Sold" campaign last year and both can be utilized again in merchandising future product.

However, sometimes worthwhile ideas come from other labels or from Capitol's field staff. One such display Capitol is planning to utilize in the near future

is the now-popular four-foot-by-four-foot boards that resemble a giant album cover. They can be used both inside or outside stores.

"Whatever we use is eye-catching; that's our main criteria," says Dan Davis, vice president, creative services/merchandising & advertising/press & artist relations. "Sometimes we tie in every component to the album artwork so that it relates back visually. Other times we key off a logo like we did with Wings and Little River Band (LRB) and carry it through posters, wall displays, T-shirts, belt buckles, banners, mobiles, lighting displays . . . the whole works."

"It's difficult to keep from getting in a rut," says Don Grierson, director, merchandising & advertising, "because the cost factors, and what you can expect in the way of profitable return, limits what can be done. Our budget can't always handle all our creative ideas, but we go ahead with everything that's feasible."

"We serve as the national office supplying materials, but each branch office around the country does very creative things on their own on the local level. They feed in ideas and give us input on what we send them. It's becoming a tighter and more effective operation all the time," Grierson adds.

A&M Keys on Creativity in Merchandising Thrust

■ A&M Records will continue to use the most innovative and effective advertising and merchandising material it can invent during the last quarter of 1977, according to Bob Reitman, director of advertising and merchandising. Says Reitman, "A&M has always had a reputation of providing retail outlets and distributors with some of the most creative display material in the industry. We intend to uphold and expand that reputation in the coming months."

Reitman points out that the deployment of four regional merchandising directors will expedite merchandising matters in two areas, first by insuring that the correct allocations are sent, and, second, by insuring that the material gets into the stores. In the latter sense, the regional merchandising directors support the efforts of A&M's independent distributors.

A&M's display material will be of various types, with four-by-fours and modular displays used extensively. Four-by-fours, which are four-foot by four-foot posters mounted on foamcore, making the poster look like a painting, will be extensively used, due to their strong visual impact. The



four-by-fours will be product oriented, since A&M album covers are strong visually.

Modular displays, initially (and successfully) used for Peter Frampton, can be used as browser bins, stand-up displays, mobiles or wall units. Because of their adaptability, they have been enormously successful, even being used to promote catalogue as well as current product. Initial plans for modular units call for use on soon-to-be-released product by Target and Richie Havens.

In addition to the foregoing, A&M's use of browser boxes continues to be highly effective. The albums come shipped in the boxes, which are then opened to become display pieces for the albums contained inside.

Reitman points out that in-store merchandising materials and a heavy saturation of advertising are necessary in today's strongly competitive marketplace, and that A&M continues to be inventive and aggressive in those areas. The success that A&M has had with such artists as Peter Frampton, Rita Coolidge, Supertramp, Pablo Cruise, Styx, LTD, the Brothers Johnson, the Captain and Tennille and Carpenters certainly proves the point.

Individuality Keys RCA Fall Campaign

■ RCA Records moves into the second half of 1977 with one of the most comprehensive and far-reaching merchandising campaigns in the company's history.

According to Bob Summer, RCA's division vice president, marketing operations, "Our extensive merchandising plans reflect an incredibly strong and diverse release program calculated to deliver important new releases in every area of recorded music."

In delivering the records that Summer speaks of, RCA will rely on highly stylized merchandising and marketing campaigns which are unique and individually keyed to each artist.

Daryl Hall & John Oates' August 1p, "Beauty on a Back Street" is a prime example of the individuality movement. The album graphics of this (already gold) album lend themselves to extensive use, and keying this artwork to

merchandising plans has seen RCA come up with four-color posters of varying size, store streamers, step down header cards and mobiles, all keyed to the album's graphics.

Harry Nilsson's face may not have launched a 1000 ships, but it is on the cover of his new album, "Knnillsson." Using this unique cover, RCA has devised posters, stickers, stationery and memo pads which all use the unique Knnillsson artwork.

Another example of the individuality movement is Pure Prairie League's new double live album, "Takin' The Stage." A specially-priced two-record set, the group's use of both a stage coach, and the familiar countenance of "Old Luke" has left the door open for countless local and national merchandising campaigns around these two items.

With individuality as the key,

RCA Records will be going into the second half of 1977 with highly-stylized campaigns on artists like: Waylon Jennings, Dolly Parton, David Bowie, Dr. Buzard's Original Savannah Band, Redbone, Aztec Two-Step, Rosie, Bill Quateman, Silverado and Jefferson Starship.

These campaigns will oftentimes cross over themselves with artists like Dolly and Waylon. But artists and albums are not to be restricted to their genre. Albums by Steve Young and Charley Pride, for example, will have wide reaching campaigns.

Pablo Live Series

In the area of jazz, RCA is setting plans to merchandise an unprecedented flow of seventeen Pablo Live albums, to be released throughout the fall, all of them recorded by impresario Norman Granz during performances at the recent Montreux Jazz Festival.

Support will include consumer advertising in such publications as Down Beat, Radio Free Jazz and The Gig, radio time buys in major cities throughout the U.S. and a permanent Pablo display piece that will feature the empty LP covers of the new Pablo Live albums as they're released. The Pablo merchandising push will be in effect through Christmas, focusing on such jazz greats as Count Basie, Oscar Peterson, Dizzy Gillespie, Milt Jackson, Tommy Flanagan, Ray Bryant, Roy Eldridge, Benny Carter, Eddie Lockjaw Davis, Ella Fitzgerald, Joe Pass and jam sessions by The Pablo All-Stars.

Vicki Sue Robinson and Chocolate Milk, two R&B/Pop acts are currently being readied for an extensive merchandising push.

RCA's Legendary series, an established entity will have six new
(Continued on page 20)

ABC Spotlights Personalized Programs

■ ABC Records' increased emphasis on long-term career development of album-oriented artists to match its rich history in singles chart activity will be reflected in the label's progressive marketing and merchandising programs for the fall quarter. Rather than one rigid national campaign, ABC is instituting a series of personalized programs—many in conjunction with live appearances and subsidized showcases by company acts—tailored to both the individual areas and type of music involved.

Several innovative facets, however, will be implemented in almost all markets. Among them are: a major step into television as a vital form of advertising, a more creative approach to traditional radio spots, intensified label support for retail outlets, and the introduction of merchandising tools to aid retailers' awareness of ABC product. Many of the fresh programs are being put into operation in late Sept. when "AJA," the sixth album by Steely Dan, ships gold.

In explaining the central focus of ABC's fall marketing strategy, Barry Grieff, vice president of marketing and creative services, said, "We are going in less for gimmicks and more for multimedia events. We want people to be able to hear our product, see it, and even feel it before they buy it."

Meanwhile, as retail sales become more influential in determining airplay, ABC is taking an increasingly aggressive in-store stance. In the fourth quarter, Grieff said, ABC will allot more funds to assist outlets with local

advertising and in-store promotion, while making available a wide array of merchandising tools. "We will be supplying several different types of tools so retailers have a choice," Grieff explained.

Beginning in October, ABC will unveil 30-second TV spots for four of the label's established acts: Jimmy Buffett, Steely Dan, Stephen Bishop and The Floaters. The spots, created by the Tinker-Campbell-Ewald agency (which also does the national Chevrolet spots), are designed to bring record company TV ads up to par with those of other major corporations. The spots will appear in most major markets, and be made available to retailers for use in their own local advertising.

In most instances, the TV spots will be tied in with newspaper, radio, and consumer print advertising, as well as in-store retail promotion. Herb Wood, national director of merchandising, described the strategy as "Fourwalling," and explained that the media blitzes would often be associated with local live or taped appearances by the artists. Wood said TV advertising will be utilized mainly for "turning albums from gold to platinum," but pointed out that all ABC roster acts will be receiving media and retail backing in the fourth quarter. In the case of radio spots, Wood is currently devising methods to spruce up the typical announcer voice-over format.

To broaden the base of support for its artists, and to take advantage of substantial increases in impulse buying, ABC is undertak-

ing a wide range of merchandising techniques aimed at the major retail chains as well as secondary and tertiary outlets. For the major chains that construct their own displays, such as Peaches, ABC will concentrate more on supplying advertising revenue for them to allocate as they see fit, while for others, the label will play an active role in supplying and constructing tools. These tools will include posters, in-store displays, T-shirts, mobiles and empty jackets.

In addition, ABC is stressing more of a personal approach between label sales reps and retailers. The reps will begin more visits to outlets, and starting in October, will bring along a new soon-to-be-announced tool that ABC executives feel will greatly enhance and alter sales rep/retailer business dealings. ABC is also planning contests to award retailers with the highest net sales of ABC product.

The merchandising program for the Steely Dan album "AJA" is marked by its comprehensiveness. Eight thousand self-shipper boxes with the "AJA" cover design capable of holding 25 albums are being sent to all accounts, accompanied by a 12" x 36" streamer. A 24" x 36" poster, displaying the entire Steely Dan catalogue, has been designed, as have T-shirts. Advertising upon release consists of four-color trade ads, consumer print ads and radio spots. A special press kit has been sent to all sales reps.

The extensiveness of the Steely Dan program is indicative of the attention ABC will give the rest of

its fall product (which includes distributed albums on ABC/Dot, Impulse, Hickory, ABC Classics and Seon, and Westminster Gold). The program for "Levon Helm and the RCO All Stars," the first solo album by a member of the Band, will parallel Steely Dan's in scope.

Also actively supported will be Blood, Sweat & Tears' first ABC album, Crosby & Nash's live album, and new product from the Four Tops, the Pointer Sisters, Tompall Glaser, Harold Melvin & the Blue Notes, Eloise Laws, Mighty Clouds, Paul Parish, Doug Owen, Blue Mitchell and Rhythm Heritage.

Country Artists

ABC is mounting a special effort to break country music artist Don Williams into the pop market. The label is showcasing Williams at the Bottom Line and Roxy, and producing a poster designed to further his appeal at the retail level. Also supported in crossover attempts will be the Oak Ridge Boys and Tommy Overstreet. Other upcoming ABC/Dot country product includes albums by Freddy Fender, Hank Thompson, Narvel Felts, Ray Price and Barbara Mandrell.

ABC is also creating merchandising tools to support its fall classical release, which includes six Westminster Gold albums and five from ABC Classics and Seon. Among the latter will be the elaborate two-record set, "The Complete Brandenburg Concertos," performed on original instruments by Gustav Leohardt.

ABC will also actively work to further exoose artists who already have product out.



THE
MAGIC
OF
MOTOWN!

The graphic features the words 'THE', 'MAGIC', 'OF', and 'MOTOWN!' stacked vertically. The text is rendered in a bold, yellow-to-orange gradient font with a thick black outline. The letters are set against a background of red and orange rays radiating from behind them. Five yellow stars with black outlines are scattered around the text, appearing to be part of the radiating effect.



Diana Ross
"Baby It's Me" M7-890R1



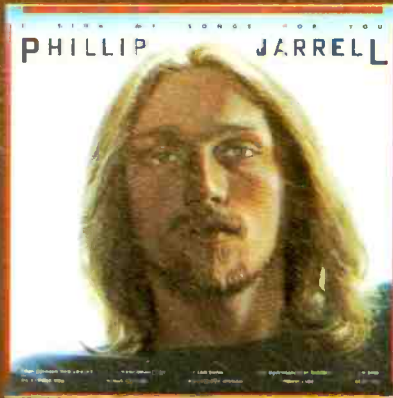
High Energy
"Turnin' On" GE-978S1



Stevie Wonder
"Songs In The Key of Life" T13-340C2



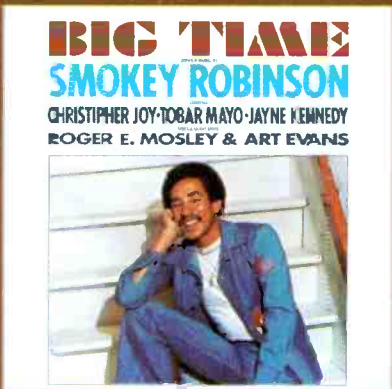
Rare Earth
"Rare-ah" P6-10019S1



Phillip Jarrell
"I Sing My Songs For You" P6-10020S1



Mandr e
M6-886S



Smokey Robinson
"Big Time" T6-355S1



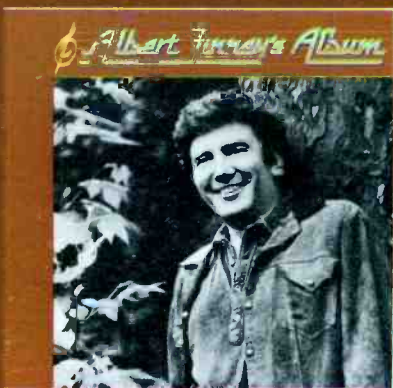
David Ruffin
"In My Stride" M6-885S1



Commodores
M7-884R1



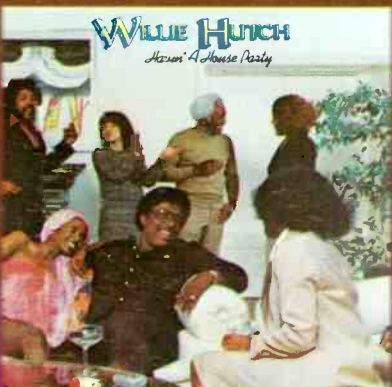
Syreeta & G.C. Cameron
"Rich Love, Poor Love" M6-891S1



Albert Finney
"Albert Finney's Album" M6-889S1



Jermaine Jackson
"Feel The Fire" M6-888S



Willie Hutch
"Havn A House Party" M6-874S1



Dynamic Superiors
"Give & Take" ME-879S1



Charlene
P6-10018S1

Fogelman Forecast: Strong Holiday Season

■ Lou Fogelman, president of Music Plus, forecasts a particularly good holiday selling season, predicting that the \$7.98 list price album may actually benefit sales figures.

"We've had enough \$7.98 releases now to know that the price will not squelch the sales of a good piece of product. Based on what has happened so far this year we feel it's going to be one helluva Christmas," stated Fogelman. The executive thinks that the price hike may help sales, "because you're going to get a dollar more per album than you did last year."

The higher lp price on many releases may assist merchandising in another manner, according to Fogelman. In contrast to past seasons, when tape and LP prices were at different levels, a uniform price on tape and lps "may really help, and we'll just continue to put the emphasis on coordinated prices, which we haven't been able to do in the past."

In contrast to some retailers who are ordering large numbers of extra titles, Fogelman will concentrate on an increase in numbers of titles ordered, rather than an increase in titles themselves.

"We try and keep a good strong balanced inventory all year long," observed Fogelman, "and I don't think we add any more titles at Christmas, because there is a lot of release as it is. We just order heavier quantities on most titles because of the fact that you're doing two month's worth of business in one month's time."

Although Fogelman is not altering his buying habits extensively, other than to increase the numbers on hot product, he does not rule out the possibility of strong cutout and budget-line sales.

"We'll capitalize on it anytime we get a list that has good product on it," claimed Fogelman, "and there again," he emphasized, "if somebody gives me a good list in September I'm going to buy it, perhaps a little heavier because Christmas is around the corner, but I would only buy it making sure that I have enough to cover me through Christmas. You're talking about the heaviest four months of the year right now."

In line with his policy of intelligent year-round buying, Fogelman is strengthening his import selection, "but it's in order to upgrade our overall position, and not just looking at Christmas," he observed. "We feel that imports are a very important part of the marketplace and we've done a lot, including sponsoring a radio show, to promote imports. We're always trying to increase our expertise in this field because of

the show, although I don't think imports play as much of a part during Christmastime as they do in normal selling periods, because people don't buy them unless they have a specific intention in mind."

"Still," Fogelman added, "with the amount of people you have coming in, you sell a lot of imports in addition to everything else. You sell a lot of headshop items too."

While Fogelman previously mentioned a coordinated tape and album merchandising effort, he noted that overall tape sales "have not changed that much," although "the market for prerecorded cassettes is growing, particularly for certain artists. Some artists have really captured the prerecorded cassette market and they sell in the same proportion

as 8-track. Barbra Streisand and Linda Ronstadt seem to sell very strongly," observed Fogelman. "Maybe it's the higher demographics that have this kind of playback equipment."

Christmas Music

Specialized Christmas music appears to Fogelman to be bottoming out. "I don't think Christmas product is in demand like it once was. There's no question about it. I'm not sure just why. There are some selections that help offset this, like Elvis and Streisand, but the vast selection isn't needed. You still need the heavyweights, but you don't sell things like Tennessee Ernie Ford like you used to."

While Christmas and seasonal music appears headed for a relative decline in comparison to pre-

vious years, Fogelman sees hit records as making strong seasonal impact. "You always have a tendency to believe that the albums and tapes that were hot during the year will experience good sales during the season," commented Fogelman, "but if there's 'THE' album or tape this year, we haven't seen it yet. Elvis, of course, will be selling at a more rapid rate than normal, but otherwise it will probably be the type of basic Christmas that we enjoy every year."

One significant factor in changing buyer's habits was noted by Fogelman in predicting a holiday surge. "Probably the biggest change that I've seen," observed Fogelman, "is the amount of people that give records and tapes as gifts . . . they're increasing all the time."

Red Seal Focuses on Operas

■ By the end of 1977 RCA Records will have released nine operas (twice as many as have been released by the company in any one year in the past decade) and a major portion of Red Seal's merchandising thrust will continue to be centered on major operatic productions.

Upcoming will be a major merchandising campaign on a new recording of Verdi's operatic Requiem with Sir Georg Solti conducting the Chicago Symphony Orchestra and Chorus and featuring such major stars as Leontyne Price, Janet Baker, Veriano Luchetti and Jose Van Dam.

The major merchandising accessory will be a poster featuring the album cover, with a headline quoting the magnificent Chicago reviews of the performance which immediately preceded the recording.

The poster will be the centerpiece for window and in-store displays at the nation's major

classical outlets, tying in particularly with local engagements of the artists involved.

All of RCA's operas will be highlighted in a special October pre-Christmas campaign capitalizing on operatic engagements at the Metropolitan and city Operas in New York, the Chicago, San Francisco and other regional seasons.

Posters

Posters featuring major blow-ups of the likenesses of all Red Seal artists have been prepared for use in store displays, and there is an omnibus Gold Seal poster featuring major artists on that label.

To identify dealers handling classics, RCA has prepared a special poster and easel stand featuring RCA's famed Nipper and the caption, "We sell Classics." The poster has drawn wide dealer praise.

Ernest Gilbert, director of Red Seal merchandising, said: "Expo-

sure is the key to sales in the classical market. Displays of product, tied in with appearances and radio performances of recordings, are effective for all artists. For established artists, we have found that personal in-store appearances for autographings can be a definite plus, capable of moving great quantities of product. And, of course, interest always is highest when an artist has a local appearance and new product to sell at the same time."

Gilbert also noted that merchandising of established artists such as Vladimir Horowitz, Van Cliburn, Artur Schnabel and Julian Bream was important based on their catalogues even when new albums may not be available, and the determined development of RCA's new young artists, was also terribly important to his department's merchandising activities, and that each campaign was developed to get the most mileage out of each artist and his career.

RCA (Continued from page 17)

members this fall when the company will release albums by Glenn Miller, Chet Atkins, Benny Goodman, Arturo Toscanini, Nelson Eddy and Jeanette McDonald, and John McCormick.

But these are established artists, new acts, just getting their feet wet, will be subject to the same kind of individuality movement as their more established counterparts.

In coming months RCA Records will be releasing albums by many new and exciting acts. They too will be treated individually, to maximize the impact of their product.



There's Much In-Store for Atlantic

■ Monthly mini-campaigns encompassed by a huge end of year merchandising program head the list of what the Atlantic family has in store for fall 1977's extensive release schedule.

Once again, Atlantic is keying in on its successful formula of putting its greatest emphasis on in-store point-of-purchase materials, based primarily on the album graphics of these new releases, to insure total continuity and recognition on the part of the consumer. These aids include posters, easelbacks, streamers, wall, counter and mobile displays as well as special products.

To best coordinate the new release campaigns both on a consumer level and with retail store managers, Atlantic relies on the services of the WEA distribution network. Each month, just prior to its release, Atlantic's merchandising department produces an audio presentation focusing in on the major themes of the month's campaign, noting the merits of each new lp, and giving the WEA sales force a short preview of the new music. This assures WEA personnel a total familiarity of the selling points of Atlantic's music when they visit retail managers to ink orders.

Atlantic's merchandising director, George Salovich, took this tool one step further in September with a 30-minute multi-media audio visual presentation involving nine slide projectors and over 1000 slides. This show highlighted "Atlantic Night" at the recent WEA convention at the Diplomat Hotel in Hollywood, Fla.

Featured in the presentation

WB (Continued from page 3)

active with new Curtom soundtracks from Curtis Mayfield ("Short Eyes") and Mavis Staples ("A Piece of the Action"), plus the recently released Bearsville albums by Foghat ("Live"), Utopia ("Oops! Wrong Planet"), and Nick Jameson ("Already Free"). New Sire albums already shipped this month include "Talking Heads '77," "Blank Generation" by Richard Hell & The Voidoids, "Young Loud and Snotty" by The Dead Boys and The Saints' "I'm Stranded."

Among the strong r&b releases this fall are Rose Royce's current Whitfield album, "In Full Bloom," the new Ashford & Simpson, "Send It," plus a new album from Bootsy's Rubber Band, Randy Crawford, as well as the Curtom soundtracks. The C&W releases this fall include the three big guns of Warner country, Donna Fargo, Buck Owens, and Rex

was Atlantic's introduction of a special album promotion involving new product by selected r&b artists. The program, entitled "Atlantic's Soular System," highlights the fact that this label's reputation was built on solid black product. And September, 1977 is no exception, with albums by Fantastic Four ("Got to Have Your Love"), Hot Chocolate ("10 Greatest Hits"), Ray Charles ("True to Life"), Temptations ("Hear to Tempt You"), Phillipe Wynne ("Starting All Over"), Ray Barretto ("Eye of the Beholder") and Narada Michael Walden ("I Cry, I Smile").

A special logo has been created for the "Soular System" and will be implemented in print for consumer and trade advertising,

Elektra/Asylum

(Continued from page 13)

ger's "You're Moving Out Today."

Rabbitt

"Eddie Rabbitt, formerly chiefly

Licorice Pizza

(Continued from page 13)

tard sales. The company will, however, feature some cutouts or budget merchandise during December and similarly stock an increased number of imports.

Additionally, the Licorice Pizza stores expect to sell increased amounts of general merchandise items. "Certain general merchandise items, in addition to records and tapes, make good gifts," stated Houghton, who added that he expected Christmas music to move well, as it traditionally has.

Allen, Jr. On the comedy front, the company is currently scoring with Steve Martin's debut album, "Let's Get Small."

Somers

Merchandising materials this fall will be extensive with merchandising efforts on individual albums backing WEA's collective effort. Adam Somers, director of merchandising, commented, "With our 4x4 (foam backed cover blow-up) series and the other display material we've made available, we're looking forward to saturation in-store exposure on all of our major releases in the coming season."

An extensive multi-media advertising campaign utilizing consumer and trade print, AM and FM radio, television and outdoor advertising is set to back up Warner Bros. in-store merchandising and national marketing efforts in the coming months.

with an in-store display and individual posters, and with a national contest involving r&b display and promotion personnel to be held later in the fall.

Rounding out the month's new releases to be backed by merchandising aids are Mark Farner, Steve Hillage ("Motivation Radio"), Jim Mullen and Dick Morrissey ("Up"), and Tom Powers ("Love and Learn").

In addition, comprehensive merchandising efforts are in full force for the recent releases from Atlantic and its custom labels: The Rolling Stones ("Love You Live"), Ringo ("Ringo the 4th"), Art Webb ("Love Eyes"), Pele, Jean-Luc Ponty ("Enigmatic Ocean"), Herbie Mann & Fire Island, Small Faces ("Playmates"), Danny Toan

a country music artist, has started to "cross over" into pop charts as a result of enormous hit singles in 1977, and the wider, general audience exposure he has gotten through television and special 'showcase' performances. Eddie was probably the chief beneficiary of our 'E/A Kicks In The Country' campaign. In addition, Vern Gosdin has established himself once again as a major country artist thanks to a few big hit singles, and the help of Mike Suttle, and our Nashville office.

Landmark

"Judy Collins' retrospective, "So Early In The Spring: The First Fifteen Years," was another landmark in her career. That record's success came from a mixture of merchandising, promotion and sales support that pulled it through the traditionally "soft" sales months of July and August."

"Another interesting result of our intensive marketing support for Linda Ronstadt's "Greatest Hits" and "Hasten Down The Wind" and the Eagles' "Greatest Hits" and "Hotel California" was their "reverse crossover." Although they are pop-based acts they sold heavily in country markets.

WEA Convention

Fall merchandising plans were presented at the recent WEA convention in Miami. An audio-visual presentation featuring Elektra/Asylum's past, present, and future releases was prepared by Walter Wanger and Tony Lane.

Steele also emphasized broad Nonesuch merchandising efforts slated for the fourth quarter, working with Nonesuch sales director Stan Schoen.

("First Serve") and Mike Theodore Orchestra ("Cosmic Wind").

The WEA Florida convention also brought to an official end Atlantic's "We've Got Your Music" campaign with the awarding of a trip for two anywhere in the world to a WEA salesperson and to a retail store manager. This national in-store campaign involved all Atlantic new product released from April to July. A huge contest involving display and sales people on the branch level as well as store managers was conducted. Prizes were awarded weekly to the most outstanding displays created at retail stores best depicting the "We've Got Your Music" theme. In all, over 200 prizes were awarded. Complemented by an in-store airplay program and with the cooperation of Atlantic's advertising forces, "We've Got Your Music" proved a huge success.

A similar program is on the drawing board for the end of the year. While details at this writing were still sketchy, a national contest is planned on the branch, retail and consumer level with the theme of the promotion involving the holiday season.

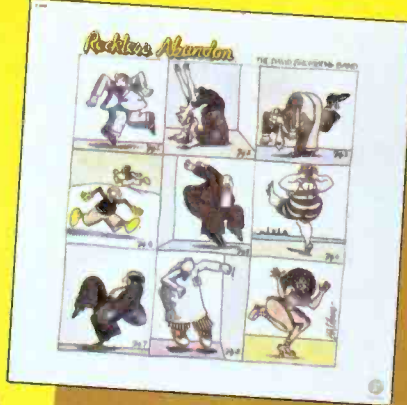
Another hot entity in the Atlantic family with a strong merchandising back-up is Alan O'Day and his recent Pacific release, "Appetizers." A massive in-store airplay campaign and contest is currently taking place at hundreds of retail shops around the country. A display contest involving four-color "Appetizers" posters, album jackets and chef's aprons gives store managers a chance to win some extra loot. These aprons with "Alan O'Day" and "Appetizers" emblazoned on them proved to be an effective tool for distribution to radio stations when the album first broke.

Another widely acclaimed merchandising aid on the store level has been the introduction of four-foot by four-foot foam back panels based on album art of new releases. These eye-catchers have been designed recently to correspond to new efforts by Firefall ("Luna Sea"), AC/DC ("Let There Be Rock"), Average White Band/Ben E. King ("Benny and Us"), Yes ("Going for the One"), Crosby, Stills and Nash ("CSN") and Foreigner. Much more of the same is planned as Atlantic introduces its new product for fall, 1977.

Atlantic's merchandising efforts have also been seen on stage in the form of 25-foot by six-foot sailcloth stage backdrop banners depicting the logos of selected artists on tour including Slave, Andy Pratt, AC/DC, Geils, Dave Edmonds and Foreigner.

GO BANANAS!

David Bromberg Band
Reckless Abandon
Fantasy F-9540



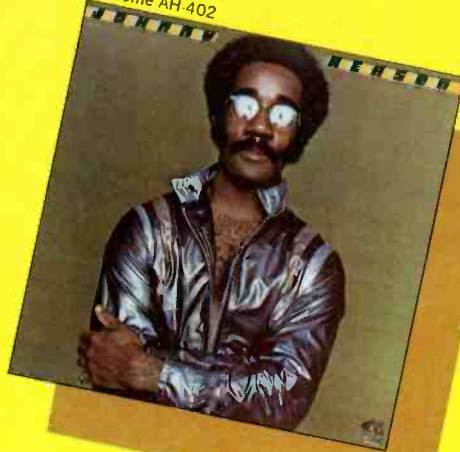
The Joy - Toni Brown/Terry Garthwaite
Fantasy F-9538
THE JOY - TONI BROWN & TERRY GARTHWAITE



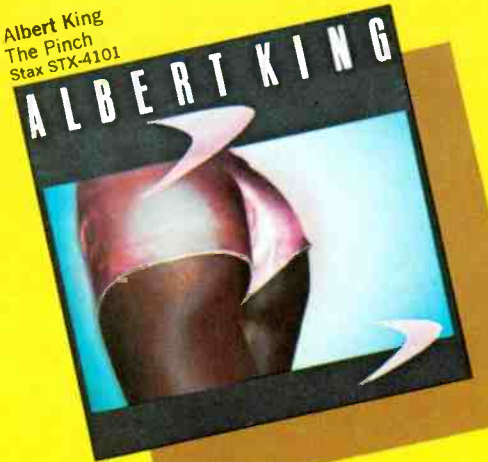
Side Effect
Goin' Bananas
Fantasy F-9537



Johnny Reason
At-Home AH-402



Albert King
The Pinch
Stax STX-4101



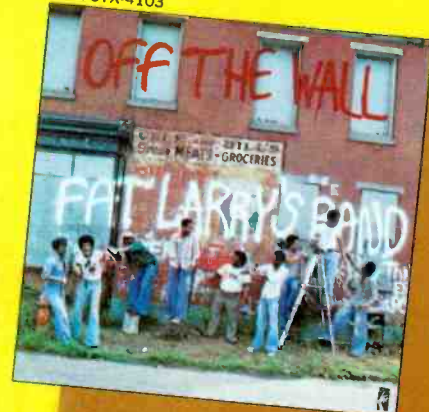
Impact
The 'Pac Is Back
Fantasy F-9539



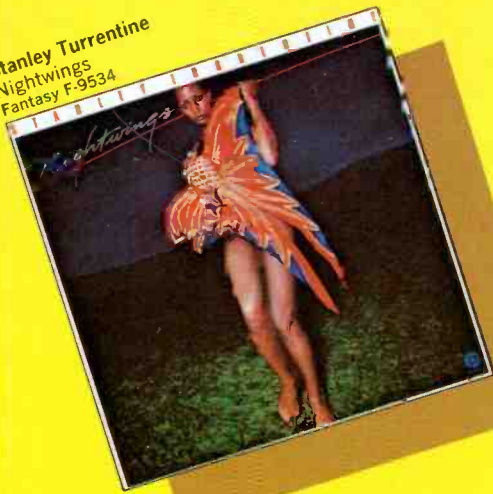
Brent Maglia
Down at the Hardrock Cafe
Fantasy F-9528



Fat Larry's Band
Off the Wall
Stax STX-4103



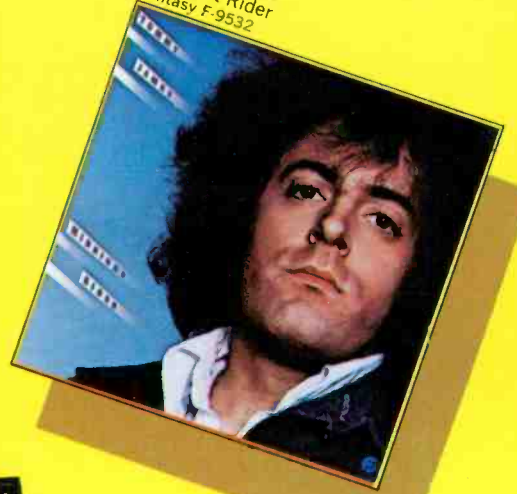
Stanley Turrentine
Nightwings
Fantasy F-9534



The Blackbyrds
Action
Fantasy F-9535



Tommy James
Midnight Rider
Fantasy F-9532



Ron Carter
Piccolo
Milestone M-55007
Ron Carter Quartet



Paulette McWilliams
Never Been Here Before
Fantasy F-9536



Kenny Burrell
Ellington Is Forever, v. 2
Fantasy F-79008



Cecil Taylor
The Great Concert of Cecil Taylor
Prestige P-34003



Cal Tjader
Guarabe
Fantasy F-9533



The Duke Ellington Carnegie Hall Concerts
Jan. 1943 (Prestige P-34004)
Dec. 1944 (Prestige P-24073)
Jan. 1946 (Prestige P-24074)
Dec. 1947 (Prestige P-24075)



Johnnie Taylor
Chronicle: The 20 Greatest Hits
Stax STX-88001



Fantasy/Prestige/Milestone/Stax

Retailers Gear Up for Holiday Season

(Continued from page 8)

reasons: business is up just generally; second, there seems to be a larger surge of hot product by major artists more than at any other time I can recall.

Milliken: In a particular company like mine it depends a great deal on the product mix with regard to color. Last year there just wasn't a lot of heavy black albums. But this year Motown is talking about actually releasing a Stevie Wonder album and a Commodores album. Events like that, at Christmastime, can radically alter the performance of my company in the month of December.

Smolen: No, I think with more catalogue stores customers are looking for a broader mix of product. You can answer that question by finding out the kind of store they walk into. If they walk into a small record store that basically has the hits, they're obviously looking for the hits. They can walk into a full-line store looking for certain things but maybe will walk out having bought four or five things without buying what they were looking for. I think there's less emphasis now at Christmastime on the hit product and more emphasis on the catalogue. You're still going to have your 10 records that every kid in the world wants, but it's broadened out so much that you have tonnage on individual items.

Bergman: "We sell MOR better at Christmastime than we do during the rest of the year."

Apart from current hit product, what items do you expect to sell best during the holidays?

Bergman: The greatest hits albums for sure. The comedy albums, as I mentioned. We sell MOR better at Christmastime than we do during the rest of the year. At that time older people really shop our stores.

Bressi: Accessory lines. The higher priced tape storage cases. Novelty items such as the rock mirrors that are out right now. I think we're getting into more boutique type items this year.

Goody: I would hope that we have a number of very strong items hit the marketplace without any one item overshadowing all the others. When you have one item much bigger than all the others the total business doesn't go up as much as it should.

Karol: There seems to be a renaissance in show music, which includes not only soundtracks but original cast albums as well. There's been a tremendous renewed interest in classical music, especially opera. That's very helpful.

Keenan: I think a lot of live albums are going to sell. Certain catalogues of artists that are hot are going to pick up. There's no doubt in my mind that Elvis is going to be strong right on through to the first of the year. The success of Fleetwood Mac has just raised their catalogue to incredible heights.

Milliken: Essentially top 200. Hits are what I expect to sell. We do get some increase in catalogue sales, and clearly it's a nice and a profitable increase. But it's not as though the massive increase in our sales in December is produced by massive amounts of catalogue buying.

Smolen: Fleetwood Mac. Boz Scaggs I think will resurge. "Star Wars" will hold all the way through. I think soundtracks will do well. Comedy albums sell forever if they're good. But aside from Fleetwood Mac I really can't pick the big boost Christmas albums right now, and I usually can by this time.

Is the market for pre-recorded cassettes still growing? Are you going to feature these products prominently during this coming holiday season?

Bergman: Without a doubt. And we'll be featuring them prominently during the holiday season. We're trying more and more to merchandise tape with lps, particularly on the step-downs in front of our stores. We'll be doing more of that during the holidays.

Bressi: Yes, absolute. How to feature cassettes is a very big problem for us. We're finding out store space is just jammed right now. As you may know, we have all of our tapes in long boxes. We haven't solved the problem yet. With cassettes continuing to grow and 8-tracks selling well, we're finding more and more of our selling space is devoted to tape, and the way we merchandise tape takes up quite a bit of space. I'm not sure what we're going to do.

Goody: It seems to be. The cassette business, though, while it has been increasing, is still less than 8-track. We won't be featuring cassettes any more than we usually do. We bend with the wind: if something becomes strong we feature it. Beyond that it's up to the individual store what is done to feature cassette tapes.

Karol: Yeah, very fast. Pre-recorded cassettes sales are increasing rapidly.

Keenan: Very definitely. Some of our stores are hitting 50 percent to 60 percent of tapes sales in cassettes. We're doing more and more with putting tapes out so people can view them and touch them. We think the Capitol "Touch Me" program is a step in the right direction. A lot more could be done to make it better, but I wish all tapes were that way so that we wouldn't have to have locked boxes. Everything could be put in record racks. I think that's a tremendous idea.

Dobin: It's growing. We've just for the first time added cassettes to our print ads. Previously we've had albums and 8-tracks advertised, and now we're going to experiment with cassette items included in sales. The ratio of 8-tracks to cassette sales is narrowing very quickly.

Milliken: Yes. No. I feature them as prominently as I can imagine featuring them, and I can tell you that's behind glass. I do not put them out for people to touch, because I like to touch them after they touch them.

Smolen: It's booming for us. I don't think we'll do any special merchandising for cassettes. Cassettes are featured in long boxes right in front of the store.

Has the market for Christmas records bottomed out? Are these goods selling consistently to a fairly stable market?

Bergman: They are as a matter of fact. It's hard to see trends because Christmasses are so far apart, but I think Christmas product is starting to back up. We sold more last Christmas than we had sold in a long time.

Bressi: Last year we had a banner year in Christmas merchandise. Obviously the same ones are selling, but the pricing is so fantastic that people are buying them up. All the major label goods are out in the stores for \$2.99.

Goody: Christmas records present every year a new question for us. One year they're very strong, another year they're very weak. There is no consistency. It depends on many factors. For instance, the Christmas spirit in general: people thinking about Christmas and what it represents. Also, the product being issued is a factor. Some of it gets played out after awhile, some of it never gets played out. Some of the new product is really super. It's something that's different every year.

Karol: We sold an awful lot of Christmas records last year. This year we left some of the more popular Christmas records in our bins and even though they haven't been running out of here we have sold some small amount. With this Presley situation, we have some Presley Christmas records and they're selling. I don't know if it's because of some memorial to Presley or if they're being stockpiled in people's homes for Christmas, but they are selling.

Karol: "Pre-recorded cassette sales are increasing rapidly."

Keenan: It seems so. I don't think it's going to get any smaller. There's a lot of marginal things out there, though, that are still being released as Christmas albums. I noticed last year that the number of titles sold dwindled in terms of quantity.

Milliken: We noticed last year in fact that there was some bottoming out. But again, we're in a predominantly black business and things like the Jackson Five Christmas album sells when it's available. When it's not available you may say that Christmas records have bottomed out—not just that records but records of that type.

Smolen: Up until the last couple of years Christmas records were cyclical. You'd have one big year and then two or three lean years, then you'd have another big year. But since they dropped prices on the majority of Christmas records I think those items will do very, very well.

Dobin: I certainly think they're leveling off. Good proof of that is
(Continued on page 34)

CBS Gears Up For 'Super' Holidays

Diversity at Columbia

By DON DEMPSEY

■ This year, Columbia Records has addressed itself to every imaginable musical category with explosive singles and album chart positions, and all-time unit levels for the artists involved.

Here are some parallels, with our effort on "Star Is Born," being blessed with over four million units, we will follow this fall with the Paramount Pictures soundtrack to "Looking For Mr. Goodbar." This movie will be one of the most heralded success stories of the year, and we have an album that is loaded with hits, with the theme music written especially for the movie by our own Bill Withers.

Broadway

On Broadway, we followed the close to gold, "Chorus Line" cast album, with the musical, "Annie," and that little lady has a gold glint in her eyes.

Our opportunities on television this fall will be enhanced by specials featuring Neil Diamond and Paul Simon. Paul will have as special guests, Art Garfunkel, Chevy Chase and Lily Tomlin. Neil, Art and Paul will all have new releases in the market to

support their appearances. There are three or four other TV specials that we are excited about that are going to present our industry and artists in prime-time slots, which will be viewed by us as unusual marketing opportunities.

Streisand

Barbra Streisand's "Superman" has established the premier female singer in the world as a sure recording artist sans the old belief of a required movie vehicle. Barbra is now experiencing the highest unit sales in her career with very active plans to continue her recording activity.

Our artist development process experienced an "emotional lift," as the Emotions crashed through the top 40 format and is headed toward platinum single success to go with their already platinum album.

Kenny Loggins and Dave Mason are moving toward gold record status with their current release, and our current successes with Lake, Pierce Arrow, Artful Dodger, Rex, Pockets, Starwood, (Continued on page 34)

Milestone Year for Epic

By JIM TYRRELL

■ The fourth quarter of 1977 will be the most exciting quarter in the history of Epic/Portrait/Associated Labels. On December 31, we will have completed a record-breaking year with billings in 1977 two and a half times greater than the total registered by us in 1975.

There are several important factors that have contributed to this success. We have developed a roster of bestselling superstars, groups and artists like Boston, Ted Nugent, Heart, Burton Cummings, Kansas on Kirshner Records, the Isley Brothers, the O'Jays, Lou Rawls all on Philadelphia International Records, and Dan Fogelberg on Full Moon/Epic. All of these acts have delivered gold albums with their last releases, and in most cases, that gold became platinum. "Left-overture" by Kansas became double platinum this year, and Boston is, well . . . Boston.

This is the season for promoting bestsellers, and we will support our superstars with a third generation of support materials, such as larger posters that include hard-sell copy of Heart, Ted Nugent, Kansas, and the Isley Brothers.

These multi-million unit albums are getting an additional sales surge because the holiday season shopper is looking for something that he is confident in the popularity of. We want to have the necessary materials to assist the dealer in getting that additional

sale. Toward that goal, we have created a set of merchandising concepts that will be carried over into local advertising in both print and radio, promoting rock 'n' roll. We have tried to convey in the spots and ads and posters, the energy and intensity of that genre of music. Consequently, the phrase "revved-up rock" will be utilized as the catch line, and there is an illustration matching that phrase that we will employ. This could be very effective, especially with color posters at point of sale.

In addition to our superstars, we have several new groups that are on the verge of breaking through to stardom: Starcastle; Cheap Trick; Heatwave; Ram Jam; and Crawler. This group of acts represents an area of artist development in which we have had success during 1977, namely breaking new groups or artists through to major sales levels on the first albums and sustaining that momentum through subsequent album releases. Merchandising is a key component of that success, but at E/P/A we integrate the merchandising function with other contributing departments to achieve our goal.

We coordinate the efforts of all departments—promotion, advertising, artist development, publicity, and merchandising—to effect the desired end-result. The timing for implementing any one or all (Continued on page 32)

Paul Smith

(Continued from page 3)

very often does read the local paper. It has an attraction for him.

"Another new area is high school papers which have been tremendously hard to deal with. We've now, through our in-house agency and the help of our advertising consultant, come up with a way to buy high school newspapers the same way we can deal with suburban papers. This allows us the ability to use teasers. If we wanted to announce that Arrow-smith's new album will be available Oct. 15, we could announce it two weeks in front and it should have the same impact as when ticket sales are announced. Those are just a few of the new things we're trying."

The Winning Season campaign is being launched just weeks after the closing of the "Summer Salathon" marketing program that Smith calls "the most successful campaign in our history. The new campaign is tied to a football theme and all our advertising will carry that theme from now through the balance of the year. The consumer will have identification because he's heard about

The Winning Season and because the product will be available at sale price. The Salathon proved that kind of thematic approach can be very successful."

The new campaign will also take advantage of several new marketing techniques.

"We're always testing new methods of merchandising and advertising," Smith said "and continually seeking out all possible approaches to broaden the audience for our artists. We're really only beginning to find how many ways there are.

Fall Program

"The program we've got for this fall is intended to take full advantage of what our customers tell us, what the consumer tells us directly and indirectly. We're always experimenting with new approaches to the consumer and it's working, it's working beautifully. This campaign is by far our most ambitious ever, involving many millions of dollars and more dollars than we've ever spent before. But then our business is much greater than it's ever been before."



GENE HARRIS
"Tone Tantrum"
BN-LA760-H

MANCHILD
"Power and Love"
CH-LA765-G

EARL KLUGH
"Finger Paintings"
BN-LA737-H

THE ORIGINAL ANIMALS
"Before We Were So Rudely Interrupted"
JT-LA790-H

THE TIM WEISBERG BAND
"The Tim Weisberg Band"
UA-LA773-G

RONNIE LAWS
"Friends and Strangers"
BN-LA730-H

WAR
"PLATINUM JAZZ"
EN-LA690-J

KENNY ROGERS
"Daytime Friends"
UA-LA754-G

Stick These

ON UNITED ARTISTS, JET, BLUE NOTE, CHI-SOUND & ROADSHOW RECORDS.

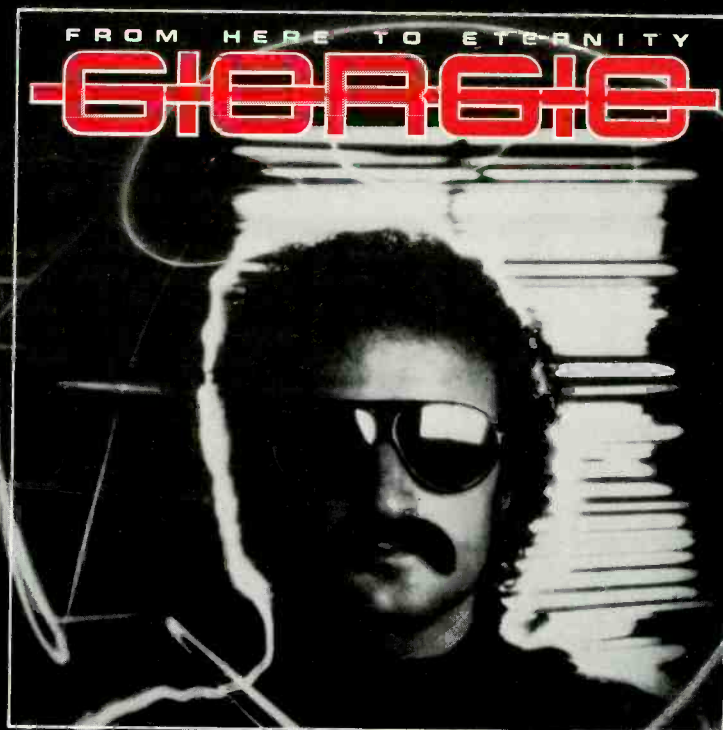
LET GIORGIO DO IT.

Let Giorgio take you to a place where synthesizers walk and talk...and do strange things to your mind and body.

Let Giorgio buy you a one-way ticket to the sound of the future.

This man takes genius and turns it into music. He's done it for Donna Summer, Munich Machine and Roberta Kelly. Now he does it for himself.

Let Giorgio take you...
"From Here To Eternity"



Another example of Perpetual Motion
from
CASABLANCA RECORD AND FILMWORKS



New York, N.Y.

By DAVID McGEE and BARRY TAYLOR

■ While Stiff's CBS deal did appear to be on the verge of being signed two weeks ago, it was not. Sources close to the company advised us not to reveal the impending likelihood of such a pact while others were printing second and third hand information for reasons which were made obvious to N.Y., N.Y. last week. After approximately one very successful year as a U.K. record company in which time the tiny operation grew impressively while succeeding in drawing the attention of the entire music industry—on both sides of the Atlantic—two of the principals, **Jake Riviera** and **Dave Robinson** have terminated their business relationship on an amicable basis. Robinson, it was learned, will now maintain his interests in the careers of **Graham Parker and the Rumour**, **Clover** and the **Damned** in addition to the Stiff Records label while Riviera will exit the company, taking with him, **Elvis Costello** and **Nick Lowe**. This means that neither of those artists will be contracted to Stiff for representation anywhere in the world. An announcement regarding a future label affiliation for Costello and Lowe is expected in the near future and Columbia should not be ruled out. Meanwhile, "Hits Greatest Stiffs," ("contains no hit single whatsoever") a collection of the label's early singles and b-sides has been released in the U.K. this week and includes Lowe's "Heart Of the City," an early Costello b-side "Radio Sweetheart," the Damned's "Help" and tracks by **Plummet Airlines**, the **Tyla Gang** and **Motorhead**.

SIGHT FOR SORE EYES/IT'S A LONG TIME NO SEE: There's nothing quite so gratifying as seeing promises fulfilled. Which is what happened Wednesday night at Carnegie Hall when **Jane Olivior**, first reviewed in these pages some two years ago, put a spell on a standing room only audience. We could not help thinking back, as we witnessed four standing ovations and three encores, to a time of endless late night shows in smoke-filled New York cabarets able to accommodate only a handful of customers; back to a time when this lady was struggling and taking all the risks a young performer takes in honing a style that will be both individual and compelling. Sometimes she fell flat, most of the time she succeeded, and always she was redeemed by a voice of eloquent beauty. Well, that was then and this is now. Things have changed, and changed for the better, for Jane Olivior. The singer we saw at Carnegie Hall is a star. She looks like a star; she carries herself like a star. And the command with which she delivers her material indicates that she will become a more formidable presence than anyone can imagine at this point. We find it heartening to know that in an age when passion is oftentimes manufactured, someone is succeeding by being true to her feelings, without compromising the vision that was so striking at the outset of her career. Such is the stuff of dreams. Welcome home.

EARL McGRATH WILL TAKE AWAY OUR CLATTERING TEETH IF WE DON'T WRITE ABOUT THE ROLLING STONES PARTY AT TRAX: Okay Earl, we were there, so were the **Stones** and a million and one flashbulbs; the hamburgers were good the chili blew; the videotape of the Stones in concert, past and present, was entertaining; dwarf off the starboard bow; **Andy Warhol** was there; **Obie** was there, and that's more important; **Miami Steve** was there; the

(Continued on page 105)

Gross Gathering



Lifesong recording artist **Henry Gross** recently completed an engagement at New York's Bottom Line. Cause for celebration was doubled because Lifesong Records recently joined the Associated Labels family of CBS Records. Shown backstage after a Henry Gross performance are (from left): **Tony Martell**, vice president and general manager, Associated Labels; **Bruce Lundvall**, president, CBS Records Division; **Terry Cashman**, co-principal, Lifesong Records; **Henry Gross**; **Ron Alexenburg**, senior vice president, Epic/Portrait/Associated Labels; **Tommy West**, co-principal, Lifesong Records; **Phil Kurnit**, executive vice president, Lifesong Records; and **Jack Craig**, senior vice president and general manager, marketing, CBS Records.

CONCERT REVIEW

High Energy from Pendergrass, Houston

■ LOS ANGELES — Rhythm and blues artists **Teddy Pendergrass** (Phila Intl.) and **Thelma Houston** (Tamla) gave a night of high energy to an enthusiastic crowd Wednesday (14) night at the Hollywood Bowl.

Opener **Thelma Houston's** set ably displayed her versatility as a singer and performer. She opened with the classic standard, "Come Back to Me," moving through a medley of songs from her earlier albums. Better known for her more recent disco recordings, the artist got her biggest response from her disco hit, "Don't Leave Me This Way;" another highlight of her set was a tribute to the blues, particularly **Bessie Smith**, whom Houston announced she will be playing in an upcoming movie.

Although best known for her disco hits, Houston proved she was equally at home with ballads and gospel. It was a well-paced, varied set from a dynamic entertainer.

Unfortunately, headliner **Teddy Pendergrass** did not fare as well. Handicapped by technical problems, Pendergrass' set was unable to maintain the momentum so important to a successful performance. Pendergrass' adoring fans didn't seem to care, however.

Pendergrass played on that adulation to the hilt. From the dedication of "This One's For You" to the heavily sexual tenor of his material Wednesday night, he had the audience eating out of his hand.

Pendergrass follows the formula laid down by **Barry White**—an elaborate stage production with orchestra and dancers, the "Teddy Bears," with a heavy overtone of sex—a formula which works well with his smokey vocals.

In spite of the technical problems and a poor sound mix Pendergrass succeeded in giving his fans exactly what they came for.

Annie Jones

Foreigner in New Jersey



Atlantic recording group **Foreigner**, whose debut tour is now in its sixth month, hit the northeastern U.S. recently for three SRO shows in as many nights: at Philadelphia's 20,000 seat Spectrum, at the Capitol Theatre in Passaic, N.J. (broadcast live over WNEW-FM) and at Fairleigh-Dickenson University. The album, "Foreigner," was certified platinum by the RIAA in August and has thus far yielded two hit singles. Shown above backstage following the Passaic concert are, from left: WNEW-FM's **Richard Neer** and **Pat Dawson**; Foreigner's **Lou Gramm**, **Ed Gagliardi** and **Mick Jones**; group manager **Bud Prager**; and **Dennis Elliott**, **Ian McDonald** and **Al Greenwood** of Foreigner.

"YOU LIGHT UP MY LIFE"

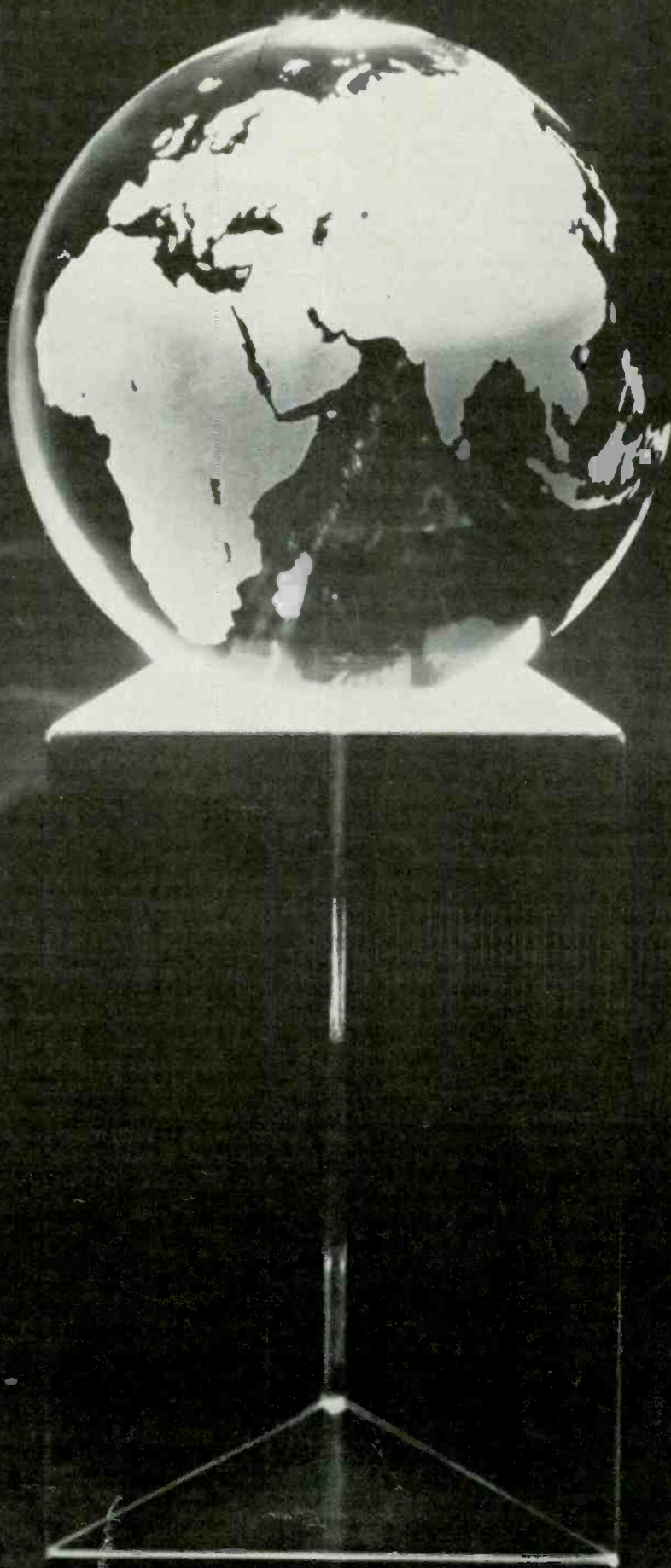
THE HOTTEST SINGLE IN THE COUNTRY IS ABOUT TO BECOME ONE BLAZING DEBUT ALBUM...

DEBBY BOONE
"YOU LIGHT UP MY LIFE"

APPEARING ON THE MIDNIGHT SPECIAL ON OCTOBER 7th

On Warner/Curb records & tapes. BS 3118

CBS RECORDS INTERNATIONAL
CONGRATULATES ANDY WILLIAMS
ON HIS RECEIPT OF THE CRYSTAL GLOBE,
FOR SALES OF OVER FIVE MILLION ALBUMS
OUTSIDE THE UNITED STATES.



101 THE SINGLES CHART 150

OCTOBER 8, 1977

OCT. 8	OCT. 1		
101	105	DANCING IN THE MOONLIGHT THIN LIZZY/Mercury 73945 (MCPS, ASCAP)	
102	103	ROLLIN' WITH THE FLOW CHARLIE RICH/Epic 8 50392 (Algee, BMI)	
103	102	(I'VE BEEN LOOKING FOR) A NEW WAY TO SAY I LOVE YOU DRIVER/A&M 1966 (Irving, BMI)	
104	107	HEAVEN ON EARTH (SO FINE) SPINNERS/Atlantic 3425 (Mighty Three, BMI)	
105	117	BE MY LADY METERS/Warner Bros. WBS 8434 (Cabbage Alley/Rhineland, BMI)	
106	110	DON'T BE AFRAID RONNIE DYSON/Columbia 3 10599 (Jay's/Chappell, ASCAP)	
107	104	CREAM CITY AALON/Arista 0249 (Milwaukee, BMI)	
108	114	TEN TO EIGHT DAVID CASTLE/Parachute 501 (Casablanca) (Unart, BMI)	
109	—	CLOSER TO THE HEART RUSH/Mercury 73958 (Core Music, ASCAP)	
110	115	EAST BOUND AND DOWN JERRY REED/RCA 11056 (Duchess, Vector, BMI)	
111	116	SHOO DO FU FU OOH! LENNY WILLIAMS/ABC 12300 (Len-Lon, BMI)	
112	112	JUST FOR YOUR LOVE MEMPHIS HORNS/RCA PB11064 (Penneford, ASCAP)	
113	111	YOU CAN DO IT ARTHUR PRY SOCK/Old Town 1002 (Every Little Tune/Penneford, ASCAP)	
114	125	I'M JUST A COUNTRY BOY DON WILLIAMS/ABC Dot DO 17717 (Folkways, BMI)	
115	118	WOMAN OF MINE DEAN FRIEDMAN/Lifesong 8 1756 (CBS) (Blendingwell, ASCAP)	
116	119	MOVIN' IN THE SAME CIRCLE (DAMN IT ALL) CLIFFORD CURRY/Buddah 571 (Combine, BMI)	
117	124	IT AIN'T LOVE TOM POWER/Big Tree BT 16103 (Atlantic) (Topo, ASCAP)	
118	—	WAITING IN VAIN BOB MARLEY & THE WAILERS/Island 092 (Bob Marley/Almo, ASCAP)	
119	121	WINGS RINGO STARR/Atlantic 3429 (Zweibel/Mad Vincent, BMI)	
120	—	FAIRYTALE DONNA McDANIEL/Midsong Intl. 11085 (RCA) (Heath Levy, ASCAP)	
121	108	SOMETHING BETTER CHILLIWACK/Mushroom 7025 (Chilliwack/Mushtunes, BMI)	
122	109	CRAZY AGAIN KATY SOUTHERN/Epic 8 50395 (Hall-Clement, BMI)	
123	148	NATIVE NEW YORKER ODYSSEY/RCA PB 11129 (Featherbed/Desiderata, Unichappell, BMI)	
124	—	CRYING IN MY SLEEP GARFUNKEL/Columbia 3 10608 (Canopy, ASCAP)	
125	126	BAD BOY MAC McANALLY/Ariola America 7671 (Capitol) (I've Got The Music, ASCAP)	
126	127	SOMEWAY, SOMEHOW SOVEREIGN/Millennium 601 (Casablanca) (Bacon Fat/Dramatics, BMI)	
127	128	ROSES FOR MAMA C. W. McCALL/Polydor PD 14420 (Chappell, ASCAP)	
128	129	IF YOU'RE NOT BACK IN LOVE BY MONDAY MILLIE JACKSON/Spring 175 (Polydor) (Tree, BMI)	
129	130	MY EYES GET BLURRY KENNY NOLAN/20th Century 2352 (Kenny Nolan, ASCAP)	
130	131	IF I COULD BE WITH YOU PIERCE ARROW/Columbia 3 10581 (Harden & Bradford/Little Max/N.Y. Times, BMI)	
131	132	WONDEROUS STORIES YES/Atlantic 3416 (Topographic, WB, ASCAP)	
132	134	WELCOME HOME ELVIS BILLY JOE BURNETT/Gusto 167 (Starday) (Cedarwood, BMI)	
133	136	I WANT YOU CHEAP TRICK/Epic 8 50435 (Adult, BMI)	
134	—	SEND IT ASHFORD & SIMPSON/Warner Bros. 8453 (Nick-O-Val, ASCAP)	
135	135	THE REAL THING SERGIO MENDES & THE NEW BRASIL '77/Elektra 45416 (Jobete, Black Bull, ASCAP)	
136	137	THE LIGHT OF MY LIFE STARLAND VOCAL BAND/Windsong 11067 (RCA) (Cherry Lane, ASCAP)	
137	138	MINNESOTA NORTHERN LIGHT/Glacier 4501 (Bay Lake, ASCAP)	
138	123	MY OWN WAY TO ROCK BURTON CUMMINGS/Portrait 6 70007 (Shillelagh, BMI)	
139	—	HIDE YOUR LOVE SILVERADO/RCA 11075 (Silver, BMI)	
140	139	MA BAKER BONEY M/Atco 7085 (Heath Levy, ASCAP)	
141	—	FUNK, FUNK CAMEO/Chocolate City CC 011 (Casablanca) (Better Days, BMI)	
142	143	ROSES GROW BEYOND THE WALL FRANKIE AVALON/De-Lite 1595 (Delightful, BMI)	
143	133	C'EST LA VIE GREG LAKE/Atlantic 3405 (Palm Beach International, ASCAP)	
144	141	TOO HOT TO HANDLE UFO/Chrysalis 2157 (Intersong, ASCAP)	
145	142	MAKE IT WITH YOU WHISPERS/Soul Train 10996 (RCA) (Screen Gems/Columbia, BMI)	
146	144	I CAN'T HELP IT MICHAEL HENDERSON/Buddah 578 (Electrocard, ASCAP)	
147	145	SHEENA IS A PUNK ROCKER THE RAMONES/Sire 746 (ABC) (Taco Tunes/Bleu Disque, ASCAP)	
148	122	LOVING YOU (IS THE BEST THING TO HAPPEN TO ME) LITTLE MILTON/Glades 1743 (T. K.) (Trice, BMI)	
149	140	TIME IS RUNNING OUT STEVE WINWOOD/Island 091 (Ackee, ASCAP)	
150	—	THEME FROM BIG TIME, PT. I SMOKEY ROBINSON/Tamla 54288 (Motown) (Bertam, ASCAP)	

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

ANOTHER STAR Stevie Wonder (Jobete/Black Bull, ASCAP)	46	IT'S IN HIS KISS (THE SHOOP SHOOP SONG) James Taylor & Lew Hahn (Hudson Bay, BMI)	78
A PLACE IN THE SUN Bill Schnee (Irving/Pablo Cruise, BMI)	63	IT'S SO EASY Peter Asher (MPL Comm., BMI)	69
BABY COME BACK Dennis Lambert & Brian Potter (Touch of Gold/Crowbeck/Stigwood, BMI)	81	IT WAS ALMOST LIKE A SONG Tom Collins & Ronnie Milsap (Chess/Casa Davis, ASCAP)	28
AVENGING ANNIE David Courtney & Tony Meehan (April, ASCAP)	87	I WOULDN'T WANT TO BE LIKE YOU Alan Parsons (Woolfsongs, BMI)	35
BABY LOVE Tom Werman & Mother's Finest (Satsongs, ASCAP)	90	JUNGLE LOVE Steve Miller (Sailor, ASCAP)	21
BABY, WHAT A BIG SURPRISE James William Guerin (Polish Prince, ASCAP)	31	JUST A SONG BEFORE I GO Crosby-Stills-Nash-R. Albert-H. Albert (Thin Ice, ASCAP)	62
BARRACUDA Mike Flicker (Wilsongs/Now/Play My Music, ASCAP)	59	JUST REMEMBER I LOVE YOU Jim Mason (Stephen Stills, BMI)	32
BEST OF MY LOVE Maurice White (SaggiFire, BMI/Steelchest, ASCAP)	6	JUST LET ME HOLD YOU FOR A NIGHT Van McCoy & Charles Kippis, Jr. (Charles Kippis, BMI)	100
BLACK BETTY Kasenetz-Katz (Tro-Folkways, BMI)	98	KEEP IT COMIN' LOVE H. W. Casey & R. Finch (Sherlyn/Harrick, BMI)	2
BLUE BAYOU Peter Asher (Acuff-Rose, BMI)	64	LITTLE DARLING (I NEED YOU) Ted Templeman (Stone Agate, BMI)	43
BOOGIE NIGHTS Barry Blue (Rondor/Almo, ASCAP)	7	LITTLE QUEEN Mike Flicker (Wilsongs/Now/Play My/Rosebud/Primal Energy, BMI)	65
BRICK HOUSE James Carmichael & Commodores (Jobete/Commodores, ASCAP)	15	LOVE GUN Group & Eddie Kramer (Kiss Songs, ASCAP)	76
CALLING OCCUPANTS OF INTER-PLANETARY CRAFT Richard Carpenter (Klaatoons/Welbeck, ASCAP)	82	NEEDLES & PINS Mike Chapman (Metric, BMI)	94
CAT SCRATCH FEVER Lew Futterman, Tom Werman & Cliff Davis (Magicland, ASCAP)	23	NOBODY DOES IT BETTER Richard Perry (United Artists, ASCAP/Unart, BMI)	5
CHANGES IN LATITUDES, CHANGES IN ATTITUDES Norbert Putman (Coral Reefer/Outer Banks, BMI)	55	ON AND ON Henry Lewy (Stephen Bishop, BMI)	17
COME SAIL AWAY Prod. by group (Almo/Stygian Songs, ASCAP)	71	RED HOT Richard Gotterher (Hi Lo, BMI)	75
COLD AS ICE John Sinclair, Gray Lyons, Mick Jones & Ian McDonald (Somerset/Evansongs/Warner Bros., ASCAP)	8	SEND IN THE CLOWNS Arif Mardin (Beautiful, ASCAP)	66
DA DOO RON RON Michael Lloyd (Trio/Mother Bertha, BMI)	47	SENTIMENTAL LADY Lindsey Buckingham & Christine McVie (Warner Bros., ASCAP)	89
DAYBREAK Ron Dante & Barry Manilow (Kamakazi/Angel dust, BMI)	60	SHAKE IT WELL Don Davis (Groovesville, BMI/Conquistador, ASCAP)	74
DAYTIME FRIENDS Larry Butler (Ben Peters, BMI)	37	SHE DID IT Eric Carmen (C.A.M., BMI)	30
DEVIL'S GUN Mike Theodore and Dennis Coffey (ATV, BMI)	56	SHE'S NOT THERE Devadip Carlos Santana & Tom Coster (Al Gallico, BMI)	97
DOCTOR LOVE Baker/Harris/Young (Lucky Tree, Six Strings, BMI)	58	SIGNED, SEALED, DELIVERED (I'M YOURS) Peter Frampton (Jobete, ASCAP/Stone Agate, BMI)	20
DO YOUR DANCE (PART I) Norman Whitfield (May Twelfth/Warner-Tamerlane, BMI)	50	SILVER LADY Tony Macauley (Almo, Macauley, ASCAP)	84
DON'T IT MAKE MY BROWN EYES BLUE Allen Reynolds (United Artists, ASCAP)	24	SMOKE FROM A DISTANT FIRE Jerry Wexler & Barry Beckett (Salmon/Muhan/Unichappell/Turkey Tunes, BMI)	52
DON'T STOP Fleetwood Mac (Gentoo, BMI)	14	STAR WARS THEME/CANTINA BAND Meco Monardo, Harold Wheeler & Tony Bongiovi (Fox Fanfare, BMI)	1
DON'T WORRY BABY Chris Christian (Irving, BMI)	19	STONE COLD SOBER Alan Callan & group (April, ASCAP)	88
DO YOU WANNA GET FUNKY WITH ME Cory Wade (Sherlyn, Decibel, BMI)	36	STRAWBERRY LETTER 23 Quincy Jones (Kidada/OFF The Wall, BMI)	27
DUSIC Phil Benton & Group (Caliber/Good High, ASCAP)	39	SURFIN' USA Michael Lloyd (Arc, BMI)	45
EASY James Carmichael & Group (Jobete/Commodores Entertainment, ASCAP)	38	SWAYIN' TO THE MUSIC (SLOW DANCIN') J. Rivers (WB, ASCAP)	11
(EVERY TIME I TURN AROUND) BACK IN LOVE AGAIN Bobby Martin (Ice man, BMI)	72	TELEPHONE LINE Jeff Lynne (Unart/Jet, BMI)	16
FAIR GAME Prod. by group (Gold Hill, ASCAP)	77	TELEPHONE MAN Jim Rutledge, Boomer Castleman (Casteridge, BMI)	51
FLOAT ON Woody Wilson (ABC/Dunhill/Woodsongs, BMI)	22	THAT'S ROCK 'N' ROLL Michael Lloyd (C.A.M.-U.S.A., BMI)	3
FROM GRACELAND TO THE PROMISED LAND Fuzzy Owen (Shade Tree, BMI)	95	THE GREATEST LOVE OF ALL Michael Masser (Columbia Pictures, BMI)	41
GEORGIA RHYTHM Buddy Buie (Low-Sal, BMI)	86	THE KING IS GONE (Brim, SESAC)	13
GIVE A LITTLE BIT Supertramp (Almo/Delicate, ASCAP)	92	THE LOVE THEME FROM "ONE ON ONE" (MY FAIR SHARE) Louie Shelton & Charles Fox (WB, ASCAP/Warner-Tamerlane, BMI)	53
GOIN' PLACES Kenneth Gamble & Leon Huff (Mighty Three, BMI)	83	THEME FROM STAR WARS/CANTINA BAND George Lucas (Fox Fanfare, BMI)	49
GONE TOO FAR Kyle Lehning (Dawn-breaker/Cold Zinc, BMI)	10	THUNDER IN MY HEART Richard Perry (Braintree, BMI/Longmanor/Chrysalis, ASCAP)	79
HANDY MAN Peter Asher (Unart, BMI)	26	TIME BOMB James Hopkins-Harrison & Geoffrey Peacy (Colgems-EMI, ASCAP)	85
HEAVEN ON THE SEVENTH FLOOR Christopher Neil (Keyboard Pendulum/Chappell, ASCAP)	29	UNDERCOVER ANGEL Steve Barri & Michael Omartian (Warner Bros., ASCAP)	48
HELP IS ON THE WAY John Boylan & Group (Australian Tumbleweed, BMI)	34	WAY DOWN ELVIS Presley & Felton Jarvis (Ray Stevens, BMI)	10
HOLD ON (WITH STRINGS) Robert Parissi & Carl Maduri (BEMA/RWP, ASCAP)	61	WE'RE ALL ALONE David Anderle (Boz Scaggs, ASCAP)	42
HOW DEEP IS YOUR LOVE Prod. by group, Karl Richardson & Alby Galuten (Stigwood/Unichappell, BMI)	57	WE JUST DISAGREE Dave Mason & R. Nevison (Manitowac, BMI)	44
HOW MUCH LOVE Richard Perry (Screen Gems-EMI/Summerhill Song, BMI/Chrysalis, ASCAP)	99	WE NEVER DANCED TO A LOVE SONG Manhattans & Bobby Martin (Manhattans Co./Blackwood, BMI)	96
I BELIEVE IN LOVE Phil Ramone & Bob James (First Artists/Emanuel/Gnosso/Threesome, ASCAP)	68	YOU AND ME Bob Erzlin (Ezra/Early Frost, BMI)	40
I BELIEVE YOU Couch-Stroud-Stevenson (Addrisi, BMI)	33	YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON) Kent Washburn (Jobete, ASCAP)	91
I FEEL LOVE Georgio Moroder & Peter Bellote (Rick's, BMI/Sunday)	12	YOU LIGHT UP MY LIFE Joe Brooks (Big Hill, ASCAP)	4
I GO CRAZY Paul Davis (Web IV, BMI)	67	(YOUR LOVE HAS LIFTED ME) HIGHER & HIGHER David Anderle (Chevis-Warner Tamerlane/BRC, BMI)	25
I JUST WANT TO BE YOUR EVERYTHING B. Gibb-A. Galuten, K. Richardson (Stigwood/Unichappell, BMI)	9	YOU'RE MOVING OUT TODAY Brooks Arthur (Unichappell/Begonia/Devine's, BMI)	93
I JUST WANT TO MAKE LOVE TO YOU Nick Jameson (Arc, BMI)	54	YOUR SMILING FACE Peter Asher (Country Road, BMI)	80
ISN'T IT TIME Ron Nevison (Jacon/X-Ray, BMI)	73		
IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME Barry White (Sa-Vette, BMI)	18		

**Here's the new hit single
from my Johnny's new album.
'A Real Mother For Ya.'** DJLPA-7
And Mother is never wrong.

'LOVER JONES' DJUS-1029
The new single by
**JOHNNY GUITAR
WATSON**



DJM RECORDS AND TAPES
Distributed by Amherst Records,
Division of Transcontinent Record Sales, Ltd.
355 Harlem Road, Buffalo, New York 14224



APPARENTLY, ONE IS NOT ENOUGH

Blue Bayou (E-45431) is already a proven hit with bullets on all charts. But Radio and the public are insisting that It's So Easy (E-45438) is a major hit as well. Therefore, for the first time in our history, we're releasing two separate hit singles by the same artist at the same time.



Linda Ronstadt

Both singles from the Platinum album, Simple Dreams (6E-104) Produced by Peter Asher



THE RADIO MARKE

Record World Suggested Mar

Based on airplay and sales in similar behavioral a

Stations:

RW I

WABC WAVZ WBBF WCAO WDRC WFIL
WICC WIFI WKBW WPEZ WPGC WPRO-FM
WQAM WRKO WTIC-FM WVBF KDON KFRC
KYA KYNO Y100 13Q 14ZYQ 96X 99X

RW II

WAAY WABB WAIR WAKY WANS WAUG
WBBQ WFLB WGLF WGSV WHBQ WHHY
WISE WLAC WLOF WMAK WORD WQXI
WRFC WRJZ WSGA WSGN BJ 105 98Q Z93
KXX/106 94Q

RW III

WCOL WDRQ WLS WMET WNDE WOKY
WSAI WZUU WZZP KBEQ KSLQ KXOK
CKLW Q102

Tendency:

Strong R & B influence. Last on Country hits, strong retail influence, MOR potential.

Early on product, strong sales influence from both R & B and Country records.

Much exposure for Rock & Roll. R & B crossovers active. Late on MOR product & Country.

Last Week: This Week:

1	1	Star Wars (Meco)
3	2	KC & The Sunshine Band
4	3	Carly Simon
9	4	Debby Boone
5	5	Heatwave
2	6	Andy Gibb
6	7	Fleetwood Mac
8	8	Shaun Cassidy
7	9	Emotions
10	10	Stephen Bishop
12	11	Donna Summer
11	12	ELO
16	13	Commodores
13	14	Foreigner
14	15	Floater
15	16	Rita Coolidge (old)
17	17	Brothers Johnson
23	18	Chicago
20	19	Ronnie McDowell
18	20	Johnny Rivers
A	21	Barry White
19	22	Steve Miller
25	23	Dorothy Moore
22	24	Alan O'Day
A	25	Dave Mason

Adds: Eric Carmen
Firefall
Crystal Gayle

Extras: B. J. Thomas
Paul Nicholas
Seals & Crofts
Rita Coolidge

LP Cuts: Linda Ronstadt (Easy)
Fleetwood Mac (Lovin')

Also Possible: Leif Garrett
Bee Gees
Babys
Crosby, Stills & Nash
LRB

Last Week: This Week:

1	1	Star Wars (Meco)
2	2	Ronnie McDowell
3	3	KC & The Sunshine Band
10	4	Debby Boone
6	5	Carly Simon
7	6	Commodores
8	7	Donna Summer
11	8	Shaun Cassidy
5	9	Heatwave
4	10	Elvis Presley
17	11	Dave Mason
15	12	Crystal Gayle
9	13	Floater
12	14	Brothers Johnson
13	15	ELO
16	16	Foreigner
14	17	Emotions
18	18	Andy Gibb
20	19	Johnny Rivers
29	20	Rita Coolidge
19	21	Fleetwood Mac
21	22	Commodores (old)
23	23	Ronnie Milsap
A	24	Sanford-Townsend
A	25	Chicago
28	26	Steve Miller
30	27	Brick
A	28	Barry White
A	29	Firefall
A	30	Eric Carmen

Adds: Bee Gees

Extras: Jimmy Buffett
James Taylor
Linda Ronstadt (Blue)
Barry Manilow

LP Cuts: ARS (Georgia)

Also Possible: Paul Davis
Babys
England Dan
Leo Sayer

Last Week: This Week:

8	1	Debby Boone
4	2	Star Wars (Meco)
3	3	KC & The Sunshine Band
1	4	Shaun Cassidy
5	5	Carly Simon
2	6	Emotions
6	7	Andy Gibb
7	8	Foreigner
9	9	Fleetwood Mac
10	10	ELO
13	11	Peter Frampton
14	12	Heatwave
11	13	Johnny Rivers
15	14	Donna Summer
12	15	Rita Coolidge (old)
17	16	Steve Miller
18	17	Stephen Bishop
26	18	Barry White
20	19	Ronnie McDowell
22	20	Peter Brown
21	21	Commodores
24	22	Eric Carmen
23	23	Ted Nugent
29	24	Firefall
16	25	Shaun Cassidy (old)
19	26	James Taylor (old)
28	27	Alan Parsons
A	28	Chicago
27	29	Alan O'Day
25	30	B. J. Thomas

Adds: Rita Coolidge
Crystal Gayle

Extras: Dave Mason
Paul Nicholas

LP Cuts: Foghat (I)

Also Possible: Rose Royce
Lake

Hottest:

Rock 'n' Roll:

Linda Ronstadt (Easy)

Adult:

Bee Gees

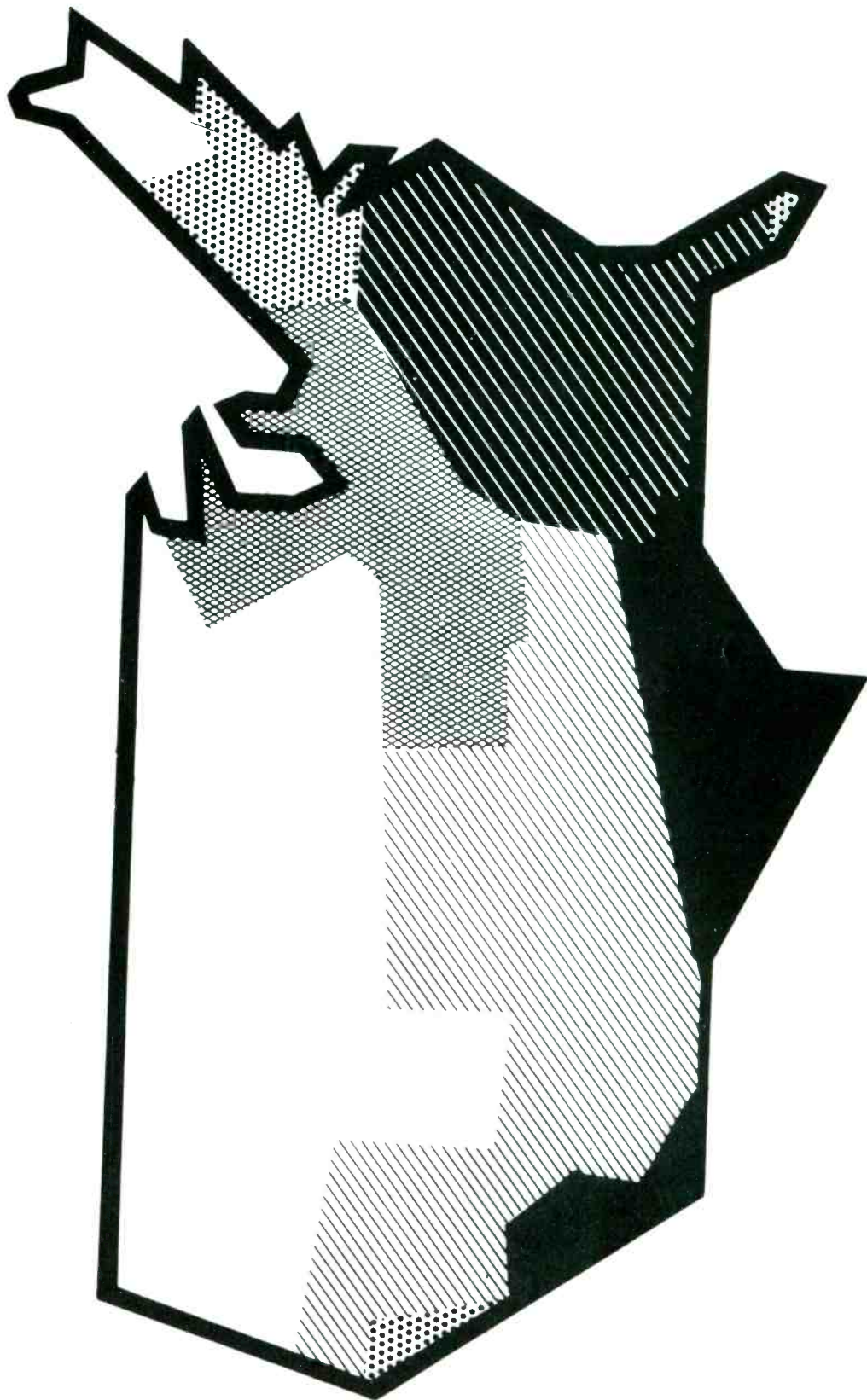
R&B Crossovers:

Rose Royce

October 8, 1977
Pullout Section

RECORD WORLD THE RADIO MARKETPLACE

Featuring Suggested Market Playlists



RSO RECORDS PRESENTS AN EXPLOSION "BABY COME BACK" RS 879

A new Single
From the Sensational Debut Album

Player

CHARTED

**WRKO
D-24**

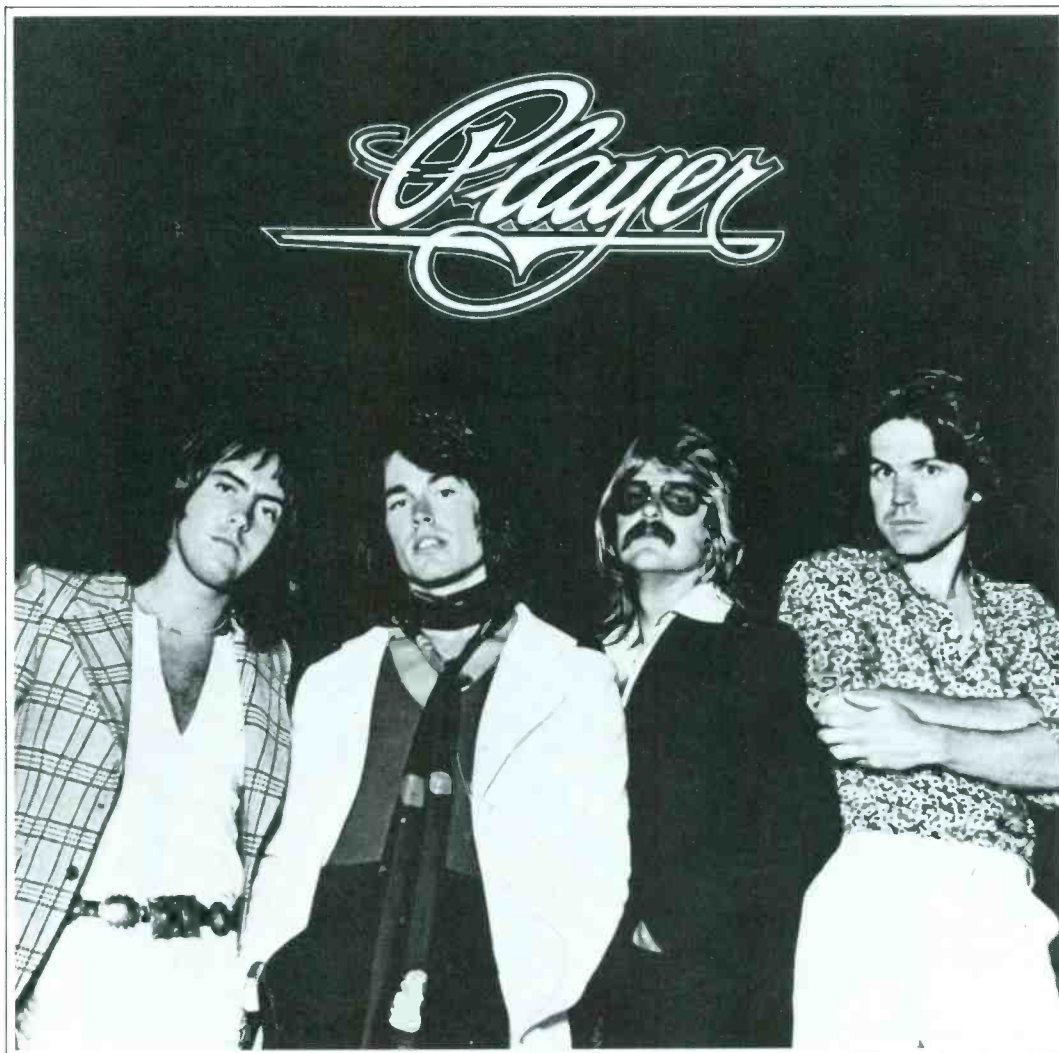
**WQXI-FM
29-24**

TEN-Q-HB

WQXI

KJRB

**KNX-FM
HB**



ADDED

Y-100!

WHHY!

**WFOM
@ 30**

WFLB

WJDX

KJOY

Produced by Dennis Lambert & Brian Potter

RS-1-3026



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The RSO Family

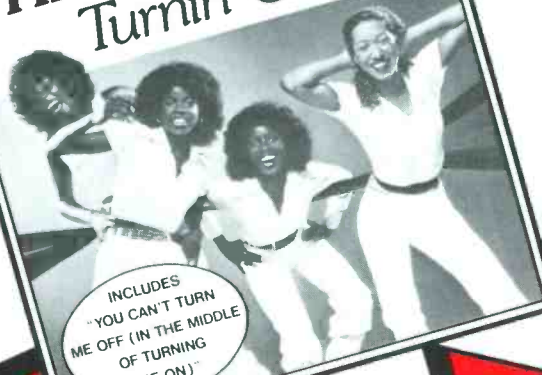
Manufactured and marketed by 

PRESTO!

**A HIT
SINGLE
BECOMES
A HIT ALBUM!**

High Energy

HIGH INERGY
Turnin' On



INCLUDES
"YOU CAN'T TURN
ME OFF (IN THE MIDDLE
OF TURNING
ME ON)"

HIGH INERGY'S FIRST SINGLE, "YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON)" EXPLODED NATIONWIDE AND IS NOW RACING UP BOTH THE POP & R&B CHARTS!

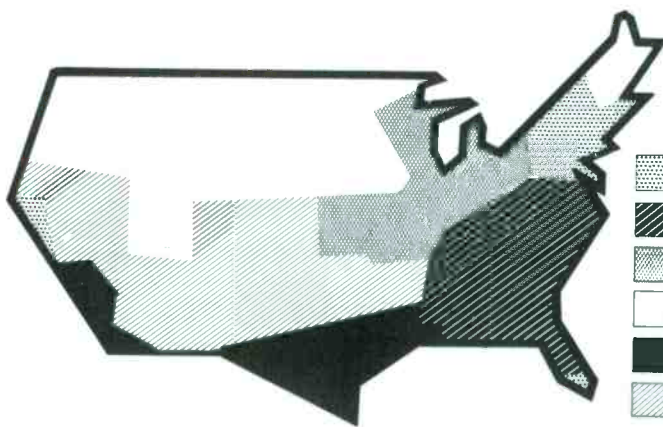
**HIGH INERGY.
WHEN WE MAKE
MUSIC, IT'S
MAGIC!**


NOW - THE ALBUM!
"TURNIN' ON" MORE OF
THE HIGH ENERGY THAT IS
MAKING HIGH INERGY
THE NEXT FEMALE
SUPERGROUP!



TPLACE ket Playlists

reas.



-  RW I
-  RW II
-  RW III
-  RW IV
-  RW V
-  RW VI

Stations:

RW IV

WEAQ WGUW WJBQ WJON WOW WSPT
KCPI-FM KCPX KDWB KEWI KFJR KGW
KING KJR KJRB KKLS KKXL KLEO KSTP
KTOQ KVOX

RW V

WNOE WTIK KCBQ KERN KFI KHFI KHJ
KIIS-FM KILT KNOE KRBE KSLY B100 K100
10Q

RW VI

KAAY KAKC KLIF KLUE KRIZ KNUS KTLK
KXXK Z97

Tendency:

Pop sounding records, late on R & B cross-overs, consider Country crossovers semi-early, react to influence of racks and juke boxes.

R & B and Country influences, will test records early, good retail coverage.

Racked area, late on R&B product, strong MOR influences.

Last Week:	This Week:	
3	1	KC & The Sunshine Band
1	2	Johnny Rivers
4	3	Debby Boone
2	4	Star Wars (Meco)
6	5	Carly Simon
7	6	Foreigner
5	7	ELO
8	8	Andy Gibb
18	9	Crystal Gayle
12	10	Ronnie McDowell
9	11	James Taylor (old)
13	12	Shaun Cassidy
10	13	Fleetwood Mac
11	14	Rita Coolidge (old)
14	15	Sanford-Townsend
15	16	Alan O'Day
16	17	Stephen Bishop
17	18	B. J. Thomas
19	19	Commodores (old)
20	20	Leo Sayer
21	21	Emotions
A	22	Chicago
24	23	Eric Carmen
25	24	Ronnie Milsap
A	25	Rita Coolidge

Adds: Dave Mason

Extras: Heatwave
Judy Collins
Paul Nicholas
Bee Gees
Firefall

LP Cuts: Jimmy Buffett (Changes)
Linda Ronstadt (Easy)

Also Possible: Pablo Cruise
Carpenters
Donna Summer
Styx
James Taylor

Last Week:	This Week:	
1	1	Star Wars (Meco)
2	2	KC & The Sunshine Band
7	3	Debby Boone
5	4	Commodores (Brick)
8	5	Donna Summer
9	6	Carly Simon
3	7	Emotions
4	8	Andy Gibb
6	9	James Taylor
10	10	Stephen Bishop
11	11	Foreigner
12	12	Shaun Cassidy
16	13	Heatwave
13	14	Fleetwood Mac
14	15	Commodores (old)
15	16	Steve Miller
17	17	Brothers Johnson
15	18	Steve Miller
19	19	Johnny Rivers
20	20	Leif Garrett
Ex	21	Linda Ronstadt (Both)
22	22	Peter Frampton (Signed)
23	23	Ronnie McDowell
A	24	Chicago
25	25	Paul Nicholas

Adds: Barry White
Crystal Gayle

Extras: Little River Band
Dave Mason

LP Cuts: Fleetwood Mac (Lovin')
Foghat (I)

Also Possible: Eric Carmen
Rita Coolidge
Bee Gees

Last Week:	This Week:	
2	1	Johnny Rivers
1	2	Fleetwood Mac
3	3	Stephen Bishop
4	4	James Taylor
6	5	Brothers Johnson
15	6	Debby Boone
5	7	Andy Gibb
10	8	Foreigner
7	9	Carly Simon
8	10	KC & The Sunshine Band
9	11	Pablo Cruise
12	12	Leo Sayer
14	13	Star Wars (Meco)
11	14	Heart
18	15	Peter Frampton
13	16	Emotions
16	17	Crosby, Stills & Nash
17	18	ELO
19	19	Rita Coolidge (old)
A	20	Donna Summer
21	21	B. J. Thomas
22	22	Peter Frampton (old)
A	23	Chicago
23	24	Barry Manilow
27	25	Commodores (Brick)
24	26	Bay City Rollers
20	27	Alan O'Day

Adds: Ronnie Milsap
Firefall
Judy Collins

Extras: Eric Carmen
Rita Coolidge
Heatwave
Crystal Gayle

LP Cuts: Steve Miller (Swing)

Also Possible: Dave Mason
Carpenters
Bee Gees

Hottest:

Country Crossovers:
Merle Haggard

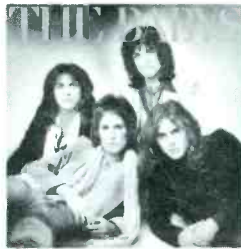
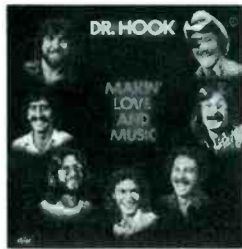
Teen:
None

LP Cuts:
Fleetwood Mac (Lovin')

MAKIN' LOVE AND MUSIC

DR. HOOK—Capitol ST1632 (6.98)

The combination of the group and producer/musical director Ron Haffkin, has resulted in several notable hits (the latest of which, "Walk Right In" is included here) and the successful pairing stands to enjoy several more through this set. "Making Love and Music" and "What A Way To Go" are possible singles.



BROKEN HEART

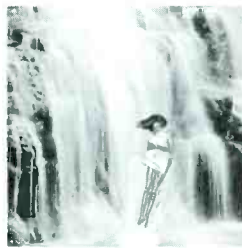
THE BABYS—Chrysalis CHR 1150 (7.98)

After a debut that suggested a young, volatile rock outfit, the group has suddenly bloomed with this second lp. Strings and female vocalists are a couple of obvious differences in their sound, but as several listens will reveal, the songwriting has matured and should provide a more lasting quality.

MAGIC IS A CHILD

NEKTAR—Polydor PD-1-6115 (6.98)

The group was swept to these shores along with the progressive wave from Germany, but they are, in fact, about as far removed from that style as possible. A new line-up, record label and sound should serve to reintroduce the band to an American audience.



THE MOTORS

Virgin PZ 34924 (CBS) (6.98)

Not so much new wave as it is high energy rock and roll, the Motors are charged by two former members of Ducks Deluxe, Nick Garvey (guitar) and Andy McMaster (bass). Producer Robert John Lange places the emphasis on simplicity and the British quartet's slashing rhythms take the place of intricate solos. Listen to "Dancing the Night Away."

LIVE

GOLDEN EARRING—MCA 2 8009

Holland's contribution to rock and roll comes by way of this perennial group that reaches back for some of their most popular album tracks with "Candy's Going Bad," "To The Hilt" and the extended "Eight Miles High." Clocking in at twelve minutes, "Radar Love" still stands as one of their best songs.



GONE TO EARTH

BARCLAY JAMES HARVEST—MCA 2302 (6.98)

After a full ten years, the group is still going strong under the leadership of John Lees. His "Hymn" is one of his stronger compositions of late while "Poor Mans Moody Blues" answers those who have used that tag to describe the band. "Taking Me Higher" is another highlight.

TAKING IT ALL IN STRIDE

SILVERADO—RCA APL1-2421 (6.98)

Buzz Goodwin and Carl Shillo comprise this duo whose breezy, harmonious sound should prove an instant favorite with programmers. Whispering vocals and a country rock feel suggest the commercial side of groups like Firefall and songs like "Don't Hang On" and "Hide Your Love" should indeed find top 40 play.



PORTFOLIO

GRACE JONES—Island ILPS 9470 (7.98)

Touted as one of the more important new personalities to emerge from out of the disco circuit, this model turned singer turns several new standards into personal statements. With songs from "Annie" and "Chorus Line" in addition to several scintillating originals, she should score in a big way.

CHASING RAINBOWS

JANE OLIVOR—Columbia PC 34917 (6.98)

A new producer, Tom Catalano, has given this songstress a new outlook. Her ability to turn a song into a moving experience is a talent which puts Olivor in the company of a select few who share the gift. The choice of material on her second lp is first rate from "I'm Always Chasing Rainbows" to "Lalena."



BUNDLE OF JOY

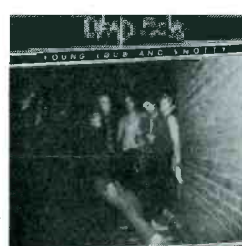
FREDDIE HUBBARD—Columbia JC 34902 (7.98)

Producer Bert DeCoteaux has assembled a formidable line-up of musicians to surround Hubbard's trumpet work. The emphasis is on lilting instrumental work which should go a long way in breaking Hubbard before a wider audience with the title song and "Portrait Of Jenny."

YOUNG, LOUD AND SNOTTY

DEAD BOYS—Sire SR 6038 (WB) (6.98)

The title of the group's debut lp (produced by Genya Ravan) pretty much sums up their stance. Often referred to as America's answer to the Damned, they blast off with "Sonic Reducer" and "All This and More" and highlight the set with the Syndicate of Sound's "Hey Little Girl," recorded live.



NETWORK

Epic 34979 (6.98)

Bee Gees producers Albhy Galuten and Karl Richardson worked on the album for the group and the first lp under Tommy Mottola's pact with the label. With the septet's strong vocal interplay, comparisons should be made to Hall and Oates with "Without You," "You Lied" and "Save Me, Save Me."

YOU'RE THE ONLY DANCER

JACKIE DeSHANNON—Amherst AMH 1010 (6.98)

DeShannon's comeback lp last year proved to be an artistic success rather than a commercial one, but hopefully her audience will catch up with her with this latest collection of new material. A significant songwriter on her own, she also excels with material by Parker McGee and the brothers Gibb.



SHOT IN THE DARK

BILL QUATEMAN—RCA APL1-2434 (6.98)

Quateman's second for the label crosses rock with urban soul for a palatable pop sound. "Wait Until Tomorrow" for example, brings out a blues element in the Jimi Hendrix song and combines it with a rock undercurrent which turns the tune into a personal statement. Other songs are original or penned with Caleb Quaye.

LEO SAYER

THUNDER IN MY HEART



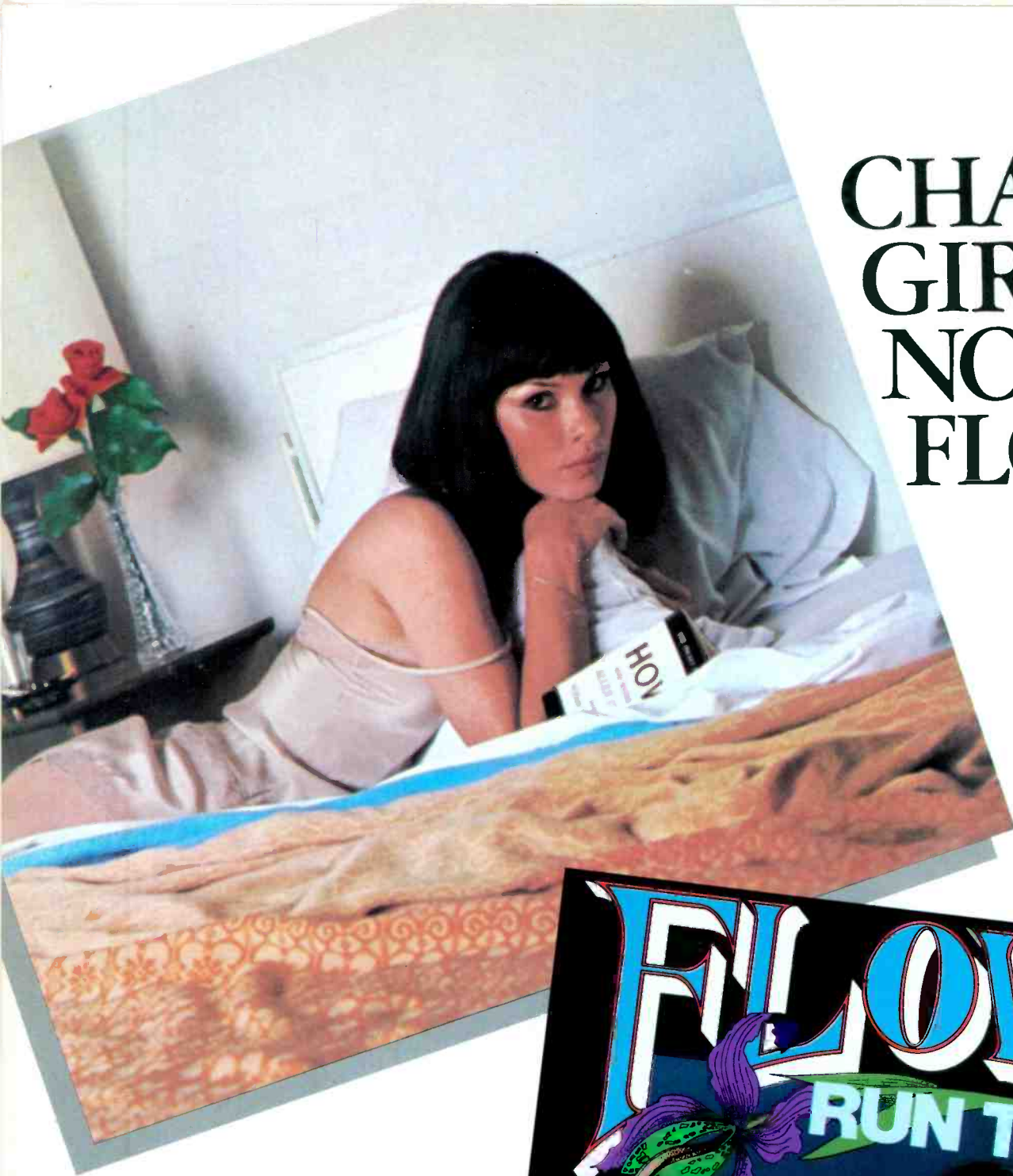
THE NEW ALBUM

PRODUCED BY RICHARD PERRY

ON WARNER BROS. RECORDS & TAPES.  BSF 3089

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CHARLIE'S
GIRL IS
NOW U.A.'S
FLOWER



THE
DEBUT
SINGLE
BY
FLOWER
"RUN
TO ME"

A Chalice Production on United Artist Records



PRODUCED BY STUART ALAN LOVE & DAVID CHACKLER.

OCTOBER 8, 1977



THE SINGLES CHART

TITLE, ARTIST, Label, Number, (Distributing Label)

OCT. 8	OCT. 1		WKS. ON CHART
1	1	"STAR WARS" THEME/ CANTINA BAND MECO Millennium MN 604 (Casablanca) (2nd Week)	11
2	4	KEEP IT COMIN' LOVE KC & THE SUNSHINE BAND/ T.K. 1023	16
3	3	THAT'S ROCK 'N' ROLL SHAUN CASSIDY/Warner/Curb WBS 8423 (WB)	11
4	8	YOU LIGHT UP MY LIFE DEBBY BOONE/Warner/Curb WBS 8446 (WB)	7
5	7	NOBODY DOES IT BETTER CARLY SIMON/Elektra 45413	12
6	2	BEST OF MY LOVE EMOTIONS/Columbia 3 10544	17
7	10	BOOGIE NIGHTS HEATWAVE/Epic 8 50370	11
8	9	COLD AS ICE FOREIGNER/Atlantic 3410	12
9	5	I JUST WANT TO BE YOUR EVERYTHING ANDY GIBB/ RSO RS 872 (Polydor)	25
10	11	WAY DOWN ELVIS PRESLEY/RCA PB 10998	15
11	12	SWAYIN' TO THE MUSIC (SLOW DANCIN') JOHNNY RIVERS/Big Tree BT 16094 (Atlantic)	16
12	14	I FEEL LOVE DONNA SUMMER/Casablanca 884	10
13	17	THE KING IS GONE RONNIE McDOWELL/Scorpion SC 0543	5
14	6	DON'T STOP FLEETWOOD MAC/Warner Bros. WBS 8413	14
15	18	BRICK HOUSE COMMODORES/Motown M 1425F	7
16	13	TELEPHONE LINE ELECTRIC LIGHT ORCHESTRA/ Jet 1000 (UA)	17
17	16	ON AND ON STEPHEN BISHOP/ABC 12260	16
18	26	IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME BARRY WHITE/20th Century 2350	6
19	20	DON'T WORRY BABY B. J. THOMAS/MCA 40735	13
20	21	SIGNED, SEALED, DELIVERED (I'M YOURS) PETER FRAMPTON/ A&M 1972	7
21	22	JUNGLE LOVE STEVE MILLER BAND/Capitol P 4466	10
22	15	FLOAT ON FLOATERS/ABC 12284	16
23	24	CAT SCRATCH FEVER TED NUGENT/Epic 8 50425	11
24	28	DON'T IT MAKE MY BROWN EYES BLUE CRYSTAL GAYLE/ United Artists XW1016	11
25	19	(YOUR LOVE HAS LIFTED ME) HIGHER & HIGHER RITA COOLIDGE/A&M 1922	23
26	23	HANDY MAN JAMES TAYLOR/Columbia 3 10557	17
27	25	STRAWBERRY LETTER #23 BROTHERS JOHNSON/ A&M 1949	14
28	30	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/RCA PB 10976	12
29	31	HEAVEN ON THE SEVENTH FLOOR PAUL NICHOLAS/ RSO RS 878 (Polydor)	8
30	34	SHE DID IT ERIC CARMEN/Arista 0266	7
31	47	BABY, WHAT A BIG SURPRISE CHICAGO/Columbia 3 10620	2
32	39	JUST REMEMBER I LOVE YOU FIREFALL/Atlantic 3421	6
33	35	I BELIEVE YOU DOROTHY MOORE/Malaco 1042 (T.K.)	11
34	38	HELP IS ON THE WAY LITTLE RIVER BAND/Harvest P 4428 (Capitol)	11
35	37	I WOULDN'T WANT TO BE LIKE YOU ALAN PARSONS PROJECT/Arista 0260	9
36	41	DO YOU WANNA GET FUNKY WITH ME PETER BROWN/ Drive 6258 (T.K.)	6
37	36	DAYTIME FRIENDS KENNY ROGERS/United Artists XW1027	11
38	29	EASY COMMODORES/Motown M 1418F	20
39	46	DUSIC BRICK/Bang 734	6
40	32	YOU AND ME ALICE COOPER/Warner Bros. WBS 8349	24
41	27	THE GREATEST LOVE OF ALL GEORGE BENSON/ Arista 0251	12
42	52	WE'RE ALL ALONE RITA COOLIDGE/A&M 1965	5
43	45	LITTLE DARLIN' (I NEED YOU) THE DOOBIE BROTHERS/ Warner Bros. WBS 8408	11
44	49	WE JUST DISAGREE DAVE MASON/Columbia 3 10575	6
45	50	SURFIN' USA LEIF GARRETT/Atlantic 3423	7
46	48	ANOTHER STAR STEVIE WONDER/Tamla T 54286F (Motown)	9
47	44	DA DOO RON RON SHAUN CASSIDY/Warner/Curb WBS 8365 (WB)	22
48	33	UNDERCOVER ANGEL ALAN O'DAY/Pacific 001 (Atlantic)	25

49	40	THEME FROM "STAR WARS"/CANTINA BAND LONDON SYMPHONY ORCHESTRA/ 20th Century 2345	13
50	62	DO YOUR DANCE (PART I) ROSE ROYCE/Whitfield WHL 8440 (WB)	3
51	42	TELEPHONE MAN MERI WILSON/GRT 127	19
52	43	SMOKE FROM A DISTANT FIRE SANFORD-TOWNSEND BAND/Warner Bros. WBS 8370	16
53	63	THE LOVE THEME FROM "ONE ON ONE" (MY FAIR SHARE) SEALS & CROFTS/Warner Bros. WBS 8405	5
54	60	I JUST WANT TO MAKE LOVE TO YOU FOGHAT/ Bearsville BSS 0319 (WB)	7
55	65	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ABC 12305	3
56	59	DEVIL'S GUN C.J. & COMPANY/Westbound 55400 (Atlantic)	10
57	72	HOW DEEP IS YOUR LOVE BEE GEES/RSO RS 882 (Polydor)	2
58	66	DOCTOR LOVE 1ST CHOICE/Gold Mind 4004 (Salsoul)	4
59	51	BARRACUDA HEART/Portrait 6 70004	20
60	83	DAYBREAK BARRY MANILOW/Arista 0273	2
61	53	HOLD ON WILD CHERRY/Sweet City/Epic 8 50401	11
62	54	JUST A SONG BEFORE I GO CROSBY, STILLS & NASH/ Atlantic 3401	19
63	71	A PLACE IN THE SUN PABLO CRUISE/A&M 1976	3
64	73	BLUE BAYOU LINDA RONSTADT/Asylum 45431	4
65	68	LITTLE QUEEN HEART/Portrait 6 70008	4
66	75	SEND IN THE CLOWNS JUDY COLLINS/Elektra 45076	3
67	67	I GO CRAZY PAUL DAVIS/Bang 733	7
68	61	I BELIEVE IN LOVE KENNY LOGGINS/Columbia 3 10569	11

CHARTMAKER OF THE WEEK

69	—	IT'S SO EASY LINDA RONSTADT Asylum E 45438	1
70	81	GONE TOO FAR ENGLAND DAN & JOHN FORD COLEY/ Big Tree BT 16102 (Atlantic)	2
71	80	COME SAIL AWAY STYX/A&M 1977	3
72	84	(EVERY TIME I TURN AROUND) BACK IN LOVE AGAIN LTD/A&M 1974	4
73	88	ISN'T IT TIME THE BABYS/Chrysalis CHS 2173	2
74	85	SHAKE IT WELL DRAMATICS/ABC 12299	2
75	78	RED HOT ROBERT GORDON WITH LINK WRAY/ Private Stock 156	5
76	79	LOVE GUN KISS/Casablanca 895	3
77	89	FAIR GAME CROSBY, STILLS & NASH/Atlantic 3432	2
78	70	IT'S IN HIS KISS (THE SHOOP SHOOP SONG) KATE TAYLOR/Columbia 3 10596	5
79	—	THUNDER IN MY HEART LEO SAYER/Warner Bros. WBS 8465	1
80	—	YOUR SMILING FACE JAMES TAYLOR/Columbia 3 10602	1
81	90	BABY COME BACK PLAYER/RSO RS 879 (Polydor)	2
82	—	CALLING OCCUPANTS OF INTERPLANETARY CRAFT CARPENTERS/A&M 1978	1
83	—	GOIN' PLACES THE JACKSONS/Epic 8 50454	1
84	86	SILVER LADY DAVID SOUL/Private Stock 163	5
85	100	TIME BOMB LAKE/Columbia 3 10614	2
86	91	GEORGIA RHYTHM ATLANTA RHYTHM SECTION/ Polydor 14432	2
87	—	AVENGING ANNIE ROGER DALTRY/MCA 40800	1
88	—	STONE COLD SOBER CRAWLER/Epic 8 50442	1
89	—	SENTIMENTAL LADY BOB WELCH/Capitol P 4479	1
90	93	BABY LOVE MOTHER'S FINEST/Epic 8 50407	3
91	96	YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON) HIGH INERGY/Gordy 7155 (Motown)	3
92	57	GIVE A LITTLE BIT SUPERTRAMP/A&M 1938	20
93	—	YOU'RE MOVING OUT TODAY CAROLE BAYER SAGER/ Elektra 45422	1
94	97	NEEDLES & PINS SMOKEY/RSO 881 (Polydor)	2
95	—	FROM GRACELAND TO THE PROMISED LAND MERLE HAGGARD/MCA 40804	1
96	77	WE NEVER DANCED TO A LOVE SONG MANHATTANS/ Columbia 3 10586	7
97	—	SHE'S NOT THERE SANTANA/Columbia 3 10616	1
98	55	BLACK BETTY RAM JAM/Epic 8 50357	19
99	58	HOW MUCH LOVE LEO SAYER/Warner Bros. WBS 8319	14
100	94	JUST LET ME HOLD YOU FOR A NIGHT DAVID RUFFIN/ Motown M 1420F	3

FLASHMAKER



AJA
STEELY DAN
ABC

MOST ADDED:

- AJA—Steely Dan—ABC
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- THE STRANGER—Billy Joel—Col
- ROUGH MIX—Townshend/Lane—MCA
- GONE TO EARTH—Barclay James Harvest—MCA
- CHICAGO XI—Col
- TWILLEY DON'T MIND—Dwight Twilley Band—Arista
- LITTLE CRIMINALS—Randy Newman—WB
- FOREIGN AFFAIRS—Tom Waits—Asylum
- SHE'S NOT THERE (single)—Santana—Col

WNEW-FM/NEW YORK

- ADDS:**
- A FAREWELL TO KINGS—Rush—Mercury
 - ALREADY FREE—Nick Jameson—Bearsville
 - FOREIGN AFFAIRS—Tom Waits—Asylum
 - GONE TO EARTH—Barclay James Harvest—MCA
 - INTOXICATION—Rory Block—Chrysalis
 - LIVE—Golden Earring—MCA
 - MAKIN' LOVE & MUSIC—Dr. Hook—Capitol
 - ME-HUN—Bob Meighan Band—Capitol
 - MIDNIGHT RAIN—Ursula Dudziak—Arista
 - NOT FAR FROM FREE—Dan Harrison—Mercury

- HEAVY ACTION (airplay in descending order):**
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
 - AJA—Steely Dan—ABC
 - THE STRANGER—Billy Joel—Col
 - ROUGH MIX—Townshend/Lane—MCA
 - LITTLE CRIMINALS—Randy Newman—WB
 - BAT OUT OF HELL—Meatloaf—Cleveland Int'l
 - CHICAGO XI—Col
 - TWILLEY DON'T MIND—Dwight Twilley Band—Arista
 - FRENCH KISS—Bob Welch—Capitol
 - OLD FRIENDS—Mary McCaslin—Philo

WBCN-FM/BOSTON

- ADDS:**
- ACTION—Blackbyrds—Fantasy
 - BROKEN HEART—The Babys—Chrysalis
 - FOREIGN AFFAIRS—Tom Waits—Asylum
 - GO TOO—Stomu Yamashita—Arista
 - MENAGERIE—Bill Withers—Col
 - NIGHTWINGS—Stanley Turrentine—Fantasy
 - PLAYER—RSO
 - SEND IT—Ashford & Simpson—WB
 - SPARK IN THE DARK—Alpha Band—Arista
 - THE STRANGER—Billy Joel—Col

- HEAVY ACTION (airplay in descending order):**
- AJA—Steely Dan—ABC
 - LOVE YOU LIVE—Rolling Stones—Rolling Stones
 - KARLA BONOFF—Col
 - LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
 - ROUGH MIX—Townshend/Lane—MCA
 - FRENCH KISS—Bob Welch—Capitol
 - BRIDGES—Gil Scott-Heron & Brian Jackson—Arista
 - LITTLE CRIMINALS—Randy Newman—WB
 - TWILLEY DON'T MIND—Dwight Twilley Band—Arista
 - SIMPLE DREAMS—Linda Ronstadt—Asylum

WLIR-FM/LONG ISLAND

- ADDS:**
- BRIDGES—Gil Scott-Heron & Brian Jackson—Arista
 - FOREIGN AFFAIRS—Tom Waits—Asylum
 - HEAVEN CAN BE ANYWHERE (single)—Charlie Daniels Band—Epic
 - JUBILATION—The Rowans—Asylum
 - LITTLE CRIMINALS—Randy Newman—WB
 - NETWORK—Epic
 - NEVER LETTING GO—Phoebe Snow—Col
 - SPACED—Shawn Phillips—A&M

- HEAVY ACTION (airplay in descending order):**
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
 - THE STRANGER—Billy Joel—Col
 - AJA—Steely Dan—ABC
 - BOOK OF DREAMS—Steve Miller Band—Capitol
 - LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
 - THUNDER ISLAND—Jay Ferguson—Asylum
 - JT—James Taylor—Col
 - I ROBOT—Alan Parsons Project—Arista
 - GONE TO EARTH—Barclay James Harvest—MCA
 - FRENCH KISS—Bob Welch—Capitol

WCOZ-FM/BOSTON

- ADDS:**
- AJA—Steely Dan—ABC
 - LOVE YOU LIVE—Rolling Stones—Rolling Stones
 - TWILLEY DON'T MIND—Dwight Twilley Band—Arista
- HEAVY ACTION (airplay in descending order):**
- FRENCH KISS—Bob Welch—Capitol
 - LOVE YOU LIVE—Rolling Stones—Rolling Stones
 - AJA—Steely Dan—ABC
 - SIMPLE DREAMS—Linda Ronstadt—Asylum
 - EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
 - IN CITY DREAMS—Robin Trower—Chrysalis
 - CHICAGO XI—Col
 - LITTLE QUEEN—Heart—Portrait
 - LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
 - RUMOURS—Fleetwood Mac—WB

WPLR-FM/NEW HAVEN

- ADDS:**
- GONE TO EARTH—Barclay James Harvest—MCA
 - HEAVEN CAN BE ANYWHERE (single)—Charlie Daniels Band—Epic
 - LIVE—Golden Earring—MCA
 - SHE'S NOT THERE (single)—Santana—Col
- HEAVY ACTION (airplay, sales, phones in descending order):**
- FOGHAT LIVE—Bearsville
 - GOING FOR THE ONE—Yes—Atlantic
 - AJA—Steely Dan—ABC
 - TAKIN' THE STAGE—Pure Prairie League—RCA
 - SIMPLE DREAMS—Linda Ronstadt—Asylum
 - RUMOURS—Fleetwood Mac—WB

- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- CHICAGO XI—Col
- LIVE! IN THE AIR AGE—Be Bo Deluxe—Harvest
- RAISIN' HELL—Elvin Bishop—Capricorn

WIOQ-FM/PHILADELPHIA

- ADDS:**
- BOOMTOWN RATS—Mercury
 - BRIDGES—Gil Scott-Heron & Brian Jackson—Arista
 - DIZZYTHMIA—Split Enz—Chrysalis
 - FOREIGN AFFAIRS—Tom Waits—Asylum
 - LIVE—Golden Earring—MCA
 - MAGIC IS A CHILD—Nektar—Polydor
 - NEVER LETTING GO—Phoebe Snow—Col
 - TALKING HEADS: '77—Sire
 - THE MOTORS—Virgin
 - THUNDER IN MY HEART—Leo Sayer—WB

- HEAVY ACTION (airplay, sales, phones in descending order):**
- FOREIGNER—Atlantic
 - I ROBOT—Alan Parsons Project—Arista
 - TIME LOVES A HERO—Little Feat—WB
 - AJA—Steely Dan—ABC
 - LOVE YOU LIVE—Rolling Stones—Rolling Stones
 - THE STRANGER—Billy Joel—Col
 - LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
 - STEVE WINWOOD—Island
 - SIMPLE DREAMS—Linda Ronstadt—Asylum
 - TERRAPIN STATION—Grateful Dead—Arista

WKLS-FM/ATLANTA

- ADDS:**
- AJA—Steely Dan—ABC
 - LOVE YOU LIVE—Rolling Stones—Rolling Stones
 - PLAYER—RSO
 - SHE'S NOT THERE (single)—Santana—Col
 - SINGER OF SONGS—Paul Davis—Bang
- HEAVY ACTION (airplay):**
- CHICAGO XI—Col
 - CSN—Crosby, Stills and Nash—Atlantic
 - FOREIGNER—Atlantic
 - GRAND ILLUSION—Styx—A&M
 - JT—James Taylor—Col
 - LITTLE QUEEN—Heart—Portrait
 - LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
 - RUMOURS—Fleetwood Mac—WB
 - SIMPLE DREAMS—Linda Ronstadt—Asylum
 - WEAK AT THE KNEES—Mylon LeFevre—WB

WORJ-FM/ORLANDO

- ADDS:**
- AJA—Steely Dan—ABC
 - CHICAGO XI—Col
 - LOVE YOU LIVE—Rolling Stones—Rolling Stones
 - MAGAZINE—Heart—Mushroom
 - TOM PETTY & THE HEARTBREAKERS—Shelter
 - RINGO THE 4TH—Ringo Starr—Atlantic
 - TWILLEY DON'T MIND—Dwight Twilley Band—Arista
- HEAVY ACTION (airplay, sales, phones in descending order):**
- FOREIGNER—Atlantic
 - CSN—Crosby, Stills and Nash—Atlantic
 - LUNA SEA—Firefall—Atlantic
 - TERRAPIN STATION—Grateful Dead—Arista
 - GRAND ILLUSION—Styx—A&M
 - GOING FOR THE ONE—Yes—Atlantic
 - BEAUTY ON A BACK STREET—Hall & Oates—RCA

- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- I ROBOT—Alan Parsons Project—Arista

WQSR-FM/TAMPA

- ADDS:**
- A FAREWELL TO KINGS—Rush—Mercury
 - ALREADY FREE—Nick Jameson—Bearsville
 - CHICAGO XI—Col
 - ENIGMATIC OCEAN—Jean-Luc Ponty—Atlantic
 - FAST FORWARD—Randy Pie—Polydor
 - HOPE—Klaatu—Capitol
 - THE MISSING PIECE—Gentle Giant—Capitol
 - THE STRANGER—Billy Joel—Col
 - TWILLEY DON'T MIND—Dwight Twilley Band—Arista
 - WEEKEND RENDEZVOUS—Racing Cars—Chrysalis

- HEAVY ACTION (airplay, sales, phones):**
- AJA—Steely Dan—ABC
 - BEAUTY ON A BACK STREET—Hall & Oates—RCA
 - FRENCH KISS—Bob Welch—Capitol
 - LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
 - LOVE YOU LIVE—Rolling Stones—Rolling Stones
 - MAGAZINE—Heart—Mushroom
 - PIERCE ARROW—Col
 - SIMPLE DREAMS—Linda Ronstadt—Asylum
 - TERRAPIN STATION—Grateful Dead—Arista
 - THIS TIME IT'S FOR REAL—Southside Johnny—Epic

WMMS-FM/CLEVELAND

- ADDS:**
- FOREIGN AFFAIRS—Tom Waits—Asylum
 - LET'S GET SMALL—Steve Martin—WB
 - YOUNG, LOUD & SNOTTOY—Dead Boys—Sire
- HEAVY ACTION (airplay, sales in descending order):**
- RUMOURS—Fleetwood Mac—WB
 - SIMPLE DREAMS—Linda Ronstadt—Asylum
 - LOVE YOU LIVE—Rolling Stones—Rolling Stones
 - FRENCH KISS—Bob Welch—Capitol
 - JT—James Taylor—Col
 - LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
 - MAGAZINE—Heart—Mushroom
 - AJA—Steely Dan—ABC
 - SPRINGBOARD—Alex Bevan—Springboard
 - BEAUTY ON A BACK STREET—Hall & Oates—RCA

M105-FM/CLEVELAND

- ADDS:**
- BAT OUT OF HELL—Meatloaf—Cleveland Int'l
 - THUNDER IN MY HEART—Leo Sayer—WB
- HEAVY ACTION (airplay, sales, phones in descending order):**
- BOOK OF DREAMS—Steve Miller Band—Capitol
 - GRAND ILLUSION—Styx—A&M
 - LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
 - RUMOURS—Fleetwood Mac—WB
 - LAKE—Col
 - JT—James Taylor—Col
 - CRAWLER—Epic
 - CHICAGO XI—Col
 - SIMPLE DREAMS—Linda Ronstadt—Asylum
 - LOVE YOU LIVE—Rolling Stones—Rolling Stones

WEBN-FM/CINCINNATI

- ADDS:**
- AJA—Steely Dan—ABC
 - BLOW IT OUT—Tom Scott—Ode
 - CHICAGO XI—Col
 - ENIGMATIC OCEAN—Jean-Luc Ponty—Atlantic
 - ROBERT GORDON WITH LINK WRAY—Private Stock
 - LITTLE CRIMINALS—Randy Newman—WB
 - LOVE YOU LIVE—Rolling Stones—Rolling Stones
 - OXYGENE—Jean-Michel Jarre—Polydor
 - ROUGH MIX—Townshend/Lane—MCA
 - STAIRWAY TO HEAVEN—Reverberi—UA

- HEAVY ACTION (sales in descending order):**
- RUMOURS—Fleetwood Mac—WB
 - LOVE YOU LIVE—Rolling Stones—Rolling Stones
 - CELEBRATE ME HOME—Kenny Loggins—Col
 - STAR WARS (soundtrack)—20th Century
 - JT—James Taylor—Col
 - SIMPLE DREAMS—Linda Ronstadt—Asylum
 - FOREIGNER—Atlantic
 - I ROBOT—Alan Parsons Project—Arista
 - LITTLE QUEEN—Heart—Portrait
 - LIVIN' ON THE FAULT LINE—Doobie Brothers—WB

WCOL-FM/COLUMBUS

- ADDS:**
- AJA—Steely Dan—ABC
 - LOVE YOU LIVE—Rolling Stones—Rolling Stones
 - STILLWATER—Capricorn
 - THE STRANGER—Billy Joel—Col
- HEAVY ACTION (airplay, sales):**
- AJA—Steely Dan—ABC
 - BEAUTY ON A BACK STREET—Hall & Oates—RCA
 - BROKEN HEART—The Babys—Chrysalis
 - IN CITY DREAMS—Robin Trower—Chrysalis
 - LET THERE BE ROCK—AC/DC—Atco
 - LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
 - LOVE YOU LIVE—Rolling Stones—Rolling Stones
 - MAGAZINE—Heart—Mushroom
 - PRISM—Ariola America
 - SIMPLE DREAMS—Linda Ronstadt—Asylum

WXRT-FM/CHICAGO

- ADDS:**
- AJA—Steely Dan—ABC
 - BRIDGES—Gil Scott-Heron & Brian Jackson—Arista
 - CAN'T WAIT—Piper—A&M
 - GONE TO EARTH—Barclay James Harvest—MCA
 - INTRODUCING SPARKS—Col
 - LOVE YOU LIVE—Rolling Stones—Rolling Stones
 - MAGIC IS A CHILD—Nektar—Polydor
 - OXYGENE—Jean-Michel Jarre—Polydor
 - SHOT IN THE DARK—Bill Quateman—RCA
 - THE STRANGER—Billy Joel—Col
- HEAVY ACTION (airplay, sales, phones in descending order):**
- SIMPLE DREAMS—Linda Ronstadt—Asylum
 - OOPS! WRONG PLANET—Utopia—Bearsville
 - LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
 - ENIGMATIC OCEAN—Jean-Luc Ponty—Atlantic
 - GRAND ILLUSION—Styx—A&M
 - IN CITY DREAMS—Robin Trower—Chrysalis
 - CHICAGO XI—Col
 - IN COLOR—Cheap Trick—Epic
 - CSN—Crosby, Stills and Nash—Atlantic
 - AJA—Steely Dan—ABC



James Taylor's new plate. Platinum, on Columbia Records and Tapes.

Dialogue (Continued from page 16)

volved as treasurer. There's been a change at the top. What would you like to see NARM become with Joe Cohen heading it?

Bergman: I must say first that without Jules Malamud there is no NARM. He built the organization. No one is perfect, and Jules certainly wasn't, but he did a fine job and I think a lot of people in our industry have forgotten that. We owe him a lot. We never would have gotten NARM to where it is without him. Now there's a new spirit. It's being run differently than it was before. I'm pleased with Joe. I think he's done a superb job so far. The regional meetings are a great innovation for NARM, and far better than the large, unwieldy mid-year's that never really worked because there were too many people involved. I don't think NARM can be all things to all people. Some people expect far too much from NARM. What it is is a good industry forum; it's a fun time at the convention. You get to see a lot of your friends. It's good from a business point of view, not so much for the bullshit panels or for the lectures—I realize you have to have those things at a convention to legitimize it, if you will—but I think the best thing is that you get a chance to be with top level industry executives. It has to be good when you get those kinds of people together in one place for three or four days. It helps. It's easier for me and for our people, because we don't have to do so much travelling.

RW: What was NARM not doing that it is going to do now?

Bergman: NARM wasn't making an effort to reach out to the smaller guy. I think it got to be a very elite organization, run almost solely for the big guys. What Joe is doing with this regional meeting concept is really reaching out for the small guy. Now they're starting a campaign to bring in more of the black dealers, who have been almost totally excluded from NARM. The conventions will probably have a little more relaxed atmosphere and probably will move a little more towards being relevant to the record business as it will be in the late 1970s and 1980s. I think NARM got caught in such a trap that the whole convention felt like the 1950s or 1960s. It just didn't feel right. The music that was played, the artists that performed, had no relevance to the record business, or very little. You had the country act, which was a good country act and was available and then you had Tony Orlando and Dawn, who I had no complaint with—they're a very fine act—but they're not in the record business today. They're a Vegas act. All of a sudden NARM was interchangeable with Vegas. What is that? I thought that was totally absurd and it set the wrong tone for the convention. And everybody, all the manufacturers said, "Well these people don't want to hear music, they're going to walk out." That's bullshit; it's not true. They're kidding themselves. It set the wrong tone for the convention. We'll probably have fewer of the bullshit panels and huge meetings, and more smaller things that work a lot better. I don't think NARM can be too much of a learning experience, to be honest with you. Basically it's an interchange of ideas between individuals, rather than one guy or five guys setting up and teaching a whole bunch of people how to do this or that.

RW: For a retailer to meet one on one with someone from a record company is very important, at least to that retailer.

Bergman: Yeah, exactly. For a guy who has one record store to be able to sit and talk with Jack Craigo for ten or fifteen minutes is a great thing. That's what helped us get going in the record industry. When I first went to NARM—first of all they wouldn't let retailers in. So I couldn't even register for the convention. Norman Hosfater, who was with Roberts at the time, let me register as one of his guys. I didn't even use my own name. I had to sneak in! Couldn't stay at the Century Plaza, couldn't get a reservation, so we had to stay down the street at the Hilton. But it was such an eye opener to get to talk to some of those people. It gave me an idea of the scope that was possible in the record industry, and I think it's helped our people in the same way. That's what you can expect from the change in NARM.

RW: With the Record Bar operation as big as it is, do you find yourself getting more involved in strictly the business aspect of the music industry and having less time to actually listen to the music that's coming out today?

Bergman: Yeah, but as long as I've got an office with a record player in it and a bunch of records in that office, and as long as I've got a door that I can close I'm going to listen to some music. I just put it on while I'm working. Obviously I can't devote my full attention to it in that situation. I don't care how much administrative work I have to do, I'm going to listen to music. It's part of my life.

RW: Why don't we wrap this up with a little bit of history, if you will? How did the Record Bar chain get started?

Bergman: It's an interesting story. My father started our company and is totally responsible for us getting to a level where I could take it further. Without him there is no Record Bar, no doubt about it. He

was in the wholesale grocery business during World War II. There was a guy in Burlington, North Carolina who owed him some money and couldn't pay him. He ended up giving my father some juke boxes as payment so my father got into the juke box business. He was also in the cigarette vending business. So he ran this juke box route and sold used records, like a lot of guys did when they took them off the boxes. From selling used records from the back of a warehouse he got the idea to open a record store. The first store was called Musicland, of all things. So it evolved into a record store in '57. The wholesale grocery business was not a very good business any more after chain stores came in. My father got hurt by that, went out of business and ended up with just a record store. So our family income was coming from a retail record store in Burlington, North Carolina. I had worked for my uncle, who had a little record store in Durham called Record Bar, and in 1960 he decided he wanted a change of scenery. So he took his family and moved to Jacksonville, Florida. My father bought up his store in Durham, so we had two stores: one called Musicland, one called Record Bar. I was in college at the time. I got out of school in 1963. Our family had a couple of bucks from this store in Durham, particularly. There was an opportunity in Chapel Hill, North Carolina for a store. We saw the opportunity, but I didn't want to go into the retail record business: I wanted to go to work for a manufacturer. My father, though, convinced me that there was a real opportunity in retailing. So I said I would try it. Arlene and I got married about that time and opened a little store in Chapel Hill. We were so undercapitalized that we couldn't run three stores. We had to close the Burlington store, move all the inventory and all the fixtures—and I mean they were dilapidated fixtures—and open a store in Chapel Hill. Called it Record Bar. The store did very well and the store in Durham did very well. We grew and grew and in 1968 we decided we wanted to go into Raleigh. But the strip shopping center in Raleigh, called Cameron Village, wouldn't let us in. There was all kinds of prejudices about record stores in those days. So we kept looking. There was another shopping center in Raleigh, but it was not doing well. I think it was called North Hills. The owners decided to close it in, mall it. My father happened to go over to the opening, when they opened the mall part, and was very impressed because it had a lot of traffic. So he said, "Let's give that a shot. We've been looking for a location, so let's try this one." And we found out something when we opened that store: malls are very good places for record stores. My father had the marketing know-how to see that that was a tremendous opportunity for us; he was the one that made that decision. We immediately did a lot of business, and that's what put us on the track. Later we came back and got into the other shopping center that wouldn't let us in before. So we started opening up stores and decided that malls were the place for us. First of all we opened in malls that were close to us in North Carolina. Then we had to spread through the whole state of North Carolina, because there weren't many malls around us anymore. Then we'd take any mall in the south or southeast that we couldn't get into and was any good. Then we had to spread geographically, because we kept eating them up. Now they're going back and building malls in small towns today. So it's not as much of a problem for us, because we don't have to keep spreading geographically to get another mall.

There was a period there where we were in the business of opening retail record stores rather than running them. We are now in the business of running them and we're doing a good job. We learned how to do one thing and then we learned how to do another. It's not easy to become a multiple store operation because there's just so many more problems. When you get up to 20 stores it gets real difficult. You can stay with some simple systems to get to that point, but once you get over the 20-store level you better know what you're doing. That's what happened to Jimmy's. There's a level that once you cross you've got to be ready. We got squeezed once, and about the same time we got caught in that squeeze we got hit with the recession. We were fortunate in that we had some good people around who pulled us out of it. That's always been the best things that's happened to us. One of the nicest things about the business is that where we started there are three major colleges and we were able to draw talent from those colleges. We still do. That has really helped us. The cities themselves are not real big, but the type of person we've been able to get in our company has been remarkable. The cities we're located in are generally nice places to live, places that people like to stay in, so we've been able to oftentimes get people to work for us who could command much higher salaries with bigger companies in bigger cities, but don't want that kind of lifestyle. They're happy living where they live and working in a relaxed environment.

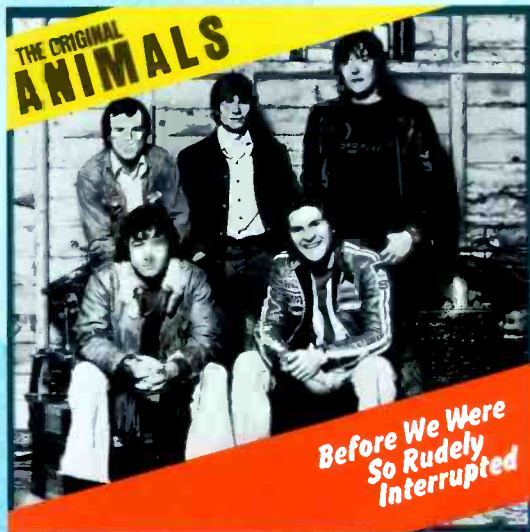
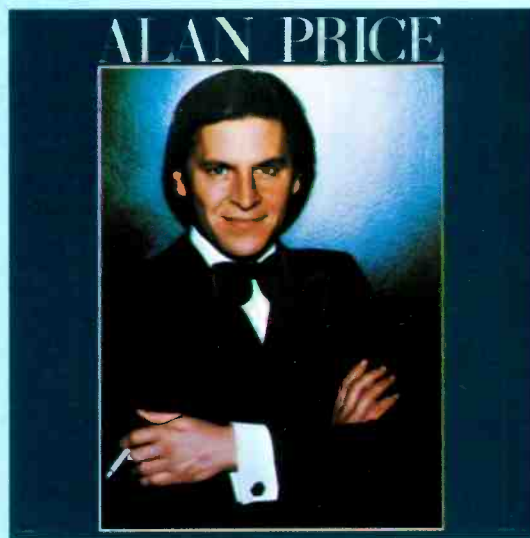
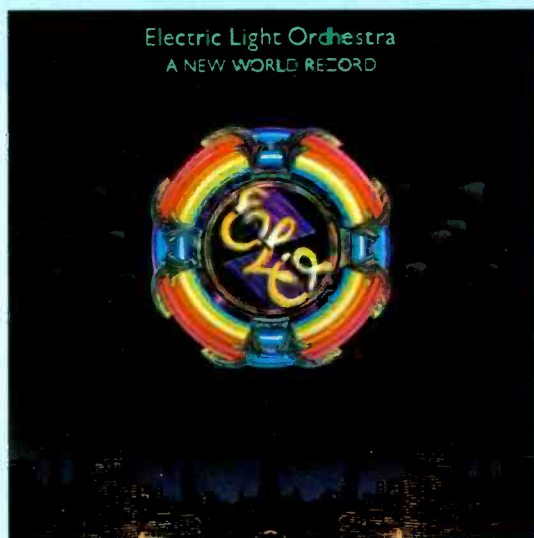
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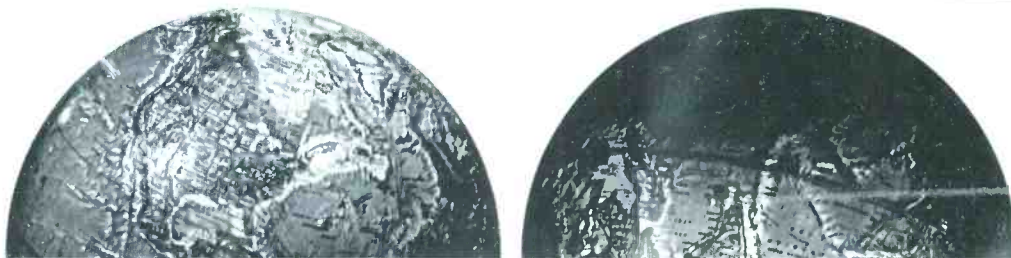
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SUPERTRAMP—A&M 1981

DREAMER (prod. by Ken Scott & group) (writers: Hodqson-Davies) (Almo/Delicate, ASCAP) (3:33)

Supertramp's first "FM hit" could have pop success on the heels of "Give A Little Bit." The song is memorable, the style right for a mass audience.

LINDA RONSTADT—Asylum 45438

IT'S SO EASY (prod. by Peter Asher) (writers: Holly-Petty) (MPL, BMI) (2:27)

With "Blue Bayou" still climbing the Singles Chart, this Holly cover has been released to satisfy those who prefer Ronstadt's uptempo side. It rocks.

THE DOOBIE BROTHERS—

Warner Bros. 8471

ECHOES OF LOVE (prod. by Ted Templeman) (writers: Simmons-Mitchell-Randle) (Soquel, ASCAP/J.E.C., BMI) (2:57)

An original composition, after a Motown cover or two, this song emphasizes synthesizer work and vocal harmonies, and bears their melodic trademarks.

GRATEFUL DEAD—Arista 0276

DANCIN' IN THE STREETS (prod. by Keith Olsen) (writers: Stevenson-Gaye-Hunter) (Jobete, ASCAP/Stone Agate, BMI) (3:08)

The '64 Martha and the Vandellas hit sounds appropriately mellowed in the Dead version, with Donna Godchaux and some hot guitar licks in the spotlight.

BOBBY VINTON—ABC 12308

ALL MY TODAYS (prod. by Bob Morgan) (writer: Vinton) (Feather, BMI) (3:06)

Vinton wrote this restrained love ballad, and it's one of his best—the message is simple, the production spare, highlighting the artist's effective vocal.

ODYSSEY—RCA 11129

NATIVE NEW YORKER (prod. by Sandy Linzer & Charlie Calello) (writers: Linzer-Randell) (Featherbed/Desiderata/Unichappell, BMI) (3:29)

The sound is smooth r&b, dance tempo; the lyrics, while aimed primarily at New Yorkers, may find acceptance with a wide disco and r&b audience.

DICKEY BETTS—Arista 0269

BOUGAINVILLEA (prod. by Dickey Betts) (writers: Betts-Johnson) (Pangola, BMI) (3:29)

This soothing Southern ballad shows off Betts' guitar work quite well, and as a mood piece it could have considerable pop success.

BLUE—Rocket 40801 (MCA)

BRING BACK THE LOVE (prod. by Elton John & Clive Franks) (writer: Nicholson) (Catrine, PRS) (3:05)

The bright pop sound of Blue owes a lot to Elton John—this mid-tempo song has a lot of Elton's bounce to it, and could establish the band here.

DOLLY PARTON—RCA 11123

HERE YOU COME AGAIN (prod. by Gary Klein) (writers: Mann-Weil) (Screen Gems-EMI/Summerhill, BMI) (2:55)

As the writers' names suggest, this isn't a country record—it is, rather, a bright pop tune with a good hook, and Parton's vocal could well bring it home.

FRANKIE VALLI—Private Stock 169

I NEED YOU (prod. by Charles Calello) (writer: Carmen) (CAM-USA, BMI) (3:23)

Eric Carmen is reported to have written this song just for Valli, and the expressive nature of the ballad seems well suited to his trademark vocal.

PATTI LABELLE—Epic 8-50445

JOY TO HAVE YOUR LOVE (prod. by David Rubinson) (writers: Parker-Cohen-Ellison) (Raydio, ASCAP/Polo Grounds/Gospel Birds, BMI) (3:15)

Labelle's solo debut is, as the title indicates, a joyous record, with her vocal soaring over the backup. The dance tempo should bring along disco fans.

AC/DC—Atco 7086

PROBLEM CHILD (prod. by Vanda & Young) (writers: Young-Young-Scott) (E. B. Marks, BMI) (2:48)

This Australian group rocks hard, but with a sure melodic touch and satisfyingly raunchy guitar work. This single could bring them pop acceptance.

TOM POWERS—Big Tree 16103

IT AIN'T LOVE (prod. by Kyle Lehning) (writer: Powers) (TOPO, ASCAP) (3:37)

This emotive ballad is already establishing Powers with adult audiences, and pop response should soon follow. The questions are familiar, well-presented.

THE CHARLIE DANIELS BAND—

Epic 8-50456

HEAVEN CAN BE ANYWHERE (TWIN PINES THEME) (prod. by Paul Hornsby) (writer: Daniels) (Hat Band, BMI) (3:15)

A departure from Daniels' rocking style, this ballad flows with a fully-produced sound. The melody is strong, the sentiment a likely pop winner.

JACKIE DE SHANNON—Amherst 725

DON'T LET THE FLAME BURN OUT (prod. by Jim Ed Norman) (writer: De Shannon) (Halwill/Plain and Simple, ASCAP) (3:29)

A mid-tempo rock and roll song with a guitar-strumming background, this single is one of De Shannon's best in some time. The title is a hook in itself.

THE CHI-LITES—Mercury 73954

IF I HAD A GIRL (prod. by Richard Rome) (writer: Hurtt) (Josiah, BMI) (3:30)

Struck from the same mold as the Chi-Lites' past hits, this single is a smooth, wistful r&b ballad dominated by the group's trademark falsettos.

BILLY JOEL—Columbia 3-10624

MOVIN' OUT (ANTHONY'S SONG) (prod. by Phil Ramone) (writer: Joel) (Joelsongs, BMI) (3:30)

This saga of a young man's dilemmas is a typically expressive Joel song, with New York references and an unusual, piano-dominated structure.

THE BABYS—Chrysalis 2173

ISN'T IT TIME (prod. by Ron Nevison) (writers: Conrad-Kennedy) (Jacon/X-Ray, BMI) (3:23)

The Babys' rock has been toned down for their new single, with a female chorus and full production effects added. John Waite's voice still stands out.

HODGES, JAMES AND SMITH—

London 5N-260

DON'T TAKE AWAY YOUR LOVE (prod. by Wm. Mickey Stevenson) (writers: Barnum-Clay) (El Patricio, BMI) (3:09)

A follow-up to a good r&b hit, this single should expand H, J&S's New York base into a national following. It's fast-paced, with energetic vocals.

PIPER—A&M 1969

CAN'T WAIT (prod. by Sean Delaney & Chris Kimsey) (writers: Squier-Isaacs) (Songs of the Knight/Bomass, BMI) (3:21)

Billy Squier's collaboration with critic James Isaacs is a British-sounding rocker with pop leanings; the guitar work recalls the Move.

LATIMORE—Glades 1744 (T.K.)

LET ME LIVE THE LIFE I LOVE (prod. by Steve Alaimo) (writer: Latimore) (Sherlyn) (3:26)

A jazz influence, set out by a good horn arrangement, dominates this Latimore effort, with enough soul present to signal a likely r&b favorite.

THE EMOTIONS—Stax 3200 (Fantasy)

SHOUTING OUT LOVE (prod. by Al Bell, William Brown & Marvell Thomas) (writers: Wilkes-Smith) (East Memphis, BMI) (3:13)

From the Stax vaults, this single shows the flair the Emotions have made into a million-selling item, and could receive r&b and pop play with their current hits.

THE POINTER SISTERS—ABC

Blue Thumb 275

HAVING A PARTY (prod. by David Rubinson) (writer: Cooke) (Kags, BMI) (3:08)

The '62 Sam Cooke hit, recently revived by Southside Johnny, is given an invigorating treatment by the Pointers, with all the party spirit retained.

BUCKINGHAM-NICKS—Polydor 14428

CRYING IN THE NIGHT (prod. by Keith Olsen) (writer: Nicks) (Pogologo/Buckingham Nicks/Mother Pearl, ASCAP) (3:00)

From their lp debut as a duo four years ago, this single shows the flair that has made Lindsey and Stevie stars with Fleetwood Mac. Pop action is likely.

**The Record
Everyone's Been
Buzzing About
is on
Atlantic.**

**"DANCE, DANCE,
DANCE"**

YOWSAH, YOWSAH, YOWSAH

#3435

Produced by Bernard Edwards, Nile Rodgers
and Kenny Lehman for Turtle Productions
Executive Producer: Marc Kreiner
Mix by Savarese

FROM

CHIC

TOP AIRPLAY



SIMPLE DREAMS
LINDA RONSTADT
Asylum

MOST AIRPLAY:

- SIMPLE DREAMS—Linda Ronstadt—Asylum
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- AJA—Steely Dan—ABC
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- I ROBOT—Alan Parsons Project—Arista
- RUMOURS—Fleetwood Mac—WB
- FRENCH KISS—Bob Welch—Capitol
- TERRAPIN STATION—Grateful Dead—Arista
- CHICAGO XI—Col
- IN CITY DREAMS—Robin Trower—Chrysalis
- JT—James Taylor—Col

KSHE-FM/ST. LOUIS
ADDS:

- AJA—Steely Dan—ABC
- TERENCE BOYLAN—Asylum
- GONE TO EARTH—Barclay James Harvest—MCA
- ROUGH MIX—Townshend/Lane—MCA
- SHE'S NOT THERE (single)—Santana—Col

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

- GOING FOR THE ONE—Yes—Atlantic
- PRISM—Ariola America
- CRAWLER—Epic
- A FAREWELL TO KINGS—Rush—Mercury
- FRENCH KISS—Bob Welch—Capitol
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- THUNDER ISLAND—Jay Ferguson—Asylum
- IN CITY DREAMS—Robin Trower—Chrysalis
- LIVE—Golden Earring—MCA
- LUNA SEA—Firefall—Atlantic

WKDF-FM/NASHVILLE
ADDS:

- AJA—Steely Dan—ABC
- IN COLOR—Cheap Trick—Epic
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- ROUGH MIX—Townshend/Lane—MCA
- THE STRANGER—Billy Joel—Col
- THUNDER ISLAND—Jay Ferguson—Asylum
- TWILLY DON'T MIND—Dwight Twilley Band—Arista

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

- SIMPLE DREAMS—Linda Ronstadt—Asylum
- I ROBOT—Alan Parsons Project—Arista
- A PLACE IN THE SUN—Pablo Cruise—A&M

- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- JT—James Taylor—Col
- FOGHAT LIVE—Bearsville
- CSN—Crosby, Stills and Nash—Atlantic
- NETHER LANDS—Dan Fogelberg—Full Moon
- GOING FOR THE ONE—Yes—Atlantic
- BOOK OF DREAMS—Steve Miller Band—Capitol

WQFM-FM/MILWAUKEE
ADDS:

- A FAREWELL TO KINGS—Rush—Mercury
- BLUE SAILOR—Cheryl Dilcher—Butterfly
- BRIDGES—Gil Scott-Heron & Brian Jackson—Arista
- BROKEN HEART—The Babys—Chrysalis
- GONE TO EARTH—Barclay James Harvest—MCA
- LIVE—Golden Earring—MCA
- RINGO THE 4TH—Ringo Starr—Atlantic
- SHOT IN THE DARK—Bill Quateman—RCA
- THE JOY—Fantasy
- THE STRANGER—Billy Joel—Col

HEAVY ACTION (airplay in descending order):

- CHICAGO XI—Col
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- I ROBOT—Alan Parsons Project—Arista
- RUMOURS—Fleetwood Mac—WB
- BOOK OF DREAMS—Steve Miller Band—Capitol
- AJA—Steely Dan—ABC
- BAD REPUTATION—Thin Lizzy—Mercury
- ENIGMATIC OCEAN—Jean-Luc Ponty—Atlantic

CHUM-FM/TORONTO
ADDS:

- KARLA BONOFF—Col
- HOW DEEP IS YOUR LOVE (single)—Bee Gees—RSO
- IN CITY DREAMS—Robin Trower—Chrysalis
- IN COLOR—Cheap Trick—Epic
- MIRAGE—Richie Havens—A&M
- WE'RE ALL ALONE (single)—Rita Coolidge—A&M

HEAVY ACTION (airplay):

- BOATS AGAINST THE CURRENT—Eric Carmen—Arista
- CHICAGO XI—Col
- GOING FOR THE ONE—Yes—Atlantic
- 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
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- TERRAPIN STATION—Grateful Dead—Arista
- STEVE WINWOOD—Island

KLOL-FM/HOUSTON
ADDS:

- AJA—Steely Dan—ABC
- BAD REPUTATION—Thin Lizzy—Mercury
- KARLA BONOFF—Col
- CHICAGO XI—Col
- LITTLE CRIMINALS—Randy Newman—WB
- PLAYMATES—Small Faces—Atlantic

- ROUGH MIX—Townshend/Lane—MCA
- SECOND SEASON—Point Blank—Arista
- THE MISSING PIECE—Gentle Giant—Capitol
- THE STRANGER—Billy Joel—Col

HEAVY ACTION (airplay in descending order):

- AJA—Steely Dan—ABC
- CSN—Crosby, Stills and Nash—Atlantic
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- I ROBOT—Alan Parsons Project—Arista
- HOTEL CALIFORNIA—Eagles—Asylum
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- NETHER LANDS—Dan Fogelberg—Full Moon
- BOOK OF DREAMS—Steve Miller Band—Capitol
- STEVE WINWOOD—Island
- RUMOURS—Fleetwood Mac—WB

KZEW-FM/DALLAS
ADDS:

- AJA—Steely Dan—ABC
- KARLA BONOFF—Col
- BROKEN HEART—The Babys—Chrysalis
- ENIGMATIC OCEAN—Jean-Luc Ponty—Atlantic
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- ROUGH MIX—Townshend/Lane—MCA
- SPACED—Shawn Phillips—A&M
- THE STRANGER—Billy Joel—Col

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

- LUNA SEA—Firefall—Atlantic
- CSN—Crosby, Stills and Nash—Atlantic
- JT—James Taylor—Col
- I ROBOT—Alan Parsons Project—Arista
- GOING FOR THE ONE—Yes—Atlantic
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- STEVE WINWOOD—Island
- BEAUTY ON A BACK STREET—Hall & Oates—RCA
- TERRAPIN STATION—Grateful Dead—Arista
- IN CITY DREAMS—Robin Trower—Chrysalis

KGB-FM/SAN DIEGO
ADDS:

- AJA—Steely Dan—ABC
- BEAUTY ON A BACK STREET—Hall & Oates—RCA
- CHICAGO XI—Col
- IN CITY DREAMS—Robin Trower—Chrysalis
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- SHE'S NOT THERE (single)—Santana—Col

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

- RUMOURS—Fleetwood Mac—WB
- STAR WARS (soundtrack)—20th Century
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- FOGHAT LIVE—Bearsville
- FOREIGNER—Atlantic
- CAT SCRATCH FEVER—Ted Nugent—Epic
- I ROBOT—Alan Parsons Project—Arista
- LITTLE QUEEN—Heart—Portrait

- CELEBRATE ME HOME—Kenny Loggins—Col
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB

KWST-FM/LOS ANGELES
ADDS:

- BROKEN HEART—The Babys—Chrysalis
- NOT FOR FROM FREE—Don Harrison—Mercury

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

- SIMPLE DREAMS—Linda Ronstadt—Asylum
- FOGHAT LIVE—Bearsville
- TERRAPIN STATION—Grateful Dead—Arista
- IN CITY DREAMS—Robin Trower—Chrysalis
- AJA—Steely Dan—ABC
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- FRENCH KISS—Bob Welch—Capitol
- TWILLEY DON'T MIND—Dwight Twilley—Arista
- BAD REPUTATION—Thin Lizzy—Mercury
- TOM PETTY & THE HEARTBREAKERS—Shelter

KMET-FM/LOS ANGELES
ADDS:

- AJA—Steely Dan—ABC
- KARLA BONOFF—Col
- CAN'T WAIT—Piper—A&M
- FRENCH KISS—Bob Welch—Capitol
- IN CITY DREAMS—Robin Trower—Chrysalis
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- ROUGH MIX—Townshend/Lane—MCA
- SHE'S NOT THERE (single)—Santana—Col
- TWILLEY DON'T MIND—Dwight Twilley Band—Arista

HEAVY ACTION (airplay in descending order):

- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- FOREIGNER—Atlantic
- RUMOURS—Fleetwood Mac—WB
- LIGHTS OUT—UFO—Chrysalis
- ONE OF THE BOYS—Roger Daltrey—MCA
- LAKE—Col
- TERRAPIN STATION—Grateful Dead—Arista
- LIVE! IN THE AIR AGE—Be Bop Deluxe—Harvest
- CAT SCRATCH FEVER—Ted Nugent—Epic
- FRENCH KISS—Bob Welch—Capitol

KZAP-FM/SACRAMENTO
ADDS:

- AJA—Steely Dan—ABC
- GONE TO EARTH—Barclay James Harvest—MCA
- INTRODUCING SPARKS—Col
- LITTLE CRIMINALS—Randy Newman—WB
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- OLD FRIENDS—Mary McCaslin—Philo
- TALKING HEADS: '77—Sire
- THE STRANGER—Billy Joel—Col
- WEEKEND RENDEZVOUS—Racing Cars—Chrysalis

HEAVY ACTION (airplay):

- SIMPLE DREAMS—Linda Ronstadt—Asylum

- BEAUTY ON A BACK STREET—Hall & Oates—RCA
- IN CITY DREAMS—Robin Trower—Chrysalis
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- ROUGH MIX—Townshend/Lane—MCA
- CRAWLER—Epic
- BAD REPUTATION—Thin Lizzy—Mercury
- TERRAPIN STATION—Grateful Dead—Arista
- BRIDGES—Gil Scott-Heron & Brian Jackson—Arista
- CLEAR SAILIN'—Chris Hillman—Asylum

**KSAN-FM/
SAN FRANCISCO**
ADDS:

- BLANK GENERATION—Richard Hell & Voidoids—Sire
- INTRODUCING SPARKS—Col
- SPARK IN THE DARK—Alpha Band—Arista
- YOUNG, LOUD & SNOTTY—Dead Boys—Sire

HEAVY ACTION (airplay in descending order):

- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- ROUGH MIX—Townshend/Lane—MCA
- AJA—Steely Dan—ABC
- MY AIM IS TRUE—Elvis Costello—Stiff (Import)
- TWILLEY DON'T MIND—Dwight Twilley Band—Arista
- BAD REPUTATION—Thin Lizzy—Mercury
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- INTRODUCING SPARKS—Col
- IN CITY DREAMS—Robin Trower—Chrysalis
- OOPS! WRONG PLANET—Utopia—Bearsville

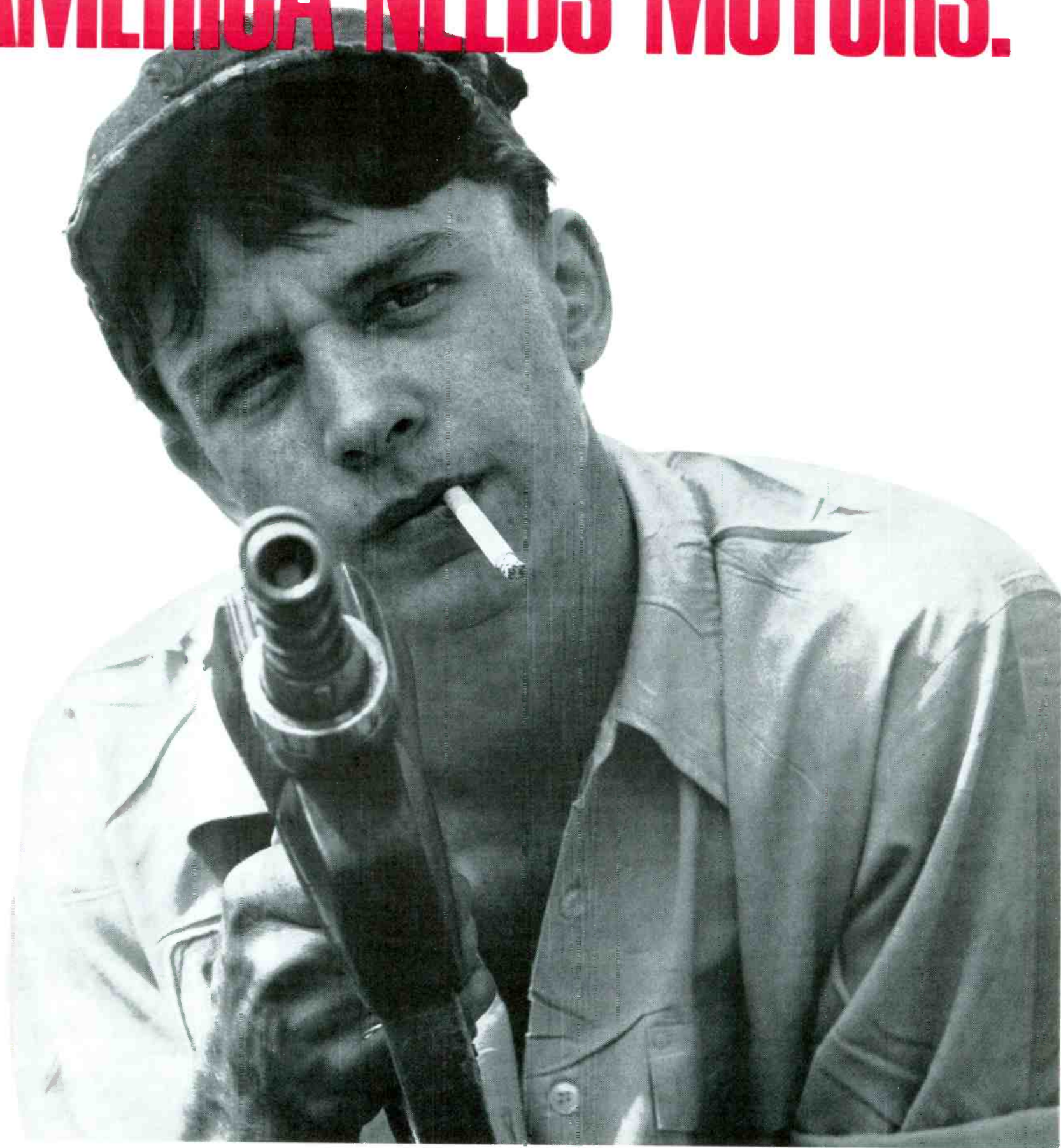
KZAM-FM/SEATTLE
ADDS:

- AIN'T IT SOMETHIN'—James Talley—Capitol
- BUNDLE OF JOY—Freddie Hubbard—Col
- FIRE IN THE WIND—John Stewart—RSO
- IN CITY DREAMS—Robin Trower—Chrysalis
- LITTLE CRIMINALS—Randy Newman—WB
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- NEVER LETTING GO—Phoebe Snow—Col
- SOLSTICE, SOUND & SHADOWS—Ralph Towner—ECM
- TEACHING AN OLD DOG—Phillip Goodhand-Tait—Chrysalis
- THE JOY—Fantasy

HEAVY ACTION (airplay):

- AJA—Steely Dan—ABC
- KARLA BONOFF—Col
- TERENCE BOYLAN—Asylum
- CSN—Crosby, Stills and Nash—Atlantic
- NETHER LANDS—Dan Fogelberg—Full Moon
- OLD FRIENDS—Mary McCaslin—Philo
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- TERRAPIN STATION—Grateful Dead—Arista
- THE STRANGER—Billy Joel—Col
- STEVE WINWOOD—Island

AMERICA NEEDS MOTORS.



America needs a band that worked its way to the top of England's underground rock scene through sheer hard work, guts and rock & roll.

America needs The Motors.

Four moving parts that will drive listeners and concertgoers into fits of rock & roll ecstasy.

On Virgin Records and Tapes.

The logo for the band 'The Motors' is written in a stylized, red, cursive font. The word 'The' is smaller and positioned above 'Motors'. The logo is set against a white background within a thin black border.

PZ 34924

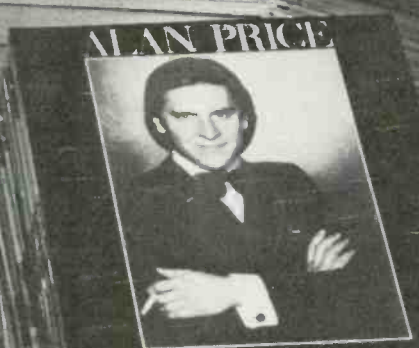


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SHIRLEY CAESAR
"First Lady"
RS-LA744-G

ENCHANTMENT
"Enchantment"
UA-LA682-G

BAD BOY
"The Band That Milwaukee Made Famous"
UA-LA781-G



ALAN PRICE
"Alan Price"
JT-LA809-G

NOEL POINTER
"Phantazia"
BN-LA736-H

CRYSTAL GAYLE
"We Must Believe in Magic"
UA-LA771-G



"THE SPY WHO LOVED ME"
Original Motion Picture Soundtrack
UA-LA774-H



ELO
"A New World Record"
UA-LA679-G

In Your Bin.



Diversity of Product Highlights Fantasy's Fall

■ BERKELEY, CALIF. — With the reactivation of the Galaxy label as a vehicle for classic ensemble and solo jazz, and the first wave of titles through the recently acquired Stax catalog, Fantasy/Prestige/Milestone has mapped out a fourth quarter release schedule that will sustain a balance of rock, jazz, r&b and pop titles throughout the final months of 1977. Marketing and merchandising strategies for Fantasy's fall releases are being developed on an act-by-act basis, rather than through any roster-wide theme, in accordance with the greatest diversity to the F/P/M catalog to date.

"It's the largest number of titles Fantasy has ever shipped within a single quarter," explained Fantasy president Ralph Kaffel, "but we don't really intend to focus on that aspect that much; the real importance of the release schedule is, we feel, the high quality of the individual albums, and the number of new artists that will be represented." He added that forthcoming releases will include both new artists and established acts making their label debut.

In-store support will be tailored to the individual act and include a variety of posters, streamers, display pieces and other point-of-purchase tools. Advertising programs will cover consumer and trade print and multiple format radio advertising, with spots and layouts to be tied into touring activity.

August

Already in release but continuing as priorities throughout the fall are F/P/M late August releases. Fantasy label releases include Stanley Turrentine's "Nightwings," a self-produced set arranged by Claus Ogerman and already showing the artist's most rapid sales acceptance to date in its first weeks in release; "Midnight Rider," Tommy James' second lp for the label and first collaboration with producer/writer Jeff Barry (who penned James' first major hit, "Hanky Panky"); The Blackbyrds' "Action," produced by Donald Byrd, which follows two previous gold albums and is slated as the focal point for a major push to further expand the band's audience base; "Guarabe" by vibes soloist Cal Tjader; and the second volume of "Ellington Is Forever" by Kenny Burrell, a two-disk package of Ellington compositions performed by the veteran guitarist.

Also included is the Fantasy debut album for vocalist Paulette McWilliams, original lead vocalist for Rufus and a member of that band's precursor, American Breed. Titled "Never Been Here Before," the set was produced by Gary

Loizzo.

Milestone is being represented with the release of Ron Carter's "Piccolo," a two-disk live set marking the first recorded appearance for Carter's quartet and its unusual complement of two string bassists; also released is "The Great Concert of Cecil Taylor," a three-record set on Prestige.

September

Late September releases are slated to include the third Fantasy album by Side Effect, whose second album neared gold after yielding three consecutive r&b hits. Produced by Wayne Henderson, "Going Bananas" will be both the lp title and the first single from the set, with greater emphasis on disco exposure planned and both promotion and marketing plans to use the title as a unifying theme. Also scheduled is the second album by the David Bromberg Band, "Reckless Abandon," which follows Bromberg's label debut and best selling release to date, "How Late'll Ya Play Till," and, like the Side Effect

lp, will provide broad marketing hooks through its title and cover art. Bromberg's first lp for the label, "Reckless Abandon," was produced by Jim Price; according to Kaffel, "the previous album was more self-contained but this lp adds a lot of outside players and a more commercial feel without diluting Bromberg's basic identity."

Cover art by cartoonist and graphic artist B. Kliban, himself a best-seller through a recent series of books, will be used for over-sized posters and provide another vehicle for cross-promotions.

Other September titles include Impact's second album and first Fantasy release, "The Pack is Back," produced by Philadelphia r&b veteran John Davis, and featuring lead vocalist and former Temptation Damon Harris. Signed to F/P/M through WMOT Records, Impact was represented earlier in the summer with their first single release.

Two debut works set for September are headed by the first

Fantasy album by The Joy, featuring singer/songwriters Toni Brown and Terri Garthwaite, founding members of the original Joy of Cooking and subsequently solo artists. "The Joy" was produced at Fantasy's Berkeley studios by Michael Stewart.

Also making his label debut is vocalist, songwriter and instrumentalist Johnny Reason, whose self-titled first album will be shipped on the At Home label directed by producer Wayne Henderson.

Prestige releases for September are monopolized by the four multiple-disk sets comprising "The Duke Ellington Carnegie Hall Concerts," marking the first authorized release for recordings of the late composer's epochal '40s Carnegie shows. Newly-mastered from the original acetates as restored by Jerry Valban, the series includes Ellington's concerts in 1943, 1944, 1946 and 1947, respectively; the 1943 concerts are represented with a three-disk package, including the premiere of Ellington's "Black, Brown and Beige," while the other three releases will be two record sets.

Stax Reactivation

Through Fantasy's recent acquisition of the classic Stax catalog, the F/P/M fall release schedule will unveil the first of several planned packages of previously unreleased material by Stax artists, as well as the first new title to be produced on Stax since Fantasy's acquisition, "Off The Wall," by Fat Larry's Band. The self-produced work is the group's second and first for Stax.

New Product

Also newly released will be "Chronicle" by Johnnie Taylor, which brings to Stax the anthology format first used by F/P/M with Creedence Clearwater Revival, starting with Taylor's first major chart hit and then following it chronologically with his best known releases throughout his affiliation with Stax. Previously unreleased is another Stax title, "The Pinch," by Albert King. In October and November, key Stax releases will include a previously unreleased Isaac Hayes album, "Good Love," and The Emotions' "Sunshine," also containing unreleased tracks.

Other Releases

Other key pop r&b and rock releases during the last two months will include albums by The Checkmates, Ltd., the Hoodoo Rhythm Devils, Country Joe McDonald, The Boppers, and Pleasure, while new releases by new two-disk anthologies jazz artists will include lps from Prestige. Bill Evans and McCoy Tyner (on Milestone). F/P/M's "twofer" series will also be represented.

Early Sales Buoy ABC Records & Tapes

By ALAN WOLMARK

■ ABC Records and Tapes of Hackensack, New Jersey is looking ahead to a very good Christmas because of increased sales so early in the season which Bob Pockrandt, vice president of operations, says indicate a strong trend which should follow through to at least the year's end. ABC's major objective, as a rack jobber, will be to make the products that people want, readily available.

This record merchandising operation has no apprehensions about the new higher list prices affecting the Christmas market because, although initially the higher list caused a sales slowdown, a lot of higher priced product is now enjoying astronomical action. Pockrandt has observed that it "all depends on the availability of product. At no matter what price, they'll buy what they want." This is traditionally true around the holiday season.

Along the lines of increasing the availability of product Pockrandt said, "The company will be exercising a better mix of product." Cut-outs and budget priced merchandise, which seem to be attracting an ever-widening audience, will be extensively displayed along with the higher priced items. Not only does this satisfy a demanding public but affords a larger potential profit for retailers and therefore more cooperation—a very positive and beneficial business cycle.

Current hit product is expected to carry through to the holiday season in addition to whatever major releases will be timed for the next three months' heavy sales. Essentially no new marketing or promotional ideas on ABC's part, other than the usual merchandising, will accompany the record sales.

But with the definite increase in the demand for pre-recorded music, ABC will be expanding the tape departments in many stores. Cassettes will become very prominently displayed and much additional cassette fixturing will be installed. To discourage rip-offs, locked fixtures will most often continue to be used along with overhead encasings.

For the customers' convenience and to help further boost holiday sales, a color-coded record and tape finder system will be initiated at many retailers. This illustrates a sales theme followed by ABC for a number of years, according to Pockrandt, which has been "better merchandising through better product presentation."

With the market for actual Christmas product remaining fairly stable in recent years ABC will not be expanding in this direction, but will be emphasizing their usual broad selection of such titles. Cut-outs and economy items will receive particular attention, and heavy promotion on radio is thus far planned.

Display Items Are a Priority at Mercury

■ With merchandising becoming an increasingly important factor in securing that across-the-counter record and tape sale, Phonogram, Inc./Mercury Records is, more than ever, making merchandising pieces available to retail stores.

"Recent marketing research we have conducted leads me to conclude that next to radio airplay, what is in the retail store is most important in motivating sales," stated Jules Abramson, senior vice president/marketing for Phonogram/Mercury. "Possibly that is why good distributing sales organizations are building merchandising staffs to complement the sales staff."

Abramson stated that within the next few months to a year, he expected to see even more elaborate album packages which in themselves can be attractive merchandising pieces.

"Many people still think that posters and T-shirts are important and for small, localized campaigns this is true," Abramson said. "But not enough pieces can be made to have a national impact because of the sheer number of units one would have to make."

One way to make the merchandising pieces effective is in conjunction with retail display contests. Abramson pointed out that during the recent fall sales plan, which included selected lp dis-



counts and delayed dating, Phonogram tied in display contests.

"The idea was expanded on by Phonodisc, our distribution company, so that \$30,000 in prize money was also available. The prize money was subdivided into territories with one to five different contests going on in each area. The top winner of the local contests are judged for the national grand prizes."

Abramson pointed out that in conjunction with these contests, a total of six posters and two mobiles were made available featuring albums released in August and September, plus other recent merchandising aids on albums re-

leased during the summer.

All merchandising aids are coordinated through George Balos, merchandising manager for Phonogram/Mercury. With very few exceptions, all posters, mobiles, etc., are designed by Balos. Recently, Balos has designed posters for Rush, Thin Lizzy, City Boy, Patrick Gleeson, Larry Gatlin (on Monument Records, marketed by Phonogram), and a mobile. Harry Losk, national sales manager of Phonogram/Mercury, elaborated on the new merchandising aids.

"Album graphics are so important to a sale that we (Mercury) feel that when we have a particularly strong cover, we should use

that in itself." Losk pointed out the City Boy's "Young Men Gone West," Gatlin's "Love Is Just A Game," and Patrick Gleeson's "Star Wars" albums all have two foot square, four color blow-ups of the front cover artwork.

"In the case of Rush's 'A Farewell To Kings' and Thin Lizzy's 'Bad Reputation,' we wanted to expand beyond just lp art," Losk said. Both the Rush and Thin Lizzy posters are two feet by three feet. "For Rush we commissioned an artist to paint a likeness of the three group members, which is the focal point of their poster, along with the new and catalogue albums. For Thin Lizzy, we used a very striking black and white photo that is on the inside of the jacket as the focal point. In both cases, the faces of the members of the groups are well known to the consumer, and we wanted to make sure our point of purchase materials spoke to that point."

Losk pointed out that new albums by Graham Parker and the Bar-Kays will also have merchandising aids to be determined, although Abramson indicated that the Parker album package will have a "postage stamp" type of merchandising piece in the album package itself. The stamps tie into the album title, "Stick To Me," and the cover which features various stamp size photos of the group members.

Chrysalis' Colorful Merchandising Collage

■ Sal Licata, senior vice president of Chrysalis Records, has announced a creative merchandising campaign for the company's fall releases, coordinating the efforts of sales, promotion and publicity into a package designed to reach the consumer on all levels of awareness.

Chrysalis released six albums in September, shipped in two separate segments. Robin Trower's "In City Dreams," "Dizrythmia" from Split Enz, and "Weekend Rendezvous" from Racing Cars shipped to the independent distributors on Sept. 9. The Babys' second lp "Broken Heart," "Intoxication" from Rory Block, and Phillip Goodhand-Tait's "Teaching An Old Dog New Tricks" shipped on the 14th.

"We intend to make our artists visible on every level," says Licata, "so that no matter where they turn—in the press, on the radio, while shopping in record stores, they will be made aware of these new albums." These efforts will be coordinated through Billy Bass, vice president of promotion, Russ Shaw, vice president of artist development & publicity, and

Stan Layton, national sales manager. "Because we have no new releases after September, we will be working with these six artists through the new year," stressed Licata. "We are fortunate enough to have several of these artists on tour during this period, which will put us directly in touch with those who are most affected by their music."

Trower

Robin Trower's sixth lp, "In City Dreams," which shipped on September 9th, will have all merchandising and sales efforts coinciding with his tour, which begins the end of the month. An attractive packaging design by long-time friend Funky Paul will be the cornerstone of the campaign. 23" x 23" posters of the lp cover, "winged" mobiles and styrofoam standup displays, plus specially-produced metal flight pins and four-color stickers will be given away as promotions through coordinated radio contests.

Chrysalis' campaign for "Weekend Rendezvous" will be geared heavily toward radio contests and in-store airplay. Specially-pro-

duced key chains will be given away on the air, with easel-back displays and posters of the cover being supplied to retailers. In addition, the album is being serviced in the September issue of 12x12, and t-shirts depicting the group's logo will be given out to press, radio, retail, and consumers during Racing Cars November tour of the states.

New Zealanders Split Enz return to America with their second lp "Dizrythmia," the technical term for jet lag. Posters and mobiles will be utilized for the new album, and Split Enz planter heads, used as a promotional item for the first lp, will again be issued.

The second album from The Babys shipped on September 14th, two days after an international party hosting the album to distributors in England, Germany and the United States.

Merchandising will center on the cover photography by Vogue's Charles W. Bush. Specially produced 12" x 12" steel framed mirrors, which may be hung or stood upright, will be used for promotional giveaways to radio, retail

and press. Contests will be coordinated through radio stations participating in the group's 35-city headline tour which begins on October 14th. Ticket prices for the shows will reflect the dial frequency of the station in each particular market. For display purposes, two sizes of mylar cover posters, both 12" x 12" and 23" x 23" will be utilized.

Celebrating the group's headline dates at Santa Monica Civic in Los Angeles and their Palladium concert in New York City, Chrysalis will unveil billboards both on Sunset Strip and in Times Square for October and November. French-cut t-shirts will be employed throughout the tour.

Singer/songwriter Rory Block's debut Chrysalis release, "Intoxication" was released on the 14th also, with specially packaged gift sets of champagne inscribed with the recipient's name being used as an introductory gift for radio and press persons. Songwriter Phillip Goodhand-Tait's new album, "Teaching An Old Dog New Tricks," will be promoted through posters and related display material for in-store use.

A Trip Around The World Is Not A Sea Cruise The Real Trip Is Listening To The Music Of



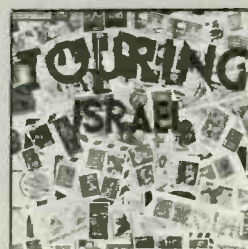
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FOLK SONGS OF ROMANIA



SRLP 8196
THE BEST OF GREECE



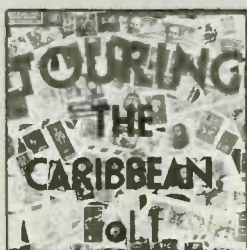
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FADOS



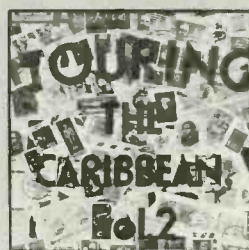
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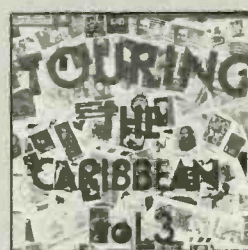
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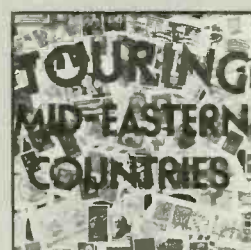
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VOL. I



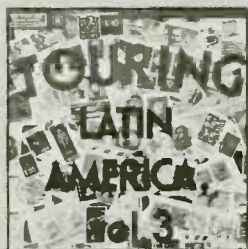
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VOL. II



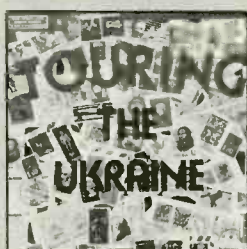
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VOL. III



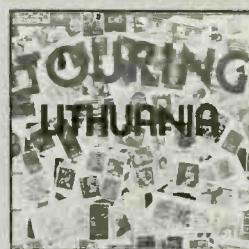
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TOURING MID-EASTERN
COUNTRIES



SRLP 8215
TOURING LATIN-AMERICA
VOL. III



SRLP 8216
TOURING THE UKRAINE



SRLP 8217
TOURING LITHUANIA



SRLP 8218
TOURING PORTUGAL, VOL. I



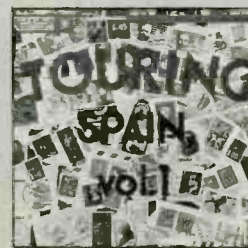
SRLP 8219
TOURING PORTUGAL, VOL. II



SRLP 8225
TOURING GERMANY, VOL. II



SRLP 8226
TOURING TURKEY



SRLP 8227
TOURING SPAIN, VOL. I



SRLP 8228
TOURING SPAIN, VOL. II



SRLP 10125
PARAGUAYAN HARP, VOL. II



SRLP 10127
RUSSIAN GYPSIES PLAY,
VOL. I



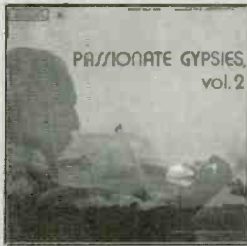
SRLP 10128
RUSSIAN GYPSIES PLAY,
VOL. II

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Many Lands By Request Records



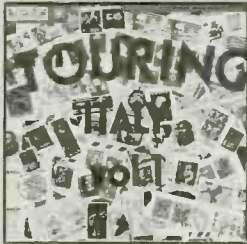
SRLP 8197
PASSIONATE GYPSIES, VOL. I



SRLP 8198
PASSIONATE GYPSIES, VOL. II



SRLP 8202
TOURING RUSSIA



SRLP 8203
TOURING ITALY, VOL. I



SRLP 8204
TOURING ITALY, VOL. II



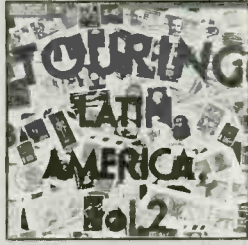
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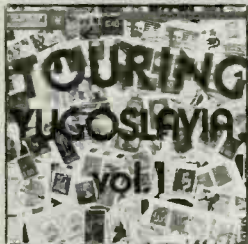
SRLP 8212
TOURING AFRICA



SRLP 8213
TOURING LATIN-AMERICA
VOL. I



SRLP 8214
TOURING LATIN-AMERICA
VOL. II



SRLP 8220
TOURING YUGOSLAVIA,
VOL. I



SRLP 8221
TOURING YUGOSLAVIA,
VOL. II



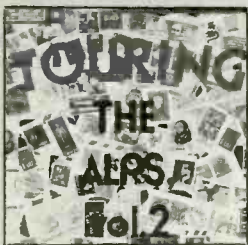
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SRLP 8223
TOURING SWITZERLAND



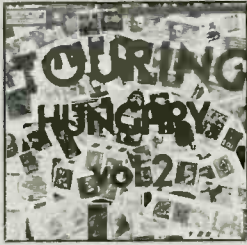
SRLP 8224
TOURING GERMANY, VOL. I



SRLP 8229
TOURING THE ALPS, VOL. II



SRLP 8230
TOURING HUNGARY, VOL. I



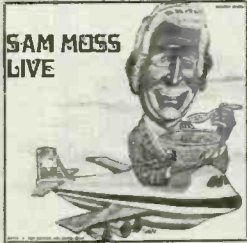
SRLP 8231
TOURING HUNGARY, VOL. II



SRLP 10124
JULIANA PRESENTS BELLY
DANCE MUSIC FOR THE
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Retailer Augments Records With Profit Book Dept.

By DAVID MCGEE

■ Jerry Laux had known the record retailing business just about as well as you can know it. He had been the record and book department manager for a major discount department store in suburban Washington, D.C. for nine years.

But then he decided he wanted to do his own record thing, going out on his own, with a 2,000 square ft. record store in a neighborhood shopping plaza.

To make a go of it, in what he describes as an extremely competitive local market for records, he had to attract record buying traffic with an extra ingredient—something his competitors weren't offering.

That extra ingredient turned out to be books.

Books, reasoned Laux, provided

a more attractive mix of merchandise. He wouldn't have to depend solely on records to survive. Books and records are complementary: both involved leisure activity, both are bought frequently as gift items. And the traffic from one helps the other.

Laux discovered the Profit Book Department system which provides a complete "small bookstore" for the retailer, including layout plans and fixtures. As well, the PBD offers the services of experienced books sellers to manage selection and inventory control and greatly reduces the enormous amount of time and paperwork which would be necessary to deal with hundreds of publishers individually.

Just as in records, selection is the key to operating a successful book department, and Laux found

that the selection in the PBD is superior. "It's not just best-sellers and mass market paperbacks," he comments. "Customers often finds books in my shop that are not available in major chains."

Also, the PBD's microfilm reader system for special orders allows storekeepers to replenish their stock quickly and serves much the same function as a record one-stop.

Laux began his operation in a Springfield, Virginia neighborhood shopping plaza rather than in a large regional mall. A small, individual operation without heavy financing, Laux's store is operated within strict budget limitations. His stock includes \$20,000 worth of records in 1000 square feet of space; \$29,000 in books in 1000 square feet; \$1000 of maga-

zines. The idea is to appeal to the adult market with the books and to the youth market with the records and hope for some overlap. Laux admits to initial fears that the records would drive adults out of the store, but says that he solved the problem—or potential problem—by placing the book department at the front of the store and the records at the rear. Although adults were initially attracted to the books and kids to the records, as expected, both markets soon augmented each other. Now that customers are familiar with the store, Laux finds his business increasing for both books and records. Kids he says, buy more books than he had expected, which is not so surprising in light of the fact that PBD selection covers school reading assignments.

Barry White Campaign Tops 20th's Fall Plans

■ Riding the crest of a blockbuster year, 20th Century-Fox Records has begun a creatively ambitious and elaborate merchandising campaign for its fall releases. Heading this campaign is the first Barry White album in almost a year, "Barry White Sings For Someone You Love." The first single from the lp, "It's Ecstasy When You Lay Down Next To Me," is rapidly rising on the pop, r&b and MOR charts and the album contains the full seven-minute version of it. Arnie Orleans, 20th's senior vice president and director of marketing, has created a totally new concept for the album's jacket that will maximize the album's in-store appearance.

The album jacket's front features a silver locket resting across a mat of gray fur. Equal units of the album have been pressed with the color of the fur varying from black to gray and brown to beige so the consumer may select whichever is most visually pleasing to him or her. Striking in-store displays have been designed to capitalize on this multi-color effect.

Shunning the traditional 30 second and 60 second radio spots, Barry White has recorded 90 second radio commercials in which he talks directly to the listener about his new album and plays highlights from it. An appearance on NBC's "Midnight Special" will be included in a schedule of tele-

vision performances for Barry, highlighted by a special "Merv Griffin Show" in which Merv will devote his entire 90 minutes to the music of Barry White.

Having emerged triumphant in the motion picture soundtrack album division with a platinum album signifying sales exceeding one million units of "Star Wars," 20th Century-Fox Records is now tackling the traditionally difficult area of comedy albums with Sandy Baron's lp, "How I Found God, Zen, Yoga, est, Arica, Sufi, Scientology, TM . . . and my life Still Sucks!" 20th is again utilizing the 90 second radio spot here as an important tool. The specially recorded commercial features Sandy talking directly to the lis-

tener and playing cuts from his album. 20th also plans to support Sandy's frequent talk show and game show television guestings with television, newspaper and magazine advertisements. Sandy also plans to visit key record shops and radio stations to autograph and promote his album.

"Jigsaw," the new album by Jigsaw, contains their current hit single, "If I Have To Go Away," as well as their previous top 10 smash, "Sky High." A cross-country concert tour is being planned to debut the new material on "Jigsaw," the album will be supported by TV, radio and print ads, as well as in-store mobiles, posters and many television performances.

Jim Tyrrell (Continued from page 25)

of the efforts of these departments is crucial and is managed through a day-to-day dialogue among the staff management and field management personnel.

From this continual exchange of information, we create display pieces according to what we feel will be the most effective marketing strategy at that point in the development of a particular album.

For example, the Heatwave album is exploding on its strength as an album as well as on the strength of the single "Boogie Nights." Such a hit single calls for the album to be moved into a very prominent position at all locations to catch the high level of consumer awareness. We have the task here of promoting the group and the album into a prominence equal to the popularity of the hit song. The group Heatwave is the future on which we build

using the success of the song, "Boogie Nights."

A market that grabs a great amount of attention with a reputation for consistent selling artists is the black music market. Artists such as the O'lays, Lou Rawls, MFSB, The Isley Brothers, The Jacksons, Patti Labelle, Nona Hendryx, and Billy Paul will all have new albums released during this season.

We also have new albums coming on several artists whom we expect the merchandising effort to be rather inaugurative. The artists are Starcastle, Dexter Wansel, Rick Nelson, Jean Carn, Wet Willie, George Duke, Dave Loggins, Nona Hendryx, Doc Severinsen, and Edgar Winter, who has re-formed the White Trash band. All of these artists have recorded albums that sold in the 100,000-400,000 range which indicates that there is a good base of

awareness for them at retail.

There is a particular concern for having visual aids at point of purchase during this season with the activity that is generated during a back-to-school period that segues into the year's longest holiday season. Recognizing that fact, we have made an effort to really synthesize in our visual aids the elements that could be most appealing to specific types of audiences when at times in the development of an album or an artist we have to focus most intensely on specific demographic groups.

At the early stages of development are several promising new names on our roster: Meatloaf; The Motors; Network; Kitchen; and Dragon. Though they are not as yet accomplished to a degree that requires a great amount of support materials, they are very strong musically as evidenced by

the response to music samples which we have tested.

A very exciting merchandising project for this season arose when the Lifesong label joined the Associated Labels family. We have prepared a special merchandising package for the Jim Croce catalogue consisting of five albums all list priced at \$7.98 and all proven to be good holiday items over recent past seasons. We will have large ad repros, in-store eye-catching posters which will have a direct sell concept, and there will be special dealer memos to coordinate retailer and mass merchandiser personnel in their efforts. We will also continue to develop the rest of the Lifesong roster.

Another major merchandising campaign, pulling out all stops, is being launched to support the release of "Carole King's Greatest Hits."

For Odyssey, Merchandising Is the Heart of the Matter

■ Holiday marketing plans for the Odyssey Records stores include a heavy influence of manufacturer programs in addition to merchandising geared up for the Christmas season.

"To a large extent the programs will influence our buying," stated Richard Bullock, principal. "We set up to respond to programs almost totally during the fourth quarter of the year, and we will merchandise anything that has a program on it. To a large extent, that will determine what we sell in December."

Higher list prices will not hurt this year's Christmas season business at Odyssey, according to the executive. "I think the higher list price will affect the number of units sold, not the dollar volume," explained Bullock, "and we'll push the \$6.98's as hard as we can, and sort of hold the \$7.98's in the background."

Odyssey will also see "a strong push on \$4.98 during the holiday and emphasis on 'two-for's,'" stated Bullock in further describing price-related selling during the holiday period.

"The big thing in connection with the \$7.98 lps," observed the

owner, "is that the tape market is growing fantastically, particularly in the area of the cassette, although the 8-track has also shown a major surge." Bullock added that Odyssey stores will continue to merchandise tape during the Christmas rush "as we've always done."

While Odyssey Records stores will sell a great number of "hit" records during the upcoming season, Bullock expects that a more widespread sales pattern can emerge from holiday selling.

"We're finding a greater variety of product today," commented Bullock, "with considerably more classics selling along with jazz, and other areas are becoming stronger in the holiday season itself."

Merchandising, according to the owner, is at the heart of the matter. "I think that when you merchandise correctly you bring the older buyer in," explained Bullock, "and that older buyer may buy a gift for a young person, but in the process they may buy something for themselves if you've merchandised correctly."

While Christmas albums have not been uniformly good sellers

at some other retailers, Odyssey has experienced "a very strong sell-through." Bullock noted that he tried to purchase Christmas music on programs also. "We try to buy them during the program periods and that's when we're principally interested."

Because of buying through programs, Bullock does not expect a large number of extra titles in his stores during the Christmas season. "Our number of titles are pretty heavy to begin with," noted Bullock, "so only as it's influenced by programs will the number of titles increase."

In line with stressing the number of programs that will influence purchases, Bullock pointed out that cutouts will be in the background during the Christmas season, although the stores "will bring them out very strongly after the first of the year."

Bullock believes that there are generally three types of Christmas music, and that each has to be merchandised in a specific manner.

"The hit Christmas product is hit product and it should be merchandised like any other hit prod-

uct," pointed out Bullock, "and then there are Christmas records which are somewhat standardized, and then there are classics. Classical Christmas music is a repeat buyer product, or people who are responding to broadcasts of that music, and I think it is real important that the manufacturer try to get the radio stations to play that sort of product. In terms of pop Christmas hits, it's there and people respond to it because it's merchandised and they're in the store and they're thinking Christmas. As our inventory gets lower and lower," explained Bullock, "we merchandise Christmas more and more so it works out well for us."

While imports play a strong part in the Odyssey merchandising plans as a general trend, the stores will be stocking more of selected titles, rather than ordering additional catalogue. "We're getting to the point where we're bringing in large quantities of single releases rather than a large quantity of various things," noted Bullock. "We're going deeper on certain numbers, but this is a general trend, not something that happens only at Christmas."

London's 30th Anniversary Product Push

■ Major merchandising campaigns are being launched by London Records to coincide with the release of all new product for the company's 30th Golden & Platinum Anniversary.

With many significant album releases scheduled for the next few months, London is carefully preparing specific merchandising campaigns tailor-made to each new release.

Slated for mid-September release are three important new albums for London.

"Pearl" will be making their debut with their lp titled "Pearl." London has prepared a special "surprise" promotion piece that will be sent to select print and radio contacts across the country, as well as to all distributors. A comprehensive press kit containing bio information and photographs of the Los Angeles-based sister team of songwriter Leslie and singer Debbie Pearl, as well as a "Pearl" poster have been prepared.

London is also readying plans to officially celebrate the opening of the company's new West Coast office with a major party for Los Angeles press, radio, distributors, retailers and friends to coincide with the release of "Pearl."

From one of Canada's most popular rock groups comes "April Wine, Live At The El Mocambo." Recorded live at Toronto's famed

350-seat El Mocambo where April Wine opened the show for the Rolling Stones earlier this year, this is the group's second album for London. In Canada, April Wine are superstars, with four gold albums and two platinum albums. A massive campaign has been prepared which includes a four color poster and a three-phase teaser ad campaign highlighting the live conception of the album.

"Erotic Soul" is currently the hottest new 12" disco single climbing the national disco charts by the Larry Page Orch. London is rush-releasing their debut album titled "Erotic Soul." Also slated for mid-September release, the album is also available on 8-track tape. A major national media push is being readied which will include national trade and consumer ads as well as special radio spots. A press kit including bio and photographs will be available.

On Phase 4 Stereo, 10 albums are slated for mid-September release. They are "Webb Country" by Ronnie Aldrich; "Give My Regards To Broadway" by Edmundo Ros; "Coast To Coast" by Ted Heath; "Vintage '52" by Frank Chacksfield; "Scotland" by John Keating; "Viennese Carnival" by Will Glahe; "Machucambos Today" by Los Machucambos; "Sound Of Pageantry" by the

Band Of The Grenadier Guards; and "Silver Jubilee" by the Grenadier Guards And Scots Guards. Both The Band of the Grenadier Guards and The Scots Guards are currently touring the United States in celebration of Queen Elizabeth's Silver Jubilee. Ads are being placed in various program journals across the country.

A special Phase 4 Stereo record Sampler has been manufactured for in-store promotional use and for select national press. This will be the first Phase 4 Stereo Sampler, and will highlight choice selections from the ten new releases on the brilliance of Phase 4 Stereo.

Scheduled for release in mid-October are two additional albums in the highly-successful and specially-priced London Collector Series, by Cat Stevens titled "Cat's Cradle" and John Mayall & Eric Clapton titled "Blues Breakers." All albums in the series are priced at a low \$5.98.

A special sampler is also available for the current London Collector releases.

Coinciding with the success of "The Moody Blues, Caught Live + 5" and the official announcement of the upcoming Moody Blues reunion in a Los Angeles recording studio and a subsequent album, London Records has sponsored a unique Moody Blues "giveaway." London has donated

a specially-commissioned oil painting valued at \$1,500 of The Moody Blues by artist Jim Cooper to The New York Daily News, the world's largest circulation daily newspaper. The Daily News will offer the painting and 10 complete Moodies album catalogues to its readers. Winners will be picked from a random drawing of postcards mailed directly to The Daily News.

To better communications with retailers across the country, London is also establishing a mailing list of 1,400 retail stores. These retailers will regularly be receiving all promotional and sales aids direct to their stores. The retail list will serve to keep store owners well informed of all company promotions and product.

In a similar vein, London has instituted two new avenues of increased communications with press and radio as well as distributors and retailers. All of these contacts will receive on a regular basis "What's The Word" and "What The Papers Say."

"What's The Word" is a brief summary of events, announcements, artist signings, tour info, newsworthy bits and pieces of information, and other similar items in words and pictures.

"What The Papers Say" is a collection of select press clippings that have appeared on London's artists in the press.

Retailers Gear Up for Holiday Season

(Continued from page 24)

last year RCA and Columbia made all their big Christmas albums \$4.98 list when they had previously been \$5.98 and \$6.98. Evidently they had sold enough Mathis Christmas or something that they decided they couldn't sell any more at a high price because the demand has decreased. This year I was just given the MCA Christmas list: last year the albums were all \$6.98; this year they're all \$4.98. The demand is decreasing but there seem to be more Christmas records than ever, more titles, which helps confuse us. We try to have a good spread of product in the stores.

Are you planning to increase the number of titles available in Christmas records in your stores?

Bergman: It'll be pretty much the same as last year. I imagine we'll have more depth, but pretty much the same titles. There's not that many titles out there.

Bressi: Last year we carried almost every title we could get our hands on, and we'll probably do the same thing this year.

Dobin: No, we probably will decrease. Last year we had one of the biggest spreads imaginable and were not that successful. It's becoming almost complete budget lines. Pickwick and Springboard are making a rather big dent in the market, which I think helped convince the majors to reduce prices.

Goody: We'll probably carry the same number of titles in Christmas records in our stores this year. Approximately the same.

Karol: I don't see how we could do that because we carry a complete line at all times anyway.

Keenan: We have traditionally ordered every single Christmas album that's available. There won't be any increase this year, but whatever's available we'll pick up. We had the depth pretty well scoped last year too. We learned not to run out of the hits and to carry enough of the other stuff to get us through. There's not that much demand, so once you run out of something you just don't reorder it.

Milliken: I probably will decrease the number of titles available in Christmas records. I'll decrease them in the sense that I'll pay a little more attention to what sells. As we get a little more sophisticated we keep records and we remember and are able to check on what didn't sell last year. We took in 100 Aretha Franklin records and sold 25. So this year I'll buy 30, not 100.

Smolen: I think I'll carry about the same thing I did. If anything I'll probably cut down on the number of titles and concentrate on the top sellers. More depth.

Cutouts and budget merchandise seem to be attracting an ever-widening audience. Are you planning to capitalize on this during the holiday season?

Bergman: We're doing a much better job with budget product. On cutouts we do only a fair job, because we're very picky about cutouts. But we're carrying more and more budget product and we're happier with the sales we're getting.

Bressi: Unfortunately, because of space, we're going to be in a situation where we're going to have to cream the cutouts. We have to give our available space to the higher priced items in regular goods. What we're going to sell is the bigger ticket. Cutouts really take a back seat at Christmastime to the higher line goods. But the selection of cutouts is great right now.

Dobin: We continue to look for cream cutouts, and we're still not seeing very many. We're starting to buy things that in the past we did not consider cream, and they've been reasonably successful. But we're going to look as hard as ever for cutouts. Again, cutouts are becoming more attractive for the simple reason that regular stock albums are increasing in price.

Goody: We've always carried budget merchandise and cutouts. As far as merchandising them, it'll be business as usual. We do everything we can to help move them if they're profitable.

Karol: Budget items are tremendous, but not cutouts. Not with us anyway. Our budget items consist of the budget lines of the major companies like RCA, Columbia, Capitol, MCA and a lot of other companies. Pickwick is selling very well. The packaging is quite sophisticated. A lot of consumers don't even think of it as a budget line; they consider it a first-quality line which they can buy at a budget price.

Keenan: We always have, but it depends on what's available. We're worried that a lot of the cutouts we're seeing now are counterfeits. Things are showing up that certain manufacturers just can't believe are out. Their own hit product, in some cases. I also think the price of some of this cutout merchandise is really getting outrageous. We're

into the \$2.85 and \$3.00 bracket, and to make a decent profit on that you've got to sell it at \$3.99. There's a lot of \$6.98 product you sell at \$3.99.

Milliken: You bet. I don't know quite how to capitalize on it. I try to do that 12 months out of the year. I don't intend to do anything different except to buy more and buy deeper.

Smolen: Yes, we always do that. We're going to increase the amount in our store, offer a better selection—although the cutout market seems a little bit duller now than in the past. That's a reflection on the quality of the merchandise.

Import records too have enjoyed a boom year. Are you going to stock more imports and promote them more aggressively than you have during previous holiday seasons?

Bergman: We're stocking a considerable number of imports right now and doing nicely with them. We're just trying to be responsive to the public. It's hard to say what we'll do with imports this year, but we probably won't do any special merchandising on them. We'll let people know where the imports can be found—pretty much what we do during the rest of the year.

Bressi: We're getting much more heavily into the import scene and we're now buying direct from London through Carolina Exports and we're very pleased. For the most part we're treating imports as recorded product rather than imports. If we have an imported Pink Floyd it's in a Pink Floyd bin. We just make sure that all of our sales people are aware of the imports.

Dobin: We actually have been a little dormant in the import department until three or four months ago. Now I think we have an excellent stock of imports. They've been successful. We have step-down coverage, separate browser bins, special header cards, display material; we also have catalogues accessible to customers. We're pretty high on imports.

Goody: That would depend on the funds available for promotion. If a manufacturer wants something promoted we'll get behind it. Really it depends on the nature of the release and the strength of it. If the releases aren't too strong manufacturers might not want to promote them.

Karol: Definitely. Imports are growing very rapidly. Disco imports are selling very well, rock imports are selling very well. International imports are fantastic. And now, all of a sudden, there's a big demand for classical imports. We have special browser cards in our browser bins advertising the fact that these are rock imports or whatever the category of the import is. They're all out where customers can't miss them. It's very interesting to see the way they like to browse through them and usually they find something they like.

Keenan: We've just really gone into imports in the past year. We didn't have them to any degree at all last Christmas. So to us it will be an increase in amount, although I don't know how much of an increase it'll be at this point. And we don't plan any special types of merchandising for the imports at this time either.

Milliken: No. My market does not purchase imports.

Smolen: We sell imports, but not enough to make much difference. We are going to increase our stock, though, during the holidays. But we don't separate them in the store. A record is a record. The people who buy imports know what they're looking for and they usually find it. We do have the catalogues available if they need them. I've found that we sell more imports by filing them with domestic releases. That way you sell imports to the people who aren't looking for imports. And the people who are looking for imports will find them anyway. ☺

Don Dempsey (Continued from page 25)

Topaz and Fools Gold reflect new careers in the making.

Bonoff & Titus

Two of the most distinctive girl singers to show up with new recordings, Karla Bonoff and Libby Titus, will be touring in support of their current releases, and we have very special and unique marketing plans to present these artists in the individual musical direction each has presented. They are both future

stars in the truest sense.

James Taylor's first experience with Columbia has so far reflected a platinum album and now with his second smash single from his "JT" collection, we will be moving toward double platinum. Also, the single release from sister, Kate Taylor, is reflecting growing acceptance at both top 40 and AOR format stations, and an album will follow this fall.

Arista Coordinates Image, Musical Direction

■ "Our aim in every phase of an Arista campaign," says Rick Dobbis, vice president of artist development for the label, "is the coordination of the artist's image and musical direction with our merchandising and advertising. The individual approach always comes first. At the same time, we are attempting to create a unified image for the label, a textural and visual approach that graphically says what Arista is about as a company." In recent months, Arista has been redesigning its merchandising personality to reflect the growth of the label, the success it's had with new artists and acquisitions, the signing of established artists. The type of approach needed was one that asserted an identity that would be effective for all acts on the label's rapidly expanding roster.

For its upcoming schedule of releases, Arista will be, according to Dobbis, instituting a campaign on two fronts. In addition to the individual campaigns assembled for the artists, a "special, unified, multi-product campaign will run, closely tied to the fall selling program, showcasing all the fall re-

leases." Advertising and merchandising will be keyed to four major product groups: AOR, pop, jazz/progressive and r&b/black progressive. With some overlapping, the AOR group divided in two, and a separate area of children's records consisting of "The Muppet Show" and "Free To Be You and Me" (a gold album, and a particularly big holiday seller since its release), the campaign will center around six different sets of posters and mobiles unified by a visual theme. This theme will be carried by all television, radio and print advertising and in-store display pieces.

Steve Dessau, manager of merchandising, sales and distribution went into detail about some of the unique campaigns being launched for upcoming Arista product. He described an "out-of-the-box across-the-board campaign" for the Arista debut of The Dwight Twilley Band, "Twilley Don't Mind," orchestrated to take fullest advantage of a band "on the verge of national attention."

One merchandising device that Dessau cited as having gained overwhelming acceptance on the

retail level is the Promobile, a display piece that unfolds from the shape of a loose-leaf notebook into a six-sided mobile. The piece can be used to showcase six different lps (one features new albums by Barry Manilow, Bay City Rollers, Grateful Dead, Melissa Manchester, Eric Carmen and The Alan Parsons Project) or, in special cases, various facets of a single album. Arista plans to use it for Lily Tomlin's "On Stage"—with one side being the cover art and the other five portraits of Tomlin as characters heard on the lp—and for Passport's "Intergalactic Touring Band."

Materials

Arista will be re-supplying to marketing and distribution personnel materials that were effective in the initial launch of the "Barry Manilow Live" album. Other albums that will be receiving an intense holiday push will

include "The Bay City Rollers Greatest Hits"—a long-lasting display piece is being created to spotlight the "It's A Game" album as well as the hits package—and "The Muppet Show," with in-store pieces depicting the characters from the popular television show.

There will be limited quantities produced of an Eric Carmen "Boats Against The Current" windbreaker, and of a glow-in-the-dark poster to promote The Alpha Band's second Arista lp, "Spark In The Dark." A "revolutionary" styled poster has been distributed in conjunction with Gil Scott-Heron's "Bridges," and the soundtrack album from "The Greatest" will be repackaged to emphasize the hit "The Greatest Love Of All" by George Benson. Also planned is a special campaign for the solo debut of Rick Danko from The Band.

Polydor Plans Promo Film Thrust

■ Polydor Incorporated will support its September 6, September 19, October 3 and October 17 releases with significant merchandising campaigns for such diverse artists as Renee Geyer, Roy Ayers, The Atlanta Rhythm Section, Pat Travers, Gary Burton and Pat Metheny. Posters, personal appearance campaigns, films, streamers, T-shirts, mobiles and radio interview program activities are being coordinated by Polydor's various departments in support of its releases. The Polydor group of labels is composed of Polydor, ECM, Verve, Oyster, MGM, Kolob, Spring and RSO.

In addition to the above, Polydor has found great success in merchandising select artists with short promotional films, which salesmen bring to key accounts and record stores and which their publicity department shows to key booking agents and TV talent coordinators to stimulate booking. This approach has proved successful with Polydor's Canadian rock guitarist Pat Travers and has been instituted with a couple of its new releases by The Jam, one of England's foremost new wave acts, and Jean-Michel Jarre, whose lp "Oxygene," an innovative keyboard and electronic music album was scheduled for release on September 6.

In addition to "Oxygene," Polydor will release six albums on September 6. These will include country singer Mel Street's debut album on Polydor and Mel Tillis' "24 Greatest Hits."

An ECM collection featuring Gary Peacock (with assistance from Keith Jarrett), Collin Walcott, Jack DeJohnette's "Direc-

tions" and a collaboration between John Taylor, Norma Winstone and Kenny Wheeler is also included in this release as is a re-servicing of the Osmonds "Christmas Album," a two record set.

The September 19 release contains the Nektar album "Magic Is A Child," the group's first on Polydor. Randy Pie is also represented in the release with "Fast/Forward."

A two record set of James Brown's "Sex Machine" and a new disco entity currently moving high on international and import charts called Trax are also part of this important release package.

On October 3, Polydor will present the original soundtrack recording of "Record City" for which Freddie Perren composed the fast-paced score; a new Joe Simon album; two ECM offerings by Keith Jarrett and Ralph Towner; and an RSO release composed of albums by Player and John Stewart. Wrapping up this release will be a two record set of the Osmond's "Greatest Hits."

Planned for release on October 17 will be recordings by Teruo Nakamura, Isaac Hayes' debut album for the label, Dave Grusin, Stormin Norman and Suzy, Joe Beck The Fatback Band, Roger Glover (on Oyster) two RSO releases by Smokie and Paul Nicholas. Also present in this release is an unusual four record boxed set: the historical "Nixon Interviews With David Frost."

Future Polydor plans include releases by Rainbow, Pat Travers, Donny and Marie, Chick Corea, Roy Ayers and Tornado.

Rocket:

Building a Faithful Following

■ In 1973 when The Rocket Record Company was founded, the logo was a small train—the little company that could. Now, just four short years and no fewer than seven gold records later, Rocket has modified its logo into a powerful, streamlined train—this is the company that has shown that it can.

Rocket's artist roster is limited to a small, select group of performers. Blue, Colin Blunstone, Brian & Brenda, China, Kiki Dee, The Foster Brothers, Maldwyn Pope, Cliff Richard, Solution and Lorna Wright are the artists signed to Rocket and the work of each is carefully marketed for maximum impact in the most appropriate markets.

Lps

Recently, Rocket has released albums by Scottish recording group Blue ("Another Night Time Flight," produced by Elton John and Clive Franks), Kiki Dee ("Kiki Dee," produced by Elton John and Clive Franks), Cliff Richard ("Every Face Tells A Story," produced by Bruce Welch), Brian & Brenda ("Supersonic Lover," produced by Jay Lewis) and China ("China," produced by Elton John, Clive Franks and China). This is the first time in the history of the record company that this quantity of current albums has been in release and Rocket's staff (Tony

King, executive vice president; Lynn Adam, director of national promotion; Ronnie Lippin, director of national publicity; and Rick Harold, national secondary promotion) is working to build audiences for each artist.

Fall Plans

This fall, Rocket's plans are to continue to pinpoint the most appropriate outlets for each album and, working closely with the artists themselves, to build a faithful following.

Recently, both Cliff Richard and Kiki Dee each went on extensive promotion and publicity tours of the United States in support of their albums. More exposure of this kind, both for them and for Rocket's other artists, is planned. In addition, this summer, The Rocket Road Show, featuring Kiki Dee and Blue, sold out concerts across the United States.

China

In addition to promotion and concert tours, special merchandising and marketing programs have been set for every lp release. "China" (whose members are Davey Johnstone, James Newton Howard, Dennis Conway and Cooker Lo Presti) will be marketed with an eye toward special products (such as "China" cups) in addition to T-shirts, posters, special display material and print and radio advertising.



The Phonogram Package. P.O.P. support is part of it.



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Esther Phillips
Mercury SRM-1-1187
8-Track MCB-1-1187
Musicassette MCR4-1-1187



"A Diamond Is A Hard Rock"
Legs Diamond
Mercury SRM-1-1191
8-Track MCB-1-1191
Musicassette MCR4-1-1191

"It's Necessary" Jimmy Smith
Mercury SRM-1-1189 8-Track MCB-1-1189
Musicassette MCR4-1-1189



"Jamerican Man" David Oliver
Mercury SRM-1-1183
8-Track MCB-1-1183
Musicassette
MCR4-1-1183



"Sierra"
Mercury SRM-1-1179
8-Track MCB-1-1179
Musicassette MCR4-1-1179



"Cowboy Classics"
Grady Martin
Monument MG-7617
8-Track MGT-7617
Musicassette MGC-7617

"Boom Town Rats"
Mercury SRM-1-1188
8-Track MCB-1-1188
Musicassette
MCR4-1-1188



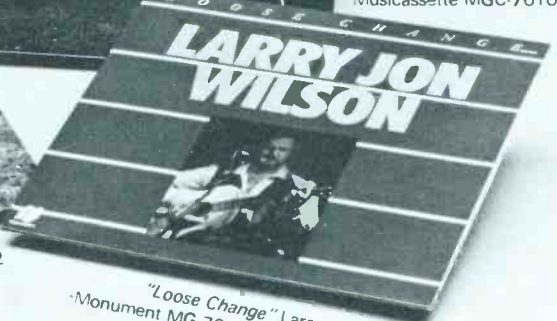
"Country Cookin'" Charlie McCoy
Monument MG-7612 8-Track MGT-7612
Musicassette MGC-7612



"Barefootin'" Barefoot Jerry
Monument MG-7610
8-Track MGT-7610
Musicassette MGC-7610



"Not Far From Free" Don Harrison
Mercury SRM-1-1185 8-Track MCB-1-1185
Musicassette MCR4-1-1185



"Loose Change" Larry Jon Wilson
Monument MG-7615 8-Track MGT-7615
Musicassette MGC-7615

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Copyright Tribunal

(Continued from page 3)

in violation of constitutional intent. The Tribunal will be adjusting statutory royalties in the bill, including the mechanical fee (now 2½ cents per tune) and the jukebox performance royalty (\$8 per box annually). If a suit is filed in Federal court, it is assumed that the plaintiff will be a copyright user, protesting the hike in the royalty rate.

Legal Test

The question that now plagues the Tribunal is who will defend the legality of the panel. Nearly all suits against government agencies are defended by the Justice Department. But because of the Tribunal's neither-fish-nor-fowl status, no one knows if the Justice Department will be required to represent the Tribunal. It may very well turn out that the Tribunal will have to defend itself in court, a highly unusual circumstance in the history of the Federal government and the courts.

As well, **Record World** learned last week that a team of Office of Management and Budget staffers has already been assigned authority to explore means by which the Tribunal's function can be re-organized. The President campaigned last year on a promise to cutback on the number of federal agencies and regulatory boards from the present 500 to around 50. Last spring, Carter balked at making the appointments to the Tribunal, asking OMB if the board's functions could not be moved to an already existing agency. The staff reply was that since the Tribunal was a Congressional agency, it did not presently come under Carter's authority under the recently-passed Re-organization Act. The staff, with the approval of Attorney General Griffin Bell and then-OMB Director Bert Lance, advised the President to make the "initial" appointments and explore avenues of re-organization later.

The task of researching the Tribunal's re-organizability was handed over to OMB staffer Tread Davis and his "General Government Study Team," one of a handful of teams organized within OMB to study across-the-board bureaucracy consolidation.

The Tribunal, it appears likely, will have to be devising a cable TV fee system, hear the cases of those copyright owners and users petitioning for revision of rates, and defend its own existence in the courts and within the White House itself, all at the same time. The five members, however, may have an easier time with their White House-OMB problems: at least three of the five nominees were active in Carter's election campaign.

DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ The most important new release this week is **Grace Jones'** much-anticipated "Portfolio" (Island), a superbly crafted album that should bring one of the biggest disco sensations of the year to an even larger audience. In addition to Grace's three previous releases—"That's the Trouble," "Sorry" and "I Need a Man," all in condensed, under-four-minute versions—the album contains a magnificent compelling modern interpretation of **Edith Piaf's** cabaret classic, "La Vie En Rose," and a medley of three recent show tune standards—"Send in the Clowns," "What I Did for Love" and "Tomorrow"—done in the Philadelphia disco style. Of the new material, "La Vie En Rose" (7:27) is the most arresting and exciting, building to an emotional peak from a minimal, delicate, seductively languorous arrangement of piano, guitar and percussion. Grace, singing in both French and English, uses the simplicity of the production as the perfect foil, strutting across it, purring, growling, shouting and whispering like an actress working her lines for all they're worth. Grace doesn't dominate the Broadway medley as easily or as dramatically—at times she seems to strain uncomfortably—but both "Send in the Clowns" and "What I Did For Love" succeed beautifully as pop disco and producer **Tom Moulton** demonstrates a deft handling of Philly soul styling, particularly the orchestration of the creamy backing vocals of **Barbara Ingram**, **Carla Benson** and **Evette Benton**—just the right balance for Grace's robust lead. Only "Tomorrow," the song from "Annie," is a disappointment, primarily because it's no match for the **Stephen Sondheim** and **Marvin Hamlisch** tunes that precede it, but also because the song leaves no room for subtlety or real charm. In the

(Continued on page 104)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

MY FAIR LADY/DETROIT

DJ: Michael Melkonian

THE BULL/BRAZILIAN LULLABY/COSMIC WIND—Mike Theodore Orchestra—Westbound (lp cuts)

CHOVE CHUVA/MAS QUE NADA—Samba Soul—RCA (disco disc)

FROM NOW ON—Linda Clifford—Curtom (lp cut)

I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound/Atlantic (disco disc)

KEEP IT UP—Nightfall—RCA (disco disc)

LOVE SHOOK/GIRL DON'T MAKE ME WAIT—Patti Brooks—Casablanca (lp cuts)

MY DAYS ARE NUMBERED—John Wells—Polydor (import)

NATIVE NEW YORKER/EASY COME, EASY GO—Odyssey—RCA (disco disc)

WHEN YOU'VE DROPPED YOUR GUARD (LOVE KNOCKS YOU DOWN)—The Knights—Little Star (lp cut)

YOU AND I—Disco Drive—London (import)

THE BOATHOUSE/ REHOBOTH BEACH, DELAWARE

DJ: Tom Webb

BLOCK PARTY—Anthony White—Salsoul (disco disc)

CHOVE CHUVA/MAS QUE NADA—Samba Soul—RCA (disco disc)

COME DOWN TO EARTH—Choice Four—RCA (disco disc)

COSMIC WIND/THE BULL—Mike Theodore Orchestra—Westbound (lp cuts)

DAN SWIT ME/FUNKY MUSIC—Patti Labelle—Epic (lp cuts)

DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Philips (import lp cut)

GIRL DON'T MAKE ME WAIT/LOVE SHOOK—Patti Brooks—Casablanca (lp cuts)

I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound/Atlantic (disco disc)

IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (disco disc)

NATIVE NEW YORKER/EASY COME, EASY GO—Odyssey—RCA (disco disc)

84 KING STREET/NEW YORK

DJ: Larry Levan

BLOOD AND HONEY—Amanda Lear—Direction (import disco disc)

BOURGIE BOURGIE—Ashford & Simpson—Warner Bros. (lp cut)

DEEPER—New Birth—Warner Bros. (disco disc)

I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound/Atlantic (disco disc)

I'M HERE AGAIN—Thelma Houston—Tamla

LOCKED IN THIS POSITION—Barbara Mason & Bunny Sigler—Curtom (disco disc/lp cut)

SAY YOU WILL—Eddie Henderson—Capitol (lp cut)

SPEAK WELL—Philly USA—West End (disco disc, new mix)

YOUR LOVE IS SO GOOD FOR ME—Diana Ross—Motown (lp cut)

TOWNHOUSE 48/NEW YORK

DJ: John Benitez

BLOCK PARTY—Anthony White—Salsoul (disco disc)

DO YOUR DANCE—Rose Royce—Whitfield (lp cut)

DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Philips (import lp cut)

FROM HERE TO ETERNITY—Giorgio—Casablanca (lp cut)

GIRL DON'T MAKE ME WAIT/LET'S MAKE LOVE TO THE MUSIC—Pattie Brooks—Casablanca (lp cuts)

I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound/Atlantic (disco disc)

IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (disco disc)

MOON BOOTS—Orlando Riva Sound—Salsoul/Tom & Jerry (disco disc, not yet available)

SPEAK WELL/INSTRUMENTALLY SPEAKING—Philly USA—West End (disco disc, new mix)

WHERE WILL IT END—Love Committee—Gold Mind (disco disc)

DISCO FILE TOP 20

OCTOBER 8, 1977

- COSMIC WIND/THE BULL**
MIKE THEODORE ORCHESTRA/
Westbound (lp cuts)
- I GOT TO HAVE YOUR LOVE**
FANTASTIC FOUR/Westbound/Atlantic
(disco disc)
- IT'S ECSTASY WHEN YOU LAY DOWN
NEXT TO ME**
BARRY WHITE/20th Century (disco disc)
- DON'T LET ME BE MISUNDERSTOOD**
SANTA ESMERALDA/Philips (import
lp cut)
- SAN FRANCISCO/HOLLYWOOD/
FIRE ISLAND**
VILLAGE PEOPLE/Casablanca (lp cuts)
- MUSIC**
MONTREAL SOUND/TK (disco disc)
- NATIVE NEW YORKER/EASY COME,
EASY GO**
ODYSSEY/RCA (disco disc)
- FROM HERE TO ETERNITY/FIRST
HAND EXPERIENCE**
GIORGIO/Casablanca (lp cuts)
- GIRL DON'T MAKE ME WAIT/
LOVE SHOOK**
PATTIE BROOKS—Casablanca (lp cuts)
- SPEAK WELL**
PHILLY USA/West End (disco disc,
new mix)
- BLOCK PARTY**
ANTHONY WHITE/Salsoul (disco disc)
- HEY YOU SHOULD BE DANCING**
GENE FARROW/JA (disco disc)
- JE T'AIME/ON A RIEN A PERDRE/
COEUR A COEUR**
SAINT TROPEZ/Butterfly (lp cuts)
- POP COLLAGE/LET'S MAKE LOVE
TO THE MUSIC**
PATTIE BROOKS/Casablanca (lp cuts)
- AFRICAN QUEENS/QUIET VILLAGE**
RITCHIE FAMILY/Marlin (lp cuts)
- I FEEL LOVE**
DONNA SUMMER/Casablanca
(lp cut/disco disc)
- EROTIC SOUL**
LARRY PAGE ORCHESTRA/London
(disco disc)
- COCOMOTION**
EL COCO/AVI (lp cut)
- WATCH OUT FOR THE BOOGIE MAN**
TRAX/Polydor (lp cut)
- HOLD TIGHT**
VICKI SUE ROBINSON/RCA (disco disc)

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101 THE ALBUM CHART 150

OCTOBER 8, 1977

OCT. 8	OCT. 1	ARTIST	ALBUM	RECORDING LABEL
101	96	SONGS IN THE KEY OF LIFE STEVIE WONDER/Tamla T13	340C2 (Motown)	
102	101	BLOW IT OUT TOM SCOTT/Ode BL 34966 (CBS)		
103	99	PACIFIC OCEAN BLUE DENNIS WILSON/Caribou PZ	34354 (CBS)	
104	102	PLAYING TO AN AUDIENCE OF ONE DAVID SOUL/Private	Stock PS 7001	
105	98	MARVIN GAYE LIVE AT THE LONDON PALLADIUM/Tamla T7	352R2 (Motown)	
106	108	PATTI LABELLE/Epic PE 34847		
107	88	FROM ELVIS PRESLEY BLVD., MEMPHIS TENNESSEE ELVIS PRESLEY/RCA APL1 1506		
108	107	WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE/United Artists	LA771 G	
109	95	B.J. THOMAS/MCA 2286		
110	115	LAKE/Columbia PC 34763		
111	114	FIRE ISLAND HERBIE MANN/Atlantic SD 19112		
112	92	BEFORE WE WERE SO RUDELY INTERRUPTED ORIGINAL ANIMALS/Jet JT LA790 H (UA)		
113	124	BRIDGES GIL SCOTT HERON & BRIAN JACKSON/Arista AB 4147		
114	116	THE SPY WHO LOVED ME (ORIGINAL SOUNDTRACK)/United Artists LA774 H		
115	126	GO TOO STOMU YAMASHTA/Arista AB 4138		
116	97	CAROLINA DREAMS MARSHALL TUCKER BAND/Capricorn CPK	0180 (WB)	
117	104	FLY LIKE AN EAGLE STEVE MILLER BAND/Capitol ST 11497		
118	123	LET IT FLOW DAVE MASON/Columbia PC 34680		
119	105	CRIME OF THE CENTURY SUPERTRAMP/A&M SP 3647		
120	121	CHOOSING YOU LENNY WILLIAMS/ABC AB 1023		
121	131	TWILLEY DON'T MIND DWIGHT TWILLEY/Arista AB 4140		
122	125	ONE ON ONE (ORIGINAL SOUNDTRACK) SEALS & CROFTS/Warner Bros. BS 3076		
123	127	ROBERT GORDON WITH LINK WRAY/Private Stock PS 2030		
124	—	SEND IT ASHFORD & SIMPSON/Warner Bros. BS 3088		
125	130	SERGIO MENDES & THE NEW BRASIL '77/Elektra 7E 1102		
126	138	HOPE KLAATU/Capitol ST 11633		
127	93	KISS ALIVE KISS/Casablanca NBLP 7020		
128	110	ELVIS' GOLDEN RECORDS, VOL. 3 ELVIS PRESLEY/RCA LSP 2765		
129	132	THE MISSING PIECE GENTLE GIANT/Capitol ST 11696		
130	133	GREATEST HITS LINDA RONSTADT/Asylum 6E 106		
131	111	CARDIAC ARREST CAMEO/Chocolate City CCLP 2003	(Casablanca)	
132	135	SLICK EDDIE KENDRICKS/Tamla T6 356S1 (Motown)		
133	134	SPACED SHAWN PHILLIPS/A&M SP 4650		
134	109	TRYING TO GET THE FEELING BARRY MANILOW/Arista 4060		
135	119	SILK DEGREES BOZ SCAGGS/Columbia JC 33920		
136	103	DUNE DAVID MATTHEWS/CTI 7 5005		
137	129	DIAMANTINA COCKTAIL LITTLE RIVER BAND/Harvest SW	11645 (Capitol)	
138	139	SHIVER IN THE NIGHT ANDY PRATT/Nemperor NE 443	(Atlantic)	
139	136	DESTROYER KISS/Casablanca NBLP 7025		
140	117	SLAVE/Cotillion SD 5200 (Atlantic)		
141	145	YOUNG MEN GONE WEST CITY BOY/Mercury SRM 1 1182		
142	118	BELIEVE MASS PRODUCTION/Cotillion SD 9918 (Atlantic)		
143	120	THE TWO OF US MARILYN McCOO & BILLY DAVIS, Jr./ABC 1026		
144	148	ANOTHER MOTHER FURTHER MOTHER'S FINEST/Epic PE 34699		
145	—	ODYSSEY/RCA APL1 2204		
146	112	FOREVER GOLD ISLEY BROTHERS/T-Neck PZ 34452 (CBS)		
147	150	VISITORS AUTOMATIC MAN/Island ILPS 9429		
148	146	MAX THE RUMOUR/Mercury SRM 1 1174		
148	—	POWER AND LOVE MANCHILD/Chi Sound CH LA765 G (UA)		
150	147	A REAL MOTHER FOR YA JOHNNY GUITAR WATSON/DJM	DJLPA7 (Amherst)	

151-200 ALBUM CHART

151	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/RCA APL1 2439
152	SHAKE IT WELL DRAMATICS/ABC AB 1010
153	DOUBLE DYNAMITE ELVIS PRESLEY/Camden DL2 5001
154	SMOKEY & THE BANDIT (ORIGINAL SOUNDTRACK)/MCA 2099
155	CAN'T WAIT PIPER/A&M SP 4654
156	COMING THROUGH EDDIE HENDERSON/Capitol ST 11671
157	ALOHA FROM HAWAII VIA SATELLITE ELVIS PRESLEY/RCA LSP 3758
158	LET THERE BE ROCK AC/DC/Atco SD 36 151
159	DIAMOND NIGHTS HUMMINGBIRD/A&M SP 4661
160	LIVE GOLDEN EARRING/MCA 2 8009
161	HOLD ME, THRILL ME, KISS ME JOHNNY MATHIS/Columbia PC 34872
162	SECOND SEASON POINT BLANK/Arista/AL 4137
163	CLEAR SAILIN' CHRIS HILLMAN/Asylum 7E 1104
164	LAND OF THE MAKE BELIEVE CHUCK MANGIONE/Mercury SRM 1 684
165	A DIAMOND IS A HARD ROCK LEGS DIAMOND/Mercury SRM 1 1191
166	TRANS EUROPE EXPRESS KRAFTWERK/Capitol 11603
167	MANDRE/Motown M6 886S1
168	TED NUGENT/Epic PE 33692
169	TALKING HEADS '77 TALKING HEADS/Sire SR 6036 (WB)
170	FEELIN' BITCHY MILLE JACKSON/Spring SP 1 6715 (Polydor)
171	WHAT COLOR IS LOVE DEE DEE SHARP GAMBLE/Phila. Intl. PZ 34437 (CBS)
172	ENCHANTMENT/Roadshow LA682 G (UA)
173	GREATEST HITS NEIL SEDAKA/Rocket PIG 2297 (MCA)
174	APPETIZERS ALAN O'DAY/Pacific PC 4300 (Atlantic)
175	FREE FOR ALL TED NUGENT/Epic PE 34121
176	LIFELINE ROY AYERS UBIQUITY/Polydor PD 1 6108
177	KALAPANA III/Abattoir KALA 0004
178	DEVILS GUN C J & COMPANY/Westbound WB 301 (Atlantic)
179	SECRETS CON FUNK SHUN/Mercury SRM 1 1180
180	MONKEY ISLAND GELLS/Atlantic SD 19103
181	INTO SOMETHING (CAN'T SHAKE LOOSE) O. V. WRIGHT/Hi HLP6001 (Cream)
182	MAGIC IS A CHILD NEKTAR/Polydor PD 1 6115
183	TOM PETTY AND THE HEARTBREAKERS TOM PETTY/ABC SR 52006
184	CHINA/Rocket PIG 2292 (MCA)
185	GONE TO EARTH BARCLAY JAMES HARVEST/MCA 2302
186	WHERE DO WE GO FROM HERE REX/Columbia PC 34865
187	CREAM CITY AALON/Arista AL 4127
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189	OXYGENE JEAN-MICHEL JARRE/Polydor PD 6112
190	PRISM/Ariola America ST 50020 (Capitol)
191	TERANCE BOYLAN/Asylum 7E 1091
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193	STILLWATER/Capricorn CP 0186 (WB)
194	VILLAGE PEOPLE/Casablanca NBLP 7064
195	YOU'VE COME A LONG WAY BABY ESTHER PHILLIPS/Mercury SRM 1 1187
196	LOVIN' IN THE VALLEY OF THE MOON NORTON BUFFALO/Capitol ST 11625
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198	COSMIC WIND MIKE THEODORE ORCHESTRA/Westbound WB 305 (Atlantic)
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The MOR Report

(Listings are in alphabetical order, by title)

Most Adds

- HOW DEEP IS YOUR LOVE**—Bee Gees—RSO (7)
DAYBREAK—Barry Manilow—Arista (7)
FAIR GAME—Crosby, Stills & Nash—Atlantic (7)
GONE TOO FAR—England Dan & John Ford Coley—Big Tree (7)
YOUR SMILING FACE—James Taylor—Col (7)
BABY WHAT A BIG SURPRISE—Chicago—Col (5)
BLUE BAYOU—Linda Ronstadt—Asylum (5)
LOVER'S HOLIDAY—Engelbert Humperdinck—Epic (5)

Adds

- WBZ/BOSTON**
DAYBREAK—Barry Manilow—Arista
HOW DEEP IS YOUR LOVE—Bee Gees—RSO
IT WAS ALMOST LIKE A SONG—Ronnie Milsap—RCA
STAR WARS THEME/CANTINA BAND—Meco—Millennium
THE KING IS GONE—Ronnie McDowell—Scorpion (extra)
WSAR/FALL RIVER
CHANGES IN LATITUDES, CHANGES IN ATTITUDES—Jimmy Buffett—ABC
WE'RE ALL ALONE—Rita Coolidge—A&M
WMPS/MEMPHIS
DAYBREAK—Barry Manilow—Arista
DON'T IT MAKE MY BROWN EYES BLUE—Crystal Gayle—UA
I FEEL LOVE—Donna Summer—Casablanca
STRAWBERRY LETTER #23—Brothers Johnson—A&M
WE'RE ALL ALONE—Rita Coolidge—A&M
YOU LIGHT UP MY LIFE—Debbie Boone—Warner/Curb
WSM/NASHVILLE
BLUE BAYOU—Linda Ronstadt—Asylum
LOVER'S HOLIDAY—Engelbert Humperdinck—Epic
YOUR SMILING FACE—James Taylor—Col
WSB/ATLANTA
BIG SILVER ANGEL—Tina Turner—Epic
COTTON FIELDS—Mike Curb—Congregation—Warner/Curb
HERE YOU COME AGAIN—Dolly Parton—RCA
LOOK WHAT YOU'VE DONE TO MY HEART—McCoo & Davis—ABC
ROSES GROW BEYOND THE WALL—Frankie Avalon—De-lite
THE WAY I FEEL TONIGHT—Bay City Rollers—Arista
YOUR SMILING FACE—James Taylor—Col
WIOD/MIAMI
CALLING OCCUPANTS OF INTERPLANETARY CRAFT—Carpenters—A&M
DAYBREAK—Barry Manilow—Arista
HAPPY GIRLS—Helen Reddy—Capitol

- SILVER LADY**—David Soul—Private Stock
THEME FROM 'STARSKY & HUTCH'—Rhythm Heritage—ABC
WGN/CHICAGO
BAD BOY—Mac McAnally—Ariola America
EROTIC SOUL—Larry Page Orchestra—De-Lite
GONE TOO FAR—England Dan & J.F. Coley—Big Tree
HERE YOU COME AGAIN—Dolly Parton—RCA
IT AIN'T EASY LOVIN' ME—Ronnie Prophet—RCA
MEMORABILIA—Bellamy Brothers—WB
MOON DANCE—Van Morrison—WB
PEANUT BUTTER—Dickey Lee—RCA
PRINCESS LEIA'S THEME—David Matthews—CTI
SHOUTING OUT LOVE—Emotions—Stax
TELEGRAM OF LOVE—Hues Corporation—WB
THE WAY I FEEL TONIGHT—Bay City Rollers—Arista
WTMJ/MILWAUKEE
BLUE BAYOU—Linda Ronstadt—Asylum
CRYING IN MY SLEEP—Art Garfunkel—Col
I GO CRAZY—Paul Davis—Bang
IT'S IN HIS KISS—Kate Taylor—Col
SILVER LADY—David Soul—Private Stock
WCCO/MINNEAPOLIS
BABY, WHAT A BIG SURPRISE—Chicago—Col
FAIR GAME—Crosby, Stills & Nash—Atlantic
HERE YOU COME AGAIN—Dolly Parton—RCA
TEN TO EIGHT—David Castle—Parachute
THE WURLITZER PRIZE—Waylon Jennings—RCA
YOUR SMILING FACE—James Taylor—Col

KOY/PHOENIX

- BABY COME BACK**—Player—RSO
BLUE BAYOU—Linda Ronstadt—Asylum
FAIR GAME—Crosby, Stills & Nash—Atlantic
I'VE NEVER BEEN TO ME—Charlene—Prodigal
SILVER LADY—David Soul—Private Stock
TEN TO EIGHT—David Castle—Parachute
YOU LIGHT UP MY LIFE—Debbie Boone—Warner/Curb

KIIS/LOS ANGELES

- BOOGIE NIGHTS**—Heatwave—Epic
YOU LIGHT UP MY LIFE—Debbie Boone—Warner/Curb

KSFO/SAN FRANCISCO

- DAYBREAK**—Barry Manilow—Arista
SHE DID IT—Eric Carmen—Arista
YOUR SMILING FACE—James Taylor—Col

Also reporting this week: WHDH, WIP, WLW, WBAL, WMAL, WCCO-FM, WGAR, WNEW, WFTL, KMBZ, KMOX, KULF.
 24 stations reporting.

Emperor at The Roxy



Members of Emperor (Private Stock) were greeted backstage at the Roxy following the group's debut there. Shown from left are (top) Randy Budihas and Mike Lobbett of Emperor; (bottom) Ronnie Raphael, southwest regional promotion manager for Private Stock; Jeff Gonzer of KMET; David Carrico, Private Stock promotion VP; Jody Uttal, director of publicity for the label; Marc Turk, Emperor's manager; Joe Marques, Joe Alexander and Steve Watts of the group and Garret Lambert, KXFM program director.

CLUB REVIEW

Townes Van Zandt's Triumphant Return

NEW YORK — Townes Van Zandt returned to New York to perform at the Lone Star recently, and found his old following glad to welcome him back. He has a new album on Tomato Records, after a period of several years during which his six previous albums have been hard to find and, for northern audiences, Van Zandt himself has been only a rumor.

He lived and performed here in the early seventies, but hadn't been to New York in over four years before the Lone Star stand. He has moved to Nashville from Texas, where he has had more success in getting his songs covered, most notably Emmylou Harris' rendition of "Pancho and Lefty," a remarkable song that is virtually the only basis radio audiences now have for knowing Van Zandt.

"Pancho and Lefty" deserves its acclaim, but Van Zandt showed during his set that the song's compelling story and ironic theme are no fluke. "Mr. Mudd and Mr. Gold," "White Freight Liner Blues," "Loretta," all demonstrate a remarkable way with language and a skill with simple, country or blues-based melodies.

Were his performing skills on a par with his writing talents, Van Zandt would undoubtedly have long since taken his proper place before a much wider audience. But on stage he is decidedly uncomfortable, cutting short his songs and filling the spaces between with banter that has little in common with the music. His laconic humor works when he's singing, but the well received jokes he tells do not serve him well. He travels as a solo performer these days, and

the sparseness of his performance is frequently too severe to hold his listeners. Those who know what's there rivet their attention on him, not wanting to miss a word; for the uninitiated, that effort is likely to be to great to make.

With an lp easily available, and having announced an intention to come north to perform more often, Van Zandt should see his fortunes turning. His songs are so good they are likely to convert all who hear them. Now, he is too well-kept a secret.

Marc Kirkeby

NARM Board Meeting

NEW YORK—A series of meetings involving the NARM Board of Directors, the NARM Manufacturing Advisory Committee, and the 1978 Convention Committee will take place at La Costa in Carlsbad, California from October 1-4.

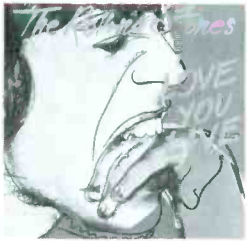
Convention Committee meetings will take up the first two days with the topics of the convention, an evaluation of the newly instituted NARM Regional Meetings and future plans for joint merchandiser - manufacturer projects closing out the sessions on the 3rd and 4th.

Five From MCA

LOS ANGELES—Richard Bibby, vice president/marketing at MCA Records has announced the release of five new albums.

Scheduled for October release are: "Elton John's Greatest Hits, Volume II," his 15th album; "Front Page News" by Wishbone Ash; "Bluegrass Memories" by Bill Monroe; Mel Tillis' eighth album, "Love Troubled Waters," and "Marin County Lines" by The New Riders of the Purple Sage.

SALESMAKER OF THE WEEK



LOVE YOU LIVE
ROLLING STONES
Rolling Stones

TOP SALES

- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- CHICAGO XI—Col
- IN CITY DREAMS—Robin Trower—Chrysalis

ABC/NATIONAL

- A FAREWELL TO KINGS—Rush—Mercury
- BARRY WHITE SINGS FOR SOMEONE YOU LOVE—20th Century
- BOATS AGAINST THE CURRENT—Eric Carmen—Arista
- CHICAGO XI—Col
- FOGHAT LIVE—Bearsville
- IN PERSON—Elvis Presley—RCA
- KING CREOLE—Elvis Presley—RCA (Soundtrack)
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- ONE ON ONE—WB (Soundtrack)
- SIMPLE DREAMS—Linda Ronstadt—Asylum

CAMELOT/NATIONAL

- BARRY WHITE SINGS FOR SOMEONE YOU LOVE—20th Century
- DANCE BAND ON THE TITANIC—Harry Chapin—Elektra
- FOGHAT LIVE—Bearsville
- IN FULL BLOOM—Rose Royce—Whitfield
- LET'S GET SMALL—Steve Martin—WB
- MOODY BLUE—Elvis Presley—RCA
- ONE ON ONE—WB (Soundtrack)
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- STAR WARS—Meco—Millennium
- TOO HOT TO HANDLE—Heatwave—Epic

HANDLEMAN/NATIONAL

- A FAREWELL TO KING—Rush—Mercury
- BABY IT'S ME—Diana Ross—Motown
- BARRY WHITE SINGS FOR SOMEONE YOU LOVE—20th Century
- BEAUTY ON A BACK STREET—Daryl Hall & John Oates—RCA
- CHICAGO XI—Col
- FOGHAT LIVE—Bearsville
- IN CITY DREAMS—Robin Trower—Chrysalis
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- PLAYING TO AN AUDIENCE OF ONE—David Soul—Private Stock
- SIMPLE DREAMS—Linda Ronstadt—Asylum

KORVETTES/NATIONAL

- BARRY WHITE SINGS FOR SOMEONE YOU LOVE—20th Century
- IN CITY DREAMS—Robin Trower—Chrysalis
- LET IT FLOW—Dave Mason—Col
- LET'S GET SMALL—Steve Martin—WB
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- LUNA SEA—Firefall—Atlantic
- SOMETHING TO LOVE—LTD—A&M
- STAR WARS—Meco—Millennium
- THE STRANGER—Billy Joel—Col
- TOO HOT TO HANDLE—Heatwave—Epic

RECORD BAR/NATIONAL

- GREATEST HITS—Neil Sedaka—Rocket
- HOPE—Klaatu—Capitol
- IN CITY DREAMS—Robin Trower—Chrysalis
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- PATTI LABELLE—Epic
- PLAYMATES—Small Faces—Atlantic
- SEND IT—Ashford & Simpson—WB
- SERGIO MENDES & THE NEW BRASIL '77—Elektra
- THE STRANGER—Billy Joel—Col
- TRANS-EUROPE EXPRESS—Kraftwerk—Capitol

TWO GUYS/EAST COAST

- A FAREWELL TO KINGS—Rush—Mercury
- A NEW WORLD RECORD—Electric Light Orchestra—UA
- BEAUTY ON A BACK STREET—Daryl Hall & John Oates—RCA
- CARELESS—Stephen Bishop—ABC
- DUSIC—Brick—Bang
- FLOWING RIVERS—Andy Gibb—RSO
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- NIGHTWINGS—Stanley Turrentine—Fantasy
- STAR WARS—Meco—Millennium
- THE GRAND ILLUSION—Styx—A&M

FOR THE RECORD/ BALTIMORE

- ACTION—Blackbyrds—Fantasy
- BARRY WHITE SINGS FOR SOMEONE YOU LOVE—20th Century
- COME GO WITH US—Pockets—Col
- DISCO BILL—Bill Cosby—Capitol
- INGRAM—H&L
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- ODYSSEY—RCA
- PATTI LABELLE—Epic
- SEND IT—Ashford & Simpson—WB
- TRANS-EUROPE EXPRESS—Kraftwerk—Capitol

WAXIE MAXIE/ WASH., D.C.

- ACTION—Blackbyrds—Fantasy
- BABY IT'S ME—Diana Ross—Motown
- BELIEVE—Mass Production—Cotillion
- CHICAGO XI—Col
- GAMES, DAMES & GUITAR THANGS—Eddie Hazel—WB
- IN FULL BLOOM—Rose Royce—Whitfield
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- MANDRE—Motown
- ODYSSEY—RCA
- SIMPLE DREAMS—Linda Ronstadt—Asylum

GARY'S/RICHMOND

- A PLACE IN THE SUN—Pablo Cruise—A&M
- BEAUTY ON A BACK STREET—Daryl Hall & John Oates—RCA
- DIAMANTINA COCKTAIL—Little River Band—Harvest
- DUSIC—Brick—Bang
- FEELIN' BITCHY—Millie Jackson—Spring
- IN CITY DREAMS—Robin Trower—Chrysalis
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- LUNA SEA—Firefall—Atlantic
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- TOO HOT TO HANDLE—Heatwave—Epic

FATHER'S & SUN'S/ MIDWEST

- BABY IT'S ME—Diana Ross—Motown
- CHICAGO XI—Col
- COME GO WITH US—Pockets—Col
- FRENCH KISS—Bob Welch—Capitol
- IN CITY DREAMS—Robin Trower—Chrysalis

- LET'S GET SMALL—Steve Martin—WB
- LIVE—Golden Earring—MCA
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- MAKIN' LOVE & MUSIC—Dr. Hook—Capitol
- ROUGH MIX—Pete Townshend/Ronnie Lane—MCA

RECORD REVOLUTION/ CLEVELAND

- ACTION—Blackbyrds—Fantasy
- AJA—Steely Dan—ABC
- BABY IT'S ME—Diana Ross—Motown
- BUNDLE OF JOY—Freddie Hubbard—Col
- LIVE—Golden Earring—MCA
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- ROUGH MIX—Pete Townshend/Ronnie Lane—MCA
- TWILLEY DON'T MIND—Dwight Twilley Band—Arista
- YOUNG, LOUD & SNOTTY—Dead Boys—Sire
- YOU'VE COME A LONG WAY BABY—Esther Philips—Mercury

ONE OCTAVE HIGHER/ CHICAGO

- A FAREWELL TO KINGS—Rush—Mercury
- ANYTIME, ANYWHERE—Rita Coolidge—A&M
- BARRY WHITE SINGS FOR SOMEONE YOU LOVE—20th Century
- CRAWLER—Epic
- EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
- IN COLOR—Cheap Trick—Epic
- IN FULL BLOOM—Rose Royce—Whitfield
- LAKE—Col
- RAM JAM—Epic
- STAR WARS—Meco—Millennium

1812 OVERTURE/ MILWAUKEE

- A FAREWELL TO KINGS—Rush—Mercury
- ACTION—Blackbyrds—Fantasy
- CHICAGO XI—Col
- DIAMANTINA COCKTAIL—Little River Band—Capitol
- ENIGMATIC OCEAN—Jean Luc Ponty—Atlantic
- HOPE—Klaatu—Capitol
- IN CITY DREAMS—Robin Trower—Chrysalis
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- MAGIC IS A CHILD—Nektar—Polydor
- TAKIN' THE STAGE—Pure Prairie League—RCA

RADIO DOCTORS/ MILWAUKEE

- BABY IT'S ME—Diana Ross—Motown
- BRIDGES—Gil Scott-Heron & Brian Jackson—Arista
- GONE TO EARTH—Barclay James Harvest—MCA
- LET'S GET SMALL—Steve Martin—WB
- LIVE—Golden Earring—MCA
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- ROUGH MIX—Pete Townshend/Ronnie Lane—MCA
- SANFORD-TOWNSEND BAND—WB
- SEND IT—Ashford & Simpson—WB
- STAR WARS—Meco—Millennium

TURTLE/ATLANTA

- AJA—Steely Dan—ABC
- CHICAGO XI—Col
- CRAWLER—Epic
- IN CITY DREAMS—Robin Trower—Chrysalis
- IN FULL BLOOM—Rose Royce—Whitfield
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- RAM JAM—Epic
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- TRUST ME—GRT
- TWILLEY DON'T MIND—Dwight Twilley Band—Arista

FRANKLIN MUSIC/ ATLANTA

- A FAREWELL TO KINGS—Rush—Mercury
- BEAUTY ON A BACK STREET—Daryl Hall & John Oates—RCA
- CRAWLER—Epic
- DAYTIME FRIENDS—Kenny Rogers—UA
- GREATEST HITS—Neil Sedaka—Rocket
- I ROBOT—Alan Parsons Project—Arista
- IN CITY DREAMS—Robin Trower—Chrysalis
- IN FULL BLOOM—Rose Royce—Whitfield
- KARLA BONOFF—Col
- LET'S GET SMALL—Steve Martin—WB

POPLAR TUNES/MEMPHIS

- AJA—Steely Dan—ABC
- BOATS AGAINST THE CURRENT—Eric Carmen—Arista
- DUSIC—Brick—Bang
- HOPE—Klaatu—Capitol
- IN CITY DREAMS—Robin Trower—Chrysalis
- IT'S NECESSARY—Jimmy Smith—Mercury
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- STILLWATER—Capricorn
- THE STRANGER—Billy Joel—Col

TAPE CITY/NEW ORLEANS

- BARRY WHITE SINGS FOR SOMEONE YOU LOVE—20th Century
- BLOW IT OUT—Tom Scott—Ode
- CHICAGO XI—Col
- CHOOSING YOU—Lenny Williams—ABC
- DEVIL'S GUN—C. J. & Company—Westbound
- DUSIC—Brick—Bang
- LIFELINE—Roy Ayers Ubiquity—Polydor
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- SOMETHING TO LOVE—LTD—A&M

RECORD LAND/TEXAS

- BABY IT'S ME—Diana Ross—Motown
- BAD REPUTATION—Thin Lizzy—Mercury
- CHICAGO XI—Col
- COSMIC WIND—Mike Theodore Orchestra—Westbound
- CRAWLER—Epic
- DIAMOND IS A ROCK—Legs Diamond—Mercury
- ENIGMATIC OCEAN—Jean Luc Ponty—Atlantic
- KARLA BONOFF—Col
- LET'S GET SMALL—Steve Martin—WB
- TAKIN' THE STAGE—Pure Prairie League—RCA

SOUND TOWN/DALLAS

- A FAREWELL TO KINGS—Rush—Mercury
- BEFORE WE WERE SO RUDELY INTERRUPTED—Original Animals—Jet
- BOATS AGAINST THE CURRENT—Eric Carmen—Arista
- CHICAGO XI—Col
- FRENCH KISS—Bob Welch—Capitol
- IN CITY DREAMS—Robin Trower—Chrysalis
- IN COLOR—Cheap Trick—Epic
- INTAKES—Rick Nelson—Epic
- PACIFIC OCEAN BLUE—Dennis Wilson—Caribou
- POWER & LOVE—Manchild—ChiSound

INDEPENDENT RECORDS/ DENVER

- ACTION—Blackbyrds—Fantasy
- BARRY WHITE SINGS FOR SOMEONE YOU LOVE—20th Century
- BEAUTY ON A BACK STREET—Daryl Hall & John Oates—RCA
- DUNE—David Mathews—CTI

- FRENCH KISS—Bob Welch—Capitol
- FROM HERE TO ETERNITY—Georgio—Casablanca
- INTO SOMETHING—O. V. Wright—Hi
- KARLA BONOFF—Col
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- POWER & LOVE—Manchild—ChiSound

ODYSSEY/SOUTHWEST & WEST

- AJA—Steely Dan—ABC
- BRIDGES—Gil Scott-Heron & Brian Jackson—Arista
- BROKEN HEART—The Babys—Chrysalis
- BUNDLE OF JOY—Freddie Hubbard—Col
- ENIGMATIC OCEAN—Jean Luc Ponty—Atlantic
- KARLA BONOFF—Col
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- PARTY TIME—Heptones—Island
- ROUGH MIX—Pete Townshend/Ronnie Lane—MCA
- THE STRANGER—Billy Joel—Col

LICORICE PIZZA/ LOS ANGELES

- A FAREWELL TO KINGS—Rush—Mercury
- BABY IT'S ME—Diana Ross—Mercury
- CHICAGO XI—Col
- FRENCH KISS—Bob Welch—Capitol
- HOPE—Klaatu—Capitol
- KARLA BONOFF—Col
- LET'S GET SMALL—Steve Martin—WB
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- ROUGH MIX—Pete Townshend/Ronnie Lane—MCA
- SIMPLE DREAMS—Linda Ronstadt—Asylum

MUSIC PLUS/LOS ANGELES

- BABY IT'S ME—Diana Ross—Motown
- DIZZYTHMIA—Split Enz—Chrysalis
- FRENCH KISS—Bob Welch—Capitol
- LAKE—Col
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- ROUGH MIX—Pete Townshend/Ronnie Lane—MCA
- TERRENCE BOYLAN—Asylum
- TOO HOT TO HANDLE—Heatwave—Epic
- TURN ON THE LIGHTS—Kelly Patterson—Shadybrook
- VILLAGE PEOPLE—Casablanca

TOWER/LOS ANGELES

- AJA—Steely Dan—ABC
- BABY IT'S ME—Diana Ross—Motown
- BIG BRIGHT STRUT—Hirth Martinez—WB
- DIAMOND IS A ROCK—Legs Diamond—Mercury
- ENIGMATIC OCEAN—Jean Luc Ponty—Atlantic
- GO TOO—Siamu Yamashta—Arista
- MENAGERIE—Bill Withers—Col
- SEND IT—Ashford & Simpson—WB
- TALKING HEADS '77—Sire
- THE STRANGER—Billy Joel—Col

EVERYBODY'S RECORDS/ NORTHWEST


- A FAREWELL TO KINGS—Rush—Mercury
- BAD REPUTATION—Thin Lizzy—Mercury
- BOOK OF INVASIONS—Horslips—DJM
- ENIGMATIC OCEAN—Jean Luc Ponty—Atlantic
- FRENCH KISS—Bob Welch—Capitol
- IN THE VALLEY OF THE MOON—Norton Buffalo—Capitol
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- MONKEY ISLAND—Geils—Atlantic
- ROUGH MIX—Pete Townshend/Ronnie Lane—MCA
- SCARLET RIVERA—WB

THE ALBUM CHART

PRICE CODE

F — 6.98	I — 11.98
G — 7.98	J — 12.98
H — 9.98	K — 13.98

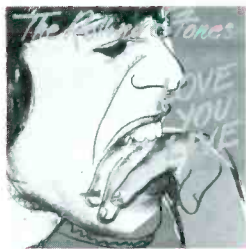
TITLE, ARTIST, Label, Number, (Distributing Label)

OCT. 8	OCT. 1						
1	1	RUMOURS	FLEETWOOD MAC	Warner Bros. BSK 3010	(19th Week)		33 G
2	2	STAR WARS (ORIGINAL SOUNDTRACK)	20th Century	2T 541	17		X
3	10	SIMPLE DREAMS	LINDA RONSTADT	Asylum 6E 104	4		G
4	4	SHAUN CASSIDY	Warner/Curb	BS 3067 (WB)	15		F
5	3	LITTLE QUEEN HEART	Portrait	JR 34799	20		G
6	8	FOREIGNER	Atlantic	SD 19109	28		G
7	6	CSN	CROSBY, STILLS & NASH	Atlantic SD 19104	14		G
8	9	MOODY BLUE	ELVIS PRESLEY	RCA AFL1 2428	13		G
9	5	COMMODORES	Motown	M7 884R1	28		G
10	7	JT JAMES TAYLOR	Columbia	JC 34811	14		G
11	23	CHICAGO XI	Columbia	JC 34860	2		G
12	12	CAT SCRATCH FEVER	TED NUGENT	Epic 34700	17		G
13	15	LIVIN' ON THE FAULT LINE	DOOBIE BROTHERS	Warner Bros. BSK	5		G
14	13	ANYTIME . . . ANYWHERE	RITA COOLIDGE	A&M SP 4616	23		F
15	11	FLOATERS	ABC	AB 1030	15		F
16	17	I ROBOT	ALAN PARSONS PROJECT	Arista 7002	14		G
17	14	BARRY MANILOW LIVE	Arista	8500	19		I
18	21	FOGHAT LIVE	FOGHAT	Bearsville BRK 6971 (WB)	5		G
19	16	STREISAND SUPERMAN	BARBRA STREISAND	Columbia JC 34830	15		G
20	19	REJOICE	THE EMOTIONS	Columbia PC 34762	16		F
21	20	RIGHT ON TIME	BROTHERS JOHNSON	A&M SP 4644	21		F
22	24	BEAUTY ON A BACKSTREET	DARYL HALL & JOHN OATES	RCA AFL1 2300	4		G
23	26	STAR WARS AND OTHER GALACTIC FUNK	MECO/	Millennium MNLP 8001 (Casablanca)	7		F
24	36	BARRY WHITE SINGS FOR SOMEONE YOU LOVE	BARRY WHITE	20th Century T 543	4		G
25	22	LOVE GUN	KISS	Casablanca 7051	14		G
26	18	I'M IN YOU	PETER FRAMPTON	A&M SP 4704	16		G
27	28	THE GRAND ILLUSION	STYX	A&M SP 4637	11		F
28	32	TOO HOT TO HANDLE	HEATWAVE	Epic PE 34761	9		F
29	30	I REMEMBER YESTERDAY	DONNA SUMMER	Casablanca NBLP 7056	18		G
30	25	BOSTON	Epic	JE 34188	54		G

45	44	LIVE! IN THE AIR AGE	BE BOP DELUXE	Harvest SKB 11666 (Capitol)	8		G
46	42	THEIR GREATEST HITS: 1971-1975	EAGLES	Asylum 6E 105	84		G
47	51	SOMETHING TO LOVE	LTD	A&M SP 4646	10		G
48	50	PART 3	KC & THE SUNSHINE BAND	T.K. 605	22		F
49	34	TERRAPIN STATION	GRATEFUL DEAD	Arista 7001	9		G
50	65	IN CITY DREAMS	ROBIN TROWER	Chrysalis CHR 1148	2		G
51	53	RAM JAM	Epic	PE 34885	5		F
52	56	NIGHTWINGS	STANLEY TURRENTINE	Fantasy F 9534	5		F
53	47	CHANGES IN LATITUDES, CHANGES IN ATTITUDES	JIMMY BUFFETT	ABC AB 990	34		F
54	49	FLEETWOOD MAC	Reprise	MSK 2281 (WB)	115		G
55	58	BOATS AGAINST THE CURRENT	ERIC CARMEN	Arista AB 4124	6		G
56	46	EVEN IN THE QUIETEST MOMENTS	SUPERTRAMP	A&M 4634	25		F
57	48	NETHER LANDS	DAN FOGELBERG	Full Moon PE 34185 (CBS)	14		F
58	57	HOTEL CALIFORNIA	EAGLES	Asylum 6E 103	42		G
59	60	LIGHTS OUT	UFO	Chrysalis CHR 1127	18		F
60	74	ACTION	BLACKBYRDS	Fantasy F 9535	2		G
61	52	A STAR IS BORN (ORIGINAL SOUNDTRACK)	Columbia	JS 34403	44		X
62	63	THIS ONE'S FOR YOU	BARRY MANILOW	Arista 4090	60		G
63	64	OOPS! WRONG PLANET	UTOPIA	Bearsville BR 6970 (WB)	4		F
64	66	BAD REPUTATION	THIN LIZZY	Mercury SRM 1 1186	3		F
65	68	TAKIN' THE STAGE	PURE PRAIRIE LEAGUE	RCA CPL2 2404	4		H
66	70	CRAWLER	Epic	PE 34900	5		F
67	67	OL' WAYLON	WAYLON JENNINGS	RCA APL1 2317	22		F
68	76	ENIGMATIC OCEAN	JEAN-LUC PONTY	Atlantic SD 19110	3		G
69	59	MAKING A GOOD THING BETTER	OLIVIA NEWTON-JOHN	MCA 2280	13		F
70	61	IT'S A GAME	BAY CITY ROLLERS	Arista 7004	12		G
71	54	EXODUS	BOB MARLEY & THE WAILERS	Island ILPS 9498	18		F
72	69	STEVE WINWOOD	Island	ILPS 9494	13		F
73	75	ENDLESS FLIGHT	LEO SAYER	Warner Bros. BSK 3101	40		G
74	89	LET'S GET SMALL	STEVE MARTIN	Warner Bros. BSK 3090	2		G
75	79	SANFORD-TOWNSEND BAND	Warner Bros.	BS 2966	5		F
76	62	ONE OF THE BOYS	ROGER DALTRY	MCA 2271	12		F
77	80	IN COLOR	CHEAP TRICK	Epic PE 34884	3		F
78	—	BABY IT'S ME	DIANA ROSS	Motown M7 890 RI	1		G
79	82	ELVIS' GOLDEN RECORDS, VOL. 1	ELVIS PRESLEY	RCA LSP 1707	5		F
80	73	ROCKY (ORIGINAL SOUNDTRACK)	United Artists	LA693 G	28		F
81	83	BENNY AND US	AVERAGE WHITE BAND & BEN E. KING	Atlantic SD 19105	12		G
82	72	FRAMPTON COMES ALIVE	PETER FRAMPTON	A&M 3703	89		X
83	81	ELVIS, A LEGENDARY PERFORMER, VOL. 1	ELVIS PRESLEY	RCA CPL1 0341	4		G
84	85	BEST OF THE DOOBIES	DOOBIE BROTHERS	Warner Bros. BSK 2112	47		G
85	78	RAISIN' HELL	ELVIN BISHOP	Capricorn 2CP 0185 (WB)	7		H
86	87	CELEBRATE ME HOME	KENNY LOGGINS	Columbia PC 34655	23		F
87	—	ROUGH MIX	PETER TOWNSHEND/RONNIE LANE	MCA 2295	1		F
88	86	PLATINUM JAZZ	WAR	Blue Note BN LA690 J2 (UA)	12		H
89	91	LIVE—YOU GET WHAT YOU PLAY FOR	REO SPEEDWAGON	Epic PEG 34494	30		G
90	94	DANCE BAND ON THE TITANIC	HARRY CHAPIN	Elektra 9E 301	2		H
91	90	DAYTIME FRIENDS	KENNY ROGERS	United Artists LA754 G	5		F
92	84	GO FOR YOUR GUNS	ISLEY BROTHERS	T-Neck PZ 34432 (CBS)	27		F
93	—	THE STRANGER	BILLY JOEL	Columbia JC 34987	1		G
94	77	GOIN' PLACES	MICHAEL HENDERSON	Buddah BDS 5693	8		F
95	—	AJA	STEELY DAN	ABC AB 1006	1		F
96	106	KARLA BONOFF	Columbia	PC 34762	1		F
97	100	NIGHT MOVES	BOB SEGER & THE SILVER BULLET BAND	Capitol ST 11557	47		G
98	122	COME GO WITH US	POCKETS	Columbia PC 34879	1		F
99	128	FRENCH KISS	BOB WELCH	Capitol ST 11663	1		F
100	71	SIMPLE THINGS	CAROLE KING	Avatar SMAS 11667 (Capitol)	10		G

CHARTMAKER OF THE WEEK

31 — **LOVE YOU LIVE**
ROLLING STONES
Rolling Stones COC 29001
(Atlantic)



1 I

32	27	BOOK OF DREAMS	STEVE MILLER BAND	Capitol SO 11630	20		G
33	29	LUNA SEA	FIREBALL	Atlantic SD 19101	9		F
34	39	IN FULL BLOOM	ROSE ROYCE	Whitfield WH 3074 (WB)	7		F
35	31	GOING FOR THE ONE	YES	Atlantic SD 19106	11		G
36	43	BRICK	Bang	BLP 409	5		F
37	40	DREAMBOAT ANNIE	HEART	Mushroom MRS 5005	74		F
38	35	A NEW WORLD RECORD	ELECTRIC LIGHT ORCHESTRA	Jet LA679 G (UA)	38		F
39	41	WELCOME TO MY WORLD	ELVIS PRESLEY	RCA APL1 2274	6		F
40	45	CARELESS	STEPHEN BISHOP	ABC ABCD 954	6		G
41	38	A PLACE IN THE SUN	PABLO CRUISE	A&M SP 4625	28		F
42	37	HERE AT LAST—BEE GEES LIVE	BEE GEES	RSO 2 3901 (Polydor)	19		I
43	55	A FAREWELL TO KINGS	RUSH	Mercury SRM 1 1184	3		F
44	33	FLOWING RIVERS	ANDY GIBB	RSO 1 3019 (Polydor)	8		G

CUT THIS OUT



1 1 STICK TO ME
GRAHAM PARKER AND
THE RUMOUR
Mercury SRM-1-3706
(52nd Week)



STICK IT ON
THE OPPOSITE PAGE
AND SEE WHAT THE
CHARTS MAY LOOK
LIKE REAL SOON.

Produced by Bob Potter



Graham Parker and the Rumour's
new chartbound album,
"STICK TO ME."

Mercury SRM-1-3706
Musicassette MCR4-1-3706
8-Track MC8-1-3706



product of phonogram, inc., distributed by phonodisc, inc.
polygram companies

Write or call your local Phonodisc distributor sales office
for displays and other promotional items.

NEW WAVE TOP 20

OCTOBER 8, 1977

1. **ANARCHY IN THE U.K.**
SEX PISTOLS/Sex Pistols (import)
2. **GOD SAVE THE QUEEN**
SEX PISTOLS/Virgin (import)
3. **ANIMAL JUSTICE**
JOHN CALE/Illegal (import ep)
4. **GARY GILMOUR'S EYES**
ADVERTS/Anchor (import)
5. **PRETTY VACANT**
SEX PISTOLS/Virgin (import)
6. **SONIC REDUCER**
DEAD BOYS/Sire (lp cut)
7. **SIXTEEN/LUST FOR LIFE/
SOME WEIRD SIN**
IGGY POP/RCA (lp cuts)
8. **MIRACLE MAN/RED SHOES**
ELVIS COSTELLO/Stiff (import lp cuts)
9. **LOVE COMES IN SPURTS/
THE PLAN/BLANK GENERATION**
RICHARD HELL & THE VOIDOIDS/Sire (lp cuts)
10. **YOUR GENERATION**
GENERATION X/Chrysalis (import)
11. **RAMBLIN' ROSE**
WAYNE KRAMER/Stiffwick (import)
12. **UH, OH LOVE COMES TO TOWN**
TALKING HEADS/Sire
13. **STOP IT**
RADIO STARS/Chiswick (import ep)
14. **DO ANYTHING YOU WANNA DO**
THE RODS/Island (import)
15. **I CAN'T STAND MY BABY**
THE REZILLOS/Sensible (import)
16. **LONDON GIRLS**
THE VIBRATORS/Epic (import)
17. **ALL AROUND THE WORLD**
THE JAM/Polydor (import)
18. **FIRST TIME**
THE BOYS/Nems (import ep)
19. **THE SAINTS/**
Harvest (12" import ep)
20. **MOTORHEAD/**
Chiswick (12" import ep)

Tomato Signs Hooker

■ NEW YORK—The Tomato Music Company Limited has signed an exclusive recording contract with John Lee Hooker.

Kevin Eggers, president of Tomato, has just recorded Hooker live at the Keystone Club in San Francisco. The album will contain all the classic John Lee Hooker material with special guest performances by Charlie Musslewhite and Ron Thompson.

Tomato anticipates a November, 1977 release date.

Bert-Co Appoints Two

■ LOS ANGELES—Robert L. Coutrier, vice president and general manager of The Bert-Co Enterprises, Inc., has announced the appointment of two vice presidents at the company.

Arthur Leslie, who has been with Bert-Co for three years, has been named vice president of sales and Don Kitzmiller, previously with the tape division at A&M Records, has been named vice president of marketing.

RSO Signs Stewart

■ LOS ANGELES — RSO Records president Al Coury has announced the signing of singer/composer John Stewart, who marks his debut on RSO with his first album in two years, "Fire In The Wind."

NEW WAVE NEWS

By BARRY TAYLOR & ALAN WOLMARK

■ GET BEHIND IT BEFORE IT GETS PAST YOU: Underlining the first real commitment to new wave from an American major, Sire Records (now distributed by Warner Bros.) simultaneously released four punk-related lps last week. The bands are mostly of CBGBs fame and represent a cross-section of sounds from three-chord rock to Talking Heads' shot at art-rock.

"Talking Heads' 77" features a textured sound which incorporates keyboards and sax, unconventional for new wave. Aside from emerging from the early CBGB days, The Heads are really far removed from this mainstream. Lyrically, David Byrne takes a decisively intellectual stance and prefers analysis over hot-tempered criticism.

"Blank Generation" by Richard Hell & Voidoids: This band has roots in Television, the Heartbreakers and Dust and Hell is one of CBGB's early heroes. His title track has been a punk anthem for years and was used as the theme for a low-budget film compiling clips of Patti Smith, Blondie, Ramones among others. Much of the material deals with alienation and sick relationships. Television influences are obvious.

"I'm Stranded" by The Saints: From Australia and the Ramones school of punk, The Saints have had a hit single in England already, but the lp's production could possibly limit its appeal.

"Young, Loud & Snotty" by Dead Boys: Some FM stations are adding this lp mostly because of its tight, powerful and well-produced material which created quite a storm around New York when the group arrived from Cleveland. Hilly Kristal (CBGBs proprietor) manages them and Genya Ravan produced the disc which displays versatility highlighted by their re-make of mid-'60s classic "Hey Little Girl," "All This and More" and "Sonic Reducer."

A double record promotional ep is being used by Sire to promote these albums. It contains the first singles from each lp and additional tracks of merit.

SINGLES: A couple of new import singles of note include the first record by Generation X, "Your Generation" (Chrysalis), a very de-

(Continued on page 102)

New Wave Hit Parade

MUSHROOM RECORDS/ NEW ORLEANS

- ANARCHY IN THE U.K.**—Sex Pistols—Sex Pistols (import)
GOD SAVE THE QUEEN—Sex Pistols—Virgin (import)
SONIC REDUCER—Dead Boys—Sire (lp cut)
RED SHOES—Elvis Costello—Stiff (import lp cut)
ALL AROUND THE WORLD—The Jam—Polydor (import)
THE SAINTS—Harvest (12" import ep)
STOP IT—Radio Stars—Chiswick (import ep)
MOTORHEAD—Chiswick (12" import)
DO ANYTHING YOU WANNA DO—The Rods—Island (import)
DO THE STANDING STILL—Table—Virgin (import)

PANTASIA/NEW YORK

- ANIMAL JUSTICE**—John Cale—Illegal (import ep)
THE PLAN—Richard Hell & Voidoids—Sire (lp cut)
YOUR GENERATION—Generation X—Chrysalis (import)
BITCHIN'/BRING ON THE NUBILES—Stranglers—UA (import lp cuts)
SNUFF ROCK—Alberto Y Lost Trios Paranoias—Stiff (import ep)
GARY GILMOUR'S EYES—Adverts—Anchor (import)
PULLED UP/NO COMPASSION—Talking Heads—Sire (lp cuts)
R U 21—Novak—Dumb (ep)
SICK ON YOU—Boys—Nems (import lp cut)
SEX & DRUGS & ROCK & ROLL—Ian Dury—Stiff (import)

SOUNDS GOOD/CHICAGO

- SIXTEEN/LUST FOR LIFE/SOME WEIRD SIN**—Iggy Pop—RCA (lp cuts)
GOD SAVE THE QUEEN/DID YOU NO WRONG—Sex Pistols—Virgin (import)
ANARCHY IN THE U.K.—Sex Pistols—Sex Pistols (import)
YOUR GENERATION—Generation X—Chrysalis (import)
UH, OH, LOVE COMES TO TOWN/PSYCHO KILLER/NEW FEELING—Talking Heads—Sire (lp cuts)
GARY GILMORE'S EYES—Adverts—Anchor (import)
BLANK GENERATION/LIARS BEWARE/ROCK & ROLL CLUB—Richard Hell & Voidoids—Sire (lp cuts)
FOREVER YOUNG/GOOFING OFF/OCCUPATION—Sparks—Columbia (lp cuts)
LOOKING AFTER NO. 1—Boomtown Rats—Mercury
SONIC REDUCER/HEY LITTLE GIRL/AIN'T NOTHIN' TO DO—Dead Boys—Sire (lp cuts)

RATHER RIPPED RECORDS/ BERKELEY

- ANARCHY IN THE U.K.**—Sex Pistols—Sex Pistols (import)
WHOLE WIDE WORLD—Wreckless Eric—Stiff (import)
GARY GILMOUR'S EYES—Adverts—Anchor (import)
UH, OH, LOVE COMES TO TOWN—Talking Heads—Sire
I CAN'T STAND MY BABY—Rezillos—Sensible (import)
DO ANYTHING YOU WANNA DO—The Rods—Island (import)
SHE SAYS—Richi Ray—Rayo
OH FARRAH—Novak—Dumb
WALKIN' IN THE RAIN—Flash & the Pan—Midsong Int'l
MURDER BY GUITAR—Crime—Crime

Musexpo Adds Publishing Seminar

■ MIAMI—So as to meet industry needs, Roddy S. Shashoua, has announced the addition of a special Publishing (USA and International) and Exploitation of Copyright Workshop/Seminar on October 29 to Musexpo '77.

The workshop/seminar will feature topics like Growth and Penetration of International Catalogues/Licenses; Worldwide Residuals and Ancillary Rights; Methods and Means of Song Promotion; and Exploitation of Catalogues vs. Single Copyrights among others. Leading overseas publishers and speakers from Screen-Gems/EMI, Polygram, Far-Out Music, RCA Music Publishing, Acuff/Rose; April Blackwood; First American National Bank; and the Copyright Service Bureau will be present.

Capricorn/Phonodisc

(Continued from page 3)

the promotion and publicizing of Capricorn records and artists. "We are immediately doubling our promotion staff," he said, "and within the next three months we will have tripled it (to 15 persons)."

The company's roster size should not be dramatically affected by the switch, Walden said. "We'll have the same policy we've always had—if something comes along that we like, we'll try to sign it."

Capricorn's interest in Phonodisc, Walden said, has been a long-standing one and, he added, "with their recent moves, they've indicated they're serious about making Phonodisc one of the most important distribution systems in America."

The Capricorn deal comes just a week after the announcement of a pact between Phonodisc and Casablanca Records, with Phonodisc purchasing a substantial interest in the latter as well as assuming distribution responsibilities. The roster of labels owned, partially-owned or distributed by Polygram and Phonodisc now includes Polydor, Phonogram/Mercury, RSO, Island, Casablanca, Millennium and Capricorn.

Lambert To Casablanca

■ LOS ANGELES — Bruce Bird, Casablanca vice president, promotion, has announced the appointment of T.J. Lambert to handle national secondary promotion for the label.

Lambert brings to Casablanca a solid radio background, having served as operations program manager at WGCL in Cleveland, and at other stations.

RADIO WORLD

All-Channel Radio Law Makes Comeback On Hill

By MICHAEL SHAIN

■ WASHINGTON—A bill that would require auto manufacturers to equip all their in-car radios with AM and FM capability breathed new life on Capitol Hill earlier this month. The bill—known as the all-channel radio law—was first taken up more than three years ago in both Houses of Congress and looked like a good candidate for passage. Such a law could prove to be a great boon to FM broadcasters who have been plagued in their fight for parity with the AM band by the lack of FM set penetration in automobiles.

The all-channel radio bill, however, faltered near the end of the 93rd Congress in 1974 under heavy pressure from the auto makers and heightened Congressional sensitivity to inflationary pressures due to former President Ford's "Whip Inflation Now (WIN)" campaign. (Opponents of the bill argued that a requirement that all car sets have both AM and FM capability would preclude consumers from buying cheaper, AM-only radios and raise the price of fully-equipped autos.)

The all-channel bill now is making a comeback, as the House Small Business Committee on Antitrust and Restraint of Trade opened hearings on a new bill. At the heart of the argument for an all-channel radio bill is the notion, articulated by Matt Coffey, senior vice president of National Public Radio (NPR), that "There's only one radio service in this country. It just happens to be on two bands." (A similar all-channel bill was passed in the mid-1960s for television sets, requiring manufacturers to include both VHF and UHF capability in their TVs.)

Price Fixing?

Also strong in the arguments for this radio law is the opinion that auto makers are unfairly collusive in setting prices for radios. A private study conducted several years ago for NPR found that nearly all car makers price their optional radios similarly on a 1-2-3 price scale. That is, whatever price is charged for an AM-only radio (now about \$70), AM-FM radios are priced at twice that amount, AM-FM stereo at three times the AM-only price base. The Justice Department conducted preliminary investiga-

tions into related allegations about auto-maker radio selling practices several years ago, but found no evidence of wrongdoing. The Justice probes covered charges that auto manufacturers were constructing dashboards so that only their own radios would fit into them and into the alleged reluctance of auto dealers to sell autos without radios, but equipped with antennas, so that the buyer could go to less-expensive outlets for a car radio.

The hearings in late September were called by Rep. John Breckinridge (D-Ky.), chairman of the Antitrust subcommittee, after a nudge from the Kentucky Broadcasters Association. The association believes that the 1-2-3 pricing system is anticompetitive since it does not reflect the true costs of AM-FM sets over AM-only models. A National Association of Broadcasters-funded study found that the average total cost of an AM-only set (including parts, assembly, and alignment) was about \$14.50. A comparable AM-FM set costs about \$22. The list price of those two sets at an auto dealer, however, would be closer to \$77 and \$155, respectively, the study shows.

Conceding broadcasters' "selfish interest" in an all-channel bill, NAB Chairman Donald Thurston told the subcommittee that, "If the auto manufacturers are in fact pricing radios in such a way that the public cannot afford an AM-FM radio, then we are affected just as the public is affected."

The auto makers chose not to appear at the hearings.

Cincy Stations Aid United Appeal

■ CINCINNATI — Sixteen radio stations recently participated in the simultaneous broadcast of a five-minute message for the United Appeal. The announcement, heard by an estimated quarter of a million persons, launched the 1977 United Appeal Campaign in Greater Cincinnati. It was produced at WLQA studios and was carried by the member stations of the Greater Cincinnati Radio Broadcasters Association, WCIN, WCKY, WEBN, WKRC, WLQA, WLYK, WNOP, WSAI-AM & FM, WUBE-AM & FM, WVEZ, WLW & WLW-FM and WZIP.

AM ACTION

(Compiled by the Record World research department)

■ Barry White (20th Century). Some half-chart jumps in recently acquired markets as well as several powerhouse adds build the case here for a clear path to the top. Sales continue to be outstanding. New on 13Q, KFRC, KRBE (25) and WCOL (28). Jumps 6-1 96X, 29-13 WHBQ, 30-23 WPGC, 24-18 WZZP, 24-16 WMET, HB-28 KHJ, 9-6 CKLW, 8-5 WDRQ, HB-27 Z93, 28-23 WQXI, 21-16 Y100, 25-23 WQAM, 34-31 WOKY, 27-24 KSLQ and 35-29 KXOK.

Crystal Gayle (United Artists). Explodes to the northern markets this week and maintains excellent numbers elsewhere as well. 16-6 WKBW, 16-8 KDWB, 31-23 WOKY, 26-18 KXOK, 31-18 WLAC, 20-15 KSTP, 24-21 KJR, 26-16 WQXI, 5-5 KRBE, 20-16 Z93, 21-19 KLIF. New on WFIL, KSLQ (32) and WCOL (30).



Linda Ronstadt

Firefall (Atlantic). Continues spreading while maintaining good activity in the midwest. Dips into the south and picks up Z93, WQXI and WMAK at night. Also hits the air at WSAI, KDWB, KJRB, B100, KCPI, WPRO-FM, KCPX, WTIC-FM and BJ105. Progress in existing markets includes 23-17 WLS, 25-19 WKBW, 28-23 13Q, 30-27 WRKO, 18-17 WPGC, 28-24 WMET, 30-29 WOKY, 26-21 KSLQ, 23-19 KXOK, HB-24 Q102, 14-10 KSTP, 30-28 WTIX, 22-20 WNOE, 24-19 KTLK, HB-28 KLIF, 20-14 KHFI, 21-15 WANS, 17-11 WOW, 3-19 KNOE, 12-7 KKXL, 29-23 WAUG, 22-15 WSPT, 17-13 KLEO, 26-22 WGUY, HB-30 K100 plus more.

Chicago (Columbia). With the LP popping up at #11 in its second week on the charts, the action developing on the single seems geared in the same direction. The absence of any new product by the group for some time has certainly created an incredible demand that is being met by the huge amount of airplay. A rundown includes 34-20 WDRQ, 23-18 KTLK, HB-29 KLIF, 21-18 KSTP, 25-21 Y100, HB-24 WFIL, 27-23 KFRC, 27-24 WPGC, HB-25 Z93, 30-26 WMET, 33-29 KSLQ, 29-27 CKLW, 30-26 KXOK, 25-22 KJR, 39-35 WNOE, 24-22 KHJ, HB-38 KRBE, 28-14 WICC, HB-34 KILT, 24-18 KFI, 24-14 KCPX, 29-18 14ZYQ, 24-16 WTIC-FM, 30-24 K100, HB-23 KJRB, plus lots more. The new adds include WHBQ (24), WKBW (28), WRKO, WMAK (night), WOKY, WEAQ, B100, Z97, KTOQ, KBEQ, 98Q, KKLS, KKXL, WHHY and KAAV.



Bob Welch

CROSSOVERS

Jacksons (Epic). An early shot last week on 99X (34-31) and 10Q followed by KFRC, K101, WERC plus several more secondaries on this exploding r&b disc are the needed essentials for debuting both pop and r&b bullets. Programmers love it.

NEW ACTION

Linda Ronstadt (Asylum) "It's So Easy." Demand at the radio level has forced this hot LP cut out as a single, simultaneously with the current ("Blue Bayou") disc which is developing along very nicely on its own. In some instances split play exists (WQXI, etc.) and in others they are being charted independently. On "It's So Easy" WRKO, WPGC, KHJ, KTLK,

(Continued on page 105)

The Coast

(Continued from page 24)

should thus be welcome indeed: we're told that his "semi-retirement" may well have to be suspended if industry reaction to Wexler's ambitious score for Louis Malle's film "Pretty Baby," leads to the right album treatment.

The Malle film, set in New Orleans, is believed to be Wexler's first scoring assignment, and our sources say the blues and jazz aficionado has drawn directly from that city's lode of seminal jazz, blues and Dixieland roots to highlight Malle's story. While Wexler's ongoing executive tie with WCI reportedly gives Warner's first crack at a soundtrack album, we're told that the producer himself is already huddling with promotion and management ace **Shep Gordon** for advice in properly launching such a project; thus far, the discussions with Gordon have been only casual.

Featured in the movie, by the way are **Keith Carradine**, **Susan Sarandon**, close personal friend of this column **Gerrit Graham** and **Brooke Shields**.

SO THAT'S IT: One of the things that made **Yes'** recent gigs at the Forum so worthwhile, aside from the calibre of the music and the tightness of the band itself, was the sound system: it was clear and crisp, and, for once at a venue that size, mercifully not too loud. Seems that was no accident—they've apparently been refining their sound system for nearly six years (it was put together by the Clair Brothers.) This band has always been meticulous in its every aspect, and it's definitely paid off in style.

UH-UH: Sources at Arista are "categorically denying" the street-level rumor that a re-formed version of the **Byrds** have signed or will sign with that label. However, our informants still insist that **Clive Davis** is interested in the band. More than a rumor, it seems, is word of **Blondie's** signing with Chrysalis.

I DIDN'T QUITE MEAN IT THAT WAY: When **Jose Feliciano** recently toured Australia, he was roaring through an encore of "Light My Fire" in Darwin when the sound equipment mysteriously failed. Jose took it in stride—he left—but the audience didn't. They repaired to an adjacent hill and proceeded to ignite an enormous bonfire—right in keeping with the spirit of the tune and all that. Meanwhile, Feliciano is reportedly putting increasing emphasis on his acoustic guitar playing, a sort of back-to-basics move he's been contemplating for a while.

MISCELLANY: Last week we reported that the **Paley Bros.**, a new Sire act, were of the new wave persuasion. We soon found that we were wrong—they are in fact not punk but what someone calls "power pop." Sorry about that. . . **Sergio Mendes** is set to produce the American debut of Brazilian singer **Gilberto Gil**, who's already a star in his native land. The album, due out next year, is the first time Mendes has produced for anyone but himself. . . **Mark Cooper**, formerly AOR western regional promo man at Motown, is looking for a gig. . . the success of **Debby Boone's** version of "You Light Up My Life" has Warner Bros. scrambling to get an album out.

L. Loren Newkirk is the guy who wrote the score to "Jackson County Jail," a CBS vid-pic that aired a couple of weeks ago; he was also the piano man for **The Committee** a while back. Currently he's penning a number of other film scores (including the upcoming "The Beauty Trap"), along with **Morgan Cavett** and **Bruce Langhorne** of Hollywood's Blue Dolphin studio.

SOMEDAY MY PRINT WILL COME: While New West magazine has established itself as a chi-chi habit for Southern Californians, the book's image of the state's entertainment community has seemed rather lop-sided from the start, preserving high visibility for Lotusland's celluloid heavies while only really taking notice of the music industry. Kudos, then, for the book's first music-related cover, this one featuring Casablanca topper **Neil Bogart**, and our thanks to writer **Anthony Cook** for shedding some light on Neil's sly comments to us on the recent Polygram purchase. Cook pegs the price tag for Polygram's minority interest in CRF at "over \$15 million." . . . **Emmylou Harris'** next album for Warner Bros. is reportedly nearing completion, with the title expected to be "Quarter Moon In A Ten Cent Town." **Brian Ahern** again produced, and one streetwatcher adds that the lp is a conceptual look at honky-tonks. . . Ahern also finishing **Mary Kay Place's** second set for Columbia, with the probable first single titled "Don't Make Love To A Country Singer."

CRDI Picks Up Labels

■ LOS ANGELES—California Record Distributors, Inc. has announced the addition of the HNH, Orion, and Creative World labels for statewide distribution.

Tenenbaum to Atlantic

■ NEW YORK—Bruce Tenenbaum has been named national college promotion manager for Atlantic Records, senior VP-promotion Dick Kline has announced.

Twilley Don't Mind



Arista group the Dwight Twilley Band recently played L.A.'s Roxy, and lined up for the camera after the gig are, from left Bingo Sloan, Twilley Band; Rick Chertoff, producer, Arista a&r; Ron Henry, Twilley's manager; Clive Davis, Arista president; Rodney Bowden, national retail marketing coordinator, Arista; Dwight Twilley; Phil Seymour, Twilley Band; Roger Birnbaum, vice president, west coast a&r, Arista; Ellen White, local promotion manager, Arista; Scot Jackson, vice president, national promotion, Arista; Bill Pitcock, Twilley Band; John Schoenberger, west coast album development, Arista.

CONCERT REVIEW

Willie, Emmylou Expand Country Boundaries

■ NASHVILLE—When Willie Nelson (Columbia) and Emmylou Harris (Warner Bros.) came to Nashville recently, it was a classic demonstration of the expanding boundaries of country music. Both artists, playing nearly "straight" country music with few frills, almost filled the Municipal Auditorium with a cross section of people that included middle aged couples, young teenagers, young men and women bedecked in cowboy garb, country music celebrities, some upstarts and a few senior citizens.

The show started with Emmylou Harris and her Hot Band and what can you say except that the Princess of Progressive Country has become a Queen. There is a quiet desperation in her voice that can be felt when she sings a ballad of broken love and a quality of clearness and cleanliness like mountain air when she does a fast number.

The sound was excellent and so was the Hot Band as it backed Emmylou while she sang a sample from each of her three albums, "Pieces of The Sky," "Elite Hotel" and "Luxury Liner."

Willie Nelson began his show with "Funny How Time Slips Away" and it was a perfect song for Willie to sing to the Nashville audience. The first line, "Well, hello there, my it's been a long, long time," was greeted with cheers that let Willie know he was certainly welcome back.

The audience was warm and receptive although much more subdued than, say, a Texas audience until Waylon Jennings appeared. The crowd rose to its feet, stomping and cheering when Waylon walked on the stage and strapped on a guitar

about 30 minutes into Willie's set. The two of them sang "Good Hearted Woman," "Pick Up The Tempo" and then brought the house down with "Luckenbach, Texas" before Waylon exited, giving the show back to Willie.

Willie's performance, like the audience, was mostly subdued and laid back, featuring many introspective ballads and love songs. For his gospel numbers, he was joined on stage by Emmylou Harris, Mylon LeFevre and Rodney Crowell and invited Faron Young to sing "Hello Walls" on the show.

Country music has certainly grown when they play auditoriums instead of honky tonks before large, diverse audiences, and Willie Nelson and Emmylou Harris are two of the major reasons.

Don Cusic

Rock n' Bowl



Hugh McDowell (left) and Bev Bevan (right) of Electric Light Orchestra are pictured at the South Bay Bowl, Redondo Beach, Calif. at the first annual Rock 'N' Bowl for the benefit of the California Special Olympics. More than 50 rock, sports, television and film personalities, plus 200 fans, raised \$15 thousand during the tournament sponsored by the Active West Bowling and Recreation Centers.



CLASSICAL



CLASSICAL RETAIL REPORT

OCTOBER 8, 1977

CLASSIC OF THE WEEK



VERDI: IL TROVATORE
SUTHERLAND, HORNE,
PAVAROTTI, WIXELL,
BONYNGE
London

BEST SELLERS OF THE WEEK

VERDI: IL TROVATORE—Sutherland,
Horne, Pavarotti, Wixell, Bonyngé—
London
GERSHWIN: PORGY AND BESS—
Albert, Dale, DeMain—RCA
JANACEK: KATYA KABANOVA—
Soederstroem, Mackerras—London
SIBELIUS: SYMPHONIES NOS. 3, 6—
Philips

KORVETTES/U.S.

BEETHOVEN: PIANO SONATAS—
Horowitz—Columbia
THE VOICE OF BJOERLING—London
BLOCH: SCHELOMO—Rostropovich—
Angel
DVORAK: PIANO CONCERTO—Richter,
Kleiber—Angel
GERSHWIN: PORGY AND BESS—
Albert, Dale, DeMain—RCA
JANACEK: KATYA KABANOVA—
Soederstroem, Mackerras—London
**MENDELSSOHN: MIDSUMMER NIGHT'S
DREAM**—Previn—Angel
PUCCINI: GIANNI SCHICCHI—Gobbi
Cotrubas, Domingo, Maazel—Columbia
TCHAIKOVSKY: COMPLETE SYMPHONIES
—Rostropovich—Angel
VERDI: IL TROVATORE—Sutherland,
Horne, Pavarotti, Wixell, Bonyngé—
London

SAM GOODY/EAST COAST

BIZET: CARMEN—Callas, Gedda,
Pretre—Angel
BLOCH: SCHELEMO—Rostropovich—
Angel
MARIA CALLAS: ARIAS I LOVE—Angel
GERSHWIN: PORGY AND BESS—
Albert, Dale, DeMain—RCA
GRANADOS: GOYESCAS—De Larrocha—
London
MAHLER: SYMPHONY NO. 2—Horne,
Abbado—DG
MUSSORGSKY: BORIS GUDUNOV—
Talvela, Semkov—Angel
PUCCINI: GIANNI SCHICCHI—Gobbi,
Cotrubas, Domingo, Maazel—Columbia
RAVEL: BOLERO—Solti—London
VERDI: IL TROVATORE—Sutherland,
Horne, Pavarotti, Wixell, Bonyngé—
London

KING KAROL/N.Y.

BEETHOVEN: COMPLETE SYMPHONIES—
Mengelburg—Philips
BIZET: CARMEN SUITE—Stokowski—
Columbia

JANACEK: KATYA KABANOVA—
Soederstroem, Mackerras—London
PUCCINI: GIANNI SCHICCHI—Gobbi,
Cotrubas, Domingo, Maazel—Columbia
SHOSTAKOVICH: SYMPHONY NO. 14—
Rostropovich—Columbia
STOKOWSKI: GREAT TRANSCRIPTIONS—
Columbia
TCHAIKOVSKY: COMPLETE SYMPHONIES
—Rostropovich—Angel
VERDI: IL TROVATORE—Sutherland,
Horne, Pavarotti, Wixell, Bonyngé—
London
VIVALDI: FOUR SEASONS ON KOTO—
Angel
WALTON: TROILUS AND CRESSIDA—
Baker, Foster—EMI (Import)

ROSE DISCOUNT/CHICAGO
**GIACOMO ARAGALL SINGS ITALIAN
OPERA ARIAS**—London
**JOSE CARRERAS SINGS ITALIAN OPERA
ARIAS**—Philips
GERSHWIN: PORGY AND BESS—
Albert, Dale, DeMain—RCA
HAYDN: ORLANDO PALADINO—
Dorati—Philips
JANACEK: KATYA KABANOVA—
Soederstroem, Mackerras—London
**RACHMANINOFF: PIANO CONCERTO
NO. 3**—Berman, Abbado—Columbia
RAVEL: BOLERO—Solti—London
SIBELIUS: SYMPHONIES NOS. 3, 6—
Davis—Philips
VERDI: IL TROVATORE—Sutherland,
Horne, Pavarotti, Wixell, Bonyngé—
London
WAGNER: DER FLIEGENDE HOLLAENDER
—Martin, Bailey, Solti—London

ODYSSEY RECORDS/ SAN FRANCISCO

BERLIOZ: L'ENFANCE DU CHRIST—
Baker, Davis—Philips
BRAHMS: SYMPHONY NO. 3—
Levine—RCA
BRUCKNER: SYMPHONY NO. 9—
Karajan—DG
MUSIC OF CHABRIER—Mari—Angel
GERSHWIN: PORGY AND BESS—
Albert, Dale, DeMain—RCA
GOUNOD: FAUST—Caballe, Aragall,
Plishka, Lombard—RCA
JANACEK: KATYA KABANOVA—
Soederstroem, Mackerras—London
**RACHMANINOFF: PIANO CONCERTO
NO. 3**—Berman, Abbado—Columbia
SIBELIUS: SYMPHONIES NOS. 3, 6—
Davis—Philips
VERDI: IL TROVATORE—Sutherland,
Horne, Pavarotti, Wixell, Bonyngé—
London

TOWER RECORDS/ SAN FRANCISCO

**GIACOMO ARAGALL SINGS ITALIAN
OPERA ARIAS**—London
BRAHMS: LIEDER—Ludwig, Bernstein—
Columbia
CILEA: ADRIANA LECOUVREUR—Tebaldi,
Del Monaco, Capuana—London
GOUNOD: FAUST—Caballe, Aragall,
Plishka, Lombard—RCA
GRANADOS: GOYESCAS—De Larrocha—
London
JANACEK: KATYA KABANOVA—
Soederstroem, Mackerras—London
MUSIC OF FRITZ KREISLER—Fodor—RCA
MAHLER: SYMPHONY NO. 2—Horne,
Abbado—DG
SIBELIUS: SYMPHONIES NOS. 3, 6—
Davis—Philips
VERDI: IL TROVATORE—Sutherland,
Horne, Pavarotti, Wixell, Bonyngé—
London

Katya & Some Tenor Records from London

By SPEIGHT JENKINS

NEW YORK — As has been noted on the charts already, London Records has come up with a winning opera recording in the first stereo make of Leos Janacek's *Katya Kabanova*. More about *Katya* later, but in the same shipment from London was included a record that should not be overlooked: a recital of tenor arias by the Spanish artist Giacomo (or Jamie) Aragall.

Debut

One of the most curious personages on the international opera scene, he first appeared in the United States in San Francisco, making a big splash. Marked as an extremely handsome Spanish tenor with a rich, lyric voice that might well be right for Verdi, he came to the Metropolitan Opera in 1968, as the Duke in *Rigoletto*. His debut was far from a success, however. Though his looks were for him and the basic timbre of his voice attractive, his pitch was simply not good. As the Duke,

Edgardo in *Lucia* or Alfredo in *La Traviata* in that season and in 1970-71, he never seemed to be able to sing on pitch. Last season he was part of the Bonyngé-Sutherland forces that put on Massenet's *Esclarmonde* at the Met. Again this season he has been hailed in San Francisco, and now he returns to the Metropolitan for Rodolfo in *La Bohème*, Alfredo in *La Traviata* and several other roles.

Vocal Quality

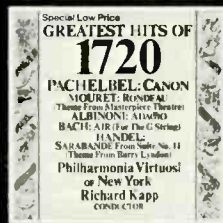
All that is preface to this record, which is one of the best that any tenor has put out in a long time. There is not one suggestion that he has any pitch problem. He sings "Che gelida manina" in key with a beautiful high C, while his voice sounds very individual, much at the weight level of the young Giuseppe Di Stefano. That is, he is not as light or bright as Pavarotti nor as rich and dark as Domingo. But the repertory chosen shows that he can still

(Continued on page 98)

For A Record-Breaking Month



XM 34540
Record Of The Month



XM 34544



M 34539



M2 34583



M 34541



M3 34581

On Columbia Records and Tapes

Capitol, MPS Pact

■ LOS ANGELES—Capitol Records, Inc. will import and distribute MPS Records, the West German jazz and easy listening label, throughout the United States beginning this month, according to Don Zimmermann, CRI executive vice president and chief operating officer.

The arrangement came about when EMI, Capitol's parent company, signed an exclusive distribution deal with MPS for certain countries, such as Holland, Belgium, France, Spain and Italy. The deal included the right for Capitol to release MPS product in this country, although the albums will be manufactured by EMI in Holland.

MPS has a catalogue of more than 300 albums.

Capitol will offer 40 initial albums during the fall season, including Monte Alexander's "Perception," Count Basie's "Basie's Timing," Les Brown & His Band of Renown's "Today," George Duke's "Liberated Fantasies," Supersax' "Chasin The Bird," Alphonse Mouzon's "Virtue" and several each by Erroll Garner, Oscar Peterson (such as "Oscar's Choice"), The Singers Unlimited and George Shearing (such as the recently-recorded "Shearing-Grapelli Reunion" with Stephane Grapelli).

Katya & Some Tenor Records (Continued from page 97)

sing bel canto roles and almost any of the middle and lighter Verdi parts. The sound is sensual and smooth, and the technique really splendid with no forcing anywhere. Any tenor who can handle "Povero Ernesto" from *Don Pasquale* and Maurizio's "La dolcissima effigie" from *Adriana* so easily with appropriate color and weight of voice and equal ease is someone to contend with. On the disc, exceptional also is his "Una furtiva lagrima" from *L'Elisir d'Amore*, and his whole rendition of Edgardo's final scene from *Lucia*. My choices tend more toward the lyric side, because this is the rarer area. No doubt Aragall is easier in a Verdi role such as Don Carlo than some tenors who sing it now, but at the moment it is a joy to hear him sing lyrically.

With any luck at all, this recording indicates that the Spanish tenor's vocal technique has come together, and that this year at the Met he should make the kind of success that has long been predicted. It is sincerely to be hoped.

In the same batch of London records two older issues should not be overlooked: one called "The Voice of Bjoerling" is a particularly good selection of famil-

CONCERT REVIEW

Carole King Pleases Mellow Crowd

■ SANTA BARBARA—The Santa Barbara County Bowl proved an ideal venue for Carole King (Avatar). The mellow crowd seemed to know every song she sang by heart, and the sunset behind the open air amphitheatre served only to make a memor-

able evening, which King attributed to "my favorite audience," that much more romantic.

If there was a key to King's concert, it was her demonstrated ability to show and share joy with her fans. The singer/composer drew heavily from her

"Tapestry" album, although she offered samplings of work from "Simple Things" as well as earlier songs recorded by other performers.

Standout among the early tunes was a rousing version of "Do The Locomotion," in which the sell-out crowd eagerly joined in, creating a massive chorus that only underscored neighbors' complaints that crowds at the Bowl sometimes get out of hand. While "Bowl" audiences rarely, if ever, tend towards violence, their enthusiasm after hearing King can only be construed as deafening. Here was a broad section of ages and tastes united in knowing what they wanted in hearing an outstanding artist: and they got it.

King provided this by choosing a well-rounded sampling of her material, and singing the selections in her own style, an unmistakable shading which allowed the composer and the performer to merge and come out even greater than the already significant contributing two aspects would indicate.

Credit must also be given to Navarro, which backed her in an extremely sensitive manner, letting her voice surface while still providing the occasional force necessary to underscore the more uptempo selections. Navarro opened for King by playing original material which was well-received by the audience.

William White Wing

'Star Discs' On Way



London Records will soon release "Star Discs," a double-lp disco package, featuring London's disco artists including John Miles, Hodges James & Smith, Al Green, Larry Page, and others. Shown completing the final mix for "Star Discs" are (from left, seated): Billy Smith, London's disco coordinator and artist relations director; John Pace, engineer at NYC's Sound Mixers studios; and London's a&r production coordinator, Garrison Leykam. (From left, standing): consultant on "Star Discs" and disco D.J. at Harrah's Wayne Scott; and Richard Bernstein, art director of "Star Discs."

iar' pieces by the great tenor, issued in excellent sound. None should be without some samples of Bjoerling in his collection if only to set a standard to which all tenors must aspire. No one was perfect, but in matter of musicality and taste there have been few if any to come into the same sphere. And London has also re-released its *Adriana Lecouvreur*, no doubt in conjunction with the performances of the opera that opened this fall's San Francisco season. It is a treasured recording for the many who love the voice of Renata Tebaldi. Mario del Monaco is a powerful Maurizio and Giuletta Simionato is my vote as the best Principessa I have yet heard. It is a recording which catches the period of the late '50s when these three artists were at the top of their form and popularity.

And finally to *Katya*. Much has been written about the opera, and how well it is recorded. The nature of Janacek was to catch in musical sound the flavor of the speech of his native land. This is certainly the case in *Katya*, but even more so than in *Jenufa*, the sound is almost unbelievably romantic and lyrical. True, Janacek was a person who shifted the tonalities a lot; this is not ro-

mantic music in the sense of Verdi, but its singing qualities are so extraordinary, and the performances are so great on the record that anyone who has the vaguest interest in opera should treasure the recording.

Leading the reasons for buying it are Maestro Charles Mackerras, who has lived with Janacek's music for more than 25 years, and Elisabeth Soederstroem, for whom the autumn of her career seems so much richer than at any other time. She was appreciated by many in her Met days at the turn of the '60s but not by enough. Now in her excellent recitals on London Records and in this wonderful recording, she is shown to be an artist of consummate abilities, whose concept of the line is extraordinary. In her hands Janacek's music is high song and yet real conversation at the same time. She must be heard to be appreciated. On this recording is heard for the first time a young tenor whose name is beginning to be talked of in Europe, Petr Dvorsky. He has good high notes and fine style, and the chances are his name will soon be appearing on more recordings. Retailers should push it hard, because it is a wonderful experience of listening.

A&M Promotes Two

■ LOS ANGELES — Allen Levy, national publicity manager, A&M Records, has announced that Susan Brainin has been appointed to the position of national tour press coordinator for the label, and that Barbara Fisher has been appointed associate in publicity, tour press.

Ms. Brainin, who has been with A&M for one year, had been associated with A&M's a&r department before joining the publicity department as a publicist. She had previously been in television production.

Ms. Fisher has been with A&M publicity for one year. Previous to joining A&M she was a freelance journalist.

Both will headquarter in A&M's Los Angeles offices, reporting directly to Levy.

'Chicago XI' Gold

■ NEW YORK—"Chicago XI" on Columbia Records has been certified gold by the RIAA.