DEDICATED TO THE NEEDS OF THE MUSIC/RECORD INDUSTRY

RECORD WORLD

Annual Merchandising Issue

THE LAST QUARTER
THE BEST QUARTER

The Industry's Buying and Selling Guide
For The Back-to-School and Holiday Season
Pickwick and Camden got it together for the holidays, all year. Pickwick and Camden economy records and tapes for all year gift giving.
Outlook for the Holiday Season: Strong Product and Aggressive Merchandising Are The Keys

By GARY COHEN

The industry’s box score for 1974, which showed a $200 million sales increase, also showed a decrease of 28 million units in singles and albums, 24 million singles and 4 million lps. So the assessments of the industry’s marketing and sales executives that sales which had been off are now starting to come back is a positive sign; for while there was, admittedly, that $200 million dollar/sales increase from calendar 1973 to 1974, much of that increase was due to higher list prices for singles, albums and tapes. It is no wonder, then, that while the industry expects another dollar increase for 1975 (we’ll find out for sure in June, 1976), everyone surveyed would like to gain back some of those units . . . especially for himself. Record World’s poll is based on our discussions with industry leaders and an analysis of sales data available so far this year, that the unit sales erosion of last year has ended, and based on current data projected for the rest of the year, there should be increases in single and album unit sales for 1975.

Trends

From our discussions and interviews, Record World has found these trends/ideas/plans that describe the most recent sales period, current factors affecting the industry, and the outlook for the coming fourth quarter and holiday season:

- A much greater spread of product selling—more titles selling across the board, while overall tonnage is down.
- Singles sales, after an initial dropoff in sales ranging from 20 percent to 50 percent, have stabilized at their present levels. No move to lower list prices is seen, while lower retail prices have brought some retailers increased sales.
- Economy and budget-priced product, and cutouts, enjoying greater sales and higher sales, project to some manufacturers actually pursuing either/bot markets.
- A trend toward better and more aggressive merchandising on the retail and mass merchandising levels. “Merchandising is the name of the game.”
- A continuing decrease in the sales of prerecorded cassettes; some pickup in 8-tracks.
- A view that the retail record market is starting to open up again, with albums by new artists selling better now than in the recent past. Some of the increased retail activity is at the expense of limited selection racked departments, whose volume is down by upwards of 30 percent to 40 percent.

Album Sales Outlook

The response to the question, “what’s selling?” was nothing short of “everything,” although hot product is generally not selling in the same quantities as a year ago. Notes Bob Fed, vice president of marketing at A&M Records, “business is down this year.” Adds Dave Glew, vice president of marketing at Atlantic, “there’s a greater spread of product selling now, a very high percentage of black product and a lot of new artists. And catalogue is selling well too.” The big numbers on certain titles may not be there, notes Jules Abramson, vice president of sales for Phonogram/Mercury, but business is strong. “We’re not getting the big figures, but we’re getting more of a spread. We’re selling more, but not in the units.” The catch phrase of the year comes from John Rosica, division vice president for RCA, who states that “business is better than we think it is.” Those comments are added to a statement that “...a hit is a hit,” sums up the general optimism shared by the industry’s marketing and sales execs as the record business heads into the fourth quarter.

Retailers Up, Racks Down

Just how good (bad) is business? The third quarter of the last fiscal year (Jan.-March, 1975) showed a softness in sales and higher than average returns for the major record manufacturers. This improved in the fourth quarter to higher sales, better profit margins and a healthier outlook for fiscal ’75. And yet some of the major mass merchandisers report business is still down. Who’s right?

It appears that the retail record business is swinging back somewhat to the full line record retailers, away from the limited-stock record departments serviced by rack jobbers. This especially seems to be true, considering the agreement of the marketing men that a wider spread of titles is selling, because a fully stocked record department is more likely to make a sale in today’s climate than a limited department in a discount center or department store.

Merchandising Ability

Ironically, this current trend is a departure from the trend of the recent past, when record sales were increasingly concentrated in the Top 100 chart albums. A racked department with limited titles but depth of stock in the Top 100-200 used to have a better chance of making a sale. Now, hundreds of different titles do the same volume that was formerly done by just the Top 50, placing record merchandising ability at a premium.

Price Factor

For this reason, many marketing executives see a sales trend to full-line record retailers away from rack jobbers and rack serviced accounts. Atlantic’s Glew notes that the “retail record store business is very strong and has remained very strong over the summer.” Abramson explains that price has once again become a factor. The general sale price has come down in the last six months to $3.69-$3.99 and this has taken some of the competitiveness away from the racks.” He also feels that “racked accounts are not putting as much effort into their record departments. It’s an age old problem, mune to those cutbacks. A record/tape department with a theoretical $50,000 inventory at an average $7.50 each that was ordered to reduce inventory by 10 percent had to eliminate 650 albums. A 20 percent cutback meant the elimination of 1300 albums and/or tapes. When the economy picks up, and inventories return to previous levels, the mass merchandisers’ lot will improve and their sales could return to earlier levels. Until then, customers appear to be turning to the full-line retail record accounts for their records.

Down, But Not Out!

Don’t count the jobbers and mass merchandisers out, though, warn a number of execs. “The big chains have reduced their inventories, but they will come back,” notes Dave Grew. “Christmas will be very good for them.” He notes that “the chains are down because of the economy. There isn’t the traffic in the K-Marts and Penneys because the consumer doesn’t have the dollars to spend. But when the economy is strong and people are browsing in the K-Marts, their sales will go up.” And Don Zimmermann, vice president of marketing for Capitol, cautions that the “retailers-are-up, racks-are-down” theory is not totally accurate. “Remember we’re in a merchandising business. Price, while important, is not the whole thing. There is a trend to sharper merchandising on all levels of the business. Some of our mass merchandisers are becoming more product conscious. There’s a lot more professionalism at some of the racks and they’re doing better.

(There is a much greater spread of product selling—more titles selling across the board . . .

When times are bad, the discount centers and department stores start cutting back on their inventory. So the store with the broad spread of product has a much better chance of making a sale.”

Inventory

Inventories at the chain store level have been cut back to the lowest in years, state the articles in the business and retailer magazines. And the record departments have not been im-
A first album by this new, exciting singer and songwriter. Already picking up major airplay. APL1/APS1/APK1-1074

Featuring his hit single "What I Did For Love" from the show "A Chorus Line." A natural for MOR airplay. APL1/APS1/APK1-1111

Their first album for RCA. A big group in the Northeast college circuit, about to step countrywide. APL1/APS1-1161

The big sound of Michel Legrand with everything going for it. Legrand's piano and a fifty piece orchestra. BGL1/BGS1/BGK1-1028

Five individual albums: Oscar with superstars Dizzy Gillespie, Roy Eldridge, Harry Edison, Clark Terry, Jon Faddis. 2310/S10 740, 2310/S10 739, 2310/S10 741, 2310/S10 742, 2310/S10 743.

The multi-talented keyboard man strikes it rich with his new album, "Theme From Six Million Dollar Man and Other Selections" BDL1-1146

Top selling Gato will sell even more with his never-before released "El Gato," written for him by Oliver Nelson. BDL1/BDS1-1147

Great writer, great arranger, and most of all, unusual singer whose funky Delta sound will command great attention. BYL1/BYS1/BYK1-1127

The talented writer/performer of "Ignis Fatuus (The Show)" can't miss showing strong in the recording world. BYL1/BYS1/BYK1-1198
Coming off his previous hit album, "Expansions," Lonnie Liston Smith will surely be one of the major performers of the coming year. BDL1/BDS1/BDK1-1196

Contains her #1 hit single, "The Seeker," and her next #1 single, "We Used To," already on the charts. APL1/APS1/APK1-1221

Best material and best performances so far. Including his new single, "Our Marriage Was A Failure." APL1/APS1/APK1-1211

THE HOT NEW RELEASE FROM THE COMPANY THAT'S RED HOT.

RCA Records and Tapes

BRIAN AUGER'S OBLIVION EXPRESS REINFORCEMENTS

A funky milestone in the R&B renaissance of the '70s. Album release will be supported by a major US tour. APL1/APS1/APK1-1210

BLUE MITCHELL STRATOSONIC NUANCES

Avant jazz sure to make a mark on the musical scene. His first album on RCA. APL1/APS1/APK1-1109
Retailers Voice Outlook For Holiday Season '75

By DAVID McGEE

As the 1975 holiday season approaches, retailers across the country begin preparing for what has traditionally been the best time of the year for them saleswise. However, 1975 brings a unique set of problems and challenges for retailers due to the recession which has gripped this country throughout the year. In an effort to determine how these problems and challenges will be met, Record World polled several retailers who contribute to the magazine's Retail Report. Following are their responses to our questions.

Can the holiday sale season combat the decrease in volume due to the economic slump?

Peter Smolen, Record Bar: Yes, I think so. We feel that the holiday season, if we hit it right and hit it hard enough, and if the people are back into spending again, will wipe out some of the negatives of the last six months.

Jim Greenwood, Licorice Pizza: Yes, I think the holiday season will be a tremendous volume season, as we have continually experienced. I think volume will be great during this period. Our sales volume has not increased as fast as it has in past years, and this could be, to some degree, caused by the maturing of our stores. We have experienced more of a softening in profits as opposed to overall softening of sales. Figures are coming in okay; profits—this was at the first of the year—softened up some. Through the summer business has been pretty good and it looks like profits and sales are responding a lot more fluently now than they were the first part of the year.

Joe Bressi, Stark Records: Right now we feel we're coming out of the slump. Business has been very good the last six to eight weeks. We're very bullish right now on the fall selling season and we're going to plan accordingly; we're not pulling back at all.

George Schnake, Record Bar: I guess you'd have to divide that into two questions: How much has the recession hurt the industry and the retailing aspect of it? How much decrease in volume has been created by the recession? As far as the Christmas season itself, sure it's going to offset to a certain amount the decrease in overall volume, but I've gotta believe that everything will be reduced proportionately: if the economy is down, Christmas will be down. But we're seeing signs right now of a pickup. As far as the industry is concerned; I'm not convinced that the Christmas season itself, sure it's going to offset to a certain amount the decrease in overall volume, but I've gotta believe that everything will be reduced proportionately: if the economy is down, Christmas will be down. But we're seeing signs right now of a pickup. As far as the industry is concerned; I'm wondering if we'll ever get back to the kind of dollars we've known.

Joe Bressi, Stark Records: Sure, we'll be much more intense about merchandising all product and particularly product with gift, Christmas or holiday appeal. We intend to increase our point of sale merchandising and try to draw the consumer's attention to the gift-giving potential of pre-recorded music.

Greenwood: On those two levels we will be doing various different media campaigns to bring a lot of people in: from specific, short periodic sales to large label sales in media ranging from college papers to radio and getting into TV, all in an effort to bring people in. When they're there, we have tried to shape the stores so that they can show as much product as possible and use all of their floor space to effectively capture the customer's interest when he comes in. They're not per se new things, but just more effective use of old things. And because of our size now we're able to start buying some closeouts that will be unique around our marketing area and we will get a lot of impulse buying going.

Bressi: In the last year we've dramatically increased our selection of titles. We're servicing about 12,000 regular album and tape titles out of our warehouse. So in that respect, we're going to try to build our traffic. Also, we're going heavier into the cutout area; when we have economic problems, the $1.99-2.99 price point becomes very, very effective. Blank tape is getting stronger and stronger too. So what we're doing is proving ourselves in other areas besides the chart albums and tapes.

Shapiro: We're doing the same thing as last year. We'll try to be as complete as possible, increase our merchandise—just be ready in general and hope that the volume will maintain itself.

Dobin: No. We'll keep a lot closer contact with the stores in order to keep them stocked with hot merchandise. For instance, most of the year the stores have a chance to order records once a week; as it gets closer to Christmas we give them several shots a week to order hit singles and albums. Generally we don't increase our buying quantities until very close to Christmas day, because the black business does not pick up sharply until right before Christmas.

Rose: Our stores feature a lot of cutouts, which always do good business without hurting our regular merchandise at all. So we'll continue to feature a lot of cutouts and overruns at a price; the business will be good on these products and the regular business will increase also.

Will you be reducing your orders this year to limit the amount of titles on hand to more established product?

Smolen: Just the opposite: What we're aiming at this year, by Christmas time, is to have a very broad spread of merchandise and we want to have ourselves stocked to the gills on solid product—catalogue product, lower list price product (the $4.98 lines that actually sell for $3.98), and hit product from all types of music that we carry.

Greenwood: No. We're going into Christmas extremely enthusiastic. We think the holiday season is going to be a super season.

Bressi: I don't believe so. In the last year we've been buying every new release that comes out on every label. It's caused a somewhat higher return rate for us with our suppliers, but in the long run I think they're willing to accept that in order to get exposure for their product and in hopes of everybody doing more volume. We're really not pulling back at all.

Shapiro: No. We're full line, complete across the board and that will not change.

(Continued on page 24)
Jack Kiernan:

RCA Will Carry Hot Streak Through the 1975 Holiday Season

NEW YORK—"Although the pie has gotten smaller, our share of it has gotten larger," commented Jack Kiernan, RCA Records' division vice president, marketing. "And while there was a very definite economic slump leading into this holiday season, the quality of our product is such that we fully expect this period to be one of our best."

Kiernan continued: "Leading into the season we have had some of the best sales and chart action in our history." The success that Kiernan has alluded to has been evidenced by acts like the Jefferson Starship, Waylon Jennings, David Bowie, Silver Convention and Faith, Hope and Charity. "Not the least of our successes will be Rocky Mountain Christmas."

"RCA will ship holiday product in September and October. Shipping at this time helps our accounts get sufficient time to ticket merchandise, set up their promotions, and arrange their advertising schedules."

"Of course with the economy being the way it is, we look more closely at what we are releasing," Kiernan noted. "It has also become increasingly more difficult for us to determine what is catalogue material and what is current. For example, we have several albums, some of which are one, two, and many years old, but they are selling like new releases. It is a matter of making your distinction. When an artist is hot, everything goes. Just because it's old shouldn't classify it as catalogue. RCA's seasonal campaign will be no different from our regular efforts. Of course our advertising expenditures are up, costs everywhere are up, but with our hit product and our continued successes we are more than offset by increased sales."

One special holiday item that will get an extensive push from RCA is John Denver's "Rocky Mountain Christmas." Coordinated with his Christmas television special, the album will get the most extensive coverage possible. In all merchandising, where an album is released in tape con-

ABC's 1975 Christmas: Quality and Success

LOS ANGELES—Anticipating a holiday season that will compensate to a considerable degree for the industry-wide sales slump of the earlier part of 1975, ABC Records' merchandising staff is gearing up for a number of exciting end-of-year projects.

Pam Starke, the label's media director, explains that people have had to deny themselves all year but will be buying again come Christmas—especially record albums, which continue to be an inexpensive, prestige gift. Lou Sebok, ABC Records vice president and director of field sales and branch operations, points out that even in a non-recession economy, fifty to sixty percent of record retailing has taken place in the Christmas season.

To make sure product is in the stores in sufficient quantity, and to coordinate with 90-day saturation merchandising campaigns, releases targeted to the end-of-year market will begin shipping in September. Sebok acknowledges that the economic recession has influenced ABC to ship less releases this year—and to emphasize catalogue less and hits more—but he expects that the fourth quarter revenue produced will certainly be no less than the greatest season the company had a year ago.

Bob Gibson, vice president, ABC Records, has plotted a merchandising strategy based on the theme "The ABC Wide World of Music." Incorporating special promotions for the Impulse (jazz) and Command (classical) divisions, this marketing plan will be driven home via almost equal amounts of print and broadcast advertising, along with extensive store window displays. Lou Zarza, general manager of the ABC branch operation, adds that store windows are significant especially at this time of year because more people than usual will be browsing. Consequently, dealers—including display racks and mobiles—will insure that ABC Records is prominent in the sales arena.

ABC Records has no Christmas catalogue—and CRT handles all matters relating to the distribution and marketing of pre-recorded tapes. Therefore the thrust of the label's end-of-year merchandising campaign will revolve around album releases by a number of star performers. These artists will also in most cases be touring and the label plans to launch a massive campaign involving advertising, publicity, dealer aids, window displays, tour support and special promotional projects.

In alphabetical order, the ABC Records artists involved in this campaign include Ace, Jimmy Buffet, Roy Clark, the Dramatics, Freddy Fender, Isaac Hayes, Gabriel Kaplan, B.B. King, John Mayall, Freda Payne, Paul McCartney, Chaka Khan, Steely Dan, Three Dog Night, Bobby Vinton and Joe Walsh. These will be supplemented by several new artists—and a few surprises.

With product of this caliber in the stores on time, advertised and publicized so that the public is aware of its availability, and made even more attractive by a full complement of point-of-purchase materials, ABC Records is confident that Christmas '75 will represent an expansion of quality, success and influence.

Capitol Sets Mid-Line Series, Catalogue Holiday Campaign

LOS ANGELES—Capitol Records' merchandising plans for the holiday season will feature a special Christmas mid-line series in addition to elaborate catalogue campaigns on behalf of many of the label's major artists.

Capitol Records' extensive mid-line series will include 14 Christmas albums by major artists. The 14-album Christmas mid-line series features products by Frank Sinatra, Tennessee Ernie Ford, Nat King Cole, Al Martino, Dean Martin, The Lettermen, Glen Campbell, Merle Haggard, Eddie Dunsteder, Fred Waring, Roger Wagner Chorale and the Beach Boys. The new series will be released September 15 and will bring the mid-line series total to 178 albums. All mid-line albums are specially priced at $3.98.

Major releases during the Christmas season will be George Harrison, Anne Murray, Kraftwerk, Freddie Hart, Leo Kottke and "Helen Reddy's Greatest Hits." Capitol has designed merchandising campaigns for each artist consisting of in-store display, TV and radio spots plus trade and consumer print advertising. Capitol will give its traditional strong support of all artists during this season as well as the year. This includes tour support through the media wherever an artist is performing during these months.

The extensive multi-media campaign presently underway for artists like Paul McCartney and Wings, George Harrison, the debut album of Natalie Cole and Grand Funk will continue as they have been programmed to spread through the holiday season for extended radio, television and radio plus trade and consumer print will continue. In-store displays for current hits will also be issued as albums are released.

The economy being what it is, people have had to deny themselves all year and a few surprises. [Continued on page 51]
We’ve got the rest of the year wrapped up!

THE EDGAR WINTER GROUP
WITH RICK DERRINGER
including:
Cool Dance
Diamond Eyes/J.A.P (Just Another Punk)
Chainsaw/People Music

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

Labelle-Phoenix
including:
Messin’ With My Mind/Slow Burn
Far As We Feelt Like Goin’/Take The Night Off
Action Time/Cosmic Dancer

Logins & Messina
“So Fine”
including:
I Like It Like That/Splash Splash
Wake Up Little Susie
Hello Mary Lou/A Lover’s Question

Charlie Rich
EVERY TIME YOU TOUCH ME
(I GET HIGH)
including:
All Over Me/Pass On By/Shes/Midnight Blues
Every Time You Touch Me I Get High

EARTH, WIND & FIRE
THAT’S THE WAY OF THE WORLD
including:
Shining Star/’Yearnin’ Learnin’/See The Light
Happy Feelin’/Africano

JANIS IAN
BETWEEN THE LINES
including:
At Seventeen
In The Winter
When The Party’s Over
Light A Light
Bright Lights And Promises

WILLIE NELSON
RED HEADED STRANGER
including:
Blue Eyes Crying In The Rain
Bänders/Tim Of The Preacher
Hands On The Wheel/Red Heeded Stranger

Johnny Rivers
New Lovers And Old Friends
including:
Help Me Rhonda/It’s The Same Old Song
Dancin’ In The Moonlight/Can I Change My Mind
You Better Move On

MICHAEL MURPHEY
BLUE SKY NIGHT THUNDER
including:
Wildfire/Carolina In The Pines
Medicine Man/Secret Mountain Hideout

The Isley Brothers
The Heat Is On
Featuring: Fight The Power
including:
Fight The Power/Hope You Feel Better Ever
Sensuality/Make Me Say It Again Girl
For The Love Of You

PINK FLOYD
WISH YOU WERE HERE
including:
Shine On You Crazy Diamond
Wish You Were Here
Have A Cigar/Wish You Were Here

R. E. O.
SPEEDWAGON
“THIS TIME WE MEAN IT”
including:
Out Of Control/Reelin’/Headed For A Fail
River Of Life/You Better Realize

PC 33798
PC 3395
PE 33579
PC 33810
PC 33455
PC 33280
PE 3338
PC 3394
KC 33482
PE 33681
KE 33290
If you've got a minute, look at each album on this page. Each is upcoming on a CBS distributed label. And each is undeniably a powerhouse. Matter of fact, with a fourth quarter release like this, we might have been accused of holding back all year... saving our best for last... if not for...
Johnny Cash
Look At Them Beans
including:
Texas 1947/All Around Cowboy
I Never Met A Man Like You Before
No Charge
I Hardly Ever Sing Beer Drinking Songs

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It's like the O'Jay's say, "You've got to give the people what they want,"

The CBS family of labels has been giving the people what they wanted all year... helping
make this the best year in our history... and a
better year than most retailers were expecting.

These are just the albums that are selling
right now. (You've already seen the ones that
will be giants in the weeks to come.) And as
it all these hits weren't enough:

The $4.98 program will be bigger than
ever this $6.98 year. Columbia and Epic have
the very strongest $4.98 albums in the business.

The Twofer program will allow people
to buy two albums at a phenomenal low price.
This could be the most exciting record gift-giving
program ever... the titles are super
strong and there's a huge selection.:

The Classical Super Gifts feature 2,
3, all the way up to 7-record sets at low, low
prices. These are first quality Columbia,
Melodiya and Odyssey recordings... and
classical customers know it!

A big finish from Columbia,
Epic, Philadelphia International,
Monument, T-Neck, Kirshner,
TSOP and Blue Sky Records
and Tapes.

Philadelphia International, Monument, T-Neck, Kirshner, TSOP and Blue Sky are distributed by CBS Inc.
Jay Jacobs: Reaching The Record Buying Public

By LENNY BEER

At this year’s 17th annual NARM Convention, Jay Jacobs, head of Knox Record Rack, was elected the president of NARM. He has long been considered a leader in his field and an expert on the subject of record merchandising. Here he discusses his plans for the upcoming holiday sales season and makes some recommendations for the industry in general.

Record World: Will the holiday sales season make up for the decrease in volume due to the economic slump?

Jay Jacobs: I don’t think that it can make up for it. I think that it will help stimulate somewhat of a resurgence because we’re all looking forward to an excellent Christmas sales period.

Record World: Are there any major changes in merchandising that you’re going to be doing to bring more people into the stores on special promotion deals?

Jay Jacobs: I think we’re going to be doing more institutional type of advertising.

Record World: Can you be more specific?

Jay Jacobs: Well, actually what we’ll be doing is buying more TV time in the local areas, and we have been using the slogan, “music is your best entertainment value” as our hook. We’re putting stickers on all our lips.

Record World: Will you just be going with established products and buying most of the hits this year, or will you be buying a normal type order for this season?

Jay Jacobs: Well, I think over the last few years the days for buying in for Christmas have gone out the window. I think people buy a 60-90 day supply of the items that are selling and hope you sell out the catalogue items that you have out there.

Record World: How about special Christmas products?

Jay Jacobs: Oh yes. We’re very big on Christmas items and in the southeast they have always sold very well.

Record World: What are your biggest movers of Christmas-type product?

Jay Jacobs: I would say budget product because there are very few companies left that have high price products. Companies like Capitol and Columbia have taken all their high price Christmas product and companies left that have high price products. Companies like Capitol and Columbia have taken all their high price Christmas product and put it out on their new $3.98 lines that sell for $2.97.

Record World: How about something like the $4.98 line that UA is putting out now?

Jay Jacobs: This is the same thing; the point you create is basically a $2.97 retail so we call it the economy price product.

Record World: How about singles in general?

Jay Jacobs: Again, the prices are hurting us, but we still merchandise singles better than anyone in the country. My men merchandise them out of their trucks. So you know we’re not going to be doing anything special, because my feeling is that from Thanksgiving to Christmas the singles better than anyone in the country. My feeling is that from Thanksgiving to Christmas the singles better than anyone in the country.

Record World: How about singles? Are you going to be doing any special work with singles?

Jay Jacobs: We haven’t had a Christmas time single since “Jingle Bell Rock.”

Record World: How about singles in general?

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Record World: Will you be employing any changes in the physical appearance of the stores, or using any special Christmas merchandising tools?

Hartstone: We do dress up our stores for Christmas and emphasize records as gift items.

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Record World: Will the holiday sales season make up for the decrease in volume due to the economic slump?

Hartstone: The Wherehouse is a full-time operation in every sense of the term. We’re watching our inventory and our inventory turnover to a more detailed extent than ever before, but that doesn’t lead us to the conclusion that we’ll carry a lesser selection. Our selection will be as extensive, if not more so, than in the past.

Record World: Would your catalogue, while remaining as extensive as in the past, be stocked in smaller quantities?

Hartstone: That will depend on the item. Again, we’ll be watching inventory turnover very closely. We may order in smaller amounts and service our stores more frequently.

Record World: Will there be any increase or decrease in your emphasis on singles merchandising?

Hartstone: Singles activity is pretty much dead and I can’t see any way of giving much life to it.

Record World: Will there be any change in the media you utilize to advertise the Wherehouse chain?

Hartstone: During the Christmas season I’d say we’d tend to use a shade more of print advertising and a shade less of television. Since Sear’s and Penney’s have bought out the network TV stations, I think we’ve lost out in television to a certain extent. I’m also not all that sure that the midnight rock programs that we’ve advertised on have paid off all that much. For that reason, we’ll be back to emphasizing print.

Record World: You’re opening several new stores prior to Christmas. Is there any special reason for choosing this time of year?

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Record World: Will there be any change in the media you utilize to advertise the Wherehouse chain?

Hartstone: During the Christmas season I’d say we’d tend to use a shade more of print advertising and a shade less of television. Since Sear’s and Penney’s have bought out the network TV stations, I think we’ve lost out in television to a certain extent. I’m also not all that sure that the midnight rock programs that we’ve advertised on have paid off all that much. For that reason, we’ll be back to emphasizing print.

Record World: You’re opening several new stores prior to Christmas. Is there any special reason for choosing this time of year?

Record World: Will the holiday sales season make up for the decrease in volume due to the economic slump?

Hartstone: The Wherehouse is a full-time operation in every sense of the term. We’re watching our inventory and our inventory turnover to a more detailed extent than ever before, but that doesn’t lead us to the conclusion that we’ll carry a lesser selection. Our selection will be as extensive, if not more so, than in the past.

Record World: Would your catalogue, while remaining as extensive as in the past, be stocked in smaller quantities?

Hartstone: That will depend on the item. Again, we’ll be watching inventory turnover very closely. We may order in smaller amounts and service our stores more frequently.

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At CBS, An Aggressive, Optimistic Stance

NEW YORK—Traditionally, the year-end holiday season provides added sales impetus in the music industry and 1975 promises to be no different, despite whatever setbacks the economy in general is suffering. CBS Records has just completed one of its most successful months in the history of the company (August), and there are clear indications of increased consumer demand for best selling product as well as product in the Columbia, Epic and CBS Custom Labels catalogue.

Sales & Market Share

CBS Records has set plans in motion to substantially increase the company's sales and market share through the best selling and catalogue areas. A major move in this direction was taken in the form of the recently announced Two-Fer program, providing a wide variety of best selling artists on various CBS labels, with two hit albums being packaged together for the first time. The initial line consists of 138 selections including 48 new releases providing values up to $11.98 that can now be profitably retailed at $5.98. Tape counterparts can be sold with equally satisfying profits at $7.98.

Two-Fer Support

The extensive support for the Two-Fer line will include such materials as mobiles, posters, dumps, divider cards and ad mats for both records and tapes, and a specially-designed spaghetti-style tape box for the Two-Fer tape series. Substantial advertising dollars are now being allocated in support of both the Two-Fer line and the continued expansion of CBS Records' very successful $4.98 series.

CBS Records has always offered an extensive Christmas catalogue and for years this has resulted in meaningful sales and profit dollars both to the company and to its customers. Last year, for the first time, CBS Records offered a wide variety of Christmas selections which could be profitably retailed at $2.99. The response from retailers and consumers alike was overwhelming, demonstrating that seasonal product is most successfully merchandised and sold at budget prices. For 1975, CBS Records has expanded the $4.98 line to include albums by such top artists as Barbra Streisand, Jim Nabors, Johnny Cash, The Waltons, Connie Smith and five Mormon Tabernacle Choir albums, all previously available at higher prices which can now be profitably retailed at $2.99. CBS Records now boasts thirty Christmas selections in this price category.

Two current CBS Records catalogue programs, available during August and September, allow customers to restock for the Christmas season. Special dating terms and additional incentives are being arranged on the Columbia, Epic and CBS Custom Label pop catalogue.

Masterworks

Shorty, Columbia Masterworks will be unveiling a new program involving the complete CBS classical records catalogue. It will include many important new releases and customer incentives.

New releases by many of the top classical recording artists will also bolster holiday sales. From August through November, there will be new product by such artists as Loggins & Messina (Columbia), Charlie Rich (Epic), Andy Williams (Col), Labelle (Epic), Art Garfunkel (Col), The O'Jays (Phila. Intl.), Paul Simon (Col), Dan Fogelberg (Full Moon/Epic), Johnny Cash (Col), Kris Kristofferson (Monument), The Edgar Winter Group (Blue Sky), Dave Mason (Col), Chicago (Col), Harold Melvin & The Bluenotes (Phila. Intl.), Barbra Streisand (Col), Jeff Beck (Epic), Sly Stone (Epic), MFSB (Phila. Intl.), and the first album from Pink Floyd in more than two years, which was shipped by Columbia on September 11. This flow of new releases, supported by extensive advertising and in-store merchandising, is certain to create the excitement to draw the consumer into the stores during this top selling season.

New Artist Development

The primary concern of CBS Records during any season is new artist development. Recent successes with such artists as Minnie Riperton (Epic), Janis Ian (Columbia), Labelle (Epic), Aerosmith (Columbia), Michael Murphey (Epic) and others is ample proof of how effective these efforts in this area have been. The recent release by Columbia of Bruce Springsteen's "Born To Run" lp created tremendous excitement at both the radio and retail levels, with some stores reporting sales of several thousand pieces within hours after the initial delivery. The groundswell for this new superstar has continued to grow during its first weeks with many chains reporting the "Born To Run" album as their best selling lp.

Media Campaigns

All of the CBS Records product catalogue items and the important new releases by new and established artists . . . will be supported during the fall and winter seasons by the most extensive advertising / merchandising campaign in the history of the company. Dynamic use will be made of all media: radio, television, print and in-store merchandising. This is indicative of the overall aggressive, optimistic attitude of CBS Records for the remainder of 1975, and the future in general.

Island

(Continued from page 7)

As is customary, the label's releases this fall, consisting of some of its strongest artists, will be backed by large national marketing campaigns. The signing of several new, and two major artists to the label has only slightly altered Island's marketing plans by creating more merchandising tools and plans for more store promotions. There is a heavy radio schedule set for October and November for Joe South, Jade Warrior, Pete Wingfield, Betty Davis, Toots & The Maytals, Traffic, Bob Marley, Robert Palmer, Blackfoot and White Lightnin'; television in November for Bob Marley and the tours for Robert Palmer, Sparks, Fairport Convention and the Pasadena Roof Orchestra. Promotion and merchandising campaigns will be coordinated nationally for maximum exposure. Print, radio, television, in-store promotion displays, mobiles, trade ads, posters, stickers, streamers, jackets and patches all fit into the fall merchandising plans.
Stockings

From Atlantic, Atco, Big Tree, Swan Song, RSO, and Rolling Stone Records and Tapes

©1975 Atlantic Recording Corp. A Warner Communications Company
Holiday Merchandising: Wrap-Up and Outlook

(Continued from page 3)

Retailers especially feel business is looking good. Pete Smolen, buyer for the now 72-store Record Bar chain, notes that “business is starting to turn around very nicely. There’s a broadening out—a lot of records are not selling as much but more different records are selling.” Barry Goody, vice president of merchandising for the Sam Goody chain, notes that “volume is up. Our volume every month has hit records, both on a comparable store-to-store basis, and on an overall basis. Everything is selling across the board.” Adds John Surico, buyer for the Alexander’s chain, “there’s no question about how wide the market is. In the last 5-6 weeks, business has been great—people have been coming out of the woodwork.” Our inventory is high but our business is up—there’s more of a spread of product selling now than ever before. It’s been incredible.”

Album Sales Analysis

But while everything may be selling across the board, tonnage, defined as big numbers on hit albums, is off. That trend, however, has been with us for some time. In an article on marketing strategies (July 6, 1974) Record World chronicled the decline of tonnage on top albums, from where tonnage was done on the Top 30 albums, to where it was may not have a “tonnage album” on it all.

More of the album business, then, is being spread over the remaining non-tonnage titles: chart and non-chart current albums (“The Current 400”) and catalogue and specialty albums.

So while the RIAA has awarded only half as many gold singles so far this year, it has actually certified more gold albums (71 vs. 69) this year over last year (see table below). And while some of those certifications are on 1974 releases, the majority are 1975 albums subject to new, higher unit sales requirements for certification.

While tonnage is generally off industrywide, multi-million sellers abound at super-hot MCA. Rick Frio from the label notes that “the RIAA only recognizes gold records for a half million units, while the industry itself recognizes 1,000,000 units as a platinum record. But what about many of our albums that have sold well over 6 million and 7 million units? What do we give them? Uranium records? Gold is only one plateau for singles.”

Many execs wish they could share Frio’s nomenclature problem.

Singles

Alarms, then, are doing about the same or a little better in dollar value, with unit sales down, while a greater spread of titles is selling. The singles market has also experienced some changes, in buying, selling price and merchandising, with the increase in list price to $1.29. Analysis of the singles market finds the increase in list and wholesale price of roughly 20 percent has led to a volume decrease of 20 percent and more at the retail and one-stop levels. The consensus on the status of the singles market is that most manufacturers find their singles business down in unit sales. Some find the revenue from singles sales the same as in past years due to the price hikes, operator purchases are down significantly, R&B and super-huge 1½ million plus pop singles have not been affected by the hike, and the retail business is better at those stores that have expanded their singles departments and lowered (or didn’t raise as much) their selling price.

Comments on the present viability of singles covered a broad spectrum of viewpoints. Warren’s Rosenblatt’s studies of the Top 100 singles chart shows that often, there is no gold single on the chart, or only one or two, where previously there were up to a half-dozen on the chart at any one time. A&M’s Fead states that as hot as A&M has been recently with singles, their singles business is down. Glew from Atlantic claims the singles business “has held.”

And yet Jules Abramson and Irv Biegel, in separate statements whose sentiments were unanimously echoed by every other manufacturer interviewed, declared, respectively, “1.29 will stay,” and “we can’t roll back the price — it would be economically unfeasible.” And from Glew: “If everybody had felt that the bottom had dropped out of the singles market, they would have reduced the price.” Which hasn’t happened. Why?

Revenue the Same

The reason is because the revenue from the ¾ million selling single produces the same revenue as the old million seller. For example, a million seller at $1 list (ninety-nine cents) would create $1 million dollars at list. But at $1.29 list, only 775,194 units were sold (Continued on page 35)
Aggressive Promotion Means Success for Korvettes

By ROBERT ADELS

NEW YORK—If Dave Rothfeld is bullsh*t about the holiday sales outlook for 75—and he certainly is—you can trace at least part of his positive anticipation to his view of what others have called an “economic slump.”

“I’m fully cognizant of the situation in the broad sense,” Rothfeld explains, “but it hasn’t reflected itself at Korvettes. We have not experienced any negatives here—either in volume or unit sales—and look forward to a record holiday season.”

Strong Release Schedules

The VP and home entertainment divisional merchandising manager has been talking to manufacturers on a regular basis about the approaching holiday season and feels confident that their strong release schedules will go far in helping to make the last quarter of the year “sensational.”

As for Christmas product being released, Rothfeld explains, “but it hasn’t reflected itself at Korvettes. We have not experienced any negatives here—either in volume or unit sales—and look forward to a record holiday season.”

We have not experienced any negatives here—either in volume or unit sales—and look forward to a record holiday season.

UA Gears Up for Fall-Winter Sales

LOS ANGELES—Danny Alvino, national sales director, United Artists Records, has stated that “record sales traditionally go into high gear at the holiday season.” In addition, says Alvino, “cathedral sales pick up tremendously and new releases are strongly showcased.” Alvino noted that this was the reason United Artists is going into a high-powered merchandising campaign for the fall-winter season.

Recession Impact

In commenting on the economic recession's impact on the record business in general and on United Artists in particular, Alvino said that “We feel our thinking is very realistic as to quantity and type of product being released. Our catalogue sales have always been strong; since our switch to independent distribution, our catalogue sales have more than doubled. Our releases will be balanced between hit product, most notably War, Paul Anka, the Grateful Dead, Tina Turner and catalogue product, our highly successful 'Very Best of series' and our Blue Note reissue series. In addition, our soon to be released 'Give 'Em Hell, Harry' album we feel will make a very strong Christmas package. Merchandising aids will be planned for each individual release—no general overall plan works as personal and individual attention to each album. That's how we function at UA.”

Charlie Staley On Woolworth Promotions

NEW YORK—Charlie Staley, music buyer for the approximately 1450 Woolworth/Woolco stores across the country, told Record World that the holiday season is his favorite in November and running through December, accounts for approximately 32 percent of the stores' business. "January," he added, "is always a big month for us too, and lately it's been getting bigger."

So that it continues to be a big month, Staley said he will be running television promotions in January and "at least one and probably two tabloid newspaper ads promoting product after Christmas. We'll continue these ads through January 17, promoting records and tapes very heavily." Staley added that although singles sales haven't increased ("Because the selection is not as good as it was two or three years ago"), he will still promote these products heavily because they are in, Staley words, "extremely important to our stores." Singles (Continued on page 41)
20th ROLLS OUT THE HIGHER FLYERS THIS FALL!

SOARING TO THE TOP OF CHARTS ALL OVER THE
COUNTRY WITH A POWERFUL SQUADRON OF HITS!
Maximizing Display Area: Goal of Circles’ McKay

By DAVID McGEE

PHOENIX, ARIZ. — Because business has held steady this year at Circles record stores in Phoenix and Flagstaff, Arizona, manager Mike McKay foresees no drastic alterations in holiday season merchandising. What he does foresee is more effective use of the abundant space currently available for display.

“We’ve got a ceiling in the Phoenix store that’s about 25 feet high,” McKay told Record World, “and we’ve got a fixture running floor to ceiling with albums displayed on it. That’s something new for us and we’ll tie it in with Christmas somehow.

“Also, the front and side of the Phoenix store is glass—ten foot high glass—all the way around, and that’s a space that’s generally been unused; it’s just for looking in and looking out. But we’ve got a new plexiglass fixture coming in that will enable us to display albums on this glass surface.”

Other than this, McKay noted, Circles will continue with its normal merchandising of records, which includes record runs with pegboard ends and records in baskets. The records that Circles wants to push or have on sale are on these pegboard ends, and the selection displayed is one that gives customers a feel for what is available in the full line stores.

As for singles display, McKay said the stores would make use of circular stairwells which will be pegboarded all around in order to increase display area for singles. Circles prides itself on a comprehensive selection of singles, both current and oldies, and is now stocking up on titles in each category. The new singles wall, at the moment, displays “top 100” singles, the positions being based on Circles’ own compilation from charts, sales and local disco play. The stores also feature top 40 country singles.

When asked if Circles will favor hit product over traditional catalogue sellers, McKay answered in the negative and explained: “Catalogue items are really why we have the business here that we do. Our Phoenix store is the only one in town of its size carrying full line, and people know they can come here and have a chance of finding what they want, regardless of the category of music.”

Policy Jeopardized

This policy, however, is in jeopardy due to fierce competition in the area, which is virtually forcing Circles to display its current hit rock product more prominently. McKay went on to explain that the stores are also concentrating on attracting those customers who are “more price conscious and more conscious of the newer things that are out,” thus necessitating further movement toward more prominent display of the hit product.

Although Circles doesn’t emphasize Christmas product (“We’ll only advertise it with a line in the paper—A large selection of Christmas records available.”), it does display such product on the pegboard ends and in the browser bins and, in fact, sells quite a bit of it.

“We usually wind up special ordering the Christmas product. There’s so much available we don’t stock it all; we usually take a few of the top items from the major labels, and we have the business here that it’s good that we carry this product, and it’s also part of our service as a full line store to carry it—we don’t want to give customers any excuse to go anywhere else for product. If we are the only one in town carrying the product available just right, we can have a big season with it.”

As it does with so many retail operations, radio takes a major proportion of the Circles advertising budget. Phoenix has two underground FM stations, two top 40 stations, two major country stations and one classical station; Circles will advertise on all of these stations, and for this reason radio ads will consume approximately 70 percent of the advertising budget.

Print Ads Planned

In print, Circles plans two full page ads: one in November, as the buying season starts, and one in December, shortly before Christmas. A local paper for young people, New Times, will also carry a Circles ad. “We use the paper to advertise easy listening product, oldies and jazz—product we can’t really advertise on the air, since the stations are clearly defined as either rock or soul or whatever,” McKay said. “We also hit the papers with advertising announcing a lowball price on budget line products.”

McKay expressed no qualms about sales lags, due to the recession, in the post-Christmas months of January and February. The stores, he said, have traditionally done well after Christmas and he predicts no change in that pattern this year.

“We’re anticipating a sales carryover,” McKay said enthusiastically. “January has usually been as strong a month for us as December. People buy hardware and spend their Christmas gift money on records and tapes. Sales always stay strong. February tapers off a bit, but it’s still strong—probably as strong as the early fall months. Our business doesn’t wind down until the summer months.”

For the reasons he states above, McKay’s post-Christmas duties differ slightly from those of many other retailers.

“The best thing I could probably do after Christmas,” McKay said, “is to try and spread the advertising funds out through March and April. That would certainly be the most concrete thing I could do.

“As far as merchandising and displays, we do that all year ‘round; it’s not as though we gear up for certain months and neglect others. That’s why at Christmas-time we might not have more displays than we have at any other time. So other than making sure we’ve still got advertising funds available after the manufacturer’s push, I can’t think of anything else I could do to stimulate post-Christmas sales activities.”

Outside and inside the Circles record store located in Phoenix.
MIKE VALLONE

Gittelman Hails Hits as Holiday Sales Sparker

BOSTON — Whether to stock a large quantity of hit product or the traditional catalogue items is a question every wholesaler and retailer in the country is asking him or herself right now. When asked this question by Record World, U. S. Records president Danny Gittelman replied strongly in favor of the others. He plans to favor the hit product to a great degree.

Concentration

“We will have our certain amount of catalogue,” says Gittelman, “and we’re going to concentrate on hit product, particularly based on the fact that the record industry, in the past year or two, has placed much more emphasis on hit product. When the record companies went up to a $6.98 price, I think they took a calculated gamble. What’s come out of it is the fact that the hit records will sell, and we’re going to concentrate on hit records, since they sell for $6.98. The $6.98 price has become a ‘hit product only’ seller.

Depth of Inventory

Gittelman’s belief in the $6.98 price as largely a hit product seller is furthered by his plans to limit the amount of depth in his catalogue inventory. He refuses to carry a high catalogue inventory, since wide depth means the merchant has to carry a large amount of stock and its accompanying cost. “For the small percentage of sales that you wind up with, to carry that extra depth beyond the first 800, 1000 or 1200 titles is ridiculous,” he said. “It’s costing the merchant a bundle of money just to stock it!”

With the $6.98 catalogue hurting, U. S. Records looks to economy product to be a factor for the coming holiday season. Furthermore Gittelman feels a high percentage of catalogue sales will be found in economy type product. “People aren’t going out and paying top price for catalogue merchandise,” he said, indicating that rather than go overhead with the $6.98, the consumer will take a strong look at economy product offerings.

Christmas Music

Of the assorted types of product to be found in the economy range, Christmas music is one of the strong sellers. When questioned as to the outlook for the coming season regarding Christmas music, and whether or not a major push would be made on Christmas oriented product, Gittel

son’s answer, very simply, was no.

Sales Drop

“There was a time when Christmas-oriented product did very well,” according to Gittelman. “One could do well selling Bing Crosby Christmas albums. In the last three or four years this has not been the case. A steady drop in Christmas oriented product sales has occurred. There are still sales to be had, but stores are shying away from $3.98 and $6.98 labels as sales in this area constitute to drop off. What continues to sell is economy-priced Christmas product. Good sales and profits can be gained by putting out a good assortment of economy priced Christmas music. Along with it the customer is getting a bargain. They’re getting $6.98 albums for around two dollars.”

Singles

Another factor Gittelman looks to for sales in the coming holiday season is singles. He has not lost interest in giving that something extra in the way he treats singles. To him “the single product is one of the best items there is to carry” and proves it in his display of singles. Instead of stacking up singles in the traditional behind-the-counter racks, U. S. Records polishes the single with a cardboard backer and identifies it with a large printed card. Then, displays are set up that offer good product displays and availability. Set up on such things as corkboard, the product is right there in front of the customer where it can be seen. With good displays such as these, the records stand out and say “buy me.”

Special Treatment

Through merchandising experience of this sort, Gittelman still feels that the single continues to have a very important place within the industry. He will continue to give special treatment to 45s in the future. He finds that he does good volume which produces favorable results profits.

Despite all of this, Gittelman also continues to believe in the saying that the hit single breaks the hit album. As for tapes, Gittelman feels that nothing out of the ordinary has been thought of to display tapes. He goes along with the standard means of displays.

Advertising

In order to bring people into the stores, U. S. Records will concentrate on better advertising or ads regarding lower prices—good prices for the consumer. Therefore, some methods will be altered to fit these needs. In the past, newspaper advertising was used to a large degree, along with circulars, television and some radio. The future will see a larger use of television and a lot more use of radio. Newspapers and circulars will still find their place in ad campaigns, but television and radio have taken on greater importance. “We’re finding that we’re reaching our market to a much greater degree in radio, and radio is getting people to the stores for us,” said Gittelman.

Optimism

Economically, Gittelman is optimistic about the upcoming holiday season. Citing past years as an example of how sales slumps have been picked up by the active holiday season, he sees no reason why it is not going to happen this year. He believes this year he has an extra good holiday season: “If there is any comeback in the national economy, the record industry will feel good about it this coming Christmas. People will be out buying this time next year, we will see buying being realized during the holiday season but in the post (Continued on page 50)
ISTMAS RUSH:

ALSO! Coming soon: New releases from Donald Byrd, Jerry Garcia, Bobbi Humphreys, Dr. John, Mandrill, Billie Jo Spears, Bobby Womack, & more. Watch for them.

With United Artists and Blue Note Records and Tapes.
Retailers’ Dialogue (Continued from page 6)

Dobin: Not necessarily. We found last Christmas that the hottest items got very much hotter during the Christmas period, but then they taper off. We have a general pickup in catalogue sales also. So we’ll expand quantities on any product that’s selling whether it’s a current hit or a catalogue product.

Rose: I don’t think we’ll buy as much product as we did in the past.

Are you planning on favoring hit product over the traditional catalogue sellers?

Smolen: Definitely not. We’re going to emphasize both. The increase in list price from last year has caused us to slightly reduce our catalogue, but we’re still a heavy catalogue store and we’ll never drop our emphasis on catalogue.

Greenwood: Not anymore than it’s already favored because it’s hit product. I can guarantee we’ll sell more hits.

Bressi: We always favor hit product at Christmas. At that time of year you get a lot of buyers who aren’t connoisseurs of recorded product, and they want to buy a gift for somebody and they buy something that’s top 100. Certainly we do feature these albums. We don’t do it though at the expense of taking out catalogue—it’s just additional merchandising rather than substitution.

Shapiro: We run a “hot sheet” on all the prime products, whether they are current hit product or best selling catalogue product, and that sheet will be the same for the holiday season. We’re dealing in quantity; we always have.

Dobin: As a rule, we do step up our catalogue orders, so we have to be ready for that. On the Led Zeppelin albums, for instance, they normally will order two or three times as many, which could possibly bring it up to the category of a current fair seller. So we have to pay attention to both the hot sellers and the good selling catalogue.

Rose: I think we’ll have to do that to stimulate business. We’ll concentrate on it, but our stores are catalogue stores mainly and that’s where the bulk of our business will come. I’m also looking forward to a big increase in the classical sales this year. I’ve noticed college students becoming more interested in classical music in the last few years and as a result our sales have risen on these products.

Are you planning special treatment for singles product—increasing or decreasing space and availability of singles?

Smolen: We’ve already put that into effect. As of the last month and a half, we’ve been selling singles nationwide for a dollar, including tax. This is on current goods. Along with this, we’ve emphasized merchandising of singles; we’ve put them more out front and we’ve broadened out our selection. We’re not limiting this to rock, either. We’ve tried to carry a full complement of what’s being played locally and a full complement of what’s being played locally soul and a full complement of what’s being played locally country. The combination of dropping the price and reemphasizing the merchandising of singles has increased our singles sales dramatically.

Greenwood: We’re increasing the list of singles we carry. We’re combining the lists of the five top radio stations here and coming up with a list for L.A. Pizza; we’ve been doing that now for the past couple of months and we’ll continue that into the future. Our singles sales are showing considerable increase. They’re still not a major percentage of our business, but by featuring them more and by being more on top of the market we are selling more, and that’s encouraging.

Bressi: We just had regional meetings and we decided finally to start coming back the singles selection somewhat. Our unit sales are off about forty percent. We’ve been trying to live with the large, large selection we’ve always carried, hoping that the customer would eventually come back after the price increase, but the customer hasn’t; so we’re working now on cutting down on some spread of the singles.

Shapiro: Our treatment on singles will be the same as it has been for the past, oh, 15 or 20 years: same price, same merchandising. We keep a permanent display on singles and we don’t change it.

Shapiro: “There’s always a market for (Christmas product) . . . it generates spirit and that’s the basic story of what music is—it’s entertainment; it’s the kind of thing that develops the atmosphere in which people live their lives.”

Dobin: “. . . business is affected mostly for us not by economic conditions but by quality of product. If there are a number of hot albums, then business is good; when those albums cool off, and there are no new things to replace them, then there’s a temporary lull.”
NEW YORK—"Give The Gift of Music," the sales campaign banner that proved so successful for Atlantic/Atco Records in the heavy holiday buying season one year ago, will be flying again in 1975.

"We are gearing up for our strongest selling season ever," says Dave Glew, Atlantic's senior vice president of marketing, who directs all marketing and merchandising activities for the company. "The initial indications we've received so far from the key retailers around the country show very positive signs—and these retailers are assuming greater importance as general barometers for the larger chains and rack jobbers."

This strong front-line action, which has maintained itself through the normally slack late-summer sales quarter, can only be activated and re-activated between now and the Christmas/Channukah holidays.

Atlantic's single's business was hotter than ever during the first three-quarters of 1975, with 15 separate singles entering the top 10 chart area, yielding gold records for Average White Band ("Pick Up The Pieces"), Major Harris ("Love Won't Let Me Wait"), and The Bee Gees ("Live Talkin'""). Atlantic albums followed suit, as 20 entries were noted in the top 10 areas on pop, r&b and jazz charts, yielding gold records for AWB ("AWB") and "Cut The Cake"), Led Zeppelin ("Physical Graffiti"), Bad Company ("Straight Shooter"), Alice Cooper ("Welcome To My Nightmare") and the Rolling Stones ("Made in the Shade").

"When you have excellent product to work with," affirmed Glew, "then a weak economy won't affect sales to any great extent." (Note: Atlantic's phenomenal sales activity earlier in 1975 was the subject of a page 3 article in Record World, April 5, as Atlantic listed 25 entries in the RW Top 200 album charts.)

For the upcoming holiday sales period, a combination of strategies already has been outlined by Glew to the eight regional WEA marketing directors in Atlanta, Boston, Chicago, Cleveland, Dallas, Los Angeles, New York and Philadelphia, all of whom are in direct communication on an almost daily basis with Micki Cochnar, Atlantic's national merchandising manager and marketing coordinator, working alongside Glew.

The first, and most important of these strategies will be the re-implementation of the special 5 percent discount in free goods offered on orders to qualified accounts, effective September 15 through October 17, 1975. This discount program, introduced one year ago, has many facets: It is unique in that a separate set of catalogues has been prepared detailing the specific albums included in the program, and this comprises one listing of lp and tape titles for rack jobbers, and another (more extensive) listing for retailers. Atlantic's entries are delineated on the WEA order-forms made available to the rackers and retailers, and the terms are: only one order to a customer, to cover the season, with the advantage of January 10, 1976 dating of all billing to accounts for the program. Utilizing the program effectively, dealers can beef up their inventories of current product, as well as filling in older titles, thereby rounding out their holdings of established artists with larger catalogues, if these are available in the WEA order form.

Additionally, artists who have been designated as high priority work projects recently will benefit doubly from the discount program, as it offers added incentive for sales from dealers who have already been supplied with requisite amounts of point-of-purchase merchandising aids.

"We've noticed a marked increase," says Ms. Cochnar, "in the level of awareness on the part of all our artists—and managers, especially—of the importance of in-store play of their music, posters and album displays, browser-boxes, merchandising set-ups and other such aids aimed at the consumer." In line with this, Atlantic pays careful attention to maintaining plentiful supplies of all these merchandising tools, with additional runs projected over the entire sales period to handle the many requests from retailers for additional materials. With the increased traffic in the stores, maximum visibility is at a premium during this peak sales period, and the displays continually prove themselves quite effective.

Glew and Cochnar also encourage all the sales offices to create their own original displays for key accounts. This in-depth marketing approach is invaluable in the case of new artists with new album product that has been introduced on Atlantic/Atco in 1975, artists from many divergent musical directions: Manhattan Transfer, Barrabas, Major Harris, Jean-Luc Ponty, Mama's Pride, Sister Sledge, Amon Duul II and others.

There is also the ongoing campaign involving black or r&b product, which is guided by Atlantic senior vice president Henry Allen. Artists such as the Spinners, Ace Spectrum, Blue Magic, Margie Joseph, Revelation and Consumer Rapport are merchandised alongside of perennials like Aretha Franklin, Roberta Flack, Eddie Harris, Les McAllan, Ben E. King and Willis Jackson. Eclectic artists such as Billy Cobham, Stanley Clarke, Michal Urbaniak's Funk Factory, Hot Chocolate, Nikki Giovanni and Freddie King, to name a few, are also appealing to the black consumer.

Advertising budgets, Atlantic/Atco funds allocated to the WEA Distribution Corporation offices around the country, will be increased across the board, with the bulk of the dollars to be spent, as always, on radio time-buys to support artists on a variety of levels: those with new recordings issued in 1975, those with heavy performance schedules (that is, concerts, TV and radio appearances) throughout the end of the year that demand maximum tour support, and those artists whose albums are tied in with charted singles.

All advertising dollars will aim towards tie-in with specific campaigns in-progress; for example, (Continued on page 34)
For the holiday season, Motown’s laying out a lavish spread of new releases and hot-selling catalogue designed to satisfy every appetite.

And we’re backing it all up with a blockbuster media campaign:
★ print ads
★ television spots
★ radio spots
★ outdoor billboards
★ point-of-purchase displays
★ dealer ad slicks
★ and much more...

This season we’re dishing it out. And you can take it.

Enjoy.
On Motown records and tapes.
THE STEVIE WONDER SELECTION:
The three big albums that changed the direction of popular music. Still important, and still selling.

STEVIE WONDER
Fulfillingness' First Finale/ M6-829S1
Innervisions/ T5-326V1
Talking Book/ T5-319V1
Music Of My Mind/ T-314L

JACKSON 5
MOVING VIOLATION
THE JACKSON FIVE
Moving Violation/ M6-829S1
The Five'll get you ten great new cuts on their latest hit album.

WILLIE HUTCH
Ode To My Lady/ M6-838S1
The man with the sensitive touch offers new serenades to love plus disco delights.

RARE EARTH
Back To Earth/ R6-548S1
An earthy album of basics, bringing rock music down to its roots.

THE DYNAMIC SUPERIORS
PURE PLEASURE

THE COMMODORES
Caught In The Act/ M6-820S1
The album of disco dynamite that has America and the world dancing.

MICHAEL JACKSON
The Best Of Michael Jackson/ M6-851S1
A choice collection of signature smashes by the greatest young singer of our time.

THE TEMPTATIONS
A Song For You/ G6-969S1
The powerful album that has inspired a new generation of singers.

THE SUPREMES
The Supremes/ M6-828S1
The long-awaited new album from the greatest female group of them all.

EDDIE KENDRICKS
The Hit Man

SMOKEY ROBINSON
A QUIET STORM

STEVE WONDER
The Original Soundtrack Album/ M7-540R2
A two-album set of some of the best music ever was, including G. C. Cameron's new hit, "It's So Hard To Say Goodbye To Yesterday."
GROVER WASHINGTON, JR.
Feels So Good/KU-24S1
New magic from 1975's award-winning jazz innovator and chartbreaker. Arranged by Bob James.

RON CARTER
Anything Goes/KU-25S1
Everyone's Number One bass player presents his dynamic follow-up to "Spanish Blue," with help from Hubert Laws, Phil Woods and the Brecker Brothers.

GABOR SZABO
Macho/SAL-704S1
A new display of guitar wizardry by one of the tastiest and most respected musicians on the scene. Produced by Bob James.

DON SEBESKY
The Rape of El Morro/CTI-6061S1
A powerful new package from one of the most important arrangers in contemporary music. His second for CTI.

And For All Seasons:
GROVER WASHINGTON, JR.
Mr. Magic/KU-20S1
GEORGE BENSON
Bad Benson/CTI-6045S1
BOB JAMES
Two/CTI-6057S1
JOE BECK
Beck/KU-21S1
ESTHER PHILLIPS
What A Diff'rence A Day Makes/KU-23S1
HUBERT LAWS
The Chicago Theme/CTI-6058S1

On CTI/Kudu records and tapes. The first name and the last word in jazz. Distributed by Motown.

© 1975 Motown Record Corporation
Coordinated Campaigns Highlight Holidays at Arista

NEW YORK—With the holiday sales season rapidly approaching, one of the most significant factors in the first-year success of Arista Records, the company's consistent effort to develop an individual approach to marketing, takes on added importance. Gordon Bossin, vice president, marketing, commented, "We are in a state of constant expansion of our merchandising and sales activities. Growing as rapidly as we are, every album on our release schedule has to have a campaign which includes specific plans from advertising, promotion, marketing, as well as press and publicity points of view. We hold weekly marketing meetings, attended by executives from each of these departments, where the idea is to coordinate creative programs in all areas. This is valuable not only as a method of obtaining vital communication, but the variety of creative input allows us to devise individual campaigns which suit the particular artist."

Diversified Roster

With the increasing size of Arista's artist roster and the diversity of talent that the roster represents (slated for fall release is product by such varied artists as Gil Scott-Heron, Barry Manilow, Melissa Manchester, Eric Carmen, Terry Garwathie, Ursula Dzudziak and Anthony Braxton), the company is able to match meaningful campaign with each release.

Jon Peisinger, assistant to vice president, marketing, explained further: "Indicative of our procedure is the broad-ranging program developed for the first American release by the Bay City Rollers, who are already a front-page phenomenon in the UK. The campaign is geared to capitalize on the anticipated excitement resulting from the group's debut live via satellite on the first 'Saturday Night Live With Howard Cosell,' on September 21. We have worked closely with the promotional staff at ABC-TV from the Cosell show because the Rollers will be featured on the second instalment also, on September 27. We expect a significant sales impact from the widespread exposure which television assures us, as well as extensive media coverage which the group's arrival in this country will generate. In order to take best advantage of this, we have coordinated with E.J. Korvettes and WPIX-FM in New York to set up a special Bay City Rollers contest. Similarly coordinated contests they have planned for radio spots, implementing all phases of the company's 'Big City' Merchandising Attitude

MACON — Capricorn Records has always maintained a big city attitude towards merchandising its artists' music, even though the label is based in Macon, Georgia. The size of Capricorn Records necessitates that the label carefully takes advantage of every merchandising opportunity available. Special care is taken to insure that all facets of each campaign, whether for single album or multiple album releases are closely coordinated. This includes the audio, visual, sales and promotional aspects of all label activities.

Tailored Campaigns

"On a per album basis," explains Diana Kaylan, Capricorn's director of advertising and creative services, "campaigns are tailored to reflect each artist's individual style and encompass touring, publicity, and the artist's historic strength in the different geographical sections of the country."

Kaylan's main duty is coordinating the merchandising activities for the label. As director of advertising, she arranges for all print ads, as well as radio spots, implementing all phases of a current campaign or designing a specific campaign for the artist.

Good Communication

"A basic requirement," explains Kaylan, "is close and constant communication between all executives and department heads in the company, something Capricorn has been doing since the formation of the company."

Large Campaigns

The implementation of large multi-product campaigns is a luxury that most small record companies can ill afford. But because of the close knit working relationship of the Capricorn staff at the Macon and Burbank offices of the company, the label makes the most of medium sized expenditures. Last year's "Peaches" and this year's "Big Beaches" Capricorn Month campaigns involved extensive coordinating activities in addition to the many merchandising, publicity, and advertising display items prepared. In both campaigns, six new albums and the entire Capricorn catalogue have been effectively merchandised under the overall campaign title "Peaches." A set of artist posters, T-shirts, buttons, stickers, mobiles, and other in-store materials have been prepared with "Peaches" (last year a rustic, funky peach, this year's Peach is shaped like a peach) as a connecting theme. (Continued on page 32)
Christmas, My Ass!

VAN McCoy

DISCO BABY
VAN McCoy & The Soul City Symphony
- Includes The Dance Hit "THE HUSTLE"

THE DISCO KID
VAN McCoy's New Chart Smash
Includes His Latest Hit Single, "CHANGE WITH THE TIMES"
Hits That Sell Now!

THE STYLISTICS

The Best of
The Stylistics
BETCHA BY GOLLY. WOW
BREAK UP TO MAKE UP
YOU MAKE ME FEEL BRAND NEW
I'M STONE IN LOVE WITH YOU
YOU ARE EVERYTHING / ROCKIN' ROLL BABY
LET'S PUT IT ALL TOGETHER
PEOPLE MAKE THE WORLD GO ROUND
YOU'RE A BIG GIRL NOW
HEAVY FALLIN' OUT

THE BEST OF
THE STYLISHTICS
AV-69005
HEADED FOR GOLD——
AN INTERNATIONAL SMASH ALBUM
WITH ALL OF THEIR GREATEST HITS!

YOU ARE BEAUTIFUL
AV-69010
THE STYLISHTICS NEWEST BEAUTY . . . .
A LOVE ALBUM WITH A
"GET DANCIN' BEAT"
Russ Solomon: 'The Year of the Retailer'

By LENNY BEER

Tower Records' Russ Solomon, a pioneer in full-line retailing, has long been associated with aggressive and innovative merchandising techniques. His California Tower stores have played an influential role in the development of the record industry as a whole and figure prominently into each market in which they are located. In this RW interview, Solomon explains that merchandising at Tower is an all-year, full-time activity.

Record World: Given the adverse circumstances surrounding the economy in general, do you believe that the holiday season's sales will compensate for any loss in volume that the industry has experienced?

Russ Solomon: Business has been great at Tower all year and I expect this holiday season to be the best we've ever had. We're not feeling the economic slump.

RW: Are there any special merchandising plans that you expect to put into effect this year? Will you be using television advertising?

Solomon: Our merchandising plans haven't been completely formulated as yet, to be honest. We will, as always, be making extensive use of print and radio advertising. Regarding television, we haven't determined its effectiveness in proportion to the expense involved and we also haven't developed the technique of creating good spots.

RW: Will you be stepping up your use of in-store display materials?

Solomon: We do that all the time. We believe in 12 months of strong merchandising, not just isolated moments.

RW: Will you be reducing your orders this year, buying fewer titles instead of going across the board?

Solomon: We never do that. We always buy everything, all of the time.

RW: Will you be featuring special Christmas sellers? Will you be reserving a part of your stores for Christmas product?

Solomon: If you're referring to "Christmas music," it hasn't sold well in so long that it's almost a forgotten thing and almost an irritation to carry. To be honest, it takes up space that could better be used by something else. We'll try to get by with as little Christmas music as possible and just cover some bases unless some unusual record happens.

RW: What do you think of the $4.98 series that are coming out on CBS, UA, etc.?

Solomon: It's the best thing that any company can do and I hope to see hundreds, even thousands of titles available. The same thing goes for two-fers; the two-fers and discount records do very well at Christmas time if they're properly merchandised.

RW: Do you feel equally positive about the new Antilles line being released by Island?

Solomon: Hell yes; we'll feature it prominently. The quality of a lot that stuff is such that it's not in the same bag as Camden or Harmony. It really could be considered $6.98 stuff and the consumers love it.

RW: Do you usually do a big business in tapes? Are there any special things at Tower that separate the merchandising of tapes and records?

Solomon: We always feature tapes very heavily and our only complaint is that there isn't enough variety in tapes. There's certainly not enough variety in cassettes.

RW: How are you doing with singles?

Solomon: We've been increasing the size of our singles department for the last couple of years. Our singles sales are growing at a faster and faster rate, and I wish that the record companies would have the courage to manufacture the small-hole single, the way the Europeans do.

Retailing...in the mid-seventies is really coming of age and becoming more and more visible all across the country...

Capricorn Merchandising Plans

(Continued from page 29)

While these major campaigns are in effect, separate attention is devoted to each of the albums included under the umbrella of the overall campaign.

Future Plans

Commenting on future plans and campaigns for Capricorn, Ms. Kaylan said, "Any campaign prepared for our Christmas release and re-merchandising of the year's albums, will be prepared in the same manner with a devotion to the specific and devotion to the overall campaign."

Capricorn Month

September has been designated as this year's Capricorn Month—Peaches campaign. With the release of "Win, Lose or Draw" by The Allman Brothers Band; "Searchin' for a Rainbow" by the Marshall Tucker Band; "Not for Sale" by Travis Wammack; and "One of a Kind" by Bobby Whitlock, plus the incorporation of July's albums, "Land of Money" by Hydra and "Memoranda" by Marcia Waldorf, Capricorn Month is expected to surpass last year's campaign. In addition, each album in the Capricorn catalogue will be serviced and merchandised throughout the entire month-long campaign.
**Warner's Holiday Season Push Keyed to New Artist Releases**

**BURBANK, CAL.—Warner Bros. merchandising plans for the upcoming holiday season are being round a set of strong album releases from the company's proven best sellers.**

This program of major artist releases has already begun with Rod Stewart's "Atlantic Crossing" album on Warner Bros. and Capricorn's Allman Brothers album, "Win, Lose or Draw," plus that label's latest Marshall Tucker Band album, "Searchin' For A Rainbow." Between now and the holidays, Warner Bros. and its affiliate labels will release new albums from Tower of Power, Leo Sayer, Foghat (on Bearsville), Dionne Warwick and Deep Purple, plus a series of "Greatest Hits" packages from such artists as America, Seals & Crofts, Gordon Lightfoot, Joni Mitchell, Jethro Tull (on Chrysalis), the Allman Brothers, Curtis Mayfield (on Curb) and the Faces.

National sales manager Russ Thyret and merchandising director Adam Somers have planned Warner's strategy with an eye on current market trends, while generating the maximum enthusiasm on the consumer level. Thyret explained, "We're determined to take a thoughtful approach to sales this season. We've geared up production so that we'll have the product available, but we're not encouraging the kind of 'booming' that has gone on in previous holidays, where everyone—from the racks and one-stops to the retailers—is overstocked."

Somers expressed the Warner holiday philosophy as well: "We're ready to do business like last year, but we're also trying to be sensible. We just undertook a study of our distributors and tried to gauge the attitude at the retail level. Accounts are necessarily going to be cautious about overbuying this year. They're counting on being able to reorder; our strategy is to have product ready to supply them as they require it."

Warner's never participated in releasing specialized seasonal records and Thyret feels there are no special conditions applicable to jumps or declines in singles sales around Christmas. Warner's is, however, reading an extensive holiday merchandising campaign, to begin shortly and continue through the holidays. Designed to stimulate strong catalogue sales and emphasize hot new releases, the campaign will mostly involve radio time buys, with print advertising receiving heavy concentration in areas like the northeast, where it has proven to be particularly effective.

"We're fully confident and prepared to sell a lot of records," Somers stated. "The fourth quarter has traditionally been the strongest; the strength that our catalogue gives us, the merchandising campaign we're moving with and the recent upturn in sales makes up expect fall-winter 1975 to be the same or better than any comparable period. We're ready!"

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**Phonogram's Simon:**

**Strong Product Means Strong Sales**

- **CHICAGO—**Lou Simon is senior vice president in charge of marketing for Phonogram, Inc., and its labels, Mercury, Philips and Veetham, and, with the approach to the holiday season, and therefore Phonogram's approach, is simply, "Hit product is hit product. We do not produce specific holiday merchandise; it is not our philosophy."

Simon pointed out that "we really only have a few items that could be considered seasonal in nature. In that list I'd include 'The Messiah,' 'Misa Luba,' and 'Miss Crolla' and our current Tom T. Hall children's album, 'Songs of Fox Hollow,' which is part of Tom's catalogue and one of the features of the 'Tom T. Hall Month's Mid-September to mid-October.'

**Product Quality**

As far as the holiday season combating the disease in volume due to the economy, Simon said, "This is a degree but everything is relative. The normal briskness of the fall and winter seasons will increase to the level that the economy will allow. This question has much to do with the quality of product during the season. If the fall and winter bring us strong product, the sales will be strong."

Phonogram has had no change in policy in regards to quantity and type of product. "Mercury made a judgment three years ago to start being more selective and to release only product we believe is unique and of sufficient quality. We make the same case this season holds true. As a result our current release activity and view to quality fits nicely with the street economy. I've released less than fifty pop, rock, country and soul albums a year for the last three years and we have scored heavily on a percentage basis with chart success and strong net sales. We don't ship catalogue, we continue to merchandise it and continue strong, steady catalogue sales. We plan no special additional marketing techniques on catalogue."

As far as special merchandising programs for the fall and winter, Phonogram, Inc. also holds to the line of not treating the holiday season as a specific sales period. Priorities will be placed on "hits" such as Al Green's "I've Given You All," the Ohio Players' "Bachman-Turner Overdrive," and Heartsfield as well as on newer groups like Hammer smith and additional releases from Spirit and Johnny Rodriguez. Attention will be on a specific product with required merchandising and advertising support.

Where advertising is concerned, Phonogram's year round policy of dealing principally with "albums that will be the hit of the season. We are heavily oriented to radio spot advertising and very specific TV advertising support," Simon explained. "Our print advertising is principally at the local level with dealer tie-ins. We do not plan to increase our advertising budgets for this specific season. Also it should be pointed out that we merchandise tapes with albums. Tapes are included at any and all audio or print advertising and merchandising. This is the case here. No eight-track or cassette specials are planned."

"As to singles, if the single record product is unique and strong sales will be very strong. They do not necessarily follow upward or downward momentum due to the season."

It is a simple matter to sum up Phonogram's holiday policy. It is a sales period to be treated like all others. As Lou Simon put it, "We go with our best, we try to create demand."

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**London's Goldfarb:**

**Holiday Spirit Will Overcome Public's Cautious Buying Habits**

- **NEW YORK—**The holiday season begins at London Records in October when Christmas merchandise is shipped nationwide to the label's distributors. According to Herb Goldfarb, London's vice president of sales and marketing, holiday merchandising this year will center around new albums from Tom Jones, Engelbert Humperdinck, Savage Brown and, hopefully, another LP from Justin Hayward and John Lodge, the Blueyays. "We have just released a new Al Green album, 'Al Green Is Love,' which will certainly carry us into the Christmas season," stated Goldfarb.

**Concert Tours**

Although no special merchandising campaigns are yet planned, several of this year's Above Merchandising and marketing, holiday merchandising this year will center around new albums from Tom Jones, Engelbert Humperdinck, Savage Brown and, hopefully, another LP from Justin Hayward and John Lodge, the Blueyays. "We have just released a new Al Green album, 'Al Green is Love,' which will certainly carry us into the Christmas season," stated Goldfarb.

"This year we will stress our catalogue items in both radio and print advertising. Our strength has always been our catalogue. I firmly believe that the buyer at Christmas is not the average buyer. They are Dad, Mom or Aunt Sue who, while browsing for a particular item for their younger relatives, will purchase that catalogue item, be it a show album, movie, comic or, an artist who appeals to their taste, like Frank Sinatra, Mantovani, Frank Chacksfield or Ronnie Aldrich."

Advertising will play a major role in London's holiday merchandising, with the largest percentage of money going to radio ads for new product. "Our largest annual (Continued on page 51)
Handelman's Holiday Business Philosophy

By TONI PROBERA

Although exact policies for handling and dealing with increased volume expected during this coming holiday season are still in the planning stages, Rod Linnum, Handelman's merchandising coordinator, spoke with Record World recently in a telephone interview about some of Handelman's past procedures and current philosophies regarding the holiday business.

Economic Effects

The depressed economy doesn't seem to be seriously affecting the way business is being conducted, and orders will not be reduced this year to limit the amount of titles on hand to more established product, according to Linnum.

"We find that at Christmastime everything sells—regardless of age or type of product, the customers clean the racks at Christmastime—in fact the holiday season is the time when you want to increase your orders, because you've got everyone out in the stores looking for records." Last year's anxiety that everybody felt, as a result of the soft economy, was eased just two weeks before Christmas when the stores were flooded with people spending their Christmas bonuses on gifts—records and tapes included. This year, Linnum feels, will be a replay of that, although the industry, as far as he sees it, doesn't show the decline this year that it did last year at this time; it appears to be a little more stable.

'Give A Listen'

To entice consumers into coming into the stores last year a feature called "Give a Listen" was instituted whereby 40-50 lps were featured in their major accounts on a large sign that was hung above the department. Gift suggestions (ages 12-17, 17-24 and 18 and over) that they felt were good gift items for each particular age group were featured. A good sell-off was realized in those accounts which put their efforts forth into displaying it properly.

The staff at Handelman likes the idea; however whether it will be used again this year is not definite.

According to Linnum, the industry as a whole is stressing catalogue product because of the poor economy, and he feels that Christmas is an excellent time to pick up extra dollars on that response. The system which they are currently working on (partial computerization in the stores) also stresses catalogue and they are going in on that full steam, as well as filling the pipeline on current hot product.

Linnum feels that singles are almost a "besides the fact" entity: that people are going to the stores for lps and not singles, that they are buying singles because they happen to be in the department, and that sales will increase accordingly. No special attention is being given to merchandising them as gift items.

Newspaper Ads

In terms of using media to their best advantage, newspaper is preferred for advertising Christmas product. "You can cover more ground economically with newspaper when featuring an assortment of product" (with radio spots as a second runner-up.) TV, he feels, is great for bombarding the market on something special like a Beach Boys "Spirit of America" or something along those lines.

A current trend observed by Linnum and others in the business regarding Christmas oriented product is that there is less and less of it each year. Manufacturers are cutting back on their Christmas catalogue because the Christmas lp is the type of record that you can buy once and put in the storage box with your Christmas decorations for 10 years or so. Therefore, the demand is becoming weaker and weaker and the decreased amount of merchandising efforts on holiday type product has nothing to do with the weakening state of financial affairs.

An interesting point made by Linnum in closing pertains to post-Christmas carryover sell-off. That is, where every type of product sells the last few weeks before Christmas, right after Christmas and into the first two weeks in January when a great deal of Christmas gift dollars have been put into the hands of young people, big volume is moved of the current hot rock product. As to a stimulant for that carryover, a usual practice is to bombard the market with ads the first week of the new year.

Giving a Listen

As for the specific Christmas-oriented records, Atlantic/Atco has none in particular to offer. "There are always a few Christmas song singles around in the catalogue," said Glew, "but basically we have no seasonal album product. The emphasis is always on key artists all year round." Atlantic's catalogue is not only strong in pop, rock, r&b, jazz and gospel categories as it has always been, but also maintains sound holdings in Christmas Product

Atlantic

(Continued from page 25)

J. Geils Band's "Hotline" project, with the local WEA sales, promotion, and marketing forces to determine the regional priorities for the spending—depending on whatever the high priority staffs feel are "hot" items. Glew points out, however, that since the cost of television ad-time is still prohibitively high, and since radio time-buys and print space-ad have proven to give fair mileage directly to the consumer, therefore television will continue to be used only on the localized, regional level.

WEA Set-Up

Because of the obvious widespread strength and flexibility of the WEA set-up across the country, with its sophisticated computer system network in operation, Atlantic is able to receive immediate early indications of breaking product in the field. Thus Glew and Cochran, in conjunction with the WEA, are able to evaluate the individual results of the holiday sales campaigns from region to region, from record to record. Following this information, Atlantic's promotion priorities can be set to support airplay, thereby maintaining sales capability through pinpointing stock inventories, and following through with proper distribution of the point-of-purchase merchandising materials.

Staff Structure

"Our staff," Glew emphasized, "is geared to get the product into the stores and onto the shelves as quickly and efficiently as possible for maximum visibility and exposure to the consumer." Atlantic's ninth, tenth, eleventh and twelfth album release packages (totaling over 40 albums) in September, early-October, late-October and mid-November will all be completely shipped by Thanksgiving, so as to give all product maximum display life prior to the holidays. The customary exceptions, of course, being the unavoidably-delayed "superstar" albums that always demand immediate shipping regardless of when they're finished.

Christmas Product

As for the specific Christmas-oriented records, Atlantic/Atco has none in particular to offer. "There are always a few Christmas song singles around in the catalogue," said Glew, "but basically we have no seasonal album product. The emphasis is always on key artists all year round." Atlantic's catalogue is not only strong in pop, rock, r&b, jazz and gospel categories as it has always been, but also maintains sound holdings in Christmas Product

(Continued on page 36)
Holiday Merchandising: Wrap-Up and Outlook

(Continued from page 16) it appears the $1.29 single is here to stay, at least among the major manu-

ufacturers.

many of his number one singles hitting “well over a million six, a million seven.” No unanimous agreement, obviously, on the manufacturers’ level.

Retail Level

At the retail level, some re-
tailers who have a) lowered their singles prices after raising them initially; b) didn’t raise them signifi-
cantly when the list price went up; and/or c) have increased their stock and merchandising, report an upturn in singles sales.

Record Bar’s Smolen states that “the singles business is picking up very nicely. We’ve increased our stock and merchandising and lowered our prices to one dollar tax included. A customer pays down a dollar and gets a single, so in California the price is $.94 and in North Carolina the price is $.96. And we’ve expanded the number of titles we carry.” At Goody’s, Barry Goody reports “the singles business is pretty healthy. We’ve maintained the $.99 price and enlarged our de-

partments. By keeping the price down, we’re still doing a nice business.” And Russ Solomon of Tower notes that “the singles business is very good and is getting better all the time.” Tower’s selling price is around $.88, up from $.79 a few years ago. Other retailer comments, however, were not as positive on their present volume or the chances for an up-
turn in unit sales, although most are selling singles for more than a dollar.

Notwithstanding the lower unit sales, it appears the $1.29 single is here to stay, at least among the major manufactur-

ers.

Jukebox Purchases

Finally, on singles, from Russ Solomon comes a reason why jukebox operators’ purchases of singles are down: fewer locations in which to place jukeboxes where the “younger crowd” hangs out. “Today,” he points out as opposed to ten years ago, “young people meet in the fast food take-out restaurants like McDonald’s and Burger King where there are no jukeboxes.” Indeed, a condition of owning a McDonald’s franchise prohibits placing a jukebox in the restaur-
ant or anywhere on the premi-

eses.

Cassettes

In surveying other configura-
tions, it develops that while 8-track sales have held their own or inched up slightly over the past months, the pre-recorded cassette market continues its de-

cline. Stan Marshall, national sales manager for Elektra/Asylum, states that “pre-recorded cassettes are holding their share of the market, for whatever it’s worth. If it’s not $13, he notes—"the consensus of the wholesale market is to get out of the cassette busi-

ness. The average retailer may sell 1000 of an lp, 250 8-tracks and maybe 45-50 cassettes. They (the wholesalers and retailers) would increase their profit by dropping cassettes—it would be less inventory for them to carry and would mean a greater turn-

over on what they do carry.” (Marshall was not recommending such a move, merely repeating feelings expressed to him.) The same sentiments came from Ira Helicher, vice president of Helic-

her Brothers, who says that “cassette sales are as poor as they used to be, with no significant change. An account may sell 100 albums, to maybe 30 8-tracks and only 3-5 cassettes, depending on the location and the commitment they make to cassette.” On the value of carrying cassettes, he notes: “The account has to weigh the investment and inventory against the return on investment.” (Notice, by the way, that Marshall’s theoretical figures are ten times those of Helicher’s, while the proportions are almost exactly the same.) And, on the other side of the coin, industry executives, with ready access to tape product on his and competitors’ labels, complained that his kids con-

stantly ask him for blank casset-
tes. Apparently other kids are doing the same.

Differing Figures

MCA’s Frio told us that “pre-
recorded cassettes mean virtually nothing in country, and in our oldies/twofers lines we don’t even make them. On new hit product, cassette sales are from zero to three percent.” Frio added that on an Elton John album that will sell a million album units, cassettes would do about 50,000 (higher numbers still, but the same proportions used by Helil-

cher and Marshall). “Meanwhile,” he continues, “8-track sales have risen considerably (as a percent of lp sales) and are anywhere from 26 to 40 percent on hot product,” slightly lower in other categories. With the above figures and views to Russ Solomon at Tower, asked him how his casset-

tette business was and how it compared to his 8-track sales, and if his sales figures and sales history in cassettes matched MCA’s. His answer: “The cassette business is coming up, and it’s getting almost to the point of 8-track sales.” Solomon got the tape boxed from one of his stores on the phone; the buyer had just finished the day’s ordering. “What did you order and in what quanti-
ties,” asked Solomon, especially on MCA product.

Ordering Ratios

“Elton John’s ‘Captain Fantastic’ —60 8-tracks and 30 cassettes, Elton John’s ‘Greatest Hits’—60 and 60. We’re running some special promotions and are ordering box-lot quantities of both 8-track and cassettes.” The Doobie Brothers 30 & 30, Eagles 60 & 60 and so on down the line. The buyer estimated that to date, he had sold 1500 “Captain Fantastic” 8-tracks and 1000 cassettes, while on Elton John’s “Greatest Hits” he had sold 2500 of each last Christmas. “Our ratio of cassette to 8-track sales is about equal on jazz,” he noted, “while country is about the weak-
est at one to three; MOR product is 50/50 and in classical, the ratio is 2-8-tracks to three cassettes.” No decline in cassette business here. Solomon, and his super-

market-type operations, obviously has the room to stock cassettes in depth. So while other stores cut back on their cassette depart-
ments or ponder discontinuing them altogether because of poor sales, customers know they can get the cassettes they want at Tower. The same reason why limited-selection rec-

ord departments are losing some of their business to the full line stores: the customer wants to be able to make a choice, so he shops cassette departments the best and widest selection.

Cassette Outlook

Will manufacturers drop the cassette configuration entirely? It’s highly unlikely that cassettes will be discontinued altogether, although a number of manufac-

urers are changing their release (Continued on page 37)
Consumer Convenience at Cleveland’s Record Revolution

By DAVID McGEE

CLEVELAND, OHIO—Five years ago, New Jersey-born Peter Schliewen, an ex-motorcycle/drag racer, borrowed $15,000 from a friend, opened up a small record store in Cleveland and called it Record Revolution. In its first year, Record Revolution did under $100,000 in business; five years later it did over $1,000,000. What began as a one-level store has now expanded to two levels with over 4000 square feet of selling area.

Locale

Record Revolution is located in Coventry Village (Coventry Street five years ago), an area of the city where youthful entrepreneurs operate and who don’t want to spend two hours looking around or, in Schliewen’s words, “They just want to get it and go.”

With this objective in mind, Schliewen merely enlarges his inventory during November and December—“We make sure that the things we do incredibly well in this market are in our stores in box lots”—and then lets things happen as they may. But this method is not as freeform as it sounds.

Price & Selection

Price and selection are the keys at Record Revolution and Schliewen emphasizes the store’s and wherefores of his system: “We carry all the records—everything. 50 percent of our customers come in to get catalogue items because they know they’ll be in our store. New 6.98 releases selling at mall stores for 5.98 are priced here at 6.98; New 6.98 releases selling at the mall, they know they’ll be in our store. In to get catalogue items because 50 percent of our customers come in to get catalogue items because that’s what costs you money. You can sell a hundred new releases before you even get the bill on them.”

Schliwen [terms his store] “really unique . . . practically the opposite of a mall store, which is the way 99 percent of the people in the record business think is the only successful way you can retail.”

Fixtures

“We don’t use normal fixtures,” Schliewen explained. “Our fixtures are almost all hand-made—all the cabinets, all the shelving. We don’t use a drop ceiling like most mall stores use, and we don’t use recessed lighting. Everything in the place is black and white: white walls, black fixtures and every time an act comes to town they autograph the walls. Plus we have a professional PA system, not a record player, that we’ve installed in the store.” Schliewen agrees that the last nine or ten months have not been the best ones for the record industry in terms of volume of business and he feels that more of the same could be in store for retailers during the coming holiday season. “It’s all going to depend on the product available,” he stated. “If you’ve got a dozen Bruce Springsteens, business won’t be too bad. August is usually my best month, outside of December, and even that was off this year. So if you judge by what’s gone on before, you might say the holiday season is going to be off too.”

Catalogue

While the amount of catalogue titles at Record Revolution will remain constant during the holiday season, the amount of pieces per title will decrease. Even a good catalogue item, of which Schliwen might keep three in the store, will be reduced to just one piece. Title-wise, only pre-recorded cassettes will be reduced because sales on these products are, according to Schliwen, “really pathetic.”

Advertising

Asked if he will change his advertising approach this year, Schliewen answered that he plans to go with the same media in the same proportions as he did last year.

“I’ve always used WMMS, which is a number one station in my market at any hour of the day for the 18-34 age group. I’ll also use print ads—maybe 100 percent more than normal. They’re definitely effective.”

“The only problem with a print ad is that it’s gone too soon. Let’s say I take out a big ad on Friday, or I take one out in the Sunday paper, and run a sale for one week on something. By Tuesday the paper’s gone, the thought has faded out of the consumer’s mind and you find yourself backing up the print ad with radio ads to cover that sale through. But print gives you an immediate hit, an immediate impact. If I put a half-page ad in Friday morning’s Cleveland Plain Dealer, I’ll do a big weekend business.”

Television

Schliwen does do television advertising, but in his market—a very youthful one—only ads on late night rock specials are of any value. “I don’t advertise on ‘Kojak,’” he noted.

Catering to a youthful market virtually rules out a post-Christmas sales carryover at Record Revolution. The store has done well during holidays because the college students were in town and buying; but the buying stops after Christmas, when the students are going back to school.

Pride

“I’m really proud of my store,” said Schliewen, “and I think if any customer came in here once I could give them to coming back. But I don’t know if they’ll come back in January or February; hopefully if they do come back in those months it won’t be to return something.”

“’t’s Christmas time though. People have money to spend and they’re buying gifts for their friends and their family. Why is Christmas a bigger holiday than the Fourth of July? Because on the Fourth of July, you don’t buy gifts for other people. Who knows what will happen? You just have to wait until Christmas.”

Atlantic

(Continued from page 34)

areas as diverse as comedy (Flip Wilson and George Carlin, on Little David Records, recently back to Atlantic for exclusive distribution), 20th century classical music (the Finnadar label), original cast recordings and soundtracks ("The Wiz") and "Jacques Brel Is Alive and Well and Living In Paris," to name a couple), numerous "live" recordings in all fields, many blues and jazz anthologies and history sets (especially the "Art Of Series," an extensive "Best O" and "Greatest Hits" selection of albums (over 40 titles), and much more—enough to please the most exotic tastes.

Strong Summer

After a strong summer season, Atlantic is in the midst of an even stronger fall (“back-to-school”) sales quarter. As the seven WEA satellite warehouses begin to re-stocking their inventories with product for the anticipated holiday buying crush over the months ahead, Atlantic staffers all over the country are preparing for a healthy, and happy, Christmas, a joyous Channukah, and even brighter golden successes in ’76.

RCA

(Continued from page 7)

figurations, the album and tapes are merchandised together.

‘Sell’

The traditional heavy singles week between Christmas and New Year’s Day will be an integral part of RCA’s total efforts to sell its product, according to Kiernan: “... if we were to sum up our activities for the holiday season it would be ‘sell.’ With the hit streak we are now in, and with the excellent product we have coming, we are looking for a banner year for all our product.”
Holiday Merchandising: Wrap-Up and Outlook

(Continued from page 35)

policies and attitudes towards cassettes. At Capitol, Don Zimmermann notes that for established artists, cassettes are released simultaneously with albums. On newer artists, it's albums and 8-tracks, but no cassettes. And once the decision is made not to release a cassette, that decision is not usually reversed throughout the history of the record. "We almost never go back and release a cassette a few months after the album and 8-track are out," explains Zimmermann. "It just doesn't pay." And from Frio, "On new artists that have no track record, we almost never make a cassette." and MCA usually does not go back and make one either. What does Russ Solomon say to this? "The real problem with cassettes is that they aren't enough available. The manufacturers are dragging their feet on releases.

In analyzing the move by the manufacturers to revitalize an 8-track or emphasize their lower priced product, Barry Goody believes that "the manufacturers are coming out with $3.98 lines because they realized that $6.98 is not a viable price for all product. Only current product, which will sell at any price, is worth $6.98. The manufacturers have found that trying to sell all their catalogue at $6.98 was reaching a point of diminishing returns." Goody feels cuts are more exciting than $3.98 lines for both the retailer and the consumer, because of the larger price differential and the potential for greater savings. "There's more excitement for the retailer in buying a $6.98 list for 60-70-80 cents as a cutout than in buying a $3.98 record for $2." There's also a bigger spread for the consumer in buying a $6.98 album reduced to $1.99, than in buying a $3.98 list album for $2.99. Goody believes the $3.98 lines "will be marginally successful, if they're successful at all." And he observes that economy priced products has jumped from $1.99 to $3.99 in three years.

Merchandising

The key word this year, and the motivation behind this special section, is merchandising. Frio of MCA gives the basic view of merchandising, that "the most important merchandising piece we have is the product itself. We want as much of that as prominently displayed under the consumer's eye as possible." Ira Heilicher defines and explains merchandising, approaching the holiday season, as "doing what we always do throughout the year—maintaining an adequate in-stock position on key product. For the holiday season we build up inventory, and then reduce inventory as we come out of the season."

Merchandising also means utilizing advertising, manufacturers' point-of-purchase display material, coordinating merchandising with local artist tours and television appearances, cross merchandising; in short, doing anything to help sell more product. On these ideas, Heilicher notes that "we utilize advertising dollars to sell more of the manufacturer's product, and to bring customers into the stores. And if the manufacturer supplies us with a good merchandising piece, we'll use it." He notes that manufacturers are now distributing display material directly to accounts to further assure that it is properly utilized at the retail level. With a similar viewpoint is Barry Goody, who feels that one of the reasons for Goody's success has been "our strong institutional advertising campaign, which brings consumers out into the stores." And the competition for retail display position seems to be heating up. Phonogram, which is putting greater emphasis on in-store merchandising, sees it "as the most economical way of using the merchandising dollar. Advertising is getting very expensive and tours to promote artists are harder to put together and coordinate." Rick Frio notes that retail stores have always been willing to put up a good point of purchase piece that helps sell product. Other manufacturers are also involving themselves more heavily in retail display material, with the chooser display positions now at a premium.

With the broader spread of titles selling, in-store product mix becomes important, and an integral part of a store's overall merchandising program. Catalogue presents an interesting challenge to record buyers all over the country: which titles of an artist to carry. Ira Heilicher sums up the questions and decisions that face every catalogue buyer by explaining that the buyer or merchandiser "has to take the best of a particular artist's catalogue. You can't make a commitment to the entire catalogue. It's inconceivable that you could carry every album in every artist's catalogue; they don't all have the same saleability. Even the larger stores don't do that." A check through Atlantic's recent catalogue shows 25 albums by Herbie Mann, 9 albums by Yes, 6 from Emerson, Lake & Palmer, 7 each from J. Geils and Black Oak and 5 Atlantic albums from the Stones. Columbia shows 9 from Poco, 8 from Santana, 17 by Dylan and 33 from Miles Davis. The Beatles together have 19 albums and individually they have around 10. The trick, then, is trying to decide which albums to

(Continued on page 49)
Welcome to the Bright New World of ABC

AMAZING RHYTHM
ACES
Stacked Deck
ABCD-913

BOBBY BLAND
Get On Down With
Bobby Bland
ABCD-895

BRASS FEVER
Brass Fever
ASD-9308

ROY CLARK
Heart To Heart
DOSD-2041

AMAZING RHYTHM
BOBBY BLAND
BRASS FEVER
ROY CLARK
ACES
Get On Down With
Bobby Bland
ABCD-895
Heart To Heart
DOSD-2041

CLIMAX BLUES BAND
Stamp Album
SASD-7507

JOHN COLTRANE
The Gentle Side of
John Coltrane
ASH-9306-2

CROSBY & NASH
Wind On The Water
ABCD-902

THE CRUSADERS
Chain Reaction
BTSD-6002

DUKE & THE DRIVERS
Duke & The Drivers
Cruisin'
ABCD-911

NARVEL FELTS
Greatest Hits Volume 1
DOSD-2006

FREDDY FENDER
Are You Ready For
Freddy
DOSD-2044

B. B. KING
Lucille Talks Back
ABCD-898

DUKE & THE DRIVERS
Greatest Hits Volume 1
DOSD-2006

NARVEL FELTS
Greatest Hits Volume 1
DOSD-2006

FREDDY FENDER
Are You Ready For
Freddy
DOSD-2044

B. B. KING
Lucille Talks Back
ABCD-898

SILVER SUNSET
Live From The Silver
Slipper
DOSD-2038

FREDA PAYNE
Out Of Payne Comes
Love
ABCD-901

POCO
Head Over Heals
ABCD-890

RENAISSANCE
Scherezade and
Other Stories
SASD-7510

TOMMY OVERSTREET
Live From The Silver
Slipper
DOSD-2038

FREDA PAYNE
Out Of Payne Comes
Love
ABCD-901

POCO
Head Over Heels
ABCD-890

RENAISSANCE
Scherezade and
Other Stories
SASD-7510

LUCY THOMPSON
Dancing Sunbeam
ASH-9307-2

DON WILLIAMS
Greatest Hits Volume
One
DOSD-2035

LUCY THOMPSON
Dancing Sunbeam
ASH-9307-2

DON WILLIAMS
Greatest Hits Volume
One
DOSD-2035

RENAISSANCE
Scherezade and
Other Stories
SASD-7510

THE 5TH DIMENSION
Earthbound
ABCD-897

LUCY THOMPSON
Dancing Sunbeam
ASH-9307-2

DON WILLIAMS
Greatest Hits Volume
One
DOSD-2035

THE 5TH DIMENSION
Earthbound
ABCD-897

LUCY THOMPSON
Dancing Sunbeam
ASH-9307-2

DON WILLIAMS
Greatest Hits Volume
One
DOSD-2035

RENAISSANCE
Scherezade and
Other Stories
SASD-7510

Records
©1975 ABC Records
LOS ANGELES — In a matter of three short years, 20th Century Records, under the helm of Russ Regan, has made a name for itself in the area of the creation of hit artists and subsequent catalogue. Superior marketing on 20th product has resulted in a continuing healthy sales picture for the company.

Slump Correcting Itself

Presently preparing for the upcoming holiday season, vice president/general manager Tom Rodden stated that "the economic slump felt nationwide has already started to correct itself. As a matter of fact, we look for a better holiday season than we had last year—and we enjoyed a very successful Christmas volume in 1974."

20th doesn't plan any special Christmas Ips. However they will take advantage of the season by shipping key catalogue items by the first week of October, according to Rodden. "We feel product should reach distributors by then in order to funnel it into the racks, one-stops and retail outlets for the heavy fall and Christmas buying season, which usually starts the first week after Thanksgiving," he said.

20th will repeat last year's successful program of a discount arrangement with distributors, working catalogue of major artists such as Barry White, Love Unlimited and The Love Unlimited Orchestra. "We may go a little lighter at first, just to get feedback from dealers as to how tall lighter at first, just to get feedback from dealers as to how tall business is going," he said. "Being an independent company, we can react a lot faster; and, I think, therefore market our product a little better.

"We try to merchandise all product to the fullest extent year round," said Rodden, again pointing out that 20th doesn't have any Christmas-type merchandise. "Although we know the business is seasonal, we try to gear more advertising dollars for in-store displays, posters, etc., in the fall months on into the Christmas season, taking advantage of the high dollar volume available."

Radio Advertising

Rodden feels that the various media available become even more valuable at this time of the year, due to heavy shopping of ads with more than normal intensity. "The recording field," Rodden added, "being an audio industry, must primarily advertise its product through radio. A relatively new medium for us is television. The more you make people aware of your product by utilizing the actual sound, the better off you are. We try to gear about 75 percent of our advertising dollars to audio (mainly radio). We have experimented with television—but I feel to make it pay off, you have to zero in on an established artist like Barry White or Love Unlimited. Because of the expense involved, you have to have a big return in order to avoid a red bottom line," said Rodden.

He said 20th will not be allocating more ad dollars during the holiday season last year on the basis that "you should work within a set formula (which we try to do at 20th) in order to come up with a good P&L. The percentage we work on is year-round, although, because of the volume being larger in the fall months, we're able to allocate more money. But as far as advertising goes, we run on a fairly standard formula which we intend to follow," he stated.

Merchandising Campaigns

According to Rodden, a "Barry White Greatest Hits" album will be released at the end of September or first of October, geared toward the Christmas season. Shortly after that, 20th will distribute a Love Unlimited album and a Love Unlimited Orchestra album. "We feel these are powerful items—one with great potential and volume," he said. With reference to the Barry White greatest hits album, Rodden elaborated on an extensive radio advertising program in addition to special in-store displays. "This being a greatest hits album," he said, "we intend to come with a TV campaign to run in probably the major ten or 15 cities in the U.S. Spots will focus on 'Barry White's Greatest Hits,' as well as The Love Unlimited and Love Unlimited Orchestra Ips."

In relation to artist tours, Rodden stressed that the company supports its artists year-round via radio time buys, posters, in-store displays, product layouts, etc. "In other words," he said, "our holiday merchandise campaigns aren't designed to tie in with artist tours. You have to support your artists on a tour whatever time of the year it is."

While a number of other companies plan special merchandising for 8-track and cassette pre-recorded covers for the holiday season, Rodden says 20th has no plans in that area. "We refer to availability of product in various tape configurations, without specific tape ads," he said. "As we get heavier into the country area, where tape sales are sometimes as high as 50 or 60 percent of the sale of albums, we may try to merchandise or run some special programs with tapes."

Commenting on 20th's overall marketing strategy for the holiday season, Rodden again reiterated that the firm's outlook is basically simple; trying to work with the catalogue product available in depth. "Second of all," he said, "you should have the hits during the best part of the year to do a greater percent of volume in the last four months of the year. We try to gear, as pointed out earlier, the fact that we have a Barry White, Love Unlimited and Love Unlimited Orchestra all coming during that season. If that's a marketing strategy, we definitely have a plan for the season. As far as a common theme, we don't actually have an advertising campaign to that extent. I'd say our common theme is simply a common goal—and that's success."

Responding on the status of singles during the holiday season, Rodden pointed out that 20th has just released a Remember Series, much like the Remember Series of albums including Tommy Dorsey, Glenn Miller, Marilyn Monroe, etc. (on 20th). "Our single series is equivalent to a greatest hits series on one of the other labels, and what we are doing is offering a ten percent discount in free goods on the product. We are also working on a divider card merchandising in-store ad program for these singles," Rodden said.

"I don't think the singles business is seasonal at all," he added. "A hit single will sell anytime—December, July or February. You (Continued on page 54)
In-Depth Merchandising Campaign Highlights Everybody’s Holidays

By DAVID McGEE

SEATTLE, WASH. — "Our holiday season always seems to run the gauntlet in sales," said Tom Keenan, president of Everybody’s Record Company, Inc., a five-store chain with two locations in Portland, Oregon, one in Corvalis, Oregon and two in the Seattle area.

"The scope of what's being purchased has been broadening for about the last two years," Keenan chased has been broadening for area.

lis, Oregon and two in the Seattle Portland, Oregon, one in Corvali-

store chain with two locations in

the gauntlet in sales," said Tom
day season always seems to run

now I return to the big album;

happening at a much slower pace.

now. It hasn't regressed, but it is

the Record Company,

the promotions to be run in his

the holiday season begins. In the

in full swing in all stores before

initiated what Keenan terms a

of December. So, even with the

Christmas, with a heavy concen-

preferably from Thanksgiving until

particularly different at Christmas from

season

Sales this year are, according to

Keenan, up about 30 percent over

1974. And he expects the holiday

season to increase business over

what it’s been for the last nine

months: "Due to the fact that a

lot of heavy releases have been

held up, we’ve experienced a

real rush on new material which

is going to be problems, I think,

for the next three or four months.

Overall, I expect this season to

increase sales another 10 percent

over what we’re experiencing now.

Keenan termed Christmas-ori-

ented product “a limited sales

item,” but stated it was worth

keeping in the stores due to the

difference in clientele during No-

vember and December. At this
time, Everybody’s (which markets

for the 16-35 age group) attracts a

significant number of the over-

35 population shopping for gift

records. Keenan said that these

shoppers, while they’re looking

for gifts for a son or a daughter,

will often buy a record for them-

selves—and this record will be a

Christmas record.

"People request them; they

come in specifically looking for

them," added Keenan, in refer-

ence to Christmas products.

"Rather than special order these

products and find out someone

else is out of them, we keep them

in stock. That way we don’t lose

sales by sending customers to an-

other store."

Holiday advertising will be a

combination of radio, television

and print ads, with a renewed

emphasis on hit products at a time

when many retailers are de-

nouncing print ads as ineffective.

Asked to explain the departure,

Keenan said he feels the holiday

season is a time when people

who usually buy records only as

gifts are searching the newspapers

to find out what’s being offered.

(Continued on page 54)

Special Sales at The Mushroom

By IRA MAYER

NEW ORLEANS, LA. — The

Mushroom spreads its 1800-2000

square feet across the custom-

fitted upstairs of an old house,

the former kitchen serving as an

office, one-time bedrooms, dens

and other living areas displaying

the records, tapes, accessories,

clothing, leather goods, and other

paraphernalia that are the store’s
goods. (Records are the primary

interest at the main store; a sec-

doncelizes in books and art

supplies.)

With an inventory of 110-

120,000 albums, according to

assistant manager and head buyer

John Guarnieri, the Mushroom

hasn’t felt the effects of the de-
nessed economy. The change he

sees over the four years since the

store began operation is one of

sales patterns rather than vol-

ume (volume, however, having

increased). Most of the action,

he says, is on the hct records that

are put on sale.

As for Christmas, 1975, Guar-

nieri predicts little change in

inventory. The Mushroom will

have its regular stock, and will

special order just about anything

a customer might want. Nor does

he think there will be any differ-

cence in treatment of catalogue

product—"If a major artist comes

to town we’ll usually run a sale

of his or her catalogue." Coupled

with his previous statement that

the store has already cleaned out

last December and will often buy a record for them-

and say, ‘Oh there’s an album.

Unless it’s already well-known it

won’t get picked up. But if they

hear a spot with a record on it

they’re going to look at it—it’s

their problem to find out what’s

being offered."

(Continued on page 17)

prices at the Woolworth/Woolco

stores vary according to region,

and could conceivably range from

lowers of $.82 to highs of $1.17,

although Staley said he knew of no

stores selling single recordings for

the latter price.

Tapes at the Woolworth/ Woolco

stores are usually (75 percent),

locked up with a few (25 percent)

open in spaghetti boxes. Staley

favors tapes being open (a

common sentiment in the in-

dustry) but the pilferage rate is

simply too high on open tapes.

Asked if he plans to decrease

his inventory at the end of Janu-

ary, Staley said he does and de-

fends this practice as "good busi-

ness sense, because your volume

after Christmas is a hell of a lot

less and we don’t need to keep

the same amount of inventory to

reach our sales target after Janu-

ary."

"Without a doubt, we lose cus-

omers to other retail stores," Staley

said, "but we have to do it—if it’s

our annual inventory time. Any-

way, you can decrease your inven-

tory without eliminating an en-

tire category of music or a par-

ticular artist. You just eliminate your depth."
# THE CAPITOL MID-PRICE LINE!

## CHECKLIST

### Album and 8-Track (To order 8-Track, substitute 8 for S in prefix)

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ALBUM</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wichita Lineman, Glen Campbell</td>
<td>SM-103</td>
</tr>
<tr>
<td>Square Dance U.S.A., Cliffie Stone</td>
<td>SM-112</td>
</tr>
<tr>
<td>Best Of Hawaii Calls, W. Edwards</td>
<td>SM-141</td>
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<tr>
<td>Best Of Ferlin Husky</td>
<td>SM-143</td>
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<tr>
<td>Artistry in Rhythm, Stan Kenton</td>
<td>SM-167</td>
</tr>
<tr>
<td>California Bloodlines, John Stewart</td>
<td>SM-203</td>
</tr>
<tr>
<td>Ringling Bros, Barnum &amp; Bailey Band</td>
<td>SM-265</td>
</tr>
<tr>
<td>Everybody’s Talkin’, Fred Neil</td>
<td>SM-294</td>
</tr>
<tr>
<td>Legend Of The Sun Virgin, Yma Sumac</td>
<td>SM-299</td>
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<tr>
<td>The Sons, Sons Of Champlin</td>
<td>SM-332</td>
</tr>
<tr>
<td>Music For Lovers Only, Jackie Gleason</td>
<td>SM-352</td>
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<tr>
<td>Unforgettable, Nat King Cole</td>
<td>SM-357</td>
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<tr>
<td>Roy Clark’s Greatest!</td>
<td>SM-369</td>
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<tr>
<td>Is That All There Is?, Peggy Lee</td>
<td>SM-386</td>
</tr>
<tr>
<td>Shady Grove, Quicksilver Mess, Serv.</td>
<td>SM-391</td>
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<td>Play No Rock ’n’ Roll, Fred McDowell</td>
<td>SM-409</td>
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<tr>
<td>Hawaii Five-O, Orig. TV Soundtrack</td>
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<tr>
<td>CSN &amp; Y - Greatest Hits</td>
<td>SM-444</td>
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<td>Joe South’s Greatest Hits, Joe South</td>
<td>SM-450</td>
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<tr>
<td>Music, Martins &amp; Memories, Jackie Gleason</td>
<td>SM-509</td>
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<tr>
<td>Something Cool, June Christy</td>
<td>SM-516</td>
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<td>The Merle Travis Guitar, Merle Travis</td>
<td>SM-560</td>
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<tr>
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*Not Available on 8-Track

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<td>For The Good Times, Jean Shepard</td>
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<td>Faded Love, Billie Jo Spears</td>
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*Not Available on 8-Track
The GREATEST Artists - Value Priced on Record & Tape

NEW SELECTIONS AVAILABLE THIS MONTH!

Album and 8-Track (To order 8-Track, substitute 8 for S in prefix)

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<td>Sugar Blues, Clyde McCoy</td>
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<td>Trade Winds, Harry Owens</td>
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<td>Music To Make You Misty, Jackie Gleason</td>
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<td>Mongrel, Bob Seger</td>
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<td>Her Man His Woman, Ike &amp; Tina Turner</td>
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<td>Present Company, Janis Ian</td>
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<td>Manhattan Tower, Gordon Jenkins</td>
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<td>Velvet Brass, Jackie Gleason</td>
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<td>Third Man Theme, Ruth Welcome</td>
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<td>Drop Dead, Arch Oboler</td>
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<td>Leadbelly, Huddy Ledbetter</td>
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<td>I'm A Woman, Peggy Lee</td>
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<td>Edwards Presents Golden Voice Of Islands, Alfred Apaka</td>
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<td>Story Of Christmas, Tennessee E. Ford &amp; Wagner Chorale</td>
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<td>The Christmas Song, Nat King Cole</td>
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NEW – CHRISTMAS MID-LINE NOW AVAILABLE
(To order 8-Track, substitute 8 for S in prefix)

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CHRISTMAS SPECIAL – 2-Record Sets at $6.98 list
Available on LP, 8-Track, and Cassette as indicated

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<td>Hee Haw Christmas, Buck Owens</td>
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<td>Merry Christmas To You, Wayne Newton</td>
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<td>Great Choral Music, Roger Wagner Chorale</td>
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<td>Great Orchestral Music, Hollywood Bowl Orchestra</td>
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<td>Peace On Earth, Various</td>
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<td>The Best Of Christmas, Various</td>
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*Not Available on 8-Track
Retailers’ Dialogue (Continued from page 24)

Will there be a major push on Christmas oriented product?

Schnake: There’s always a market for that product and we feel our stores should have a representative sampling of it. It generates spirit and that’s the basic story of what music is—it’s entertainment, it’s the kind of thing that develops the atmosphere in which people live their lives.

Greenwood: No. It sells, but very sporadically. We prefer to feature hits and catalogue more than Christmas product. We are expecting the “Rocky Mountain Christmas” from John Denver to be a big album, and we’ll support that. But Christmas albums seem to be more of an accommodation than a big seller, and we sell more of specific titles in Christmas albums as opposed to cutout mixes.

Bressi: In general, it’s the standard opinion that Christmas music, the business on Christmas music, has been on the decline in the last few years and we expect that trend to continue. Some of the regular companies such as MCA or WEA aren’t really in it any more and there really aren’t any new releases coming. I understand there’s going to be a John Denver album, which is something we’ll probably get sales on. But there doesn’t seem to be any reason to carry it for anything other than as a convenience. Everybody’s seen the same album for the last ten or twelve years. Right now, most of them are in the cutout bins anyway, selling for $1.99. We’ll be carrying a small Christmas section but there’ll be no push on it.

Shapiro: That seems to be softening up each year; we sell less and less and less of it. We try to maintain something on these items, but last year our sales dropped and they dropped the year before that. It seems as though the dollar records have become very tiresome; no one wants to play them anymore. We’ll order in, though, and anticipate something, but it doesn’t work like it used to.

Dobin: Christmas albums are becoming less of a factor in the success of our holiday seasons. Two years ago we noticed a dropoff in Christmas product and last year we bought very little and returned a significant proportion of it.

Rose: Yes, we’ll push our Christmas-oriented product. Sales have always been good on this merchandise and on some—the Streisand Christmas album, for instance, or Bing Crosby’s “White Christmas”—the sales are very good. We won’t neglect these products.

Will any special display campaigns be used to increase the sales on prerecorded tape product?

Schnake: We believe prerecorded tapes should be out where the public can look at them, so instead of glass cases and so on, we put the tapes right out on the counter in a standup browser. At the same time, we’re trying to tie the tape and album closer together in terms of merchandising, so the customer has a better chance to buy in the configurations he wants. It’s a matter of proximity in merchandising—the album serves as a display piece and helps create interest in the tape.

Greenwood: No, nothing special. We took our counters away from in front of the tape products three months ago and tapes are out in the open now, although some of them are in closed-coral situations. But they’re all open to the customers. That’s worked out real well; our tape business has increased. Thefts have increased too, but our people are beginning to handle that now.

We’re actually getting heavier into blank tape. We’re carrying four lines of blank tape, merchandising that on the floor in portable browser bins and it’s working real well for us.

Bressi: I guess we’ve always used special displays for prerecorded tapes for the last ten years. We’re completely in the spaghetti box as far as all 8-tracks and cassettes in our stores. We give about 40 percent of our floor space to tapes in our stores due to the bulk, etc., and we feel that’s about all we have to do. In that respect, it is a special display.

Shapiro: We keep our tapes locked up, but we will feature that product in all of our ads.

Dobin: No. Our tapes are locked up in browser cases where the customers can stick their hands in and look at the tapes, and we plan no change in that. Most of our stores have signs showing the different areas so the customers can find those products if they want them; it’s very obvious where the tapes are kept and there’s not a whole lot of need to further point out that area.

Bressi: We do a big tape business and we’re going to do a lot of advertising on tape product once the holiday season begins. As far as display, though, we won’t do anything special to call attention to the tapes. In our Madison Street store the tapes are out in the open where customers can actually pick them up, and in the other store the tapes are locked up. The open way is the best way to display the tapes, but the pilferage rate is just too high when you do.

Do you anticipate a sales carryover to the post-Christmas months of January and February? Did that carryover exist last year? Can you as a dealer do anything to stimulate a sales carryover?

Smolen: We are anticipating it now, unless something changes our minds. By that time the economy should be swinging back up. The carryover existed last year, but not to the degree we expected. I think Christmas last year was a last fling—people were tight with their money going into Christmas, they spent like crazy during Christmas, we went out to get it, and then I think they buttoned down the hatches after Christmas.

We won’t give product away. We’ll plan the most dynamic marketing and merchandising campaign that we can to carry us from the middle of November to the week after Christmas and hopefully this will give people a reason to come into the store other than just pure price. This should be a mass media campaign. We’ll have our stores set up to emphasize the product we think has the highest sales potential while not totally de-emphasizing the rest of the store.

(Continued on page 48)
For The Record Prepares for Holiday Surge

By DAVID McGEE

BALTIMORE, MD.—As the holiday season edges ever closer, Kim Milliken, founder / owner / president of the Maryland-based (three stores in Baltimore, one in Annapolis) For The Record, prepares for what he predicts will be a better season than 1974’s. Milliken’s optimism is due in large part to the state of the American buyer’s mind—the national psychology—which is not nearly as depressed now as it was last year. Should Milliken’s optimism be reflected in higher sales at For The Record, the chain will at least equal last year’s total volume.

“I’ve found that in the early part of the last quarter of the year—September and October—for The Record will come into its own,” said Milliken. “And we’re not so far off that a good Christmas couldn’t make us equal last year’s figures, and this season will probably be better than last year’s. I’m not sure how much better it will be, but it will be better.”

Milliken plans no major changes in his merchandising for the holiday season, preferring instead to continue with his standard approach to merchandising which he considers “a fairly decent formula which has always worked pretty well.” This involves racking product along one wall of a store and altering the price structure of the top 200 titles. When a customer comes into the store, he can find the record he wants and express a great deal of enthusiasm for merchandising tape product this holiday season. In particular, he singled out Capitol’s Music Tape promotion—a hit concept—that will be attractive to holiday shoppers. “I’ve already instructed my staff to make every effort and push for this kind of sale,” he said. “We put it on the top rack and that will be attractive to holiday shoppers.”

Milliken was one of the few retailers contacted for this issue who expressed a great deal of enthusiasm for merchandising tape product this holiday season. In particular, he singled out Capitol’s Music Tape promotion—a hit concept—that will be attractive to holiday shoppers. “I’ve already instructed my staff to make every effort and push for this kind of sale,” he said. “We put it on the top rack and that will be attractive to holiday shoppers.”

As for singles and Christmas-oriented product, For The Record sells both and Milliken plans no changes in merchandising for these titles. Singles are in open racks with 75 titles available for one dollar each, tax included; the best-selling Christmas records in the stores are the ones that sold the spots to have to right and I don’t know who has the money to do them right. I’ve experimented with it, and I know what needs to be done but I can’t afford to do it all by myself—I have to have a manufacturer join me.

“So in a sense, the advertising budget breaks down to five percent, 95 percent radio except when I have an opportunity to do television. But I get solid, reliable results from radio.”

Although last year’s was “an undeniably short Christmas season,” in Milliken’s words, this year should see the resumption of the sales carryover into January and February. For The Record was one of many chains reporting no sales carryover at all last year, a phenomenon Milliken attributes to consumer fear of spending when the economy is depressed. “There’s a lot less fear this year,” Milliken said assuredly.

Asked if he, as a dealer, could do anything to stimulate a sales carryover, Milliken stated that there are no miracle cures, only pragmatic solutions.

“‘The first thing a dealer has to do,” he said, “is be sure his stock doesn’t get away out of balance. I try and hold off, but the distributors do not make it easy for me. They almost make you pull your stock too early and I don’t like to do that—I try not to do any pulling until at least the fifteenth of January. After all, a lot of kids get money for Christmas and they want to buy records with it; so if they come in and you don’t have the record they want, well, they go to another store or else they buy a sweater or something like that.

“So I think it’s very important to make sure you continue to have enough breadth to get that sale. That’s what I intend to do. In terms of advertising, I don’t think I’ll do anything special; I don’t think I’ll lower the prices—that’s self-defeating. It’s important to have the breadth of product, have your staff be aware that people are still shopping, that it’s a good time of the year and be sure people can get what they want. That’s what I think is most important for us.”

Inside The Wherehouse

I’m going to assume a much better Christmas than I assumed last year, but I don’t want to have to buy too far in front of the season.

Whether or not Milliken limits his orders this year to more established product depends upon his knowing exactly what the manufacturers intend to offer. “We hear rumors and so forth of what the manufacturers will offer and I tend to think I’m not going to limit my orders, but I have yet to hear full details,” he said.

“I’m going to assume a much better Christmas than I assumed last year, but I don’t want to have to buy too far in front of the season. I think the high-volume chain stores make a grave mistake in buying so much product in an effort to ward off a last minute rush the year before that, and For The Record will continue to stock these. Some of the soul Christmas albums sell very well, Milliken noted, particularly the Jackson Five Christmas album—“if I can get it, I’ll sell it literally as many as I buy.”

What about advertising for the holiday season?

“In my markets,” said Milliken, “I find that far and away the most successful media for promotion at Christmas or just about any other time is radio. I don’t like print, and in Baltimore I just don’t have the right papers to advertise in. I like television, but...
Lots of tender loving care goes into perpetuating our “twofer” series—the greatest continuing jazz reissue program in recording history. (You could say we treat

New on Prestige

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**FANTASY**
- F-24701 Jimmy Witherspoon, The 'Spoon Concerts
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- F-24703 Reverend Gary Davis, Shake 'Em On Down
- F-24704 Rev. Gary Davis, When I Die I'll Live Again
- F-24705 Memphis Slim, Flamin' the Blues
- F-24706 John Lee Hooker, Boogie Chillun
- F-24707 Jesse Fuller, Brother Lowdown
- F-24708 Sonny Terry/Brownie McGhee, Back to New Orleans
- F-24709 Tom Rush
- F-24710 Dave Van Ronk
- F-24711 The Holy Modal Rounders, Stampfel & Weber
- F-24712 Cal Tjader, Los Ritos Colientes
- F-24713 Ray Barretto, Carnaval
- F-24714 Ravi Shankar/Ali Akbar Khan, Ragas
- F-24715 Leadbelly, Huddie Ledbetter
- F-24716 Robert Pete Williams/Blind Snooks Eaglin, Rural Blues
- F-24717 Roosevelt Sykes/Little Brother Montgomery, Urban Blues
- F-24718 The Best of the Chambers Brothers

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- P-24001 Miles Davis
- P-24002 Mose Allison
- P-24003 John Coltrane
- P-24004 Sonny Rollins
- P-24005 The Modern Jazz Quartet
- P-24006 Thelonious Monk
- P-24007 Yusef Lateef
- P-24008 Eric Dolphy
- P-24009 Charlie Parker
- P-24010 Charles Mingus
- P-24012 Miles Davis, Tallest Trees
- P-24013 Jack McDuff, Rock Candy
- P-24014 John Coltrane, More Lasting Than Bronze
- P-24015 James Moody
- P-24016 Gerry Mulligan/Chet Baker, Mulligan/Baker
- P-24017 King Pleasure, The Source
- P-24018 Monge Santamaría, Afro Roots
- P-24019 Stan Getz
- P-24020 Clifford Brown, In Paris
- P-24021 Gene Ammons/Dodo Marmarosa, Jug & Dodo
- P-24022 Miles Davis, Collector’s Items
- P-24023 Red Garland Quintet, Jazz Junction
  w/ John Coltrane, Donald Byrd
- P-24024 Charlie Parker, Dizzy Gillespie, Bud Powell,
  Charles Mingus, Max Roach: The Greatest Jazz Concert Ever
- P-24026 Cal Tjader, Monterey Concerts
- P-24027 Eric Dolphy, Copenhagen Concert
- P-24028 Charles Mingus, Reincarnation of a Lovebird
- P-24030 Dizzy Gillespie, In the Beginning
- P-24031 Ben Webster, At Work in Europe
- P-24032 Art Farmer, Farmer's Market
- P-24033 King Curtis, Jazz Groove
- P-24034 Miles Davis, Workin' and Steamin'
- P-24035 Yusef Lateef, Blues for the Orient
- P-24036 Gene Ammons, Jugganotology
- P-24037 John Coltrane, Black Pearls
- P-24038 Ray Bryant, Me and the Blues
the twofers as if they were our children—because they are. It's a concept and a name we happen to have come up with first: specially priced double albums of lastingly great music, strikingly packaged, with complete recording data and authoritative notes.) We're happy to report that sales continue to match the critical accolades.

New on Milestone

![M-47023 Thelonious Monk, Brilliance](image1)

![M-47024 Bill Evans, "Peace Piece" and Other Pieces](image2)

![M-47026 Wynton Kelly, Keep It Moving](image3)

![M-47025 Jimmy Heath, Fast Company](image4)

MILESTONE

- M-47001 Cannonball Adderley, Cannonball and Eight Giants
- M-47002 Bill Evans, The Village Vanguard Sessions
- M-47003 Wynton Kelly, While We're Young
- M-47004 Thelonious Monk, Pure Monk
- M-47005 Charlie Byrd, Latin Byrd
- M-47006 Milt Jackson, Big Band Bags
- M-47007 Sonny Rollins, The Freedom Suite Pict
- M-47008 Art Blakey, Thermo
- M-47009 The Many Faces of Yusef Lateef

P-24039 Eddie "Lockjaw" Davis, The Cookbook
P-24040 Buck Clayton/Buddy Tate, Kansas City Nights
P-24041 Oscar Peterson, Featuring Stephane Grappelli
P-24042 Tal Farlow, Guitar Player
P-24043 Earl "Fatha" Hines, Another Monday Date
P-24044 Sonny Stitt, Genesis
P-24045 Duke Ellington, Second Sacred Concert
P-24046 "25 Years of Prestige"
P-24047 Dizzy Gillespie, The Giant
P-24048 Milt Jackson, Opus de Funk
P-24049 Gil Evans/Tadd Aameron, The Arrangements' Touch
P-24050 Sonny Rollins, Saxophone Colossus and More
P-24051 Jam Session in Swingville
  featuring Coleman Hawkins, Pee Wee Russell
P-24052 "Piano Giants"
P-24053 Eric Dolphy/Ron Carter, Magic
P-24054 Miles Davis, Dig
P-24055 Mose Allison, Creek Bank
P-24056 John Coltrane, The Stardust Session
P-24057 Illinois Jacquet, How High the Moon
3-record sets:
- P-34001 The Great Concert of Charles Mingus
- P-34002 The Great Concert of Eric Dolphy

M-47007 Sonny Rollins, The Freedom Suite
M-47010 Herbie Mann, Let Me Tell You
M-47011 Thelonious Monk/John Coltrane, Monk/Trane
M-47012 Mongo Santamaria, The Watermelon Man
M-47013 Wes Montgomery and Friends
M-47014 Johnny Griffin, Big Soul
M-47015 Coleman Hawkins, The Hawk Flies
M-47016 Art Blakey/Max Roach/Elvin Jones/Philly Joe Jones, The Big Beat
M-47017 Louis Armstrong and King Oliver
M-47018 Jelly Roll Morton, 1923/24
M-47019 Bix Beiderbecke
M-47020 New Orleans Rhythm Kings
M-47021 Ma Rainey
M-47022 Blind Lemon Jefferson
M-47023 Thelonious Monk, Brilliance
M-47024 Bill Evans, "Peace Piece" and Other Pieces
M-47025 Jimmy Heath, Fast Company
M-47026 Wynton Kelly, Keep It Moving
M-47027 George Russell, Outer Thoughts
M-47028 The Staple Singers, Great Day
Buddah Aims To Keep The Hits Coming

NEW YORK—"We count on hit records to increase our sales volume, not seasons," Lewis Merenstein, vice president and general manager of The Buddah Group, commented on the company's plans for the upcoming holiday season.

With new product from Gladys Knight & The Pips, the Charlie Daniels Band, the New Birth, Papa John Creach and the James Cotton Band all scheduled for fall release, Buddah is currently completing an intricate campaign for each of its artists.

In addition, due to the current success of "Saturday Night Special" by Norman Connors: "It's Rough Out There," by the Modulations; "Boogie Woogie" by The Sound Experience and "Ain't No Backin' Up Now" by Isis, concentrated marketing campaigns are in progress for the four artists.

Coinciding with Gladys Knight & The Pips' second anniversary release with Buddah Records, the release of their "Second Anniversary" album will be heralded by a lavish advertising campaign. "We have created two different plans for the Gladys Knight & The Pips album which include billboards, mailing, pieces and in-store displays based around the second anniversary theme," Merenstein added.

Another major release from The Buddah Group is the new album by the Charlie Daniels Band. Following their gold "Fire On The Mountain" album, their new album, "Night Rider," is due for imminent release. "Night Rider will be shipping gold," Merenstein comments. "In addition to the print and radio spots we usually use when a band is on tour, we have created two different television spots for Charlie Daniels. One will tag the new album, the other will showcase the entire Charlie Daniels Band catalogue. We will be showing these commercials in major cities around the country as well as important cities where the band is making personal appearances."

New product from the New Birth, whose "Blind Baby" album has sold over 250,000 copies and is one of Buddah's major successes this year, will be met with intensive print, radio and television advertising. The band, which will be back on the road soon, following the recording of their upcoming album, will also have media support in all tour cities. New product from the James Cotton Band and Papa John Creach will have similar support.

A company which, through their in-house advertising division, is very much in tune to the advantages of striking in-store displays, billboards and advanced marketing techniques, Buddah plans no specific holiday pushes, just more of their carefully paced advertising campaigns.

"If you have a hit record in June, it'll sell. Just because people shop in December doesn't mean they will buy a record they don't want," Merenstein explains.

Casablanca Celebrates First Anniversary

LOS ANGELES—On October 15, 1975, Casablanca will celebrate its first anniversary as an independent record company. "We are a small, compact company where everyone gets involved in sales, marketing and promotion," said Dick Sherman, the label's sales manager. "The first three kiss albums have already sold over 1,000,000 units, and we attribute this tremendous success to concentration on individual artists, which we are able to do so by maintaining a select, special roster.

"In a company where everything counts and every piece of plastic becomes life, there are no

(Continued on page 49)

Rose: "I think we'll have to (favor hit product) to stimulate business. We'll concentrate on it, but our stores are catalogue stores mainly and that's where the bulk of our business will come."

Shapiro: "Print advertising is effective, depending on what you're advertising. If it's a particularly hot product, or good catalogue merchandise, it can be very effective. Radio is much stronger only on certain things..."
Holiday Merchandising: Wrap-Up and Outlook

(Continued from page 37)

Strong product and aggressive merchandising are the keys to bringing people into the stores, not just in the holiday season, but throughout the year.

view from the top

On the topic of merchandising, then, what are the goals of a label merchandising chief, and what are his thoughts? Don Dempsey, vice president of merchandising at Columbia, sees intra-company communication, coordination and cooperation as key ingredients in Columbia's merchandising thrust, with many departments at Columbia having input into the merchandising department. "We're finding out how to utilize the advertising, artist development, sales, promotion, creative services and college departments in such a manner as to establish momentum on behalf of the artists, by homogenizing the effects of these departments so they become one focus on behalf of our artists . . . " And timing is important. "The most critical evaluation that has to be made is an identification of when the elements that are necessary to bring this (program) all about are in place. There's a fluidity here; we're totally wired between the sales, promotion and merchandising departments. There's strong intra company communication." The artist is the key at Columbia in all departments, not just merchandising. "The artist roster is the bottom line. Whatever the sales, promotion and merchandising departments can do to aid each other on behalf of the successful development of new artists, and the continued momentum on behalf of our successful artists is the common purpose of all of us." Dempsey typifies the "awesome resources of this company (for) any artist who makes this label his home."

Outlook

A high degree of optimism is spread throughout the manufacturer and retail levels, with optimistic forecasts for a strong holiday season, as the industry heads into the fourth quarter. In summation by configuration—Albums: unit sales are down, with a shift from tonnage on chart albums to a broader spread of product selling, especially new artists and catalogue. As a result, a swing in sales away from limited stock departments and racks to full line retail record stores. More emphasis is expected on economy-priced product. Singles: again, volume is down, but revenue is about the same, with varied effects on pop/country, r&b, and smaller operator purchases. Retailers with lower prices and greater selection report better sales than the over-a-dollar outlets. And no move seen to roll back or lower singles list prices by the major labels. Tapes: track up slightly, cassette sales down and holding at their lower levels. Fewer cassette releases, and a concentration of cassette sales in stores carrying a full selection, as some retailers ponder discontinuing cassettes altogether. Merchandising is general: any and all tools used if they mean selling a record. More labels concentrating on in-store merchandising and point of purchase aids. Overall outlook—strong product and aggressive merchandising are the keys to bringing people into the stores, not just in the holiday season, but throughout the year. A synthesis of the two in the next few months should lead to a strong Christmas.

Casablanca

(Continued from page 48)

special plans for the holiday season," Sherman went on to say. "Our holiday season runs all year long. We do plan our release schedule to have enough time to promote and market our product so that it will already be established when the Christmas season hits."

New Releases

New album releases will include Kiss, Alive; Parliament, Jeansie Reynolds, Greg Perry, as well as the current product—Buddy Miles, Hugh Masekela, Larry Santos and the initial releases on the German-based, Oasis Records (Schloss, Donna Summer and Einzelganger).

Larry Harris, vice president and director of artist relations, reported, "along with normal print, radio and in-store advertising and promotion, there will be a television campaign to coincide with the release of the Kiss live album. Advertising space has already been planned through December for all the new product. Both Creem and Circus magazines will have Kiss advertising for the next four months, to promote the entire Kiss catalogue."

Special Miles Promo

Another merchandising concept will center around the promotion of the new Buddy Miles album, "More Miles Per Gallon," and single, "Rockin' and Rollin' on the Streets of Hollywood." Mauri Lathower, the label's general manager, disclosed that the label had created a contest for record stores to see who could come up with the most unusual and spectacular window displays. In keeping with the theme, "More Miles Per Gallon," the winners will be awarded Honda motor bikes. After pre-testing the plan in California, additional promotions will be set up during the Christmas season.

In line with the label's usual promotion on Hugh Masekela, they will be giving special attention to introducing him to all black/afro-oriented media. Neil Bogart, president of Casablanca, summarized the label's plans for Christmas: "The Christmas season is only as good as the product. No amount of discounts (Continued on page 54)
'Power of Promotion' Is The Key At Gary's

By ROBERTA SKOPP

NEW YORK — "We promote strongly. We always have," said Marty Gary, owner of the six Gary's Record Stores, functioning around the Richmond, Virginia area. Perhaps that's one of the reasons why Gary's has been an ever-growing chain operation in the South. Gary strongly relies upon the power of a promotional effort combining radio, print and television advertising, with heavy emphasis on the radio aspect.

Locations

Store locations include the Willow Lawn Shopping Center, the Azalea Mall, the Eastgate Mall, the Chesterfield Mall, the Walnut Mall in Petersburg, Virginia and a store on West Broad Street in Richmond.

The upcoming Christmas selling season finds the Richmond proprietor expecting good sales. "I don't think that our area has been noticeably affected by the economic situation that is prevailing on a national basis," Gary explained. "We don't feel the squeeze here as much as at major cities like New York, Detroit and Los Angeles do. The economic slump just hasn't hit Richmond as much as it has other areas." Gary feels that the cities that deal with a high proportion of manufacturing concerns are the ones to feel the crunch the hardest. Records in Richmond are selling as well as ever.

MCA

(Continued from page 21)

menting in a wider variety of periodicals, with People, Time and Gentleman's Quarterly mentioned as possible vehicles. Television advertising will be employed whenever a direct tie-in exists with specific product.

Although there will be no special merchandising on singles product, the magnitude of MCA's upcoming album releases is expected to generate proportionately increased singles activity as new product from major artists picks up radio exposure.

Since promotional efforts exerted during previous holiday selling seasons proved profitable, Gary plans to continue along those same lines. "We will still use heavy radio and newspaper advertising along with some television spots," he stated. Gary has just recently started television spots and finds them successful, but because of high costs, feels they should be kept in proportion.

"Radio has been the most successful media for me," Gary continued, "but the mode of advertising depends on the product, too. John Denver and Elvis sell well with broader appeal, whereas hard rock acts do their best through radio advertising."

Merchandising Stable

The upcoming holiday selling season will see no reduction in quantity of merchandising available at Gary's. According to Gary, "We'll be carrying as large a selection as we always have." The retailer told RW that he feels that soul and jazz classifications have been, of late, growing in popularity, and the chain of stores will most likely expand the selection of product in those categories as well as others.

As far as favoring hit catalogue merchandise over the traditional Christmas catalogue items, Gary stated: "We have generally established what catalogue product we carry. We delete some of the slower moving pieces and add more current catalogue product. For example, Barry Manilow and Melissa Manchester weren't selling well until recently. We didn't really carry their catalogue product until they started making these inroads. Now we carry both Manilow albums and all four Manchester ips. Every day there's more catalogue that gets added and some that gets deleted. Roger Daltrey is another example—since his new record came out we find the need to add catalogue items. At one point we had all the T-Rex catalogue and now there's really no need for that. So, you can see that we're constantly adding and subtracting catalogue product. We won't be favoring catalogue over hit product—we'll be well-stocked on both."

Singles Sales Decline

In regards to the industry-wide problem of declining singles sales, Gary's has felt the bite. "The singles business just isn't as good as it once was," said Gary. "We felt that part of the problem might be attributed to the price increase, noticing that people are tending to buy the album instead. "But then again," Gary continued, "there are some cases where you can have a hot hit single, for example Frankie Valli, and the album just won't move. Just can't tell why." Nevertheless, there won't be any space reduction on single product; orders may not be as large quantitatively as they had been previously, but the store will still carry a large selection.

1975 marks the first year that Marty Gary will try promoting Christmas albums specifically. "Columbia has a good amount of Christmas albums on their $4.98 program and I think that will be very effective in promoting Christmas albums," Gary told RW. His plans, at the moment, are to run that promotion through newspaper advertisements. Gary had, for a while, found a reversal each year on Christmas product, with one year being remarkably good for sales and the following year..."
Capitol (Continued from page 7)

classical pieces, covers this "seasonal" area.

Shipping of the seasonal Christmas product begins after September 15 so that it is to the consumer before the time that Christmas buying begins, around Thanksgiving. Follow-up support will come as demanded by the accounts in regards to keeping stock in the stores.

N.Y. and L.A.

There will be no specific concentration on any one media as the company will use its current allotments of space and time as always. Exceptions might be in the L.A. and N.Y. markets where consumer ads showing whole catalogues, for example the Angel Records releases, where print advertising is more effective.

With popular artists making up the bulk of the Christmas sales, there will be a massive concentration on the new releases. These will be the individual campaigns of each artist. The mid-line has its own special campaign that will combine all artists, emphasising the price and specialty of the group as a whole. But the regular releases will receive the same backup as they would at any other time of the year.

Normal Support

With the exception of the mid-price line album, Capitol will not be giving Christmas any "special" attention other than its normal support of albums released at any time of the year.

Gary's (Continued from page 50)

dropping. He feels that the specific reaction has leveled off of late. As far as his space for Christmas money is concerned he will allow just enough to carry a broad selection of available Christmas releases.

Gary also stated that January and February have been good selling months, he continued: "The Christmas money that consumers get helps sell product, and new stereo equipment makes the consumer want to purchase more product. That carryover has existed each year. And, we will, as always, promote with advertising to stimulate sales."

Fantasy Focuses On New Releases

BERKELEY — Fantasy/Prestige/Milestone will be concentrating on new releases during the holiday marketing season, rather than releasing any specific holiday merchandising. Among the new fall releases scheduled in the September to November period are the following: Tony Bennett/Bill Evans album (on Fantasy); Country Joe McDonald's first Fantasy lp, titled "Paradise With An Ocean View;" Stanley Turrentine's new Fantasy lp, titled "Have You Ever Seen The Rain;" the Blackbyrds' new lp, called "City Life;" Johnny Hammond's debut Milestone lp — "Gears;" McCoy Tyner's new album on Milestone, "Trident;" a two-record tribute to Duke Ellington by Kenny Burrell entitled "Ellington Is Forever;" Cannonball Adderley's "Big Man," a two record folk musical based on the legend of John Henry; and Tommy James' first Fantasy single.

Ralph Kaffel, president of the three labels, feels that the economic recession has not really had an effect on the type of product being released: "Quality product sells even during recession periods, and peak economy is no boost to nonquality product."

The Christmas season was very good last year for catalogue product, as well as newer releases. A special merchandising program is in the works on the entire twofor catalogue—which now exceeds 100 titles—in the form of in-store displays, posters and media ads.

Kaffel added: "We plan to advertise our holiday merchandising via radio, prints and trade ads; the print media does become valuable during this time of the year, and we will most likely allot more dollars to print than last year."

'Rock & Rhodes' Christmas for GRC

ATLANTA—The major holiday season push at GRC Records this year, according to vice president Oscar Fields, will revolve around "Rock 'n Rhodes Christmas" with the Rhodes Kids.

Described as a youthful family act that works an average of 40 weeks a year, the album will be the subject of an all-out push to racks, distributors and retailers directed by Fields. A key factor in the planning is TV appearances during the holiday season by the Rhodes kids.

Based on their conviction that albums will once again prove to be one of the big seasonal gift items (and that includes all types of product) GRC anticipates an increase in volume during the holidays despite the economic slump.

GRC's current drive on Law, EQT, Moe Bandy and Mike Greene, one of the most intensive in the company's history, is to a great extent motivated by the feeling that if this product, which was released in August, can be "hot" by the time the holiday season arrives, the sales will far exceed what they would have been during a normal period.

"Everyone spends more freely," Fields said. "People have come to believe that records do make the perfect gift. Still, buying will be selective and in our advertising and display material we are going to support specific items that are "hot" rather than go across-the-board and lose impact."

"These last few months," Fields said, summing up the company's feeling, "have been devoted to developing the product and the organization to give GRC its best year and that's the excitement and enthusiasm we're bringing to the Christmas holidays and beyond to 1976."

London

(Continued from page 33)

allocation for print media, however, does come at this time of year," explained Goldfarb. "For our catalogue and hit product, we advertise, on a co-op basis with our dealers, more in print."

Goldfarb foresees no slowing down of Christmas sales despite the current state of the economy.

"The past has always proven that, during the holiday season, people always find money for luxuries and personal items. The tradition of the holiday season will overcome the cautious spending the public is exhibiting now, in a non-holiday period," Goldfarb predicted.

Lee Hartstone (Continued from page 12)

-Hartstone: We want to open our stores when the carpenters finish working on them. That's really the deciding factor.

RW: Will there be any special displays or changes in the layout of your stores to emphasize sales?

Hartstone: I won't be changing the physical set-up of the stores in any way.

RW: Do you anticipate a sales carryover into the months of January and February?

Hartstone: January and February aren't good months and everybody knows that. The labels are busy either planning their new releases or are on vacation and you're lucky if you can even reach them on the phone.
A Christmas Sales Tradition

By IRA MAYER

NEW YORK—For the smaller independent folk music labels the holiday season is as important as it is to the majors. But there are some very unique aspects to sales related to the Christmas season for these companies, reflecting the specialized nature of their business.

Folkways founder Moe Asch, for example, says he sees increased movement in two specific areas: children’s records and religious albums. Both find their strength as gift items, but what is unusual is that most manufacturers and retailers have seen a significant drop in the importance of Christmas records, per se, in recent years. In part, Folkways’ success with these items is attributable to the traditional focus of the albums themselves: “Pete Seeger’s American Christmas Carols,” “Sholom Asch’s Story of the Birth of Christ” and a series of Christmas songs from Germany, Spain, Central America and other places.

Asch adds that because retail business is up at holiday time, with larger numbers of people in the stores browsing, sales in general for the label (which also has extensive spoken word, documentary and scientific recordings) rise. “There is no anticipation buying,” he says of distributors and retailers, compared to the way there was in the past. “They stock up only on the Christmas product and want that 100 percent on consignment.”

Another side of the independent folk labels is represented by the more limited catalogue of Folk-Legacy (Folkways has some 1500 titles in print, Folk-Legacy approximately 50). Based in Sharon, Connecticut, Sandy and Caroline Paton—who are, in essence, Folk-Legacy—say that their busy season starts September 1st. “The festivals,” explains Mrs. Paton, “help us through the summer. But then we go strong through to tax time.” After the holidays, she says, people who got money as gifts make their purchases.

This year Folk-Legacy also hopes to touch on a market that it has only tangentially aimed for in the past. With the release of Betty Smith’s “Songs Traditionally Sung In North Carolina,” and the Paton’s own “I’ve Got A Song,” they hope to find new children and school interest. Both albums are of songs that invite various forms of participation. With less than half a dozen releases annually, all within a traditional folk frame, Folk-Legacy also has a constituency that buys every album the company releases. Around November 1st there will be three new recordings, including two from New Englander Gordon Bok.

There are numerous other such companies—Philo, Rounder, Yazoo, all the bluegrass, old-timey and blues labels—but the stories are basically similar: When the albums are in the stores, with people browsing more than normal, sales reach the all-around seasonal peak.

checking the hits

A customer checks the RW chart listings at Tower outlet on Sunset Blvd.

mas decoration the child creates from the tear-out panel and instructions. There’s a Christmas tree, Santa, Christmas Angel, Three Wise Men and a Frosty the Snowman cut-out. Each decoration stands over eight inches tall.

Among the children’s albums that include Christmas decorations are “Santa & The Three Bears,” “The Little Drummer Boy,” “Frosty The Snowman,” “Santa Claus Is Coming To Town,” “Rudolph The Red Nosed Reindeer” and “Navidades Blancas,” an LP of Christmas carols sung in Spanish.

In addition to albums, Pickwick has available combinations of children’s singles ranging from “Tiny Tot Tote Packs” of 50 tunes on 12 records in a full color storage box with vinyl carry-handle, to 25 musical favorites on six records and a Humpty Dumpty record rack, to a vast assortment of Mr. Pickwick 45 rpm eps.

Key merchandising aids for the holiday season are four self-contained floor standing cardboard racks and one rack for records and tapes. Each of the four is a three-tiered merchandiser with die cut risers of a colorful Santa Claus face with the slogan “The Merriest of Christmas Records!” on the white beard. One floor rack features all adult Christmas titles, another is all children’s selections with special Christmas decorations, the third is a combination of adult and children’s product and the fourth contains 75 assorted children’s selections and 144 seven inch 45 rpm eps.

Also available as a new item this year is a wide selection of Special Toy Deal Packs each in a different category of children’s product. Every pack is a 25 count counter display of 12” children’s records prepacked in a self-shipper carton.

Lionetti indicated that Pickwick’s ad budget would be larger this year than last with increases going generally “across the board in all media.”

In the area of adult holiday product, Pickwick advertises both records and tapes for 11 of the 17 different albums new in the Christmas catalogue. These include product by such names as Bobby Helms, Burl Ives, Lawrence Welk, Jackie Gleason, Dean Martin, Nat Cole, The Beach Boys, Peggy Lee and Wayne Newton. At approximately $3 the tapes are expected to sell exceptionally well this Christmas.

Adding to the Christmas product mix this year will be nine albums from the Camden label now being distributed in the United States and Canada as a result of a recent agreement between Pickwick International and RCA. Among the names available to Pickwick for the first time are Elvis Presley, Perry Como, Mario Lanza, Robert Shaw Chorale, Living Strings and Living Voices.

Peaches Power

A storefront display at Peaches on Hollywood Blvd.
Isn't this the environment you want for your advertising message?

RECORD WORLD INVOLVES YOU
At Montgomery Ward:

Records Are A 12-Month Business

CHICAGO — "Records better be a 12-month business," says Al Geigle, director of records, tapes and accessories for the Montgomery Ward department stores. Sixty to 70 percent of his business comes in the August to December period, but the carryover into January is very significant, too, according to Geigle.

"January is a big month for those who bought equipment for Christmas—they come back to buy the records and tapes to play," he says.

Ward sells a little of everything at Christmas—regular goods as well as Christmas music, but much of their traffic in records is generated by the television package advertisers such as K-Tel, Adam-B and Ronco. The television exposure, adds Geigle, is good for the stores in general on two levels: people who come in for a specific album they've seen advertised often start to browse and walk away with two or three items in addition to the one they came in for, and the ads attract a younger generation of buyers "who are future customers for Wards." Selling 50,000 copies of a nationally advertised K-Tel album can probably get more volume out of a single during the holiday season, though, as you do with all product. But that doesn't necessarily apply to singles," Rodden Keenan is out front in his predictions for the post-Chr

Everybody's (Continued from page 41)

Everybody's is going after these readers, knowing full well that a timely ad can boost sales.

Even with television and print ads, AM-FM radio still consumes 85 or 90 percent of Everybody's advertising budget during the holiday season. Of this, the majority goes to FM radio, but Everybody's has found that AM is a definite help during a concentrated buying time such as that which exists in November and December.

Keenan is out front in his predictions for the post-Chris
tmas season? On January 31 as if everyone had left town. I think the reasoning for this are twofold: one, people seem to overspend in December, so they cut back in January and February in order to catch up on what they have to pay for; and we don't accept credit cards at Everybody's, so this puts more of a crunch on the customers. Two, I think the weather up here affects sales. It rains all the time, but before Christmas people are into the spirit of the season and they tend to ignore the weather; after Christmas though, they see how really gloomy it is outside and business slacks off as a result.

The possible solution to this problem, in Keenan's opinion, lies with the manufacturers, who, he said, must release more product in January and February. "The year before last we had a Dylan album, a Joni Mitchell album and a couple of other things in January and this helped keep business rolling after Christmas."

Marsh's Dahle on Holiday Buying

Bob Dahle is in charge of the album buys for the J.L. Marsh organization. In this interview, he indicated that final plans for the holiday season had not yet been generated, but he nevertheless talks about the season in general and Marsh's theories of attack. (Note: This interview took place in early September, and, by time of publication, more information can be obtained by reaching the Marsh people directly.)

Record World: How are you preparing for the holiday season?

Bob Dahle: We haven't really made any plans yet. We haven't made up any Christmas list and we haven't even had a meeting on it with the management and the sales department to formulate our plans. We should have our plans finalized in about the next 10 days to two weeks.

RW: What about the season itself? Do you think that there will be enough extra business to cause a positive swing in the economy?

Dahle: I certainly do.

RW: Do you think that it can make up for the bad year?

Dahle: Well, that remains to be seen. I don't know for sure.

RW: Do you know what type of advertising media you're going to be using to help yourself during the season?

Dahle: We'll be using all the usual types of advertising media—a lot of newsprint at Christmas time. And of course we'll continue with the radio spots.

RW: What about television?

Dahle: To a certain degree yes, when it's available.

RW: Do you usually stock a lot of Christmas items early in the season?

Dahle: Our main emphasis on Christmas product is on cut-off premium type goods.

RW: Like the Pickwick product?

Dahle: Yes—$1.99 products. We like to go at the under $2 price at Christmas time. This year there's a lot of the so-called $4.98 product; we would go with that pretty good too. The UA series, CBS, Capitol and RCA—those four lines all have product that we can sell for $2.97 or $2.99 and probably emphasize, although we haven't made definite plans yet as I said.

RW: What about the new Island label—Antilles?

Dahle: We bought them all. We haven't really seen them yet; I'm not even sure they're in.

RW: With regards to making a choice between hit product or stocking across the line, are you going to be running with the hits?

Dahle: As a rack we're a big catalogue office and we build up more than just our top hits. We build up the catalogue, too. We've done a very extensive list of 1200 to 1800 titles as a build-up list.

RW: When you make your plans, do you feel that you'll also be thinking about January and February? Last year there was a big carryover.

Dahle: Usually we don't go that far ahead. Not at this time of the year anyway. We'll probably formulate our January and February plans around November.

B.B.'s Wide World Opening

ABC Records' B. B. King interrupted his current engagement of Las Vegas to open Arizona's second Wide World of Music store (the first opened in Phoenix in November, 1974) which brought to ten the total number of outlets in operation nationally under the direction of Al Franklin, president of the ABC Retail Record Division. Shown here after greeting the thousands of fans who showed up on opening day, is King with (to his right) Jack Cohen, director of marketing, ABC Retail Record Division; Jim Ridley, manager of the Tucson store; and Lou Verzola, manager of ABC Records' Burbank (Calif.) branch; (to his left) Franklin and Alan Storey, ABC retail regional manager, Birmingham.
Yea, Mickey!
YOU'VE DONE IT AGAIN!

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Disneiland Records  Glendale, California
Island Records Would Like To Introduce Antilles.

A revolutionary mid-priced record label.

Island has long been recognized as an artist's label, one which has championed the musician and has never been motivated by commercial interests alone.

Now Island goes a step further and launches Antilles, a label that exists solely to present important works to those interested in hearing something out of the ordinary.

The majority of albums on Antilles will have only been available previously as imports or on hard-to-find private labels. Others will either have been long unavailable or simply never before released in any form.

Antilles will present a variety of music just not considered "commercial" in the existing record market; music of an esoteric or progressive nature; records of historical value in the development of styles or artists; or traditional music of any kind, from ethnic and folk to blues and bluegrass.

Antilles will also serve as a non-exploitive outlet for any established artist who wants to make an experimental record as well as to occasionally present new artists who fit the Antilles concept.

All Antilles albums will be available to you at a list price of $4.98, instead of the usual $6.98. They will be packaged like imports in easily recognizable, fully laminated jackets and will be displayed together on a special rack at selected record stores nationwide.

Available at this moment are the first eight Antilles albums.

No Pussyfooting — FRIPP/ENO
A unique collaboration by two of rock's most progressive and unpredictable artists... Robert Fripp of King Crimson and our very own ENO. No Pussyfooting is the result of an afternoon Fripp and Eno shared with a tape recorder, a guitar and a synthesizer. It should surprise fans of both.

AN 7001

Hallelujah—PORTSMOUTH SINFONIA
Recorded live at the Albert Hall, this huge, somewhat zany, congregation of both non-musicians and musicians playing instruments they can't play (Eno again, this time on clarinet) proves once and for all that the popular classics can survive anything.

AN 7002

Cold Chills — JIMMY REED
This rare collection by legendary bluesman Jimmy Reed is at last available on a wide scale. These important tracks were recorded fairly late in Reed's career, with the help of veteran blues producer/songwriter Al Smith and a stellar back up band which includes Jimmy Reed, Jr. Among the songs are "Bright Lights (Big City)," "Down In The Ghetto" and "I Had A Dream."

AN 7007

THE COMPLEAT DANCING MASTER
A history of English dance music compiled by Ashley Hutchings and John Kirkpatrick. This album features the finest of English traditional musicians including former Fairport's Simon Nicol and Dave Mattacks, Steeleye Span's Peter Knight and Glynn's Richard Harvey, as well as some of England's most talented actors performing works by Shakespeare, Dickens and Chaucer. Includes readings by Alec McCowan, Michael Gough, Michael Hordern and Sarah Badel.

AN 7003

Henry Wolff — TIBETAN BELLS
Primarily meditational music performed on a particular variety of bells developed and used only in Tibet. Before 1950, the existence of these bells, composed of alloys of rare Himalayan metals, was unknown outside Tibet. The types used on this record were brought out by the musicians involved and the pieces played on them here are original, yet of a style implicit in Tibetan music.

AN 7006

Mainstream — QUIET SUN
A progressive rock LP with jazz overtones. Quiet Sun consists of Charles Hayward on drums, Dave Jarrett on keyboards, Bill Mac Cormick on bass and Roxy Music's Phil Manzanera on guitar and piano. Eno appears here once again, this time on synthesizer and oblique strategies.

AN 7008

AIYE-KETA
A one time only recording with Steve Winwood joining two African musicians, Remi Kabaka and Abdul Lasisi Amoo, to create a sound that blends rock and jazz with native African beats and rhythms. The music is at times beautiful and ethereal and at others very crude and exciting. An important record for fans of Traffic's most recent work.

AN 7005

Morning Glory
Another one time only ensemble, this time with top progressive jazz musicians including John Surman, John Marshall, Terje Rypdal and Malcolm Griffiths. Recorded live in 1973.

AN 7004

Antilles...music for the adventurous.

Look for it, ask for it, experiment with it. You can afford to now.

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20 West End Ave.
New York, New York
212-586-6200

Progress Records
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216-461-7880

Jem Records
3001 Hadley Rd.
South Plainfield, New Jersey
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