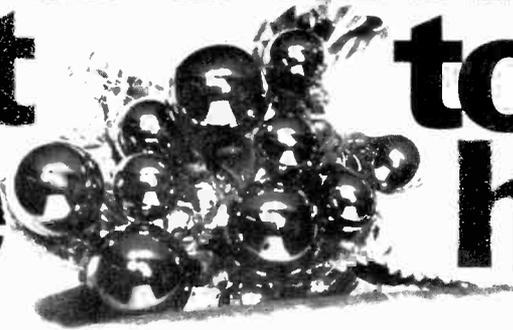
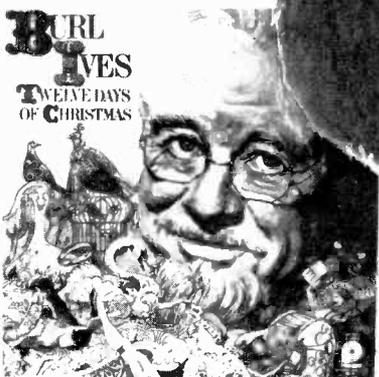


Pickwick and Camden got it together for the holidays,



PICKWICK
BY ARRANGEMENT WITH
RCA
RECORDS



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** estimates, on the basis of 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 projections, with some manufacturers actively pursuing either/both markets.

- A trend toward better and more aggressive merchandising on the retail and mass merchan-

■ Gary Cohen, formerly sales coordinator at Arista Records and previously news editor for **Record World**, is currently working on a number of industry-related projects with future plans to be announced shortly.

dising 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 comes 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 Fead, vice president of marketing at A&M Records, "business has been sensational. The fourth quarter looks to be very good." 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 titles but not as many 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, added to Abramson's 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 healthy 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 execs 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.

immune 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 Glew. "Christmas will be very healthy 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

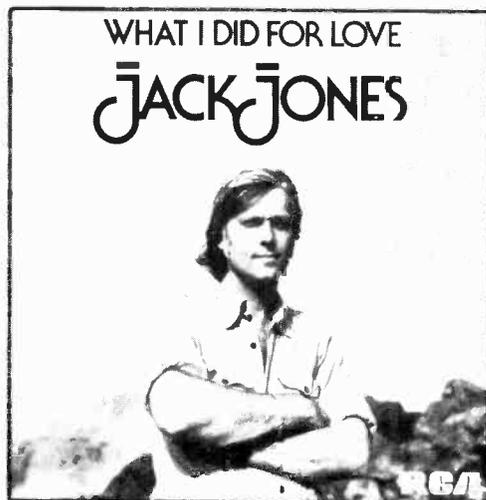
Inventories at the chain store level have been cut back to the lowest in years, state the articles in the business and retailer magazines. And the record departments have not been im-

because of it. And there are some full line retailers who have been hurt." And Ed Rosenblatt, vice president of marketing for Warner Bros., separates the two camps even more clearly, noting "the trend is away from certain limited department situations." The result: the greater the product spread, the greater the sales. A minimum stock of a few thousand titles is now an absolute necessity.

(Continued on page 16)



A first album by this new, exciting singer and songwriter. Already picking up major airplay. APL1/APS1/APK1-1074



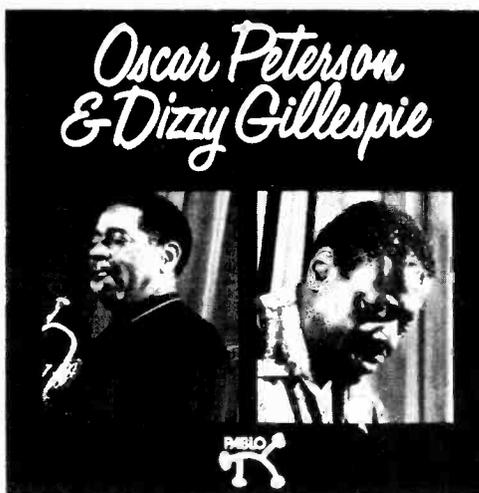
Featuring his hit single "What I Did For Love" from the show "A Chorus Line." A natural for MOR airplay. APL1/APS1/APK1-1111



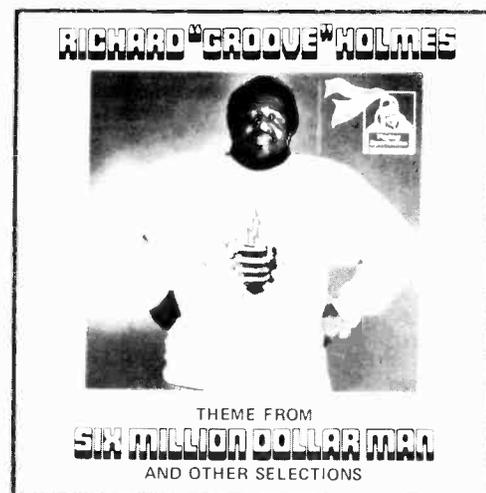
Their first album for RCA. A big group in the Northeast college circuit, about to step country-wide. APL1/APS1-1161



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



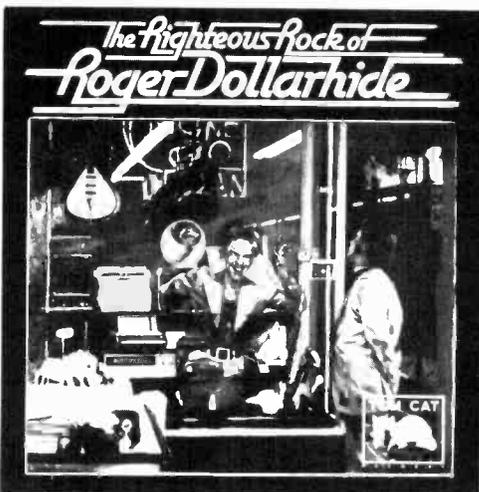
Five individual albums; Oscar with superstars Dizzy Gillespie, Roy Eldridge, Harry Edison, Clark Terry, Jon Faddis. 2310/S10 740; 2310/S10 739; 2310/S10 741; 2310/S10 742; 2310/S10 743.



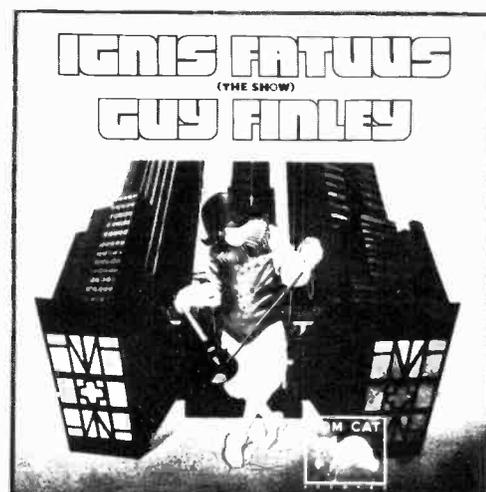
The multi-talented keyboard man strikes it rich with his new album, "Theme From Six Million Dollar Man and Other Selections" BDL1-1146



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



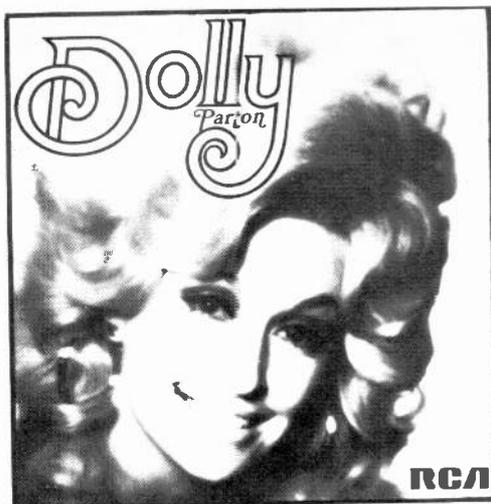
Great writer, great arranger, and most of all, unusual singer whose funky Delta sound will command great attention. BYL1/BYS1/BYK1-1127



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



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



Avant jazz sure to make a mark on the musical scene. His first album on RCA. APL1/APS1/APK1-1109

DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

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?

Pete 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 wondering if we'll ever get back to the kind of dollars we've known as long as some people are bent on giving product away.

Sam Shapiro, Natl. Record Mart: We don't feel any slump. Our figures are ahead of last year's and hopefully we'll maintain that same increase for the holidays.

Ken Dobin, Waxie Maxie: I suspect that the Christmas season will be normal this year at worst. We continually do better each Christmas regardless of the economic condition. I have to say that this chain has not really felt the recession, and I don't think the recession will affect the Christmas business this year.

Merrill Rose, Rose Discount: I'm looking forward to a good holiday season, and I think, after a first glance at the product coming out, that we'll be okay during these last two months. Some of the manufacturers might feature their budget lines and come out with twofers for \$5.95 and then there'll be the usual Christmas merchandise. I'm really looking forward to good fall and Christmas seasons.

Do you anticipate any changes in your merchandising as a way of bringing more people into the stores and increasing their buying habits once they're in?

Smolen: "... we've emphasized merchandising of singles; we've put them more out front and we've broadened out our selection... The combination of dropping the price and emphasizing the merchandising... has increased our singles sales dramatically."

Bressi: "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."

Schnake: 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 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 evinced 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 John Denver's new album, 'Wind-song,' which will be a very big item this holiday season, as will his Christmas album, '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, so where do you make your distinction. When an artist is hot, everything goes. Just because it's old shouldn't classify it as catalogue. RCA's seasonal

Island's Heavy Holiday Campaign

■ LOS ANGELES—Island Records believes that the fall season historically has helped combat a depressed economy. Depending on a given record company's release schedule and selling artist situation the fall should be able to help most companies' sales volume and hopefully profit picture.

The economic situation has not particularly changed Island Records' thinking on the amount of product shipped. The label has been careful to ship what it believes it can sell and market that product the best way it knows how.

(Continued on page 13)



Jack Kiernan

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 these expenditures 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-

(Continued on page 36)

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 many major artists.

Capitol Records' extensive mid-line series will include 14 Christmas albums by major artists. The 14-album Christmas mid-line series features product by Frank Sinatra, Tennessee Ernie Ford, Nat King Cole, Al Martino, Dean Martin, The Lettermen, Glen Campbell, Merle Haggard, Eddie Dunstetter, 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 it does during the entire year. This includes tour support through the media wherever an artist is performing during these months.

The extensive multi-media cam-



Don Zimmermann

paings 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 sales. 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 has very little to do with the release of Christmas albums and tapes. The trend over the past few years has been away from the traditional Christmas album that in the past, each major artist had to have. Capitol contends that there is a general move away from Christmas music as a whole. The mid-line series, with 14 special Christmas albums, plus the Angel catalogue of

(Continued on page 51)

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 marketplace 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 great 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 Verzola, 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, dealer aids—including display racks and mobiles—will insure that ABC Records is prominent in the sales arena.

ABC Records has no Christmas catalogue—and GRT 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 final-quarter saturation campaign include Ace, Jimmy Buffet, Roy Clark, the Dramatics, Freddy Fender, Isaac Hayes, Gabriel Kaplan, B.B. King, John Mayall, Freda Payne, Rufus featuring 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.

We've got the rest of the year wrapped up!

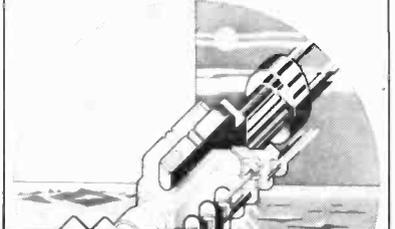
The Isley Brothers
The Heat Is On
Featuring: Fight The Power
including:
Fight The Power/Hope You Feel Better Love
Sensuality/Make Me Say It Again Girl
For The Love Of You



PZ 33536

PINK FLOYD
WISH YOU WERE HERE

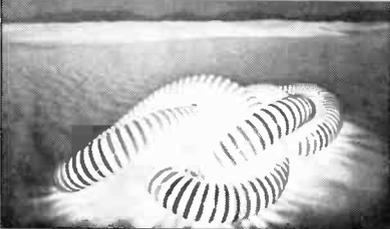
including:
Shine On You Crazy Diamond
Welcome To The Machine
Have A Cigar/Wish You Were Here



PC 33453

THE EDGAR WINTER GROUP
WITH RICK DERRINGER

including:
Cool Dance
Diamond Eyes/J.A.P. (Just Another Punk)
Chainsaw/People Music



PZ 33798

Bruce Springsteen
Born To Run

including:
Tenth Avenue Freeze-Out/Jungleland
Backstreets/Thunder Road/She's The One



PC 33795

Labelle-Phoenix

including:
Messin' With My Mind/Slow Burn
Far As We Felt Like Goin'/Take The Night Off
Action Time/Cosmic Dancer



PE 33579



VIII

including:
Harry Truman/Old Days
Brand New Love Affair-Parts I & II
Anyway You Want/Never Been In Love Before

PC 33100

Loggins & Messina
"So Fine"

including:
I Like It Like That/Splish Splash
Wake Up Little Susie
Hello Mary Lou/A Lover's Question



PC 33810

CHARLIE RICH
EVERY TIME YOU TOUCH ME
(I GET HIGH)

including:
All Over Me/Pass On By/She/Midnight Blues
Every Time You Touch Me (I Get High)



PE 33455

EARTH,WIND & FIRE
THAT'S THE WAY OF THE WORLD

including:
Shining Star/Yearnin' Learnin'/See The Light
Happy Feelin'/Africano



PC 33280

R. E. O.
SPEEDWAGON
"THIS TIME WE MEAN IT"

including:
Out Of Control/Reelin'/Headed For A Fall
River Of Life/You Better Realize



PE 33338

JANIS IAN
BETWEEN
THE LINES

including:
At Seventeen
In The Winter
When The Party's Over
Light A Light
Bright Lights
And Promises



PC 33394

WILLIE NELSON
RED HEADED
STRANGER

including:
Blue Eyes Crying In The Rain
Bandera/Time Of The Preacher
Hands On The Wheel/Red Headed Stranger



KC 33482

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



PE 33681

MICHAEL MURPHEY
BLUE SKY
NIGHT THUNDER

including:
Wildfire/Carolina In The Pines
Medicine Man/Secret Mountain Hideout



KE 33290

MINNIE RIPERTON
ADVENTURES IN PARADISE
 including:
 Feelin' That Your Feelin's Right
 When It Comes Down To It/Love And Its Glory
 Inside My Love/Alone In Brewster Bay



PE 33454

herbie hancock
man-child
 including:
 Heartbeat/The Traitor/Sun Touch
 Steppin' In It/Hang Up Your Hang Ups



PC 33812

BILLY SWAN 
 including:
 Everything's The Same (Ain't Nothin' Changed)
 Rock And Roll Moon Blues (Part I)
 You're The Pain (In My Heart)/Stranger
 (You Just) Woman Handled My Mind



PZ 33805

BOB DYLAN AND THE BAND
THE BASEMENT TAPES
 including:
 Please, Mrs. Henry/Tears Of Rage
 Crash On The Levee (Down In The Flood)
 Tiny Montgomery/Nothing Was Delivered



C2 33682

Stephen Stills
Stills
 including:
 Myth Of Sisyphus
 My Favorite Changes/Shuffle Just As Bad
 Turn Back The Pages/As I Come Of Age



PC 33575

Steppenwolf
Hour Of The Wolf
 including:
 Caroline (Are You Ready For The Outlaw World)
 Two For The Love Of One/Mr. Penny Pincher
 Another's Lifetime/Hard Rock Road



PE 33583

ORIGINAL CAST RECORDING
A CHORUS LINE
 A CHORUS LINE
 A CHORUS LINE
 A CHORUS LINE
 A CHORUS LINE



PS 33581

ALVIN LEE
PUMP IRON!
 including:
 Let The Sea Burn Down
 Try To Be Righteous/It's All Right Now
 Truckin' Down The Other Way/Time And Space



PC 33796

RAMSEY LEWIS
DON'T IT FEEL GOOD
 including:
 Fish Bite/Spider Man/Can't Function
 Something About You
 That's The Way Of The World



PC 33800

Freddie Hubbard
Liquid Love
 including:
 Put It In The Pocket/Midnight At The Oasis
 Kuntu/Lost Dreams/Yesterday's Thoughts



PC 33556

MAC DAVIS
BURNIN' THING
 including:
 Sweet Dreams And Sarah/Rufus Was A Redneck
 You're Gonna Love Yourself (In The Morning)
 I Still Love You (You Still Love Me)/Burnin' Thing



PC 33551

Dan Fogelberg
Captured Angel
 including:
 Next Time/Below The Surface/Old Tennessee
 Comes And Goes/These Days/Man In The Mirror



PE 33499

Taj Mahal
MUSIC KEEPS ME TOGETHER
 including:
 My Ancestors/Further On Down The Road
 Why?... And We Repeat Why?... And We Repeat!
 Aristocracy/West Indian Revelation



PC 33801

AEROSMITH
Toys in the Attic
 including:
 Walk This Way/No More No More
 Toys In The Attic/Sweet Emotion
 You See Me Crying



PC 33479

PEOPLE'S CHOICE
BOOGIE DOWN U.S.A.
 including:
 Party Is A Groovy Thing/Do It Any Way You Wanna
 Nursery Rhymes/Mickey D's/The Sooner You Get Here



KZ 33154

ANDY WILLIAMS
THE OTHER SIDE OF ME
 including:
 Feelings/Mandy/Love Will Keep Us Together
 My Eyes Adored You/In My Eyes



PC 33563

DAVID ALLAN COE
ONCE UPON A RHYME
 including:
 Would You Lay With Me (In A Field Of Stone)
 Another Pretty Country Song/Shine It On
 Would You Be My Lady
 You Never Even Called Me By My Name



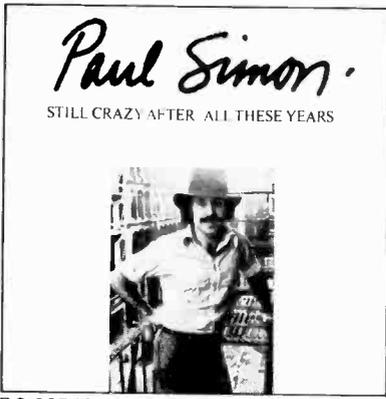
KC 33085

FREDDIE PRINZE
LOOKING GOOD
 including:
 Hunga Rican/We're All The Same/Crime
 The Lies/They Never Tell It Like It Is

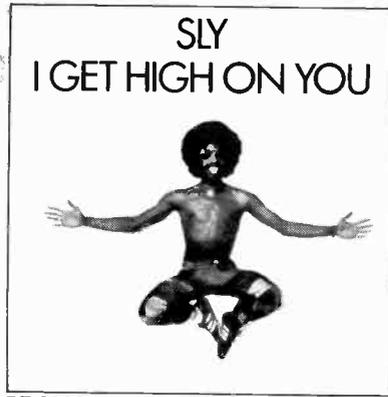


PC 33562

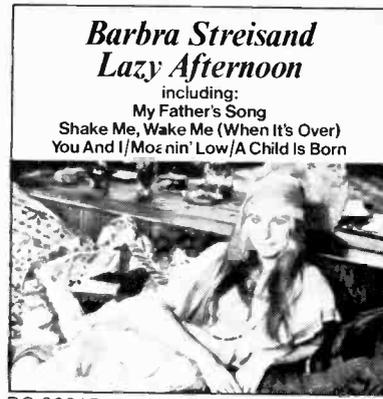
If you've got a minute,
 look at each album on this page.
 Each is upcoming on a CBS distributed label.
 And each is undeniably a powerhouse.
 Matter of fact, with a fourth quarter release
 like this, we might have been accused of holding
 back all year... saving our best for last...if not for...



PC 33540



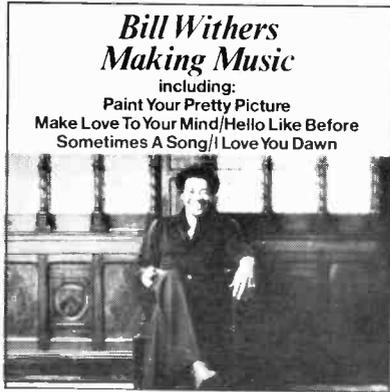
PE 33835



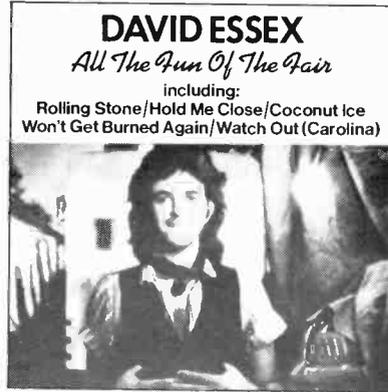
PC 33815



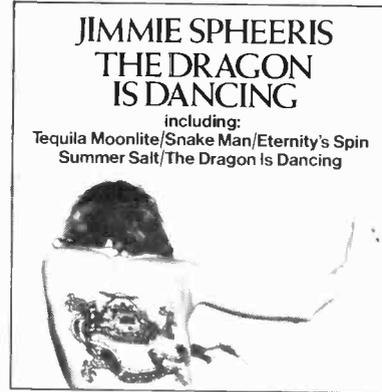
PC 33700



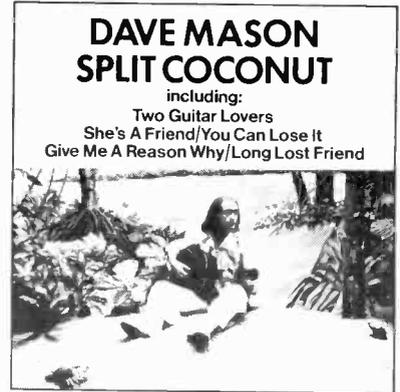
PC 33704



PC 33813



PE 33565



PC 33698



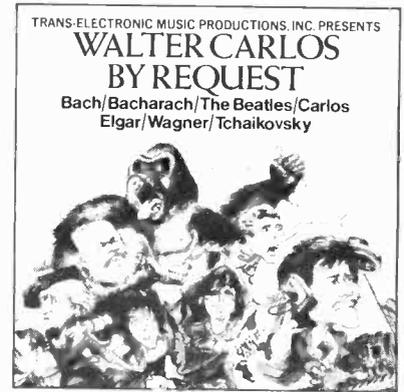
PC 33416



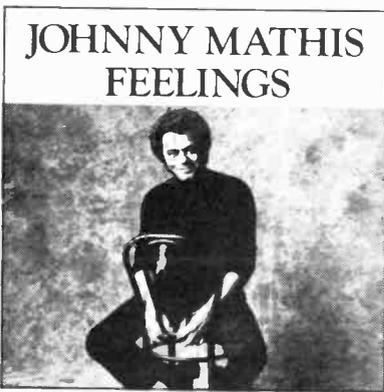
PC 33705



PZ 33806



XM 32088



PC 33887



PZ 33808



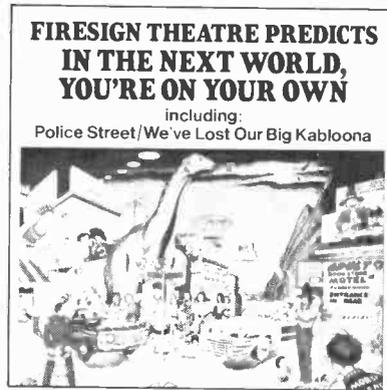
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PZ 33807



PZ 33840



PC 33475

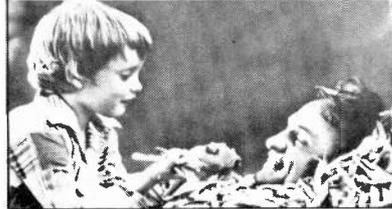


PZ 33845



KC 33884

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



KC 33814

TAMMY WYNETTE
I STILL BELIEVE IN FAIRY TALES
 including:
 The Man From Bowling Green
 I'll Take What You Can Give Me (When You Can)
 The Bottle Dallas
 I Still Believe In Fairy Tales



KE 33582

LYNN ANDERSON
I'VE NEVER LOVED ANYONE MORE
 including:
 He Turns It Into Love Again/I'm Not Lisa
 A Good Old Country Song/Faithless Love
 We've Got It All Together Now



KC 33691

GEORGE JONES
Memories Of Us
 including:
 Have You Seen My Chicken
 Bring On The Clowns/She Should Belong To Me
 I Just Don't Give A Damn/Memories Of Us



KE 33547

Joe Stampley
BILLY, GET ME A WOMAN
 including:
 Down Home Girl/She Gives Her Love
 I'd Rather Be A-Pickin'/Ray Of Sunshine
 She's Helping Me Get Over Loving You



KE 33546

SONNY JAMES
COUNTRY MALE ARTIST OF THE YEAR



KE 33846

BARBARA FAIRCHILD
 including:
 Let's Love While We Can
 You've Lost That Lovin' Feelin'
 Too Far Gone / You're There Between Us
 Your Good Girl's Gonna Go Bad



KC 33794

DAVID WILLS
EVERYBODY'S COUNTRY
 including:
 She Deserves My Very Best
 I Need A Thing Called Love/Let's Get Naked
 You're All Over This Place/All Over Me



KE 33548

The Flying Burrito Bros.
FLYING AGAIN
 including:
 Easy To Get On/Building Fires/Hot Burr to #3
 Why Baby Why/You Left The Water Rur ning



PC 33817

KRIS KRISTOFFERSON
WHO'S TO BLESS AND WHO'S TO BLAME
 including:
 Easy, Come On
 The Year 2000 Minus 25/Silver (The Hunger)
 Stallion/Rocket To Stardom



PZ 33379

NEW RIDERS OF THE PURPLE SAGE®
OH, WHAT A MIGHTY TIME
 including:
 Mighty Time/Up Against The Wall, Redneck
 Take A Letter, Maria
 Farewell Angelina/Little Old Lady



PC 33688

JANIS IAN STARS
 including:
 Jesse/Sweet Sympathy/Without You
 Thankyous/Stars



KC 32857

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 if 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.

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.



Jay Jacobs

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.

RW: 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?

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

RW: Can you be more specific?

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 lps.

RW: 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?

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.

RW: How about special Christmas products?

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

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

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 put it out on their new \$3.98 lines that sell for \$2.97.

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

Jacobs: This is the same thing; the point you create is basically a \$2.97 retail so we call it economy product, and now with Pickwick taking over Camden, we call it the economy price product really—better than budget.

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

Jacobs: We haven't had a Christmas time single since "Jingle Bell Rock."

RW: How about singles in general?

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 industry is in its peak sales position with the highest demand. So we should sell for the highest price because people are going to come in and buy it. So get the highest price you can.

RW: How about tapes? Will you be doing any special campaigns to increase the sales of tapes?

Jacobs: The same thing we'll be doing on albums because we try not to make a distinction between records and tapes. There are the tape buyers and the record buyers, and I think it's gotten to a point

I feel that the business is going to be there, and it's up to us to go out there and get it.

where you don't do any other type or different type of merchandising; you say "records and tapes are available."

RW: Last year did you have a carryover of the Christmas season into January and February. If so, do you expect that again for this year?

Jacobs: Christmas was very late last year and record business-wise Thanksgiving was a week later than it was a year before, so we did have a strong carryover into January. This year I expect a bigger carryover, and we'll be running more January and February promotions to make sure.

RW: So you'll be continuing your TV advertising also into January and February?

Jacobs: Right into the January and February sales period. I feel that the business is going to be there, and it's up to us to go out there and get it. It's still a selling job of moving into the hands of the customer the records and tapes in your store rather than somewhere else. Records are a great present and we just have to reach an audience.

Hartstone on Wherehouse's Holiday Plans

■ Lee Hartstone, operator of Integrity Entertainment's 51-store Wherehouse chain, has expanded the scope of his retail operation dramatically within the past few years. With five more stores opening within the next few months, Hartstone's Wherehouse locations, based in California, will play an increasingly important role in California's still-growing retail line-up.

Record World: Do you believe that the holiday sales season will generate sufficient activity to offset any decrease in volume that has resulted from the depressed state of the economy at large?

Lee Hartstone: Yes. We're expecting, as usual, a sizeable increase in volume during the upcoming months.

RW: 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.

RW: Will your orders be reduced this year to limit the number of titles on hand?

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.

RW: 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.

RW: 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.

RW: 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.

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

(Continued on page 51)

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 in both 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

Shortly, 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 CBS 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 Mel-



Paul Smith

vin & 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

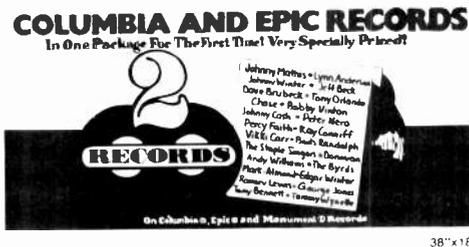
All of the CBS Records product . . . catalogue items and the important new releases by new and established artists . . . will be supported during the fall and winter seasons by the most extensive advertising / merchandising campaign in the history of the company. Dynamic use will be made of all media: 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.

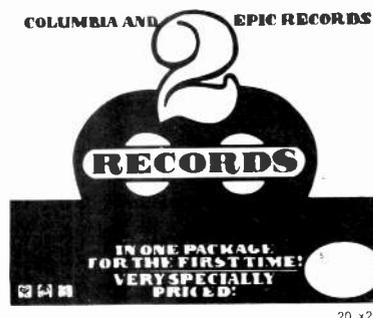
Window/Wall Streamer



38" x 18"

Instore Display Materials

Header/Streamer



20 x 25"

Mobile



16 x 22 1/2"

CBS holiday merchandising displays

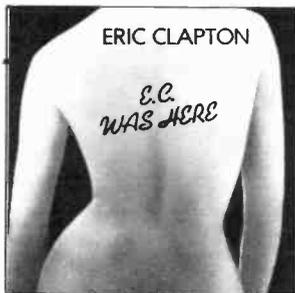
Christmas



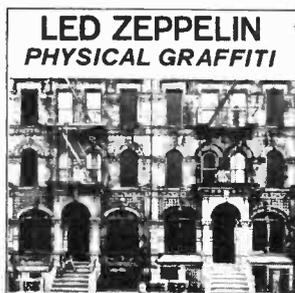
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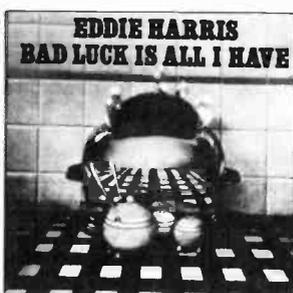
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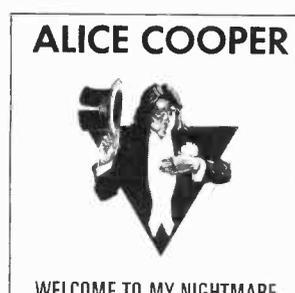
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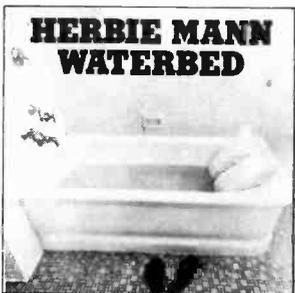
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SD 1675



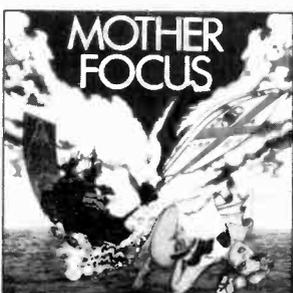
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SD 1676



SD 18133



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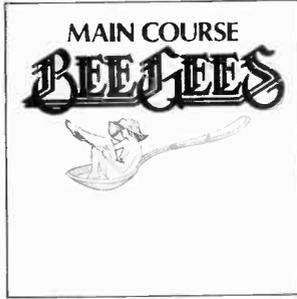


SS 8413

Stockings



SD 18147



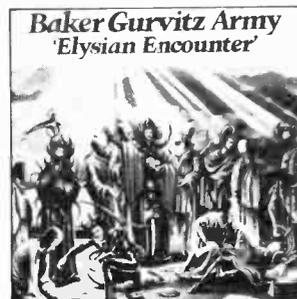
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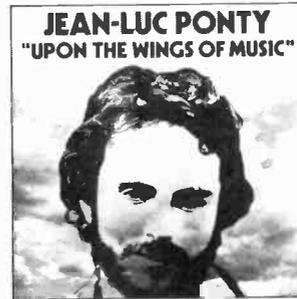
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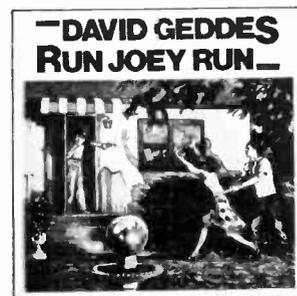
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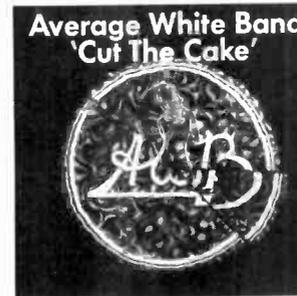
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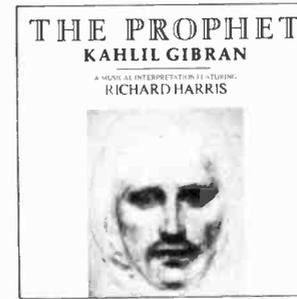
ET 89511



SD 18140



SD 18146



SD 18120



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

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-by-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 only being done on the "Top 8" albums. Now, more than a year later, tonnage is being done only on a handful of artists. The decline, then, has proceeded to the point where the Top 100 lp chart may not have a "tonnage album"

on it at 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 records." Many execs wish they could share Frio's nomenclature problem.

Singles

Albums, 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. Warner'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." Irv Biegel, exec vice president and general manager for Private Stock Records, states "maybe we are the exception to the rule, but we don't find the singles business is dead." He points to a Dickie Goodman novelty record that sold 900,000 in its first four weeks of release, as his indication that singles are not dead. Rick Frio from MCA says "hits have not been hurt to any degree." He advises that he doesn't get caught up in "gold fever," or the thinking "... if a record sold 750,000, could it have sold a million?" Increasingly, manu-

facturers are pointing to a figure of slightly over three quarters of a million as the new plateau for most singles sales, which as we shall see, is a very interesting and understandable figure.

Certifications

According to the RIAA, for the nine month January 1-August 31 period, the following numbers of singles and albums have been certified gold:

Year	Singles	Albums
1973	48	69
1974	51	67
1975	27	71

So far in 1975, then, gold record certifications are just over half of what they were at the same time last year. (The unit standard for certification of gold singles remains the same: a million copies sold at \$1.29).

No Rollback

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 cre-

(Continued on page 35)

Gettin' on the WEA Wagon



WEA merchandising displays

Aggressive Promotion Means Success for Korvettes

By ROBERT ADELS

■ NEW YORK—If Dave Rothfeld is bullish 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." But Rothfeld has further reason for his enthusiasm: "We in turn will be promoting records in an aggressive fashion in all media."

Riding on the chain's increasing commitment to TV advertising, the policy of stepping up media activity in line with the season will bring even more home viewers into the stores, motivated by the increased exposure. But radio advertising will continue to figure prominently into the media mix as well.

Philosophy

The Korvettes VP's philosophy when it comes to buying is one that makes manufacturers smile: virtually all new product is available in the stores' music departments, and this will be the case throughout the holiday season. Any move to limit the amount of titles for this quarter would be "contrary to that policy," he notes.

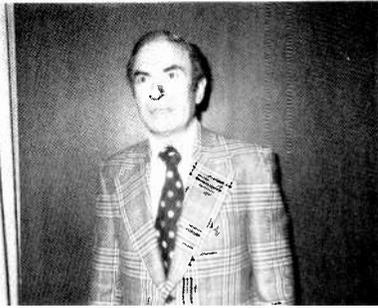
Hit product will receive strong emphasis for the holiday season but not at the expense of catalogue. In the company's print ads, back titles are frequently incorporated into the copy while new product benefits from internally-produced posters and hanging displays.

"There isn't anything we won't do for records" sums up his definition of "aggressive promotion."

Oldies Selection

On the singles front, Korvettes has recently increased its oldies selection due to its profitability, and this too is expected to figure into the holiday picture.

As for Christmas product being stressed, that depends on the new excitement inherent in this element of the manufacturers' fall release scheduling. Noting that few recent albums of this genre have had blockbuster impact,



Dave Rothfeld

Rothfeld does feel positively about certain product of seasonal appeal "at the new \$4.98 list. It's a good step for this market," he maintains.

'Second Best Month'

The holiday season spills over heavily into January at Korvettes, "the second best month of the

year," as he sees it. Again, Rothfeld sees the lineup of future releases contributing heavily to this viewpoint, along with the company's own commitment to continuing promotions.

One-Disc-One-Price

Records of course make marvelous gifts, but Rothfeld has a gift suggestion of a different sort which manufacturers can offer both dealers and consumers: a compatible quadraphonic inventory implementing a one-disc-one-price concept across the board. EMI's recently announced commitment to move in that direction starting with their classical line gives Korvette's Dave Rothfeld reason to hope that this Christmas wish will become a reality of the future.

“ 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, "catalogue 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."

As for advertising, Alvino noted that UA plans to advertise in radio, television and newspapers, and that, in UA's opinion, print is not necessarily stronger than radio or television advertising at the holiday season.

Commenting on the differences between singles and album sales at the holiday season, Alvino noted that "singles sales are tra-

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, beginning 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's words, "Extremely important to our stores." Singles

(Continued on page 41)



Merchandising and promotion apparatus for UA group War.

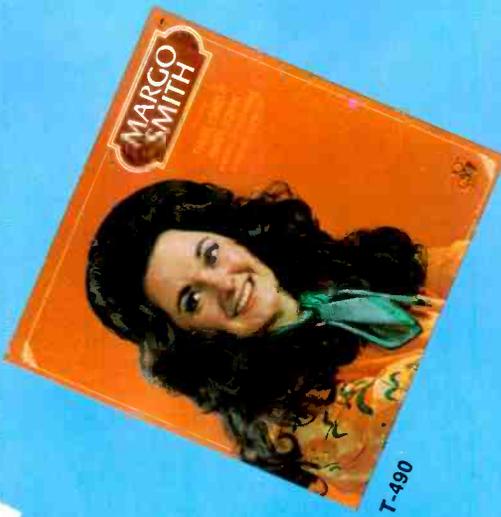


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COUNTRY WITH A POWERFUL SQUADRON OF HITS!

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

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 . . .

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 brow-

ser 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. I find 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. And if we hit the selection of 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 at some point, 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.

Gittelman Hails Hits as Holiday Sales Sparkers

By MIKE VALLONE

■ 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 former. 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 at that price."

Gittelman feels that at this price, the \$6.98 catalogue item really hurts, as some of the catalogue can be lost. This, to him, is all the more reason to concentrate on hit records, since they still 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 merchandiser 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 merchandiser 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 overboard 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, Git-



Danny Gittelman

telman'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 \$5.98 and \$6.98 labels as sales in this area con-

Rick Frio on MCA's Banner Year

■ LOS ANGELES—Many of the top-selling artists on the rosters of MCA, Rocket, Trooper, Shelter and Tally Records (all distributed by MCA) will form the nucleus of MCA Records' holiday sales campaign. Many of the artists on those labels are consistently most prominent on **RW's** charts and MCA will be concentrating its merchandising efforts on key releases staggered through the months of September, October and November. Plans call for albums by Elton John, Olivia Newton-John, Leon Russell, Nigel Olsson, Jerry Jeff Walker, Black Oak Arkansas, Neil Sedaka, The Who, Dwight Twilley, and an "American Graffiti III" package. Additional emphasis will be placed on the merchandising of the "Jaws" soundtrack and the entire MCA catalogue, including such natural Christmas favorites as "Jesus Christ Superstar," and other past hit albums that prove to be consistent sellers, especially during the holiday season.

Product Support

MCA's Rick Frio, vice president of marketing for the label, reports that 1975 has already proved itself to be a banner year for the company and he

For the small percentage of sales that you will wind up with, to carry that extra depth beyond the first 800, 1000 or 1200 titles is ridiculous.

to continue to drop off. What continues to sell is economy-priced Christmas-oriented product.

"Since much of the sought after Christmas music is on economy 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 polywraps the single with a cardboard backer and identifies it

with a large printed card. Then, displays are set up that offer good visual impact and increased 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 profit-wise. 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 tape. 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 on 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 anticipates a 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 records. Not only will this buying be realized during the holiday season but in the post

looks forward to the biggest holiday season sales in MCA's history. To maximize exposure on these albums, MCA plans to aggressively support individual product with in-store displays, posters and the entire gamut of merchandising tools. Albums may also be affixed with stickers that will emphasize the gift-giving aspect of recordings.

The timing of new releases is crucial to the development of the merchandising plans. "By about the first of November," said Frio, "we'll have shipped the last of our new releases for the year and will be concentrating on filling re-orders. Our goal at that point will be to get our product into the stores as fast as possible. We'll have our plants working overtime and will go outside for production in order to fill the enormous orders that we anticipate.

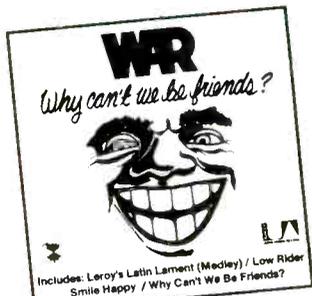
Exposure

Advertising, coordinated by MCA's Bob Siner and George Osaki, will play a crucial role in exposing MCA's product line-up. In addition to the label's use of print media in consumer and trade music publications, Frio reports that MCA will be experi-

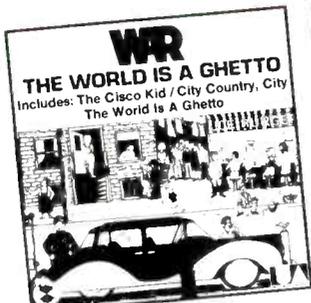
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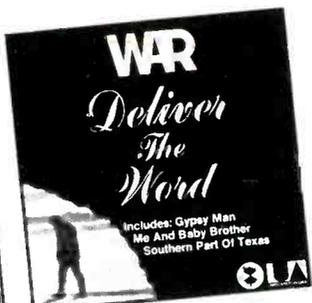
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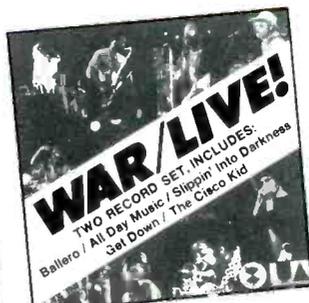
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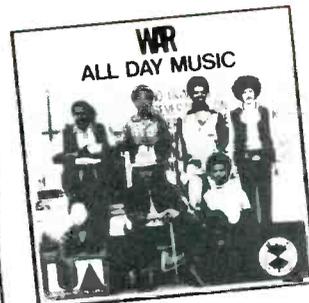
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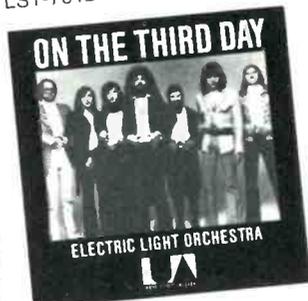
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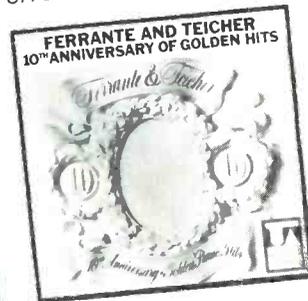
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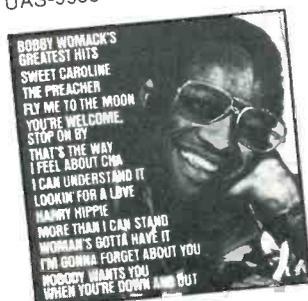
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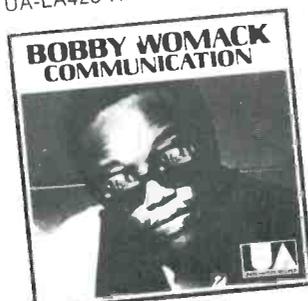
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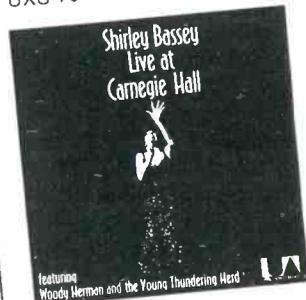
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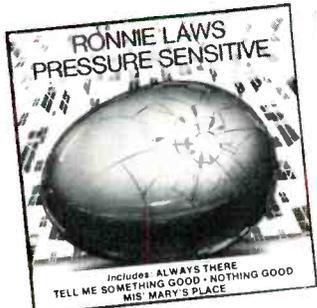


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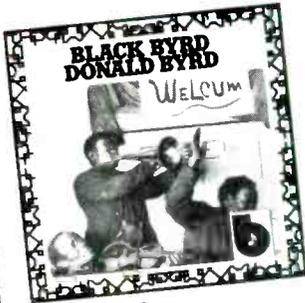


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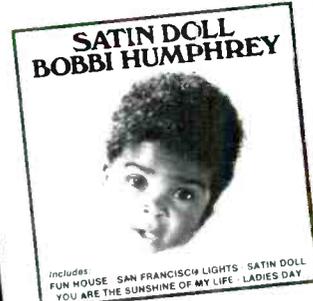
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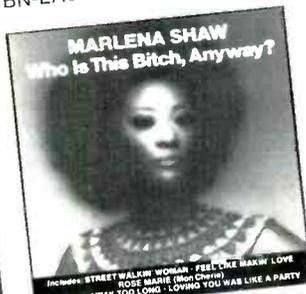
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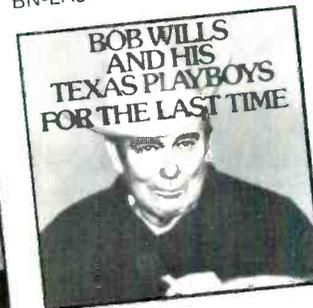
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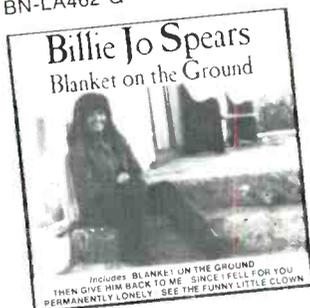
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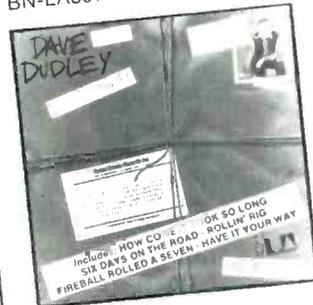
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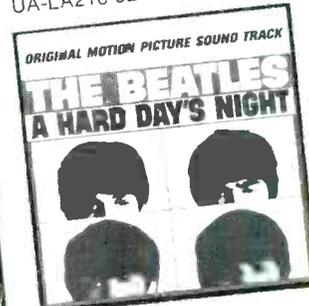
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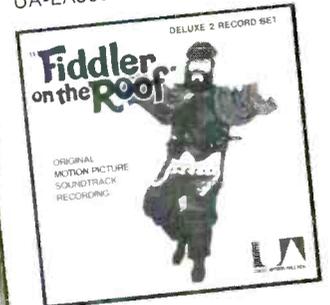
UA-LA366-G



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UAS-6366



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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 there was a general pickup in catalogue 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 merchandise 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, yes. Stores do step up their 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're trying to carry 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 Licorice 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 cutting 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.

Schnake: "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."

Dobin: No. I think last Christmas we did move quite a few singles, but this year I don't expect nearly as much movement. Right now singles are sporadic—they sell fast and then they slow down—and it's hard for me to determine a rate; if I can determine a rate by Christmas then I'll buy accordingly. I'll increase the quantities by a certain percentage if that's what's called for. Last year I bought in a great quantity of singles and sold them. But this year, in any case, I will not buy as many but will still buy several times what I'm normally selling.

Rose: No. Our stores are downtown and the singles aren't really much of a factor in the business. They're racked by another company and we don't do much with them.

What advertising media will be used and in what proportions?

Schnake: I think this year we'll probably use more television than ever before, and certainly to a larger degree than print media. But our feeling is that advertising media is not just newspapers, radio and television; we're looking into how we can use our stores and the traffic in the malls as a medium unto itself—how do we use the store as a medium and take advantage of the traffic coming into that store? Our advertising, per se, will probably not reflect as much heavy spending as it has in the past. We're trying to build awareness of the product among the people who come into the stores and develop multiple sales from these people.

Greenwood: We think the bulk of our money will be spent on radio and television. I don't have proportions worked out yet. Thirdly, we'll go into college newspapers and fourth into established print media such as the Calendar section of the L.A. Times and other local city newspapers. We'll probably spend more on radio than on television—we're consistent radio spenders and we'll do some things on television, but it's more expensive so we'll be into it as heavily as we can afford to be.

Bressi: We've always favored print and we're one of the few that thinks that way, but it's been very successful for us. We also do run radio, and we run a tag on television, with K-Tel or Warners Special Products or whoever is running specials on television. We have several packages coming with K-Tel on television and radio. The bulk of our advertising will be print. We even invested recently in a very expensive printing press and we're considering putting out our own tabloid. This isn't firmed up yet, but we have talked about it. It would be an eight to twelve page tabloid that we would put together featuring product from all the different suppliers and a price. It would be a thing that would hold from Thanksgiving through—at reduced prices, not give-away prices.

Shapiro: We'll use radio and television, but newspapers will be where our heaviest advertising will be. Print advertising is effective, depending on what you're advertising. If it's particularly hot products, or good catalogue merchandise, it can be very effective. Radio is much stronger only on certain things: if, for example, you had one new Beatle album, radio could probably do a better job of selling that for you than the newspapers.

Rose: Our advertising this year will be about 90 percent print and 10 percent radio. We run a full page color spread in the Chicago Times and occasionally in the Chicago Tribune, and we've had very positive results from these ads. The customers watch the paper for our ads on Monday and then they come in to buy whatever we're featuring. These ads are good for a week; the customers remember them. On radio, about all we run are spots for our classical merchandise.

(Continued on page 44)

The 'Gift of Music' Keys Atlantic Holiday Sales



Pictured above are a few of Atlantic's in-store merchandising displays.

■ 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.

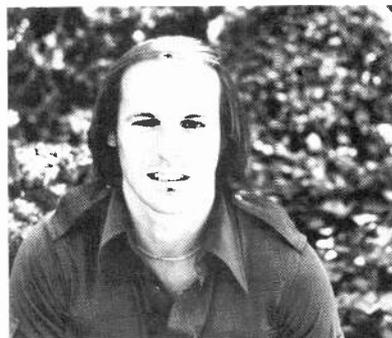
Atlantic's singles business was hotter than ever during the first three-quarters of 1975, with 15 separate singles entering the top 10 chart area, yielding gold records for Average White Band ("Pick Up The Pieces"), Major Harris ("Love Won't Let Me Wait"), and The Bee Gees ("Jive Talkin'"). Atlantic 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 Grafitti"), 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 has already 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



Dave Glew

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 McCann, 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 timebuys 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)

The Motown



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.



© 1975 Motown Record Corporation.

Our Fall Menu Will Include Such Tasty Dishes As:

STEVIE WONDER
T11-340

The new double-album set from the towering prime mover of today's music. And a guaranteed prime Christmas sales mover.

MAHOGANY
The Original Soundtrack
Album/M6-858S1

The music from the film that has everyone talking from Rome to Hollywood. Featuring the film's star, the incredible Diana Ross.

THE TEMPTATIONS
Wings Of Love/G6-971S1

After their last successful outing with "A Song For You," The Temps are taking off again with their newest smash album.

THE COMMODORES
Movin' On/M6-848S1

The new blockbuster album from one of the fastest rising groups in America, and a sensation around the world.

STEPHANIE MILLS
For The First Time/
M6-859S1

The featured lead singer from the smash hit musical, *The Wiz*, making her album debut for Motown.

DAVID RUFFIN
Who Am I/M6-849S1

An explosive new solo album from The Temptations' former lead singer. Produced by Van "Mr. Hustle" McCoy.

JERRY BUTLER
Nice/M6-850S1

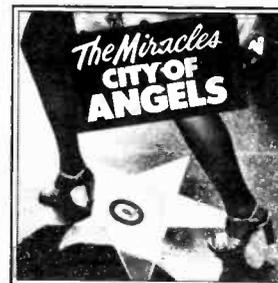
One of the strongest, smoothest voices ever to caress a popular song makes his debut album for Motown.

THEE IMAGE
Inside The Triangle/
MA6-506S1

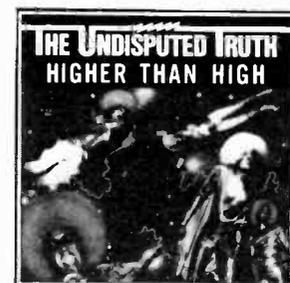
Their second Manticore album, featuring the fiery rock guitar of Mike Pinera. On tour across the country in October.



JACKSON FIVE
Christmas Album/M-713V1
The definitive Christmas album and a perfect holiday gift from the group that produces great music all year round.



THE MIRACLES
City Of Angels/T6-339S1
A stunning new concept album from a legendary group, featuring ten songs built around the theme of life in Los Angeles.



UNDISPUTED TRUTH
Higher Than High/G6-972S1
From an eye-catching group, their ear-catching third album. Produced, written and arranged by the extraordinary Norman Whitfield.

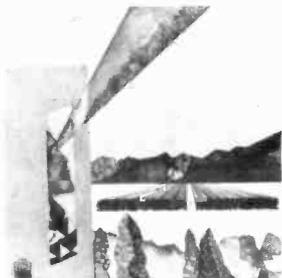
er Holiday Feast

THE STEVIE WONDER SELECTION:

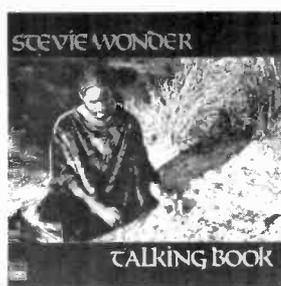
The three big albums that changed the direction of popular music. Still important, and still selling.



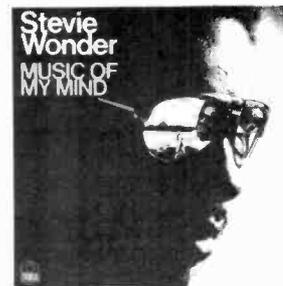
Fulfillingness' First Finale
T6-332V1



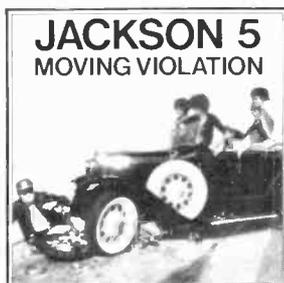
Innervisions/T5-326V1



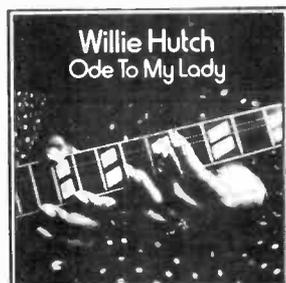
Talking Book/T5-319V1



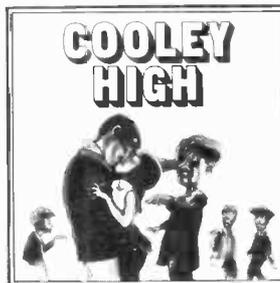
Music Of My Mind/T-314L



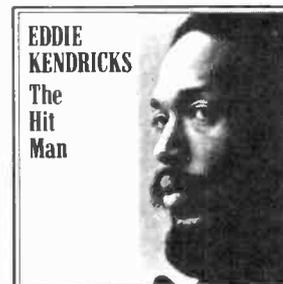
THE JACKSON FIVE
Moving Violation/M6-829S1
The Five'll get you ten great new cuts on their latest hit album.



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



COOLEY HIGH
The Original Soundtrack Album/M7-840R2
A two-album set of some of the best music that ever was, including G. C. Cameron's new hit, "It's So Hard To Say Goodbye To Yesterday."



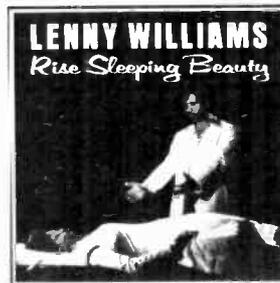
EDDIE KENDRICKS
The Hit Man/T6-338S1
The man who never misses is right on target again, with "Get The Cream Off The Top" and "Happy."



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



THE DYNAMIC SUPERIORS
Pure Pleasure/M6-841S1
Disco visions from one of the country's most exciting audio-visual groups.



LENNY WILLIAMS
Rise Sleeping Beauty/M6-843S1
A dynamic debut album on Motown from Tower of Power's former lead singer.



SMOKEY ROBINSON
A Quiet Storm/T6-337S1
The master at his best, in this beautifully conceived album that's put Smokey back on the charts.



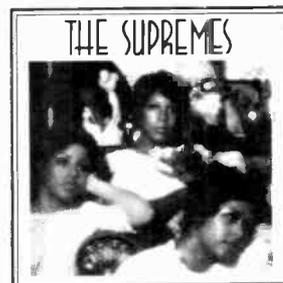
THE COMMODORES
Caught In The Act/M6-820S1
The album of disco dynamite that has America and the world dancing.



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



THE TEMPTATIONS
A Song For You/G6-969S1
The power-packed album by the emperors of soul, featuring "Glass House" and "Shaky Ground."



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

Holiday Cookin' From CTI



KU-24S1



KU-25S1



SAL-704S1



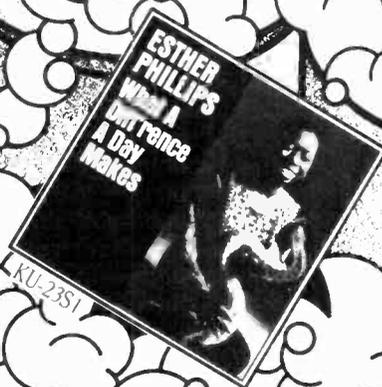
CTI-6061S1



CTI-6045S1



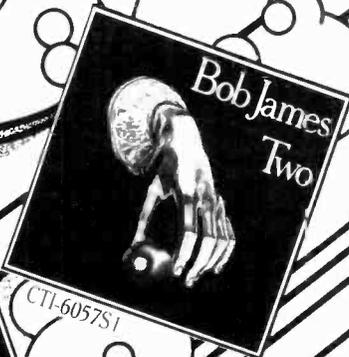
KU-20S1



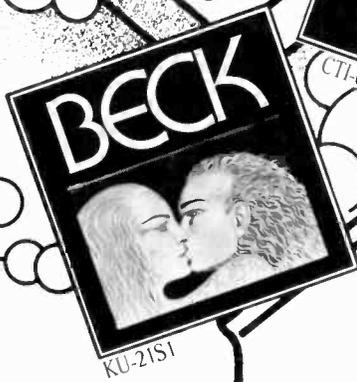
KU-23S1



CTI-6058S1



CTI-6057S1



KU-21S1

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 means of maintaining 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 Garthwaite, Urszula Dudziak 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 installment 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 and retail programs are currently being set in other markets as well.

"Poster and record give-aways along with other special prizes, most notably a trip for two to England to witness the live broad-



Gordon Bossin

cast at the concert site, are being offered in conjunction with extensive radio support. All of this has been arranged prior to the release of the first American lp because of the group's unprecedented commercial success in England. According to the vari-

Pickwick Radiates Optimism At 'Economy Christmas Time'

■ WOODBURY, N.Y.—Reflecting the company-wide feeling that consumer confidence and spending has been on a marked upswing since the beginning of the back-to-school sales season, Pickwick International's marketing vice president Rich Lionetti has predicted "an excellent Christmas for children and adult economy records and tapes."

One of the few record companies that makes a strong drive for Halloween sales with its "Famous Ghost Stories," "Sounds of Horror" and "Sounds To Make You Shiver" albums, the label's advance orders, according to Lionetti, are "already well ahead of last year. We can often judge what the Christmas season will be like by our sales during the earlier holiday. The fact that Halloween looks so good only confirms our own observations of the general economic upswing.

Christmas Product

"Actually, we are in a particularly advantageous position at Christmastime regardless of general financial conditions because of the nature of our product. We are offering major label artists at approximately \$2 an lp and \$3 per tape on selections that have the broadest possible appeal. As a result, we're ideally suited for the mass market, and when you add to that the constantly growing use of records and tapes as Christmas gifts, you can see why we look forward to our best

ous co-sponsors, the response has been nothing short of fantastic."

Advertising

Both Bossin and Peisinger agree that the ideal situation combines radio advertising with in-store merchandising so that radio spots, tagged with a special sale price, will provide the impetus to attract the consumer into the store, where the merchandising aids may expose other artists' product to the potential buyer. "We have long believed," stated Bossin, "that buying radio time gets the most for its advertising dollars. As a result, our advertising emphasis continues towards radio with print being an important tool as well. As far as advertising at the retail location is concerned, we plan to put increased emphasis on colorful and attractive hanging mobiles which can feature one or several artists. They have proved to be immediate attention-getters, and retailers appreciate the attractive quality it lends to the store in addition to posters, which we also continue to use."



Rich Lionetti

Christmas yet.

"Traditionally, Christmas is a children's holiday and children's records, which were our original entry to the record business, have always been one of our strongest areas. As long as both manufacturer and retailer thinks of children's records in the 'toy' category, they can be sold as the perfect gift for a child.

"Recognizing this, we now include games or some similar activity in almost all of our children's album packages. Frank Daniel, Pickwick's vice president of creative services, has fashioned a Christmas cut-out in every Mr. Pickwick Yuletide album. Inside each record is a full-color Christ-

(Continued on page 45)

Capricorn'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 history of 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 "Peaches II" 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 campaigning 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 for Peaches II, the celestial Saturn-like Peach) as a connecting theme.

(Continued on page 32)

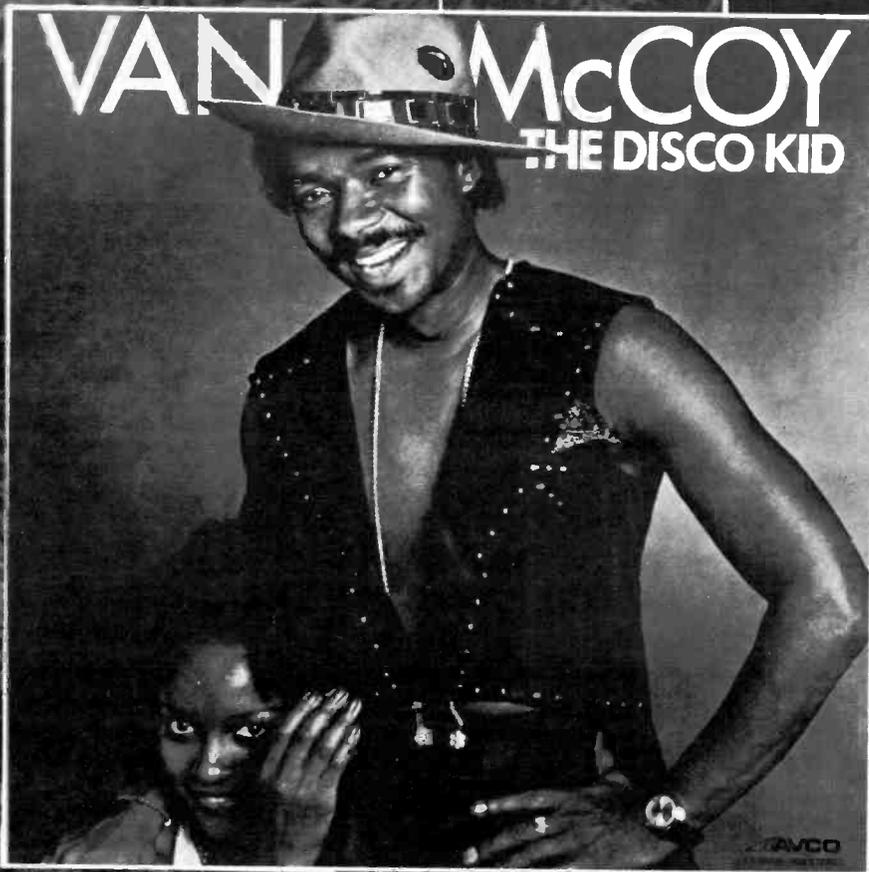
Christmas, My Ass!

VAN McCOY



DISCO BABY
AV-69006

GOING GOLD—INCLUDES THE
#1 SMASH HIT "THE HUSTLE"



THE DISCO KID
AV-69003

VAN McCOY'S NEW CHART SMASH
INCLUDES HIS LATEST HIT SINGLE,
"CHANGE WITH THE TIMES"

Hits That Sell Now!

THE STYLISTICS

AV-6905-898 STEREO

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



AVCO

THE BEST OF THE STYLISTICS

AV-69005

HEADED FOR GOLD—
AN INTERNATIONAL SMASH ALBUM
WITH ALL OF THEIR GREATEST HITS!



YOU ARE BEAUTIFUL

AV-69010

THE STYLISTICS NEWEST BEAUTY
A LOVE ALBUM WITH A
"GET DANCIN' BEAT"

AVCO

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 . . .”



Tower Records in Hollywood.

RW: You're the only retailer that we've spoken to who's reported much activity in the singles market. Is there any special reason for that?

Solomon: Of course there's a reason and it's simply that we stock them and are serious about selling them. We've also kept our price at under a dollar.

RW: Last year, a lot of retailers mentioned that it was a late Christmas season and that January and February, which made up for the pre-Christmas sluggishness, are now considered part of their Christmas season. Do you feel the same way?

Solomon: January has always been part of the Christmas season since I've been in the business, which is 34 years. To be candid, again, to some people it may have been a late Christmas season, but to us it was a great Christmas and this year promises to be as good or better.

RW: Do you continue your advertising heavily into January and February?

Solomon: In proportion, yes. We do all of these things continuously and we don't really do anything very different at Christmas time than we do all year round. We just do more of it; everything is simply intensified at this time of the year.

RW: Do you increase the number of people working in your stores?

Solomon: Not too much.

RW: Is there anything else that you'd like to add?

Solomon: Just that I think that we're finally coming into the year of the retailer. Retailing now in the mid-seventies is really coming of age and becoming more and more visible all across the country, which I think is a good and healthy thing for the industry.

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.

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 Vertigo. His approach to the holiday season sales, 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' from mid-September to mid-October."

Product Quality

As far as the holiday season combating the decrease in volume due to the economy, Simon said, "it will combat it to 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," Simon said. "No matter what season this 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 acts such as 10cc, 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. The company's 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 "audio" will be adhered to. "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 movement due to the season."

It is a simple matter to sum up Phonogram's holiday season 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."

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 in charge of sales and marketing, holiday merchandising this year will center around new albums from Tom Jones, Engelbert Humperdinck, Savoy Brown and, hopefully, another lp from Justin Hayward and John Lodge, the BlueJays. "We have just released a new Al Green album, 'Al Green is Love,' which will certainly carry into the Christmas season," stated Goldfarb.

Concert Tours

Although no special merchandising campaigns are yet planned, several of the above mentioned artists are undertaking concert tours to promote their records. Al Green and Savoy Brown are currently on tour, while Tom Jones and Engelbert Humperdinck will shortly complete their most successful series of personal appearances in the U.S.A. to date. As of this writing, the BlueJays are scheduling an American tour to start sometime in November.

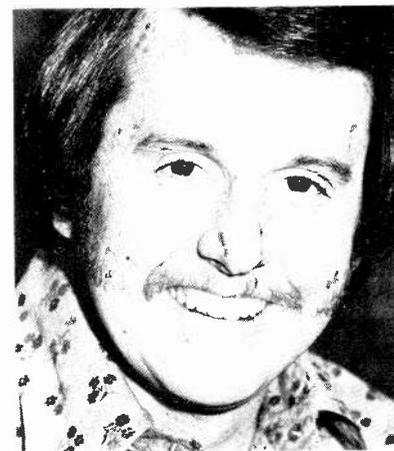
London's holiday strategy involves a total marketing concept in use year-round, that of offering good product at the right time.

Warner's Holiday Season Push Keyed to New Artist Releases

■ BURBANK, CAL.—Warner Bros. merchandising plans for the upcoming holiday season are being built around 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 Curtom), and the Faces.

National sales manager Russ Thyret and merchandising director Adam Somers have planned Warners' strategy with an eye on



Russ Thyret

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 'loading' 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."

Warners has 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. Warners is, however, readying 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 us expect fall-winter 1975 to be the same or better than any comparable period. We're ready."

"In today's market, holiday merchandise no longer means purely Christmas items. It includes records in the mainstream of the current pop trend. If the sound demanded by the public is ZZ Top, Ray Thomas, BlueJays, Graeme Edge or Al Green, then that's what we will give them. Last year's excellent Christmas sales, for instance, were based on new product from Al Green, the Moody Blues and ZZ Top, rather than Christmas albums, per se. We did, however, enjoy hearty sales on Mantovani and Leontyne Price seasonal discs.

"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, mood music 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

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Handelman's Holiday Business Philosophy

By TONI PROFERA

■ 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



Handelman's "Give a Listen" merchandising tools.

Atlantic

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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 what the particular market 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-ads have proven to give far more 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 highly sophisticated computer system network in operation, Atlantic is able to receive immediate early indications of breaking product in the field. Thus Glew and Cochnar, in conjunction with the RMDs, 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 (totalling 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 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

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Holiday Merchandising: Wrap-Up and Outlook

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ates the same million dollars. And at manufacturers' selling prices, the old/new figures are about the same. Singles used to wholesale out to independent distributors for \$.40, and a million seller would have brought the manufacturer \$400,000 in revenue. At \$1.29 list, and the new \$.50 distributor price, only 800,000 units are needed to bring in the same \$400,000. True, inflation has eroded the value of the \$400,000, but the cost of producing, shipping and handling singles is up: pressing alone is close to \$.20, shipping is a nickel, royalties the same or more, for a total cost of around \$.35. So if 200,000 fewer units bring in the same amount of dollars, the manufacturers are seemingly in a better profit position than they had been in with the higher volume at the old prices. Furthermore, there is one additional point to consider. A record that actually does sell a million units, calculated at the new price with the old volume standard, is achieving a "bonus" sale of an extra quarter million units (a million copies in sales times \$.50 [new price] divided by \$.40 [old price] would equal one and a quarter million units). And a two million seller today would be comparable (in dollars) to a 2½ million seller of two years ago, and so forth.

Unit Sales

Overall unit sales, though, do appear to be down. The RIAA's 24 million singles drop translates into comments typified by Alexander's John Surico, who notes that his Third Avenue store used to sell 10,000 singles a week, while now it's down to 5,000 a week. Linda Alter, national promotion director for Shelter Records and formerly record buyer for Poplar Tunes one-stop in Memphis, reports that many operators that used to put three new records in each machine every week are putting in only two, and that singles sales to jukebox operators are off significantly—estimates range upwards of 20 to 40 percent. Abramson, in breaking down Phonogram's singles sales, declares "country has suffered somewhat, perhaps because of smaller purchases by jukebox operators. Black singles are doing very well and pop is somewhere in the middle." Zimmermann at Capitol explains that "singles were very soft from October to May" but recently they had picked up. And Biegel is "more than pleased so far with singles sales" at Private Stock. Meanwhile, Frio at MCA sees "no decline in tonnage at all," with

... it appears the \$1.29 single is here to stay, at least among the major manufacturers.

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 retailers who have a) lowered their singles prices after raising them initially; b) didn't raise them significantly 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 puts 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 departments. 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 upturn 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 manufacturers.

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 restaurant or anywhere on the premises.

Cassettes

In surveying other configurations, 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 decline. 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." And he notes "the consensus of the wholesale market is to get out of the cassette business. 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 turnover on what they do carry." (Marshall was not recommending such a move, merely repeating feelings expressed to him.) The same sentiments came from Ira Heilicher, vice president of Heilicher 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 Heilicher's, while the proportions are almost exactly the same.) And in an aside, one industry executive, with ready access to tape product on his and competitors' labels, complained that his kids constantly ask him for blank cassettes. 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/two-fers 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 Heilicher and Marshall). "Meanwhile," he continues, "8-track sales have risen considerably (as a percentage of lp sales) and are anywhere from 26 to 40 percent on hot product," slightly lower in other categories. We took Frio's figures and went to Russ Solomon at Tower, asked him how his cassette 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 buyer from one of his stores on the phone; the buyer had just finished the day's ordering. "What did you order and in what quantities," 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 weakest at one to three; MOR product is 50/50 and in classical, the ratio is two 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 departments or ponder discontinuing them altogether because of poor sales, customers know they can get the cassettes they want at Tower. Thus we have the same reason why limited-selection record 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 where he finds 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 manufacturers are changing their release

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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 some 40 different shops.

Coincident with Record Revolution's growth has been the growth of what Schliewen calls "an amazing radio station," WMMS-FM, and Belkin Productions (concert promoters). The three concerns—plus an extraordinarily receptive and perceptive audience—have helped put Cleveland on the map as "the center of urban pop awareness" (quote from Martin Cerf in Phonograph Record magazine) in this country.

Low-Key Approach

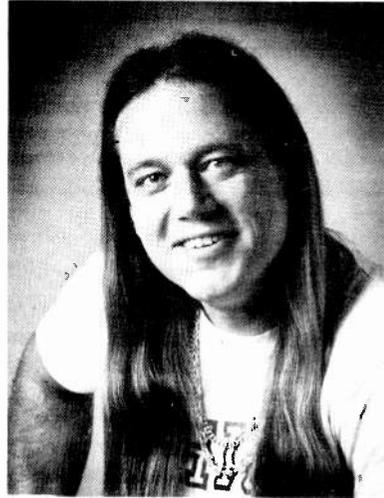
Merchandising for the holiday season is fairly low-keyed and simple at Record Revolution: make it as convenient for the customers as possible, with the main idea being to get them in and out quickly; Christmas shoppers are ones who come in to buy gifts and they don't want to spend two hours looking around 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 with in this market are in our stores in box lots"—and then lets things happen as they may. But this method is not as free-form as it sounds.

Price & Selection

Price and selection are the keys at Record Revolution and Schliewen explained the whys 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 4.98, for 30 days. After that we call them catalogue and sell them for 5.69, which is still 30 cents under the mall store price.

"That's the only way you can compete with people who give away records if you buy a pair of blue jeans or a waffle iron. Really and truly it's the only way, because they don't have the cata-



Peter Schliewen

logue. You want to be able to make at least 35-40 percent mark-up on your catalogue because that's what costs you money. You can sell a hundred new releases before you even get the bill on them."

With price and selection helping to build credibility, atmosphere, all year 'round, becomes the next important success factor at Record Revolution. Schliewen pulls no punches in terming his store "really unique" and "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

Schliewen [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."

good catalogue item, of which Schliewen 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 Schliewen, "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 spots to carry 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

Schliewen 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 get them to come 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.

"It's Christmastime 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

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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 Of" 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 restock 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) figures, 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 hot 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

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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 there aren't enough available. The manufacturers are dragging their feet on releases. We have a problem getting them sometimes, but we're selling them." The future for cassettes seems to hold a cutback in releases to hits, and the elimination of marginal releases. And with some rack jobbers' returns on hit cassettes hitting very high numbers, like 70 to 80 percent, a cutback in cassette releases and merchandising seems likely, even understandable. On the retail level, the cassette business might be concentrated in fewer stores carrying a greater selection.

Economy

A renewed emphasis is due this year on economy, budget and cutout product and merchandising, as a means of offering consumers an alternative to recorded music product that often starts at \$7 list, and journeys upwards to \$12 list and beyond. A number of labels are either releasing initially, revitalizing, adding to or continuing their efforts on their lower priced catalogues (see separate label stories throughout this section). And there is by no means a lack of cutouts and dumps anywhere in the marketplace. Alexander's John Surico notes that cutouts are doing very well in his stores. "When you can get an Eric Clapton or Derek & The Dominos album for \$2.99, that's not bad." Russ Solomon sees "... a trend toward resurrection of a lot of product in companys' catalogues being brought out in a medium price range. Record prices are too high," he complains. Solomon would like to see a minimum of 3000-4000 mid-price titles in various catalogue and category items. "Any time you can give a customer a good product at a good price, the customer will re-

spond." Ira Heilicher sees economy and cutout product as "... a hell of a price point that's very significant in the rack jobber's mix of product. And it's a value to the record buying public."

In analyzing the move by the manufacturers to revitalize and/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 cutouts 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 there is 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 observed 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 sales 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. Adver-

tising 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 choicer 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)

Stafford Promo



Jim Stafford billboard in Hollywood spotlights his new MGM album.



The World

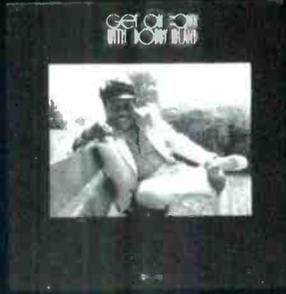
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BRASS FEVER
Brass Fever
ASD-9308



ROY CLARK
Heart To Heart
DOSD-2041



CLIMAX BLUES BAND
Stamp Album
SASD-7507



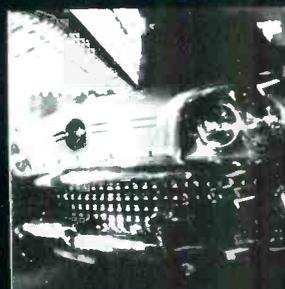
JOHN COLTRANE
The Gentle Side of
John Coltrane
ASH-9306-2



CROSBY & NASH
Wind On The Water
ABCD-902



THE CRUSADERS
Chain Reaction
BTSD-6002



DUKE & THE DRIVERS
Duke & The Drivers
Cruising
ABCD-911



NARVEL FELTS
Greatest Hits Volume 1
DOSD-2036



FREDDY FENDER
Are You Ready For
Freddy
DOSD-2044



B. B. KING
Lucille Talks Back
ABCD-898



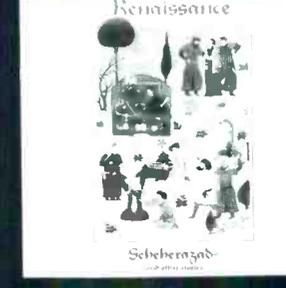
TOMMY OVERSTREET
Live From The Silver
Slipper
DOSD-2038



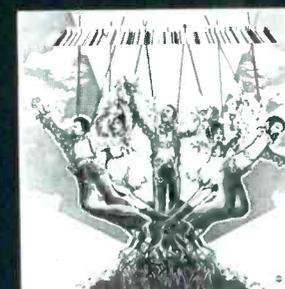
FREDA PAYNE
Out of Payne Comes
Love
ABCD-901



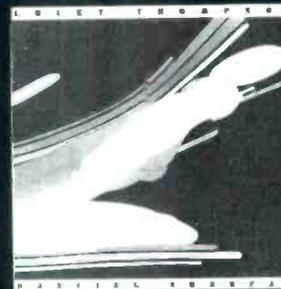
POCO
Head Over Heels
ABCD-890



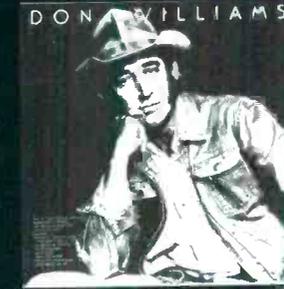
RENAISSANCE
Scheherazade and
Other Stories
SASD-7510



THE 5TH DIMENSION
Earthbound
ABCD-897



LUCKY THOMPSON
Dancing Sunbeam
ASH-9307-2



DON WILLIAMS
Greatest Hits Volume
One
DOSD-2035

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Isaac Hayes
John Mayall
Rufus
Three Dog Night
B. J. Thomas
Bobby Vinton**

Records

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20th Markets Hot Catalogue for Holidays

■ 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 lps. 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 suc-



Tom Rodden

cessful 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 fall 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, poster, 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 than 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 the 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—ones 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 lps."

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 tapes 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)

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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 Corvallis, Oregon and two in the Seattle area.

"The scope of what's being purchased has been broadening for about the last two years," Keenan continued, "but we feel this widening has simmered down now. It hasn't regressed, but it is happening at a much slower pace. Along with this, we've noticed a return to the big album; right now I think we've sold more of the new Grateful Dead album in one week than we have of anything but a new Elton John album."

In order to prepare for the holiday season, Everybody's has initiated what Keenan terms a "much more concentrated merchandising campaign" that will be in full swing in all stores before the holiday season begins. In the past, each store manager dictated the promotions to be run in his store. With the new system, promotions will be run by the "top brass" at Everybody's and will number anywhere from three to eight promotions per store with all facets controlled from a central location.

Keenan also told **Record World** that Everybody's plans to favor current hit product this year "a little more than in the past."

"We find, though, that the swing still favors all product, especially from Thanksgiving until Christmas, with a heavy concentration during the last three weeks of December. So, even with the additional emphasis on hit product, we're not going to delete anything out of our normal catalogue."

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 promoted, 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-oriented product "a limited sales item," but stated it was worth keeping in the stores due to the difference in clientele during November and December. At this



Tom Keenan

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 themselves—and this record will be a Christmas record.

"People request them; they come in specifically looking for them," added Keenan, in reference 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 another store."

Holiday advertising will be a combination of radio, television and print ads, with a renewed emphasis on the latter at a time when many retailers are denouncing 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)



Display at Everybody's Portland store.

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 second specializes 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 depressed economy. The change he sees over the four years since the store began operation is one of sales patterns rather than volume (volume, however, having increased). Most of the action, he says, is on the hit records that are put on sale.

As for Christmas, 1975, Guarnieri 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 difference in treatment of catalogue product—"If a major artist comes into town we'll usually run a sale of his or her catalogue." Coupled with his previous statement that hit product on sale moves best, the store's policy becomes evident—though it is not significantly different at Christmas from its year-round approach.

WNOE-FM and WRNO-FM handle most of the Mushroom's advertising, although the store uses AM stations occasionally for superstar artists to very good effect. "People look at an ad," Guarnieri told **Record World**, "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

..." As an example, he cites a print jazz supplement the store experimented with, finding no response. Shortly thereafter, however, they tried a one month package of radio spots on a jazz show. Not only did the advertised jazz product begin to move in significantly larger numbers, but the whole jazz section began to see the kind of action it had not previously experienced.

The store carries a few special Christmas items — albums of Christmas songs by Gladys Knight & the Pips, the Temptations and the Beach Boys, but Guarnieri says there is little call for such material. Display campaigns will be in line with what the store normally does with the addition of a Christmas tree. "We can't get much more elaborate than what we do already. Being upstairs we don't really have a window people can see from the street, except a glass enclosed porch."

Based on last year's successful Christmas, Guarnieri doubts there will be much carry-over into January and February. A college-oriented store, the shelves were cleaned out last December and the new year meant a complete restocking. Guarnieri laughs recalling the bare walls the staff saw after the first of January.

Woolworth

(Continued from page 17)

prices at the Woolworth/Woolco stores vary according to region, and could conceivably range from lows of \$.82 to highs of \$1.17, although Staley commented that he knew of no stores selling singles 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 industry) but the pilferage rate is simply too high on open tapes.

Asked if he plans to decrease his inventory at the end of January, Staley said he does and defends this practice as "good business 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 January."

"Without a doubt, we lose customers to other retail stores," Staley said, "but we have to do it—it's our annual inventory time. Anyway, you can decrease your inventory without eliminating an entire category of music or a particular 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)

TITLE	ALBUM
Wichita Lineman, Glen Campbell	SM-103
Square Dance U.S.A., Cliffie Stone	SM-112 *
Best Of Hawaii Calls, W. Edwards	SM-141
Best of Ferlin Husky	SM-143
Artistry in Rhythm, Stan Kenton	SM-167 *
California Bloodlines, John Stewart	SM-203 *
Ringling Bros. Barnum & Bailey Band	SM-265 *
Everybody's Talkin', Fred Neil	SM-294 *
Legend Of The Sun Virgin, Yma Sumac	SM-299
The Sons, Sons Of Champlin	SM-332 *
Music For Lovers Only, Jackie Gleason	SM-352
Unforgettable, Nat King Cole	SM-357
Roy Clark's Greatest!	SM-369
Is That All There Is?, Peggy Lee	SM-386 *
Shady Grove, Quicksilver Mess. Serv.	SM-391
Play No Rock 'n' Roll, Fred McDowell	SM-409 *
Hawaii Five-O, Orig. TV Soundtrack	SM-410
Goose Creek Symphony	SM-444
Joe South's Greatest Hits, Joe South	SM-450
Music, Martinis & Memories, Jackie Gleason	SM-509
Something Cool, June Christy	SM-516
The Merle Travis Guitar, Merle Travis	SM-650
Voice Of The Xtabay, Yma Sumac	SM-684 *
Somethin' To Brag, Louvin-Montgomery	SM-686
Hawaii/Instr. Of Islands, Edwards	SM-715
Your Guy Lombardo Medley	SM-739
Freshmen Favorites, Four Freshmen	SM-743
Tennessee Ernie Ford Hymns	SM-756
We Came To Play, The Persuasions	SM-791 *
Taking Care of Business, James Cotton	SM-814 *
Tennessee Ernie Ford Spirituals	SM-818
Love Is The Thing, Nat King Cole	SM-824
The Late, Late Show, Dakota Staton	SM-876 *
I'm A Truck, Red Simpson	SM-881
Country Hits of '40s, Various Artists	SM-884
Country Hits of '50s, Various Artists	SM-885
Country Hits of '60s, Various Artists	SM-886
I Wish You Love, Keely Smith	SM-914
Sounds Of Great Bands, Glen Gray	SM-1022
Cole Español, Nat King Cole	SM-1031
Sings For Only The Lonely, Frank Sinatra	SM-1053
The Military Band, Felix Slatkin	SM-1056 *
The Family Who Prays, Louvin Bros.	SM-1061
With The Original Cast, Stan Freberg	SM-1242
Hawaii Calls/Greatest Hits, Edwards	SM-1339
Nice 'N' Easy, Frank Sinatra	SM-1417
The Shearing Touch, Shearing Quintet	SM-1472
Hello Walls, Fan Club Favorites, Faron Young	SM-1528
Stan Freberg Presents U.S.A.	SM-1573 *
The Great Casa Loma Band, Glen Gray	SM-1588 *
Drifting & Dreaming, Guy Lombardo	SM-1593
The Best Of Duke Ellington	SM-1602 *
Hillbilly Heaven, Tex Ritter	SM-1623 *
Nancy Wilson/Cannonball Adderley	SM-1657
Whispering Hope, Jo Stafford, Gordon McRae	SM-1696 *
The Best Of The Kingston Trio	SM-1705
More Cole Español, Nat King Cole	SM-1749
Just Plain Country, Kay Starr	SM-1795
Themes Of Great Bands, Glen Gray	SM-1812
Roy Acuff & Smoky Mountain Boys	SM-1870
The Best Of Hank Thompson	SM-1878
Hits Of Ferlin Husky, Ferlin Husky	SM-1991
Little Deuce Coupe, The Beach Boys	SM-1998
Hits Of Judy Garland, Judy Garland	SM-1999

TITLE	ALBUM
Great Gospel Songs, E. Ford-Jordanaires	SM-2026
Alfred Apaka's Hits, W. Edwards	SM-2088
Best Of George Shearing	SM-2104 *
Beatles Song Book, Hollyridge Strings	SM-2116
Beach Boys' Song Book, Hollyridge Strings	SM-2156
The Best Of The Kingston Trio, V. 2	SM-2280
Stan Kenton's Greatest Hits	SM-2327 *
Songs Of Wynn Stewart, Wynn Stewart	SM-2332
Red Roses For Blue Lady, Wayne Newton	SM-2335
Roy Clark Guitar Spectacular, Clark	SM-2425
New Beatles' Song Book, Hollyridge Strings	SM-2429
Lou Rawls "Live," Lou Rawls	SM-2459
Walk On By Faith, Voices Of Hope	SM-2480
A Touch Of Today, Nancy Wilson	SM-2495
Wildest Organ In Town, Billy Preston	SM-2532
Underground! Show No. 1, Stan Freberg	SM-2551
The Old Rugged Cross, Wayne Newton	SM-2563
The Best Of Dean Martin	SM-2601
Best Of Kingston Trio, Vol. III	SM-2614
Best Of Sonny James	SM-2615
The Best Of Edith Piaf, Edith Piaf	SM-2616
Best Of Hank Thompson, Vol. 2	SM-2661
Best Of Merle Travis, Merle Travis	SM-2662
Mercy, Mercy, Mercy, Cannonball Adderley	SM-2663
A Man And A Woman, L. Almeida	SM-2701
The Best Of The Seekers	SM-2746
Faith Of Our Fathers, Ernie Ford	SM-2761
The Best Of Jackie Gleason	SM-2796
The Best Of Wayne Newton	SM-2797 *
Ode To Billie Joe, Bobbie Gentry	SM-2830 *
The Best Of Wanda Jackson	SM-2883
Gentry & Campbell	SM-2928
The Best Of Al Martino	SM-2946
The Best Of Lou Rawls	SM-2948
Complete Birth of Cool, Miles Davis	M-11026 *
Artistry In Jazz, Stan Kenton	M-11027 *
Solo Piano, Art Tatum	M-11028 *
Walking Shoes, Gerry Mulligan	M-11029 *
Hollywood Stampede, Hawkins Orch.	M-11030 *
All Star Sessions, Various Jazz Groups	M-11031 *
Blue Serge, Serge Chaloff	M-11032 *
Trio Days, King Cole Trio	M-11033 *
Early Autumn, Woody Herman	M-11034 *
Swing Exercise, Various Jazz Artists	M-11035 *
Big Band Bounce, Various Jazz Artists	M-11057 *
Piano Reflections, Various Jazz Artists	M-11058 *
Strictly Bebop, Various Jazz Artists	M-11059 *
Crosscurrents, Various Jazz Artists	M-11060 *
Bebop Spoken, Various Jazz Artists	M-11061 *
Theme From "The Godfather," Al Martino	SM-11071
Maybe This Time, Liza Minnelli	SM-11080 *
Traces, Sonny James	SM-11108
Banjo Player, Carl Jackson	SM-11166 *
Great Gospel Singing of Louvin Bros.	SM-11193
Still Waiting For Sunrise, Les Paul & Mary Ford	SM-11308
Kay Starr's Again!, Kay Starr	SM-11323
Aching, Breaking Heart, Melba Montgomery	SM-11347
Arkansas, Glen Campbell	SM-11407
For The Good Times, Jean Shepard	SM-11409
A Little Bit Country, Ray Anthony	SM-11411
So Much To Remember, Roy Clark	SM-11412
Bloodrock 'N' Roll, Bloodrock	SM-11417
Faded Love, Billie Jo Spears	SM-11420

*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)

TITLE & ARTIST	ALBUM
Ramblin' Gamblin' Man, Bob Seger	SM-172
Sugar Blues, Clyde McCoy	SM-311
Trade Winds, Harry Owens	SM-333
Music To Make You Misty, Jackie Gleason	SM-455
Mongrel, Bob Seger	SM-499
Her Man His Woman, Ike & Tina Turner	SM-571
Present Company, Janis Ian	SM-683
Manhattan Tower, Gordon Jenkins	SM-766
Velvet Brass, Jackie Gleason	SM-859
Hawaiian Shores, Webley Edwards	SM-904
Third Man Theme, Ruth Welcome	SM-942
Hawaiian Strings, Webley Edwards	SM-1152
Million Seller Polkas, Stan Wolowic	SM-1382
Best Of Les Baxter	SM-1388
Hits Of Benny Goodman	SM-1514
The Swingin's Mutual, George Shearing Quin. w/Nancy Wilson	SM-1524
Hits Of Louis & Keely, Louis Prima	SM-1531
Civil War Songs Of The North, Tennessee Ernie Ford	SM-1539
Civil War Songs Of The South, Tennessee Ernie Ford	SM-1540

Hits Of Woody Herman	SM-1554
Cole & Shearing, Nat Cole & George Shearing	SM-1675
Stormy Monday, Lou Rawls	SM-1714
The Bible Tells Me So, Rogers & Evans	SM-1745
Drop Dead, Arch Oboler	SM-1763 *
Leadbelly, Huddy Ledbetter	SM-1821
I'm A Woman, Peggy Lee	SM-1857
Edwards Presents Golden Voice Of Islands, Alfred Apaka	SM-1882
Sounds Of The Drags, Robinson	SM-2001
Hits Of Joe "Fingers" Carr	SM-2019
Best Of Stan Freberg	SM-2020
Country Hits, Tennessee Ernie Ford	SM-2097
Live At The Sands, Nat Cole	SM-2434
Soulin', Lou Rawls	SM-2566
More & More, Sandler & Young	SM-2802
Signals Through The Glass, J. Stewart & B. Ford	SM-2975
Biggest Hits Of Sonny James	SM-11013
Latin Escapades, George Shearing	SM-11454
Muted Jazz, Jonah Jones	SM-11455

NEW - CHRISTMAS MID-LINE NOW AVAILABLE

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

TITLE & ARTIST	ALBUM
Beach Boys Christmas	SM-2164
The Sinatra Christmas Album	SM-894
The Star Carol, Tennessee Ernie Ford	SM-1071
Bells Of Christmas, Eddie Dunstedter	SM-1264
Meaning Of Christmas, Fred Waring	SM-1610 *
Story Of Christmas, Tennessee E. Ford & Wagner Chorale	SM-1964 *
The Christmas Song, Nat King Cole	SM-1967
Little Drummer Boy, David Rose	SM-290
A Merry Christmas, Al Martino	SM-2165 *
Holiday Cheer, Dean Martin	SM-2343 *
For Christmas, The Lettermen	SM-2587
Best Of Roger Wagner Chorale Christmas Carols	SM-2591 *
That Christmas Feeling, Glen Campbell	SM-2978
Christmas Present For You, Merle Haggard	SM-11230

Christmas In Sweden	SM-10079 *
Christmas In Italy	SM-10093 *
Christmas In Germany	SM-10095 *
Christmas In France	SM-10108 *
Christmas In Poland	SM-10198 *
A German Christmas	SM-10308 *
Christmas In Ireland	SM-10412 *
German Carols	SM-10445 *
Christmas Music Of France	SM-10484 *
Christmas Music Of Sweden	SM-10485 *
Christmas In Mexico	SM-10488 *
A Greek Christmas	SM-10489 *
Christmas In Cambridge	SM-10567 *
O Tannenbaum	SM-10568 *

CHRISTMAS SPECIAL - 2-Record Sets at \$6.98 list

Available on LP, 8-Track, and Cassette as indicated

All I Want For Christmas, Jackie Gleason	STBB-346	8XTT-346	4XTT-346
Christmas Magic, Fred Waring	STBB-347	8XTT-347	4XTT-347
All-Star Country Christmas, Various	STBB-348	8XTT-348	4XTT-348
Instrumental Christmas Favorites	STBB-349	8XTT-349	4XTT-349
Christmas Special, Tennessee Ernie Ford	STBB-485	Vol. 1 8XC-604 Vol. 2 8XC-605	Vol. 1 4XC-604 Vol. 2 4XC-605
Hee Haw Christmas, Buck Owens	STBB-486	Vol. 1 8XC-606 Vol. 2 8XC-607	Vol. 1 4XC-606 Vol. 2 4XC-607
Merry Christmas To You, Wayne Newton	STBB-487	Vol. 1 8XC-608 Vol. 2 8XC-609	Vol. 1 4XC-608 Vol. 2 4XC-609
Great Choral Music, Roger Wagner Chorale	STBB-488	Vol. 1 8XC-610 Vol. 2 8XC-611	Vol. 1 4XC-610 Vol. 2 4XC-611
Great Orchestral Music, Hollywood Bowl Orchestra	STBB-489	Vol. 1 8XC-612 Vol. 2 8XC-613	Vol. 1 4XC-612 Vol. 2 4XC-613
Peace On Earth, Various	STBB-585		
The Best Of Christmas, Various	STBB-2979	8XT-2979	

*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 albums 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.

Greenwood: ". . . 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."

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.

Rose: We do a big tape business and we'll 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.

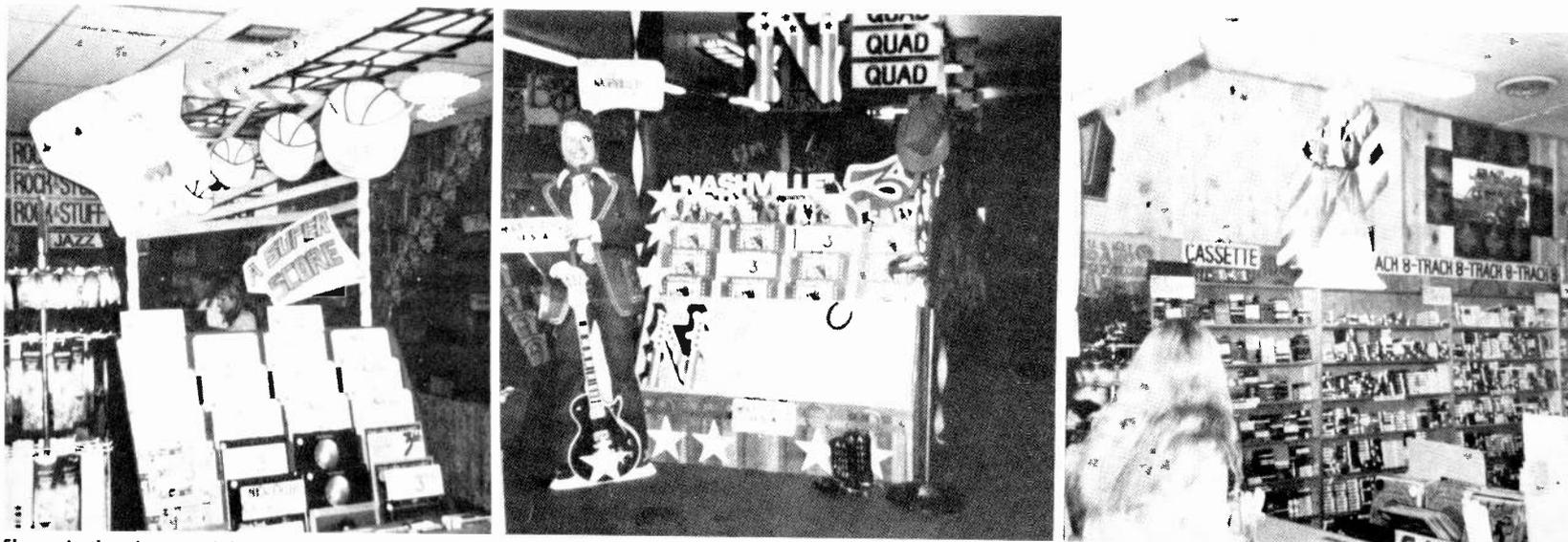
Do you anticipate a sales carryover to the post-Christmas months of January and February? Did that carryover exist last year? Can you as a dealer do anything to stimulate a sales carryover?

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 battened 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)



Shown in the photos at left and center are special Licorice Pizza in-store merchandising aids; one store's open tape display is shown at right.

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 stores, 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," Milliken told **Record World**. "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 see that it is priced appropriately. Milliken added that his stores are the only ones in the area using such a system, resulting in a high profile for the chain and an image that he finds very favorable.

bad Christmas and, by doing so, insure a bad Christmas for themselves. I want a time lag; I'd be a hell of a lot unhappier if someone offered me one shot for a big catalogue order on the first of October instead of on the first of November. There's no point in going overboard. You've got to buy for a reasonable Christmas, otherwise you're not going to have it when you need it. I don't want a bunch of people coming into my stores in December and not be able to get product."

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 as a good concept—title, packaging and so forth—that will be attractive to holiday shoppers.

"I've already instructed my staff to make every effort and push for this kind of sale," Milliken said in reference to the tape product. "I've already got it displayed and I'm going to make sure I've got enough stock available."

For The Record displays its blank tapes in fixtures behind glass or behind the counter, with one or two of each type on the counter. 8-track pre-recorded tapes are displayed in the top 200 format, with the catalogue tapes put in by number or by alphabet.

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 have to be right and I don't know who has the money to do them right. I've experimented with it, 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 print, 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 way 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."

"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 year and 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 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

Inside The Warehouse

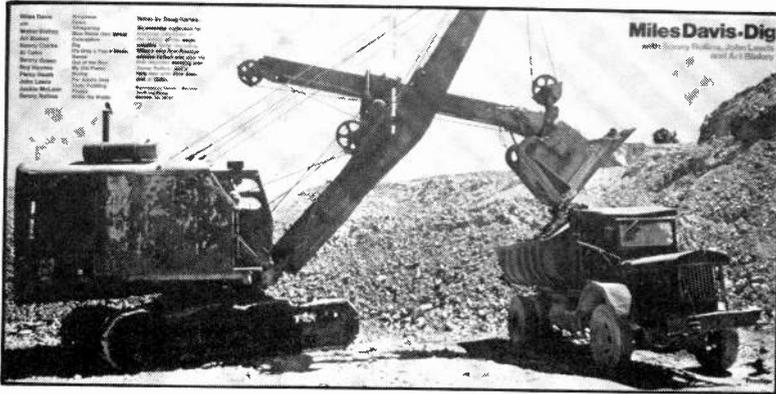


Tape specials at the Warehouse.

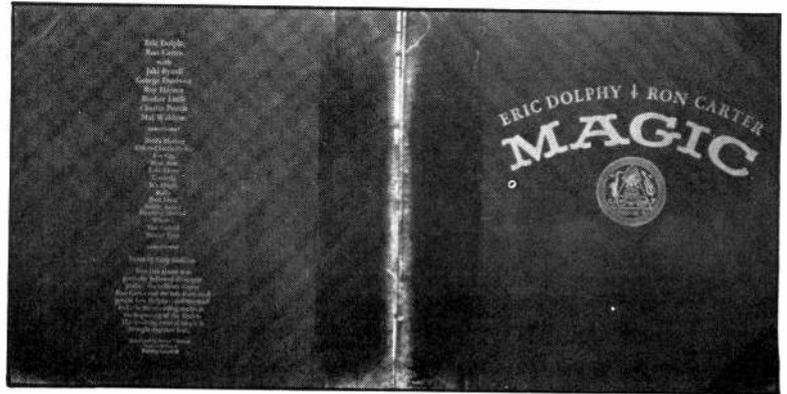
TLC

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

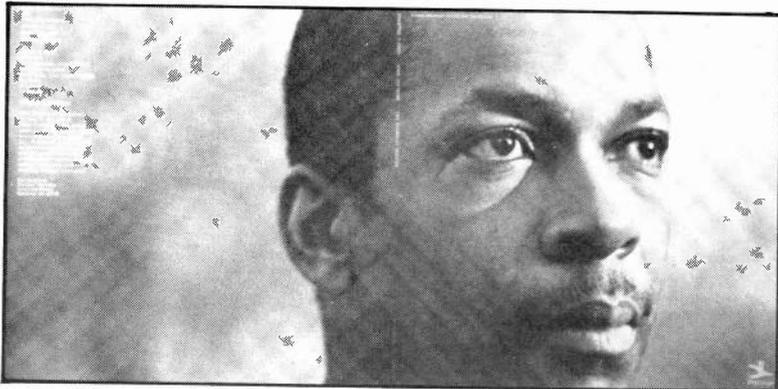
New on Prestige ↯



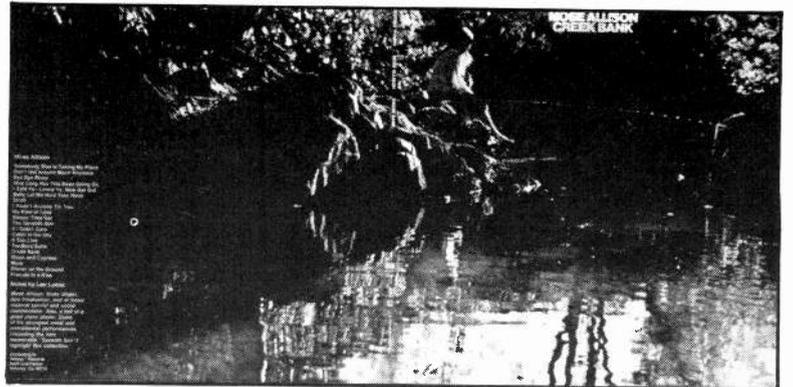
P-24054 Miles Davis, *Dig*



P-24053 Eric Dolphy/Ron Carter, *Magic*



P-24056 John Coltrane, *The Stardust Session*



P-24055 Mose Allison, *Creek Bank*

COMPLETE CATALOG OF FANTASY/PRESTIGE/MILESTONE TWOFERS

FANTASY

- F-24701 Jimmy Witherspoon, The 'Spoon Concerts
- F-24702 Sam "Lightnin'" Hopkins, Double Blues
- F-24703 Furry Lewis, Shake 'Em On Down
- F-24704 Rev. Gary Davis, When I Die I'll Live Again
- F-24705 Memphis Slim, Raining 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 Ritmos Calientes
- 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

PRESTIGE

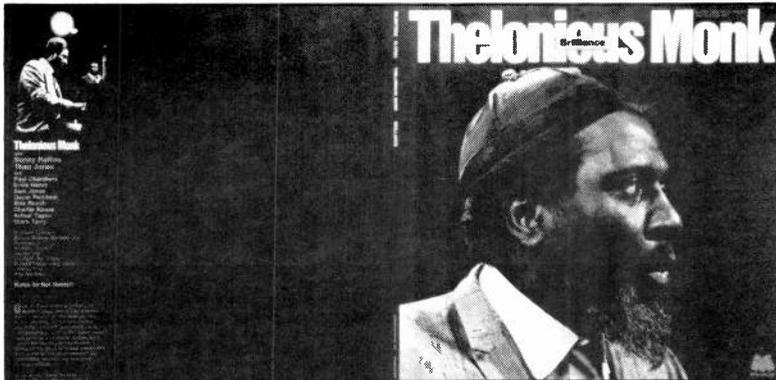
- P-24001 Miles Davis
- P-24002 Mose Allison
- P-24003 John Coltrane
- P-24004 Sonny Rollins
- P-24005 The Modern Jazz Quartet
- P-24006 Thelonious Monk
- P-24007 Yusef Lateef
- P-24008 Eric Dolphy
- P-24009 Charlie Parker
- P-24010 Charles Mingus
- P-24012 Miles Davis, Tallest Trees
- P-24013 Jack McDuff, 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 Mongo Santamaria, 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-24025 Kenny Burrell/Donald Byrd, All Day Long & All Night Long
- P-24026 Cal Tjader, Monterey Concerts
- P-24027 Eric Dolphy, Copenhagen Concert
- P-24028 Charles Mingus, Reincarnation of a Lovebird
- P-24029 Duke Ellington, The Golden Duke
- 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, Juganthology
- 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.

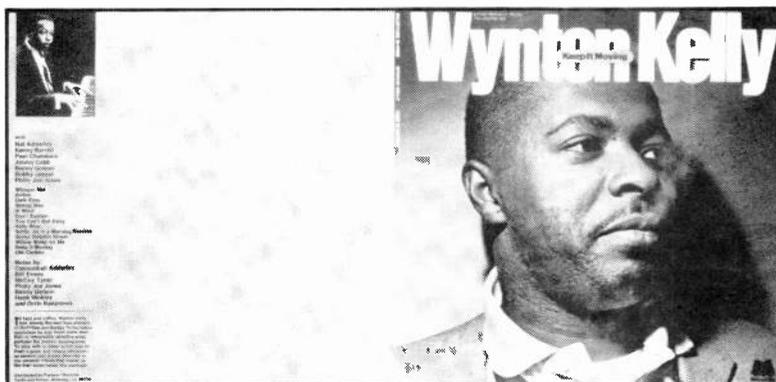
New on Milestone



M-47023 Thelonious Monk, *Brilliance*



M-47024 Bill Evans, *"Peace Piece" and Other Pieces*



M-47026 Wynton Kelly, *Keep It Moving*



M-47025 Jimmy Heath, *Fast Company*

- 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 Dameron, *The Arrangers' 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*

MILESTONE

- M-47001 Cannonball Adderley, *Cannonball and Eight Giants*
- M-47002 Bill Evans, *The Village Vanguard Sessions*
- M-47003 Wes Montgomery, *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 Plus*
- M-47008 Art Blakey, *Thermo*
- M-47009 *The Many Faces of Yusef Lateef*

- 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*

Retailers' Dialogue (Continued from page 44)

Schnake: We'll merchandise, promote, display, give customer service and do all the things we can to generate interest, but we're not going to get into a price-cutting situation.

Greenwood: January for sure; February . . . we have not yet experienced any kind of carryover to February. By February and March we're starting to get into other kinds of promotions and sales, start selling the new spring releases and that kind of thing.

We maintain our advertising through January until we see sales start trickling off. We have not done any special things to capture that market except to increase our media advertising until sales go down, and then we start phasing down our advertising. But we don't do any special things.

Bressi: I anticipate it because we've had it every other year—we had it last year somewhat. There's always traffic, and we deal primarily in mall locations and all the other merchants are running their closeout sales in January and there's quite a bit of traffic in the malls at that time. The sales carryover existed last year but not to the extent of January '74 or January '73; however, in the past January we were still sliding into the recession, but if all the experts are right this year, we'll be on the way up instead of on the way down.

As I mentioned earlier, we will run these strong ads early in the year. Our feeling is that in December we get a lot of customers who only come in at that time of year, and if we're servicing these people correctly in December a lot of them will be back in January. So from that angle we can stimulate business in January.

Shapiro: Oh yeah! That's the second biggest time of the year. It was true last year and hopefully it will be true this year. So we're not going to do anything different this year.

Probably the only thing you could do is give your merchandise away. We carry the same product, and will continue to do so. We feature our product and advertise our product on radio, television, and in newspapers. We might zero in on a particular product, but we won't give anything away.

Dobin: Let me say that business is affected mostly for us not by economic conditions but 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 will be a temporary lull. Normally I always expect it to increase, as idealistic as that may sound. As a particular artist continues to release albums, you expect each one to do better than the one preceding it. As long as the product continues to be good, then I expect it to continue to increase in sales. After Christmas, I don't expect anything out of the ordinary either way—it does depend on the product.

We did have a carryover last year and a fairly good one. It used to be that right after Christmas we'd take a temporary nosedive; last year, in the first couple of weeks after Christmas, we did not have that nosedive. Business leveled off, but it was well above the year before.

It's important to make sure that the stores aren't dry in the first days after the Christmas period. That's checked by inventory control. It used to be, five years ago, that we'd just go crazy at Christmas and in the period from January 1 to 15 we'd be spending time trying to get the basic goods back into the store and there'd be a lot of lost sales. If stores are restocked with the regular selling goods right after Christmas, and there's no waiting period, it would help. Most of the college and some of the high school students are out until the middle of January and they're spending their Christmas money, and it's important not to lose any sales at that time.

Rose: Yes. The week after Christmas is one of our best sales weeks in the year, and we keep this going into January and February with big promotions. Last year we had a big carryover. We run these sales every year and that seems to be satisfactory as far as providing us with a carryover. I can't think of anything else we could do to increase the carryover.

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 . . ."

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."

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 their 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 with Buddah Records, the release of their "Second Anniversary" album will be heralded by a lavish advertising campaign. "We have 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.

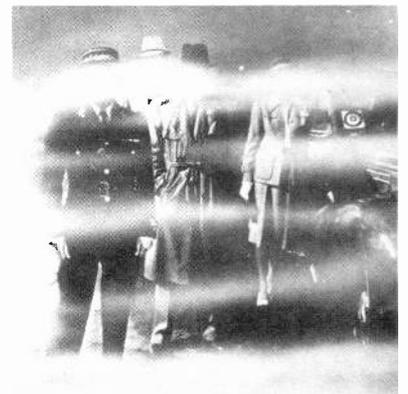
A company which, through their in-house advertising division, is very much in tune to the advantages of striking in-store displays, billboards and advanced marketing techniques, Buddah plans no specific holiday pushes, just more of their carefully paced advertising campaigns.

"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)



Casablanca evokes the Humphrey Bogart movie in its merchandising paraphernalia.

Holiday Merchandising: Wrap-Up and Outlook

(Continued from page 37)

carry and choosing a representative sampling. There are stores that carry a few catalogue albums, some that carry a wide selection, and some that carry a "complete" selection. The larger the selection though, the greater the chance of fulfilling a customer's needs. As in singles and cassettes, it appears that the stores with the wider selection have been making the sale lately.

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,

“ 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 swing in sales away from limited stock departments and racks to full line retail record stores. More emphasis 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: 8

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 in general: any and all tools used if they mean selling a record. More labels concentrating on in-store merchandising and point of purchase sale aids. Overall outlook—strong product and aggressive merchandising are the keys to

Spotlight on the Eagles



In-store standup display for the Eagles.

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, Jeannie 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 on 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 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.

... We're constantly adding and subtracting catalogue product. We won't be favoring catalogue over hit product —we'll be well-stocked on both.

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 in 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 lps. 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. He 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

(Continued on page 51)

Danny Gittelman

(Continued from page 21)

season months of January and February as well."

When questioned about this fact, Gittelman stated that the industry always has experienced this. To bring out his point, he cited an old story about discount stores where a manager would be called up and asked about business. The manager replied "There's nobody in the store, but whoever is here is in the record department." For Gittelman this seems to hold true; he claims January to be the month where he has a very high percentage of store volume, with February running close behind.

Buying Habits

People's buying habits contribute to the success of these months, according to Gittelman. He stated that December sees the renewal of a consumer buying pattern that stretches into January and February. Those who haven't purchased records for three to four months start doing so again. Secondly, the holiday season is a time when kids have money to spend. Most young people get gifts of money, and they, in turn, spend this money on records. Also, the new audio equipment owner is not to be overlooked. Large amounts of money are being spent on audio equipment. So for the new audio system owner of December, the follow-up is the new record buyer of January and February. A new buyer is a heavy buyer. All this helps to keep the merchandise movement begun in December going.

To stimulate sales carryover, Gittelman follows a policy of using what works for him during the year: "Stimulating sales is something that goes on every day of the year, not just in December, January and February. So ideas that are thought of in July can also be applied to the holiday season. One just uses a slightly different twist. The fact is, a good merchandiser is always looking for ways to hype sales and to increase volume—it's not a seasonal thing."



MCA displays spotlight Elton John and Olivia Newton-John product.

'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.

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 ad-

vertising 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, emphasizing 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.

exclusive offer
to our customers:

TOP-NAME
CAPITOL ARTISTS

perform for you in full
dimensional stereo
at a very special price



Pictured above is a Capitol "Exclusive Offer" display.

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 tape 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.

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 product 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 as well. He concluded, "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 twofer 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 season merchandise 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."

Folk Music:

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 lps 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 Septem-

ber 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 more 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.

Peaches Power



A storefront display at Peaches on Hollywood Blvd.

Arista-Orlando Campaign

TONY ORLANDO & DAWN



Arista cardboard display spotlights the Tony Orlando & Dawn catalogue.

Pickwick (Continued from page 29)

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 com-

bination 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.

THE RECORD WORLD ENVIRONMENT



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, national buyer for 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 carry-over 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-8 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 al-

20th

(Continued from page 40)
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 feels that anything released during the fall months which becomes a hit will get greater volume than if released in one of the slower months.

"If you have an opportunity to release a single you feel is going to have a lot of sales potential, then it's smart to come out with it during the big buying season," he concluded.

Casablanca

(Continued from page 49)
or special promotions can ever be a substitute for good product. We treat the year, not by season, but by the attention we give to every project we become involved with. Too much emphasis is put on bailing out during the Christmas season. Although contrary to the supposed industry pattern, my biggest personal successes—"Superfly" - Dick Clark - Gladys Knight & The Pips- Melanie and quite a few others—have reached major impact during the summer season. We look forward to a big Christmas because our product is right. In fact, we look forward to a big Christmas, January, February, March, April . . ."

bum last Christmas, says Geigle, meant 50,000 customers entering Ward stores around the country.

The general outlook for Montgomery Ward? Geigle expresses great optimism for "bigger and better record departments." The company is considering making separate department managers and will be testing that concept on the West Coast and in new stores in Chicago which will feature full line record departments. Geigle is vociferous in his view that competitors who price-cut hit product are eliminating the profit margin for everyone (equally so for singles and albums—Ward sells singles for under a dollar but would go to \$1.29 if everyone else would, says Geigle). But expansion is on the planning board—including further action in the cut-out-field—and Christmas, as always, is looking healthy.

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 prediction for a post-Christmas sales carryover: he doesn't expect one.

"January is our slowest month and February is right behind it, he said. "Our sales stop on December 31 as if everyone had left town. I think the reasons 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

By LENNY BEER

■ 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 some 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 carry-over.

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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RELEASE**

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Mickey Mouse Club
SONG HITS
WITH A PERSONAL
MOUSEKETEER
Cast Photo Album



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songs on a single record album,
complete with a 16-page book of
souvenir photographs and autographs
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3815

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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.

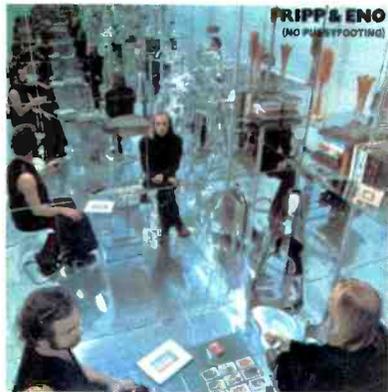
The majority of albums on Antilles will have only been available previously as imports or on hard-to-find private labels. Others will either have been long unavailable or simply never before released in any form.

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.

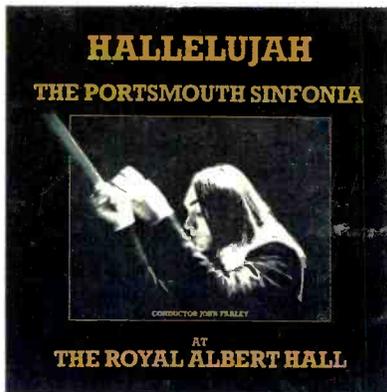
All Antilles albums will be available to you at a list price of \$4.98, instead of the usual \$6.98. They will be packaged like imports in easily recognizable, fully laminated jackets and will be displayed together on a special rack at selected record stores nationwide.

Available at this moment are the first eight Antilles albums.



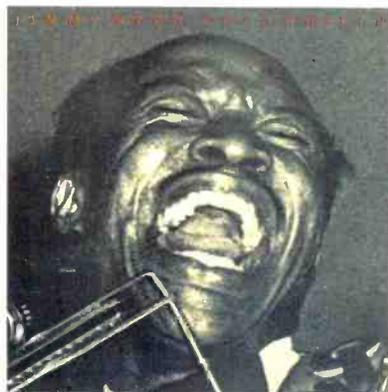
No Pussyfooting — FRIPP/ENO
A unique collaboration by two of rock's most progressive and unpredictable artists . . . Robert Fripp of King Crimson and our very own ENO. *No Pussyfooting* is the result of an afternoon Fripp and Eno shared with a tape recorder, a guitar and a synthesizer. It should surprise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

AN 7001



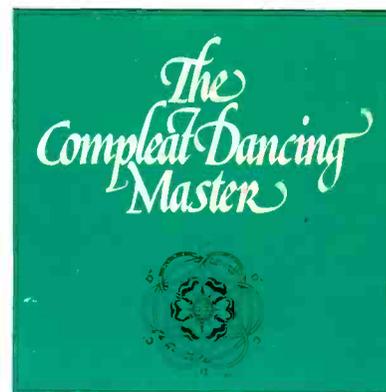
Hallelujah—PORTSMOUTH SINFONIA
Recorded live at the Albert Hall, this huge, somewhat zany, congregation of both non-musicians and musicians playing instruments they can't play (Eno again, this time on clarinet) proves once and for all that the popular classics can survive anything.

AN 7002

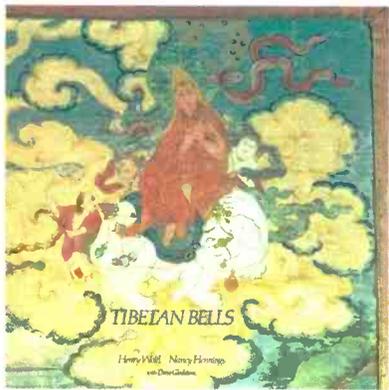


Cold Chills — JIMMY REED
This rare collection by legendary bluesman Jimmy Reed is at last available on a wide scale. These important tracks were recorded fairly late in Reed's career, with the help of veteran blues producer/songwriter Al Smith and a stellar back up band which includes Jimmy Reed, Jr.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

AN 7007

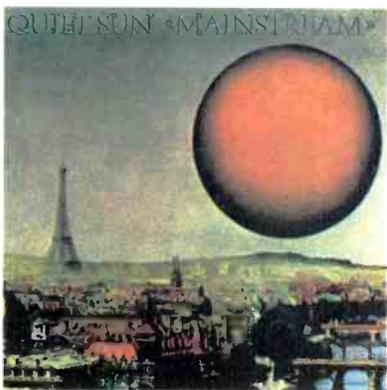


THE COMPLEAT DANCING MASTER
A history of English dance music compiled by Ashley Hutchings and John Kirkpatrick. This album features the finest of English traditional musicians including former Fairport's Simon Nicol and Dave Mattacks, Steeleye Span's Peter Knight and Gryphon's Richard Harvey, as well 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



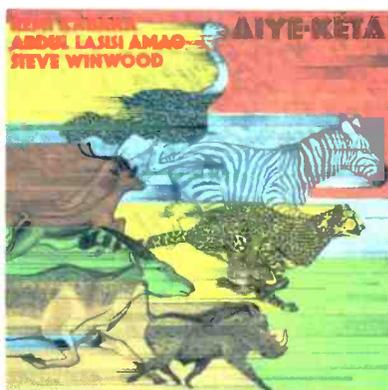
Henry Wolff — TIBETAN BELLS
Primarily meditational music performed on a particular variety of bells developed and used only in Tibet. Before 1950, the existence of these bells, composed of alloys of rare Himalayan metals, was unknown outside Tibet. The types used on this record were brought out by the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

AN 7006



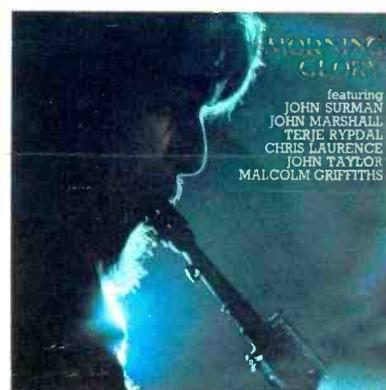
Mainstream — QUIET SUN
A progressive rock LP with jazz overtones. Quiet Sun consists of Charles Hayward on drums, Dave Jarrett on keyboards, Bill Mac Cormick on bass and Roxy Music's Phil Manzanera on guitar and piano. Eno appears here once again, this time on synthesizer and oblique strategies.

AN 7008



AIYE-KETA
A one time only recording with Steve Winwood joining two African musicians, Remi Kabaka and Abdul Lasisi Amao, 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, Morning Glory pre-dates a style of jazz that is just now breaking through to popular acceptance. Most of the musicians involved are now known for work they've done since in other contexts. AN 7004

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