

PR

# Billboard

Section 2  
of Two Sections

Price 50 cents

April 25, 1964



## Merchandising

Special National Association of Record Merchandisers Issue

Featuring THE 1963 NARM STUDY

Tracing the growth of record rack distribution

Indiana University

APR 20 1964

Library



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we  
Introduce  
ourselves?



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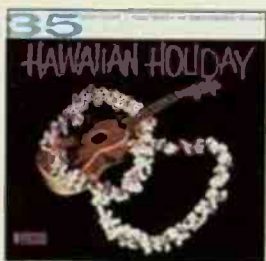
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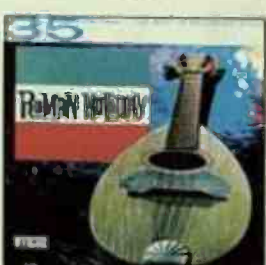
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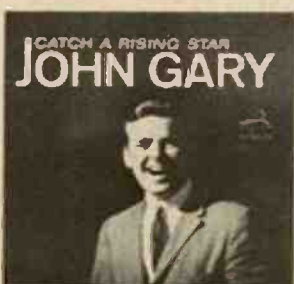
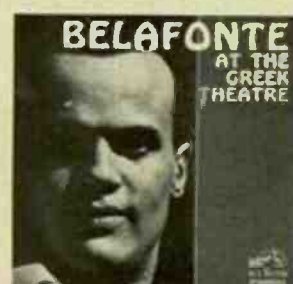
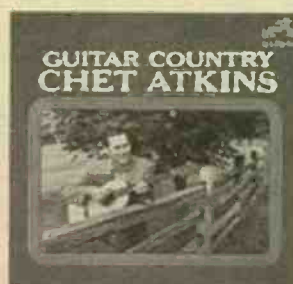
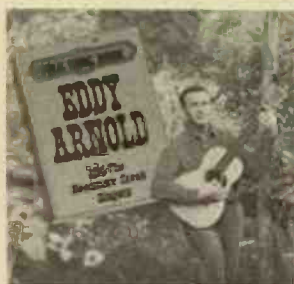
- W 9012—Golden Hits
- W 9014—International Pops Orchestra Visits the World's Fair
- W 9016—Country Hits
- W 9017—Shangri La
- W 9019—Hello Dolly—Funny Girl
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# FORMULA FOR SUCCESS: NARM SERVICE & RCA VICTOR RECORDS



# RCA VICTOR

 The most trusted name in sound 



# MEMO TO NARM:



**ALBUMS SELL  
LIKE CRAZY!**

First . . .

## "THE LONELY BULL"

Herb Alpert's  
Tijuana Brass

Then . . .

## "VOLUME TWO"

Herb Alpert's  
Tijuana Brass

**NOW—Our Latest  
Billboard  
Breakout . . .**

## BAJA MARIMBA BAND



## THE FABULOUS BAJA MARIMBA BAND LP

But—don't take our  
word for it—

ASK: MONROE GOODMAN

ED MASON

DON AYERS

LARRY NUNES

GLEN BECKER

JOHN EDGERTON

CHUCK BLACKSMITH

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Vol. 76

No. 17

# EPIC MEANS VERSATILITY!

## FROM POPULAR TO CLASSICAL TO JAZZ



**There!  
I've Said It  
Again**

**Bobby  
Vinton**

LN 24081/BN 26081\*



MOUSSORGSKY PICTURES AT AN EXHIBITION  
LIADOV, THE ENCHANTED LAKE  
ORCHESTRATED BY RAVELI  
GEORGE SZELL, THE CLEVELAND ORCHESTRA

LC 3872/BC 1272\*



**Herb Ellis & Stuff Smith Together!**  
Together / Midcrest / How Come You Do Me Like You Do / Blues For Jeanette

LA 16039/BA 17039\*

## TO INTERNATIONAL TO ORIGINAL SOUND TRACK TO *Okeh*




THE TWELVE GREATEST HITS  
**SAN REMO  
FESTIVAL  
1964**  
RECORDED IN ITALY

LF 18030/BF 19030\*



An Original Sound Track Recording  
Award Winning  
**LILIES  
OF THE  
FIELD**  
Starring SIDNEY POITIER  
Composed and Conducted by Jerry Goldsmith  
Jazz / Harmonica / Wood

LN 24094/BN 26094\*



**UM**  
**THE BEST OF  
MAJOR  
LANCE**

OKM 12108/OKS 14106\*

## TO BROADWAY SHOWS TO SPECIALTIES



**Anything  
Goes**  
with COLLE PORTER  
Music by FRANK LOVINO  
Lyrics by CAROL COLEMAN  
Book by FRANK LOVINO  
Lyrics by CAROL COLEMAN  
Music by FRANK LOVINO  
Lyrics by CAROL COLEMAN

FLM 13100/FLS 15100\*



**SOOTHING  
SOUNDS  
for BABY**  
VOLUME I  
1 to 6  
MONTHS

LN 24083 (one of a 3-volume series)



**RECORDS  
DOORWAY TO  
ENTERTAINMENT  
DOORWAY  
TO SALES**

\*Stereo. © EPIC, Okeh, Marco Reg. U.S.A.



# THE MOST POPULAR PEOPLE IN THE MILLIONS OF CONSUMERS READ ABOUT THEM

## RADIO



A stylized graphic of a radio set. At the top is a speaker icon. Below it is a rectangular area containing a portrait of a man. At the bottom is a tuning dial with concentric circles and a pointer.

## TELEVISION



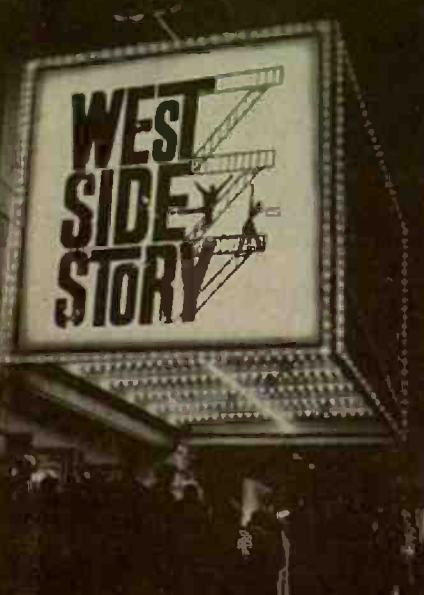
A black and white photograph of a television studio set. A host in a dark suit stands on the left, gesturing towards a guest who is sitting on a stool on the right. The set includes a desk and a large screen in the background.

## THEATRE



A black and white photograph of two men in suits on a stage. One man is standing and gesturing, while the other is sitting in a chair, looking towards the standing man.

## MOTION PICTURES



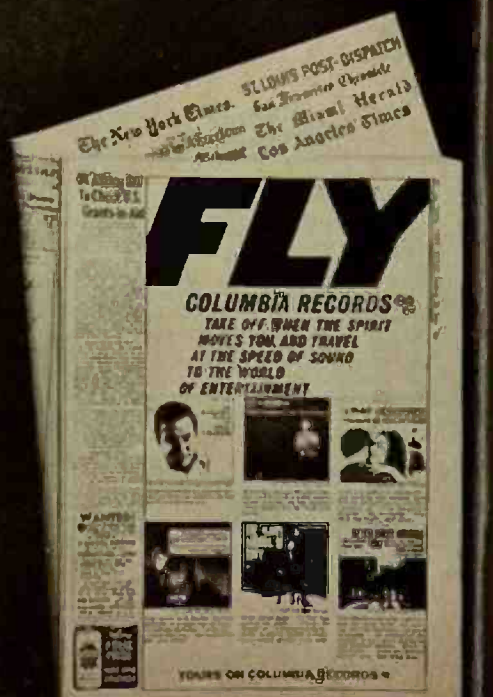
A photograph of a movie theater marquee for the film "West Side Story". The marquee is illuminated and features the title in large, bold letters. Below the title, there are smaller images and text related to the film.

## MAGAZINE ADVERTISING



A photograph of a magazine cover for "Atlantic" with the headline "high fidelity". Below the magazine is a portrait of a smiling man in a light-colored shirt.

## NEWSPAPER ADVERTISING



A photograph of newspaper clippings and a Columbia Records advertisement. The clippings are from "The New York Times", "The Boston Chronicle", "The Miami Herald", and "Los Angeles Times". The advertisement is for "FLY" by Columbia Records, featuring the text "TAKE OFF WHEN THE SPIRIT MOVES YOU AND TRAVEL AT THE SPEED OF SOUND TO THE WORLD OF ENTERTAINMENT".

# WORLD ARE ON COLUMBIA RECORDS® HEAR THEM, SEE THEM, AND BUY THEM DAILY

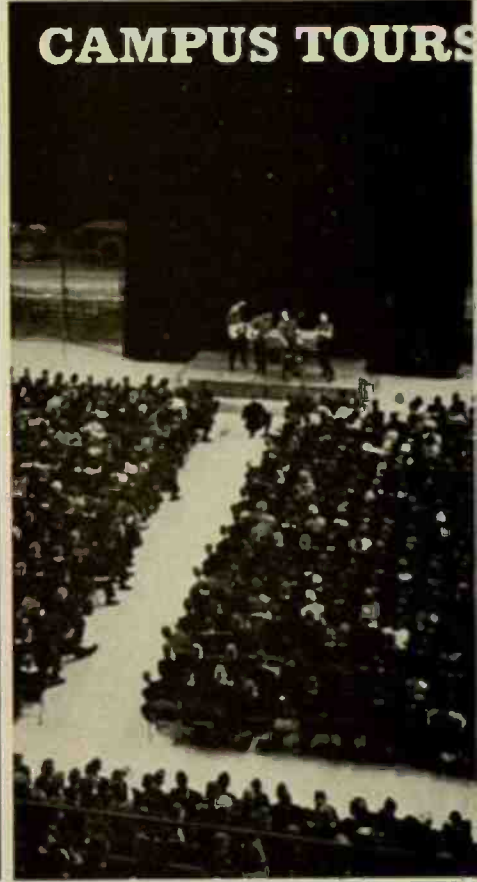
## NIGHTCLUBS



## CONCERTS



## CAMPUS TOURS



## IN-STORE PROMOTION



## PUBLICITY

Introducing the Robert the Lady Goulet

### Gangway for Goulet

By DEBRA JANE HAMBILL

**LIFE**

**FOR  
TOP  
DOLLARS  
STOCK  
COLUMBIA!**





# NARM Member Sales Figures Hit New High

*Discount locations contribute to growth  
Role of supermarkets on wane  
Folk and country disks show sharp gains*

Members of the National Association of Record Merchandisers racked up an amazing total of \$114,866,150 at the retail level last year, according to the official NARM Study released on the eve of the association's annual convention in Miami Beach April 19-23.

The six-year-old national record rack merchandiser trade group showed its greatest gain over the previous year—both in percentage and dollar volume—in its short history. In 1962 retail sales were \$102,575,800, while the previous year they were \$80,080,950.

Variety store and discount department store outlets accounted for well over 50 per cent of the total, with the former accounting for \$30,151,623.80 and the latter \$32,162,522 of the total.

#### **Discount Store Gain**

While no comparable breakdown is available for the previous year, indications are that the most significant gain was made in the discount store field.

The role of supermarkets in the record rack merchandiser's scheme of things waned considerably. According to the 1961 survey, these outlets accounted for 42.6 per cent of the retail volume done by NARM members. In 1962, this figure dropped to 14.6 per cent, but still a respectable \$16,817,733.35.

Drugstores also lost their share of market position, dropping from 21.3 per cent of the total retail volume in 1961 to 9 per cent last year.

#### **Drug Outlets Constant**

However, despite the loss in share of market, drug outlets remained fairly constant in number. The 4,831 drug racks operated by NARM members were only a few less than the previous year.

What has happened is that variety store and discount locations are accounting for a lion's share of the expanding market.

Department stores brought in a healthy \$12,750,142.65 for NARM members, and Service PX's brought in \$9,065,850.65.

Discount department stores accounted for only 4.2 per cent of the racks, but they brought in 28 per cent of the revenue. In terms of volume per rack, nothing comes close.

The greatest number of racks were in variety stores—8,390 or 36.6 per cent of the total. Next came the supermarkets with 6,689 outlets and 28.4 per cent of the total.

Following were drugstores with 4,831 outlets (20.5 per cent), discount department stores with 1,012 outlets (4.2 per cent), department stores with 502 outlets (2.1 per cent) and Service PX's with 298 outlets (1.2 per cent). Some 7 per cent of the total was classified as miscellaneous.

#### **Good Year for Members**

On the whole, NARM members had a good year, at least in terms of dollar volume. Some 63.5 per cent of the membership increased their gross, and 29.1 per cent maintained about the same level of sales as the previous year. Only 7.4 per cent reported a decline.

Discounting increased only slightly from the previous year. Some 43.5 per cent of the members sold records at discount at all locations; another 30.5 per cent discounted at most locations; 22.1 per cent discounted at some locations, and 3.9 per cent sold only certain product at discount. As in the previous year, no NARM member sold for full list in most locations.

LP's accounted for 77 per cent of the dollar volume, up slightly from the 74.4 per cent of the previous year. Singles accounted for 19.1 per cent of the dollar volume, up less than a percentage point from the previous year.

Kiddie singles were down from 5.2

per cent of the total to 3 per cent, while EP's dropped from 1.7 per cent to .9 per cent in terms of share of total dollar volume.

#### **Stereo Gain**

In LP's sales, stereo accounted for 37.8 per cent of the dollar volume, up 4.7 per cent from the previous year. Total LP sales were \$88,446,150, compared with \$76,316,395 a year earlier.

Single sales were up slightly both in share of market and in dollar volume—19.1 per cent and \$21,939,434.65 as compared with 18.7 and \$19,181,674.50 a year earlier.

Pop albums accounted for 45.5 per cent of the LP total, up from 39.9 per cent a year earlier.

#### **Folk and Country**

The biggest percentage gains, however, were in country records, with the share of market jumping from 15.2 per cent to 21.4 per cent, and in folk music more than doubling from 5.3 per cent to 10.7 per cent.

Comedy albums dropped from 11.1 per cent to 5.7 per cent, and kiddie albums fell off from 4.9 per cent to 4.5 per cent.

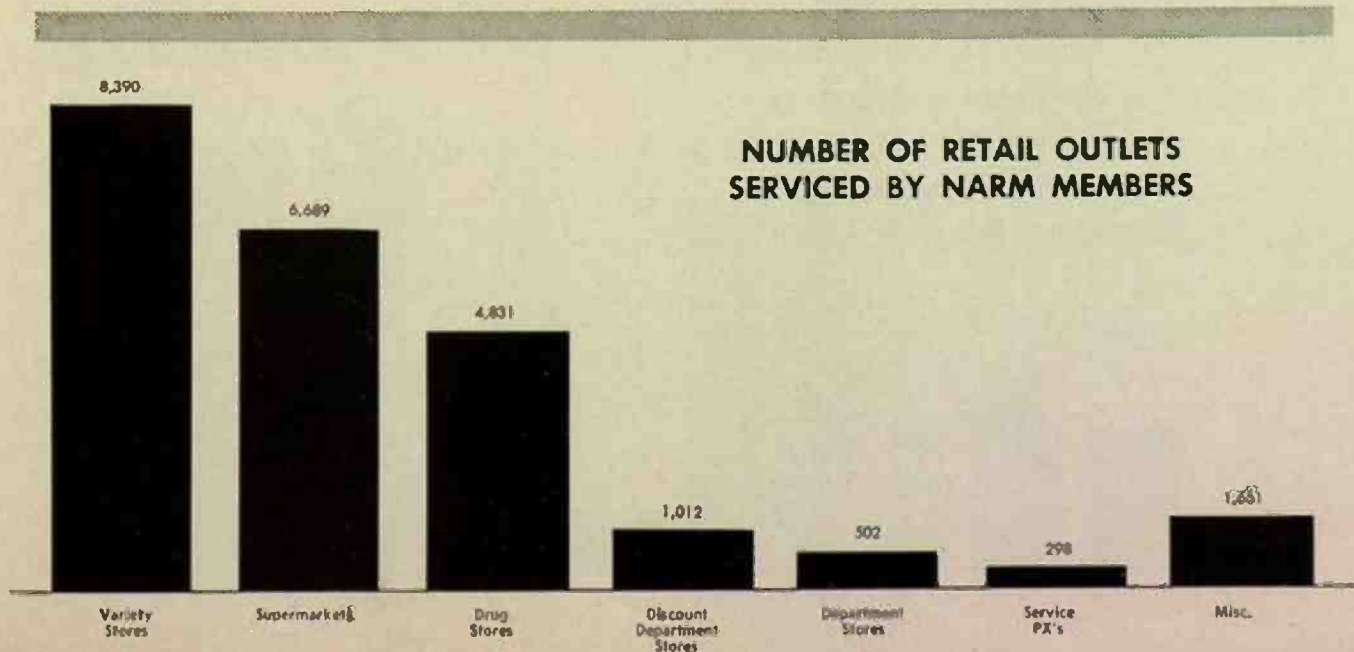
In other categories, original cast and movie sound-track albums dipped from 9.9 per cent to 6.7 per cent, while jazz dropped from 3.8 per cent to 2.5 per cent. Classical dipped from 2.5 to 2.1 per cent.

Budget merchandise sales showed a slight drop from \$16,102,759 to \$14,947,532. Most of the budget volume—62.3 per cent—was accounted for by disks selling for 99 cents or less, with records in the 99-cent-to-\$1.97 price category accounting for 27.1 per cent of the total. The rest—10.6 per cent—sold for more than \$1.98.

Budget merchandise accounted for 16.9 per cent of the dollar volume last year, as opposed to 21.1 per cent a year earlier.

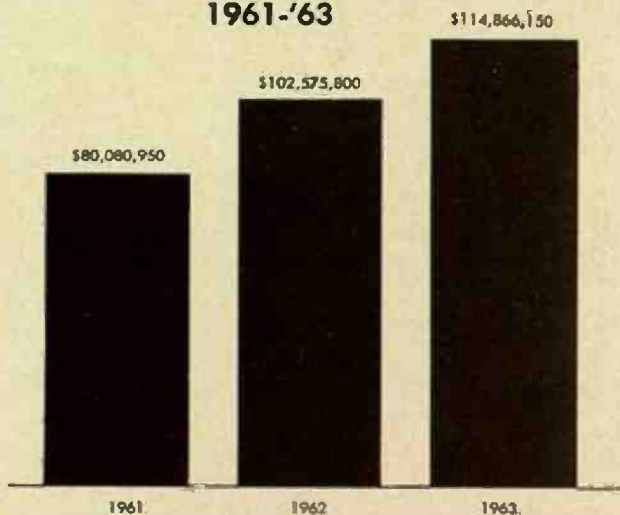


# 1963 NARM Study Results

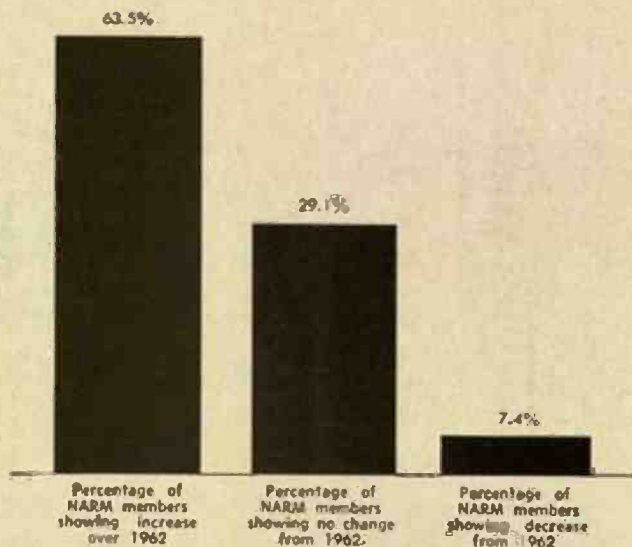




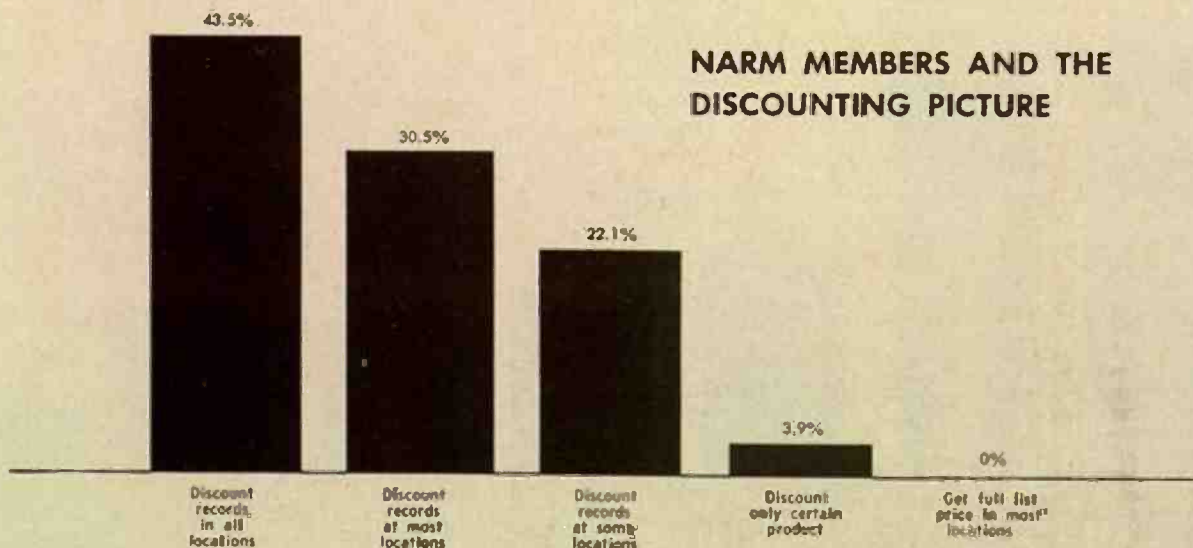
### GROSS DOLLAR VOLUME 1961-'63



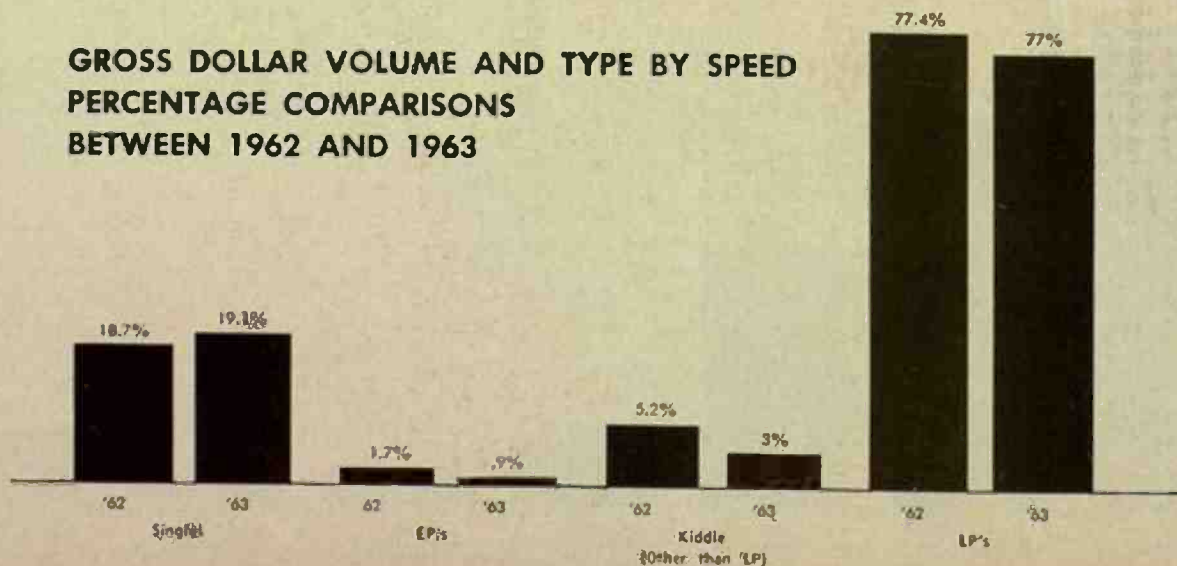
### GROSS DOLLAR VOLUME CHANGES



### NARM MEMBERS AND THE DISCOUNTING PICTURE

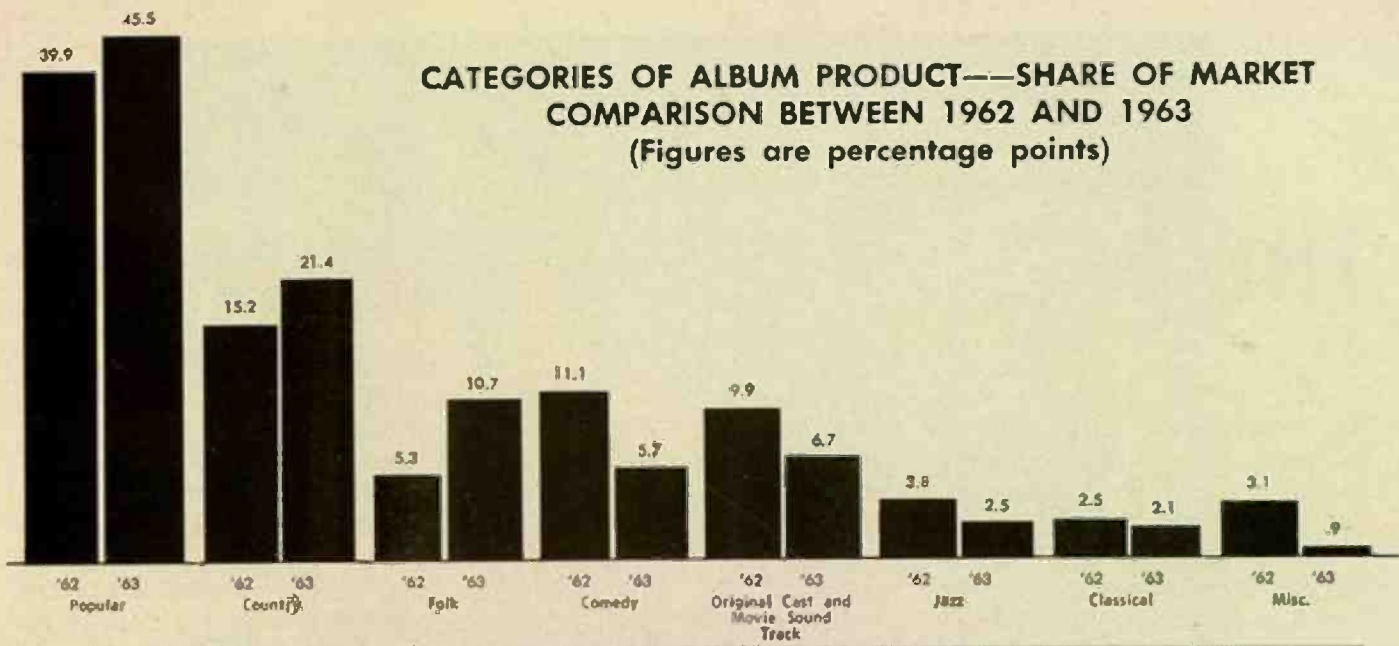


### GROSS DOLLAR VOLUME AND TYPE BY SPEED PERCENTAGE COMPARISONS BETWEEN 1962 AND 1963

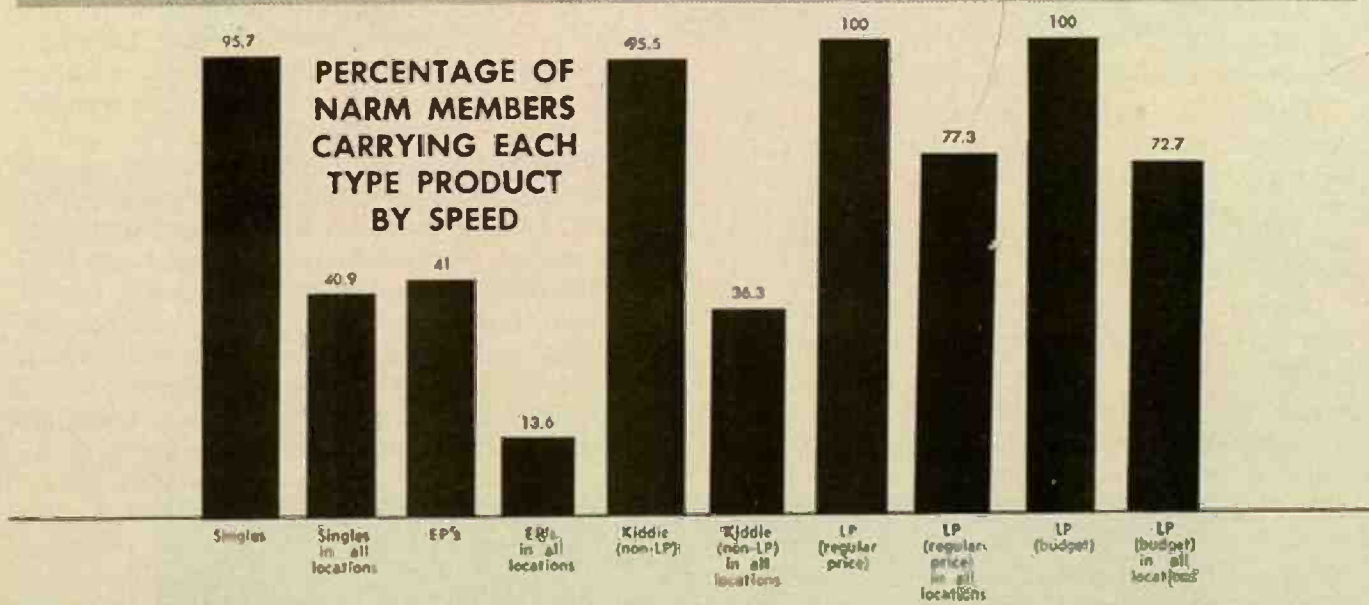




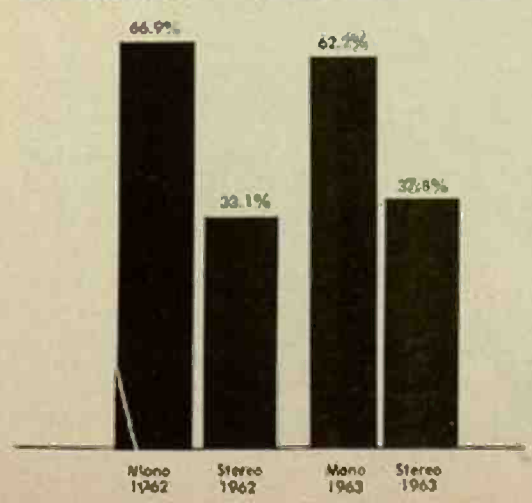
**CATEGORIES OF ALBUM PRODUCT—SHARE OF MARKET  
COMPARISON BETWEEN 1962 AND 1963  
(Figures are percentage points)**



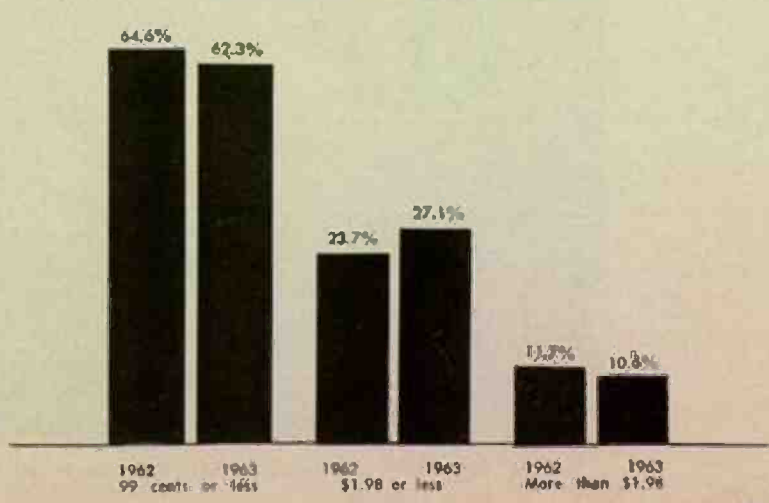
**PERCENTAGE OF NARM MEMBERS  
CARRYING EACH  
TYPE PRODUCT  
BY SPEED**



**STEREO-MONO SHARE OF  
LP MARKET—1962 AND 1963**



**TYPE OF LP BUDGET PRODUCT BY PRICE  
—1962-'63 COMPARISON**





# NARM

## THE FIRST HALF DOZEN YEARS

The National Association of Record Merchandisers, spokesman for the nation's record rack jobbers, has grown in six short years from a handful of record rackers to one of the most powerful trade groups in the record industry.

Its origins go back to the spring of 1958 when the Toiletry Merchandisers Association, a trade group of health and beauty aid rack jobbers, were holding an annual convention in Miami Beach.

At that time, the rack merchandisers were just beginning to take on record lines, and a three-hour seminar was allotted to discuss record merchandising.

Heading the session were such record company executives as Irwin Tarr, RCA Victor; Cy Leslie, Pickwick, and Dave Miller, Somerset Stereo Fidelity. Playing prominent roles were George Berry, Al Hyman, Pete Paris, Eddie Jay, Jim Tiedjens, Andy Anderson and Larry Rosmarin.

Out of this seminar and the following informal talks was created the germ of what later became NARM.

### Director's Meeting

In September, 1958, NARM held its first directors'

meeting in Chicago, with Jim Tiedjens, Ed Snider, Harold Goldman and Don Belzer on the board.

The first NARM officers were Jim Tiedjens, president; Ed Jay, vice-president; Don Belzer, treasurer.

Early in 1959, NARM signed up its first associate member, Cy Leslie of Pickwick International. At that time, the association embarked on its first full-scale public relations program to present the image of the rack jobber to the record industry.

And the effort succeeded—presenting the rack jobber as a legitimate record distributor, fulfilling a function performed by no other facet of the industry and creating a plus market for phonograph record sales.

### First Convention

When the first annual NARM convention was held at Chicago's Edgewater Beach Hotel in June, 1959, some 27 rack merchandisers and 23 associate members were enrolled. Associate members included such labels as RCA Victor, Somerset Records, London, Capitol, Columbia, Dot, King, Liberty, Mercury and Pickwick.

Topics covered at the first convention included warehousing, service and delivery, inventory control, buying, discounts, stereo, selection of hits, billing and accounting, promotions and special services.



Opening business session at 1961 convention at Eden Roc, Miami Beach.





Record merchandisers and manufacturers listen to the opening remarks at the 1962 convention.

Jim Tiedjens was elected to a second term as NARM president.

#### Second Convention

The second annual NARM convention, held at the Hotel Tropicana in Las Vegas March 31-April 2, 1960, saw increased record manufacturer participation and outside guest speakers including Tom Noonan, *Billboard*; James A. Johnson, Disneyland Records, and Ralph Gallagher, director of marketing, *Life Magazine*.

The emphasis was still largely on such matters as rotation of inventory, service and delivery from trucks, warehouse problems and other basics, but it was evident from the record company representation that NARM had definitely moved into the big league.

Harold Goldman succeeded Tiedjens as NARM president at the convention.

NARM's annual mid-year meeting, for regular members only, inaugurated in September, 1960.

#### Malamud Hired

By the time the next convention rolled around, NARM had hired Jules Malamud as executive director. The 1961 convention, held in Miami Beach's Eden Roc Hotel, saw the emphasis shift from the basic warehousing and inventory problems to items dealing more directly with the growth of the industry.

Malamud, in his keynote speech, set the tenor of the convention when he said this:

"Not too many years ago, a great mystery puzzled the American consumer, who was becoming more and

more interested in recorded music. At the time, most record dealers conducted their businesses like exclusive specialty shops, and they were caught napping by the aggressive, new rack merchandiser who saw the opportunity.

#### Solved Mystery

"The record rack merchandiser solved the mystery, for the public, of where to buy a phonograph record. It all brings to mind the complacent stock market observer who watches with interest the rise in certain issues, despairs at not having bought when the price was lower, and continues to do nothing as the stock prices continue to hit new highs, only to be eclipsed by the far-sighted investor who had confidence in the growth of American industry, and in the ever-increasing desire of the American public for new product."

Malamud added that "the record rack merchandiser is no longer to be considered by the record manufacturer, record distributor or record dealer as a bastard offshoot plaguing the phonograph record industry. He is a legitimate avenue of phonograph record distribution, fulfilling a function which no other part of the industry can handle, and without which a great amount of dollar volume in phonograph records would be lost."

Another key speaker at the 1961 convention was George E. Kline, executive editor of *Progressive Grocer*, who disclosed the results of a study of record sales in supermarkets.

The 1961 convention marked still increased par-

## Handful of Pioneers Spurred Growth



ticipation on the part of record companies, with Miller International hosting the ladies at a boat cruise and luncheon, and Am-Par, RCA Victor, Liberty and Columbia throwing parties for the NARM members.

#### Panel Discussions

Participating in panel discussions were representatives of RCA Victor, Capitol, Miller International, London, Columbia, Decca, Liberty and Dot.

Edward M. Snider was elected NARM president at the convention.

During 1961, NARM introduced a new wrinkle at the annual mid-year meeting in Chicago.

All NARM members participated in the first person-to-person sales conference. Appointments were set up for each member to meet in a private 20-minute talk with each NARM association member (record manufacturer).

This system, bringing together top rack merchandisers with top executives of the various record companies, achieved the following goals:

1. The rack jobber learned of the various record company promotions for the late fall and early winter selling seasons.

2. The record manufacturer was afforded the opportunity to present his product and programs in an orderly fashion, enabling the rack merchandiser to know in advance what product will be available.

3. Key personnel from each segment of the industry met face to face, eliminating expensive and time-consuming travel.

4. The rack merchandiser was given the opportunity to air his gripes and discuss policy problems with top record management at a private session.

#### Recognized Spokesman

From 1961 to 1963 NARM became recognized as the spokesman for the record merchandisers by the

H.S. House of Representatives Sub-Committee on Dual Distribution of the Small Business Committee and with the Federal Trade Commission on the Phonograph Record Industry Trade Practice Conference.

During this period, record companies began placing great stress on product specifications, merchandising and promotion aids and record merchandising services on the basis of information provided them by NARM.

Meanwhile, NARM members were pioneering features that since have become a permanent part of the rack merchandising scene.

#### NARM Pioneering

Specially designed wire and wooden displays, the use of special racks for record promotions and for specific product and continuing promotions—all these were developed by NARM members—and all these have since become standard in the industry.

Highlight of the 1962 convention, at the Eden Roc Hotel in Miami Beach, was an address by Dr. Alton F. Doody, assistant professor of marketing at Ohio State University.

Dr. Doody cited the "one-stop shopping concept" which was brought about by the supermarket and told how record rack jobbing fitted into this concept.

#### Wholesale Functions

He stressed the wholesale functions of the rack jobber, pointing out that "he performs essential marketing functions on the wholesale level, and, under particular circumstances, does a more efficient job than anyone else. Proof of this wholesale character is found in the fact that such establishments are enumerated in the wholesale census and by the entire line of litigation and court decisions supporting this point of view."

NARM's first statistical study of the record merchandising segment of the industry—based on the 1961 calendar year—was released at the 1962 convention,



Registrants for the 1963 convention in San Francisco sign up.

Left to right are Mickey Malamud, NARM staff, and Glen Becker, Cecilia Chachere, Marion Berry, Cecil Steen and George Berry.



The most  
Distinguished  
Economy Label  
in the Industry!

**EDDY HOWARD**  
Saturday Nite Dance  
Date



SATURDAY NITE DANCE DATE  
EDDY HOWARD  
MGW 12104/SRW 16104

**HARMONICATS**  
SELECTED FAVORITES



HARMONICATS  
SELECTED FAVORITES  
MGW 12133/SRW 16133



THAT'S MY DESIRE  
FRANKIE LAINE  
MGW 12202/SRW 16202



*Gives you top artists for  
your quality and price  
conscious record buyers*



LAWRENCE WELK  
DANCE PARTY  
MGW 12119/SRW 16119



TENDERLY  
VIC DAMONE  
MGW 12157/SRW 16157



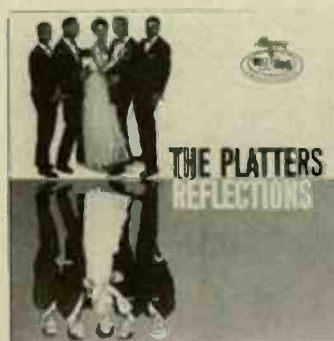
THE GREAT GEORGE JONES  
MGW 12266/SRW 16266



SASSY  
SARAH VAUGHAN  
MGW 12237/SRW 16237



LET'S GET AWAY  
FROM IT ALL  
PATTI PAGE  
MGW 12250/SRW 16250

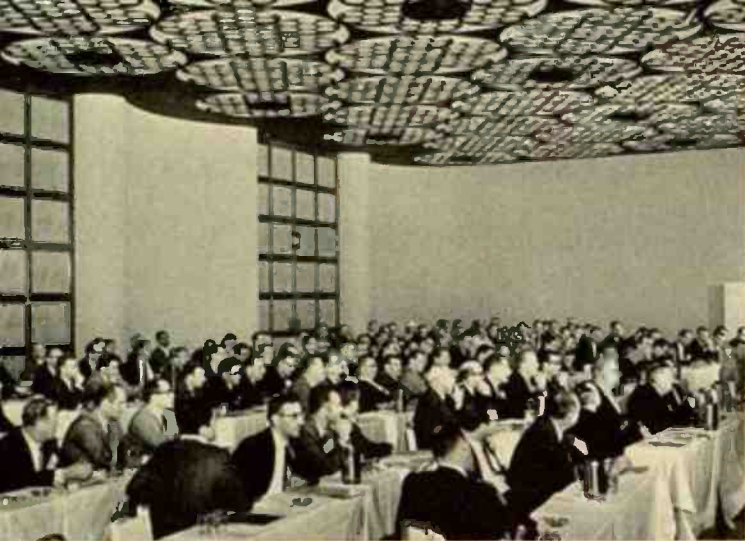


REFLECTIONS  
THE PLATTERS  
MGW 12272/SRW 16272



DINAH WASHINGTON  
SINGS FATS WALLER  
MGW 12271/SRW 16271





Opening session at the 1963 convention.



NARM awards banquet at the 1963 convention.

## Organization Is Recognized Voice of Industry

and it disclosed that NARM members were responsible for retail sales of \$80,080,950 of a total of \$140,000,000 for the entire record rack industry.

Big brass from leading record companies attended the 1962 convention, including Glenn Wallichs, Capitol; George Marek, RCA Victor; Arnold Maxin, MGM; Archie Bleyer, Cadence; Sam Clark, ABC-Paramount; Bernie Lowe, Cameo-Parkway; Len Levy, Epic; Al Bennett, Liberty; John K. Maitland, Warner Bros., and Dave Kapp, Kapp Records.

### Wallichs' Talk

The keynote address, delivered by Glenn Wallichs, stressed the areas of partnership between the record merchandiser and the manufacturer.

Irwin Tarr, RCA executive, pointed out that the area of growth among record rack merchandisers has been among those firms who specialize in records exclusively.

Panel discussions covered "The Changing Role of the Record Merchandiser," "The Future of the Phonograph Record Industry," "Creativity," and "The Problems Inherent in the Sale and Marketing of Single Records."

Goddard Lieberson, president of Columbia Records, delivered the keynote speech at the 1963 convention, held in the Fairmont Hotel, San Francisco.

### Cites Responsibilities

Lieberson emphasized the responsibilities of the record merchandiser as well as those of the manufacturer.

He told NARM members to select their merchandise carefully, pointing out that "the creators of successful records are quite naturally upset when they see a record rack abundantly stocked with obsolete or inferior merchandise."

Lieberson added that it is the responsibility of the record merchandiser "to educate the consumer in using the convenient method of record buying which you have developed in your mass merchandising."

### Satisfy Appetite

"This you will not be able to do unless the record buyer becomes accustomed to the fact that he can satisfy the greatest portion of his musical appetite for first-class recordings in the retail outlets which you sponsor."

Lieberson appraised the record rack merchandiser with the following statement:

"The rack merchandiser has a new image. He is not a fellow on the outskirts of the record industry who is grubbily grabbing some of the overflow of a flourishing business.

"He is an essential, an integral and developing part of that business.

"Your creative feelings in the area of merchandising are going to play an important role in keeping the record business healthy and wealthy. And wise, too, because if, in this business, we can manage to keep healthy and wealthy, we will all of us be wise enough."

### Call for Unity

Jules Malamud called for an industry council of NARM, the Record One-Stop Association, the Society of Record Dealers and ARMADA to achieve reductions in freight rates for records, to sponsor a National Record Month to promote the year-round giving of records as gifts.

The NARM study issued at the convention showed that the association's members grossed \$102,575,800 during the preceding year, an increase of \$22,494,850 over 1961.

A record 350 persons attended the 1963 NARM convention, as virtually every top record company sent its leading executives.

This figure is expected to be topped at the 1964 convention, April 19-23 at the Eden Rock in Miami Beach. For the first time in the organization's history, the show will be open to all traders, whether NARM members or not.



# 6 Reasons Why Warner Bros. Thanks Rack Merchandisers

1  
2  
3  
4  
5  
6



**PETER, PAUL AND MARY**, the chart champs for consistency, enormity of sales, and continued popularity. An unbeatable trio. Thank You.



**ALLAN SHERMAN**, who is, of course, America's funniest, and keeps making winners. Thank you.



**CHART-TIMELY ALBUMS** (like the new Freddie Cannon LP), designed for mighty sales right away. This is mostly because Warner Bros. is building one of the hot new singles rosters in the business. Thank you.



**SOUND TRACK LPs** from the hot new films, like "The Music Man" (an RIAA gold album) and "Gypsy," that will sell and sell and sell. For this, once again, thank you.



**CATALOGUE ALBUMS** (a dirty word? ... not here) that are your backbone. Like Bonnie Prudden's exercise albums, the ever popular Bob Newharts and a hundred more. For these success stories, thank you.

**BUT MOST OF ALL**, for the cordial, business-like, and constantly busy relationships with you all, thank you, thank you, thank you.



*...the first name in sound*

# NARM Keynote Speakers



Jules Matamud, NARM executive director, delivered the keynote address at the 1961 convention in Miami Beach. He spoke on the convention theme, "Maturity."



Glenn E. Wallich, Capitol Records board chairman, spoke on "The Changing Role of the Record Merchandiser" at the 1962 convention in Miami Beach.



Goddard Lieberon, president of Columbia Records, spoke on the 1963 NARM convention theme at the San Francisco conclave. The theme was "The Key to 1963?"

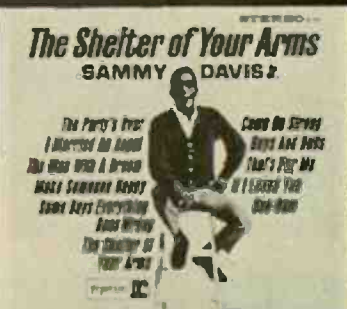
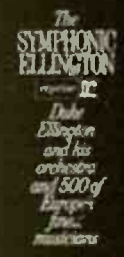


George Marek, vice-president and general manager of the RCA Victor Record Division, delivers the keynote address at the 1964 Miami Beach convention. The theme is "A Reaffirmation of Faith."



# LET THE REPRISE ROSTER REV-UP YOUR RACKS!

Take profit-advantage  
of the biggest  
box-office names  
in show business.  
Add "sight" to the  
promise of  
great sound!



## REPRISE MEANS RACK ACTION!

...and you can bet your racks on that!



# NARM PAST PRESIDENTS



James J. Tiedjens was the first NARM president. Elected in 1958, he served two terms.



Cecil H. Steen, NARM president, presents the Past President's Plaque to Harold Goldman, who held the post for 1960-'61. The presentation was made at the NARM mid-year 1963 meeting in Chicago.



Edward M. Snider, who held the NARM presidency for the 1961-'62 term, receives his Past President's Plaque from Cecil Steen, the current president.



Glen Becker, 1962-'63 NARM president, receives a memento of office from President Steen.





JULES MALAMUD

## Malamud Ministers To Needs of Record Rack Merchandisers

### NARM Executive Director in Record Business Most of His Adult Life

Jules Malamud, executive director of the National Association of Record Merchandisers, has been in the record business for virtually all his adult life.

The 37-year-old driving force of the record rack jobbers entered the business in 1949 handling national radio promotion for Jubilee Records shortly after his graduation from Temple University's School of Business and Public Administration.

After a short stint with Jubilee, he joined Dave Miller's Essex Records as sales and promotion manager and doubled in brass with artist relations and recording activities.

He played an important role in such Essex hits as "Sin," with the Four Aces; "Here in My Heart," with Al Martino; "Oh, Happy Day," with Don Howard; "Crazy Mixed-Up Song," with Peter Lind Hayes and Mary Healy, and "Oh, Mein Papa," the original Eddle Calvert version.

Malamud also worked with such British recording artists as Norrie Par amour and Ray Martin.

In 1954, when the giant book publishing firm of Simon and Schuster decided to enter the popular recording field, Malamud was tapped for the post of sales manager and charged with the responsibility of launching the firm's label.

Two years later, Malamud rejoined Dave Miller when Miller created Somerset Records, the first line of budget record product aimed specifically at the mass merchandising market. He became Eastern sales manager of the Miller International Company, the parent firm.

Within a few months Malamud was named national sales manager of Miller International, and with the advent of Somerset Stereo-Fidelity, the first budget stereo label, he was

named vice-president in charge of marketing.

In this post, Malamud worked closely with record distributors throughout the country in both the distribution of the budget lines and in the firm's regular priced Trans World label.

While at Miller International, Malamud helped create and promote the 101 Strings Orchestra, which racked up international sales. He developed a technique of promoting the 101 Strings Orchestra through air play, a pioneer achievement for budget merchandise.

Malamud also played a role in the executive planning which resulted in the first original classical recordings for a budget line by the London Philharmonic Orchestra and the Hamburg Philharmonia Orchestra.

It was during Malamud's tenure at Miller International that he became involved with the growing needs of rack jobbers.

Somerset Stereo-Fidelity Records were marketed through the traditional record distributors to independent retail stores, directly to chain stores—and also to record rack merchandisers.

Malamud realized that the rack jobbers needed special packaging and special point-of-purchase displays, and he provided them.

He became more deeply involved in rack merchandising when, in September 1958, Somerset invited a group of rack jobbers to the Concord Hotel in the Catskill Mountains for a weekend. Among these rack jobbers were James J. Tiedjens and Harold Goldman, who later were among the founders of NARM.

Somerset became one of the first NARM associate members, and Malamud played an active part in the first two conventions.

When the third annual convention rolled around—in April 1961—Malamud was keynote speaker, and he was also the executive director of the organization.

Malamud's first job as executive director was to enroll virtually every record manufacturer to associate membership. Today, most of the leading manufacturers belong, and Malamud is working hard to bring the few remaining into the fold.

Several innovations which Malamud instituted as executive director have become permanent features of record industry activity.

The annual NARM study, the third of which will be issued at NARM's sixth annual convention in Miami Beach, provides reliable statistical data on the record merchandising segment of the industry.

The sales conference feature of the NARM midyear meeting, as well as the format of the annual conventions, have been highly praised by all echelons of the record industry who participate in them.

Malamud still finds time to speak on rack merchandising before trade groups, contribute to business journals on the subject, and to pursue his only hobby—golf.

He serves on the golf committee of the Warrington Country Club and is a member of Israeli Lodge, B'nai B'rith, Har Zion Temple Pi Lambda Phi, United Business Men's Association of Philadelphia, Lower Merion Township Civic Association, Penn Wyne Library Association. He is also a past president of the Scharfon Bleu Society of America.

His wife, Mickey, assists him in his duties and is well known to all NARM members. The Malamuds have two sons, Steven and Eric.

# NARM

## Officers and Directors 1963-'64



**CECIL H. STEEN**  
Recordwagon, Inc., Woburn, Mass.  
President and director



**JAMES J. TIEDJENS**  
Musical Isle Record Corp.,  
Milwaukee  
Vice-president and director



**STANLEY JAFFEE**  
Gordon Sales Co., Seattle  
Secretary and director



**GEORGE A. BERRY**  
Modern Record Service,  
New Orleans  
Treasurer and director



**GLEN C. BECKER**  
Music City Record Racks,  
Los Angeles  
Director



**JOHN BILLINIS**  
Billinis Distributing Co.,  
Salt Lake City  
Director



**ALVIN M. DRISCOLL**  
Pioneer Distributing Co.,  
Wichita, Kan.  
Director



LIMITED EDITIONS!  
 GREAT MUSIC!  
 GREAT PERFORMANCES!  
 GREAT VALUE!  
 Plus All-New, De Luxe  
 Free-Standing Wire Floor Rack  
 With Top-Level Display!



MGM RECORDS PRESENTS  
 A NEW IDEA IN  
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# DOUBLE FEATURES

Specially Designed For Rack Sales—Two Full  
 Albums—Both For The **PRICE OF ONE!**



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2E/SE9



2E/SE10



2E/SE11



2E/SE12

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 N. Y. 10036.

DOUBLE FEATURE ALBUMS  
 ARE RARE VALUES IN  
 TODAY'S MARKET!



# NARM AWARD WINNERS

1959-1962

Listed below are award winners of NARM competitions for the last four years. Awards for the 1962 competitions were made at the 1963 convention, for the 1961 competitions at the 1962 convention, etc.



**ELVIS PRESLEY**

Best Selling Male Vocalist: 1959, 1960, 1961, 1962.

Most Promising Male Vocalist: 1961.  
Best Selling LP: "Blue Hawaii," RCA Victor, 1961.

Best Selling Single Record: "Are You Lonesome," 1960.



**CONNIE FRANCIS**

Best Selling Female Vocalist: 1959, 1960, 1961.



**JOHNNY HORTON**

Best Selling Single Record: "Battle of New Orleans," Columbia, 1959.



**RAY CHARLES**

Best Selling Single Record: "I Can't Stop Loving You," ABC-Paramount, 1962.



**ALLAN SHERMAN**

Best Selling Mono LP: "My Son, the Folk Singer," Warner Bros., 1962.



**BRENDA LEE**

Best Selling Female Vocalist: 1962.  
Most Promising Female Vocalist: 1960.



**JIMMY DEAN**

Best Selling Single Record: "Big Bad John," Columbia, 1961.



**VAUGHN MEADER**

Best Selling All-Time LP Artist: 1962.  
Best Selling All-Time LP: "First Family," Cadence, 1962.



# YOU CAN'T BEAT ABC-PARAMOUNT

for Albums that *Sell* and



ABC-480

*Sell  
and  
Sell!*



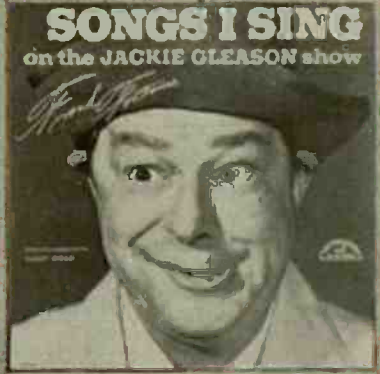
ABC-465



ABC-469



ABC-470



ABC-442



ABC-468



**NARM  
AWARD WINNERS  
1959-1962**

*(continued)*



**ROBERT GOULET**

Most Promising Male Vocalist: 1962.



**BOBBY RYDELL**

Most Promising Male Vocalist: 1960.



**DEE DEE SHARP**

Most Promising Female Vocalist: 1962 (tie).



**MARY WELLS**

Most Promising Female Vocalist: 1962 (tie).



**KINGSTON TRIO**

Best Selling Vocal Group: 1960, 1962 (tie).



**PETER, PAUL & MARY**

Best Selling Vocal Group: 1962 (tie).



**LINDA SCOTT**

Most Promising Female Vocalist: 1961.



**MITCH MILLER AND THE GANG**

Best Selling Vocal Group: 1961.  
Best Selling LP Record Promotion: "Sing Along With Mitch," Columbia, 1961.  
Special Award for Outstanding Achievement in Entertainment: Mitch Miller's "Sing Along" LPs: 1960.



**RUSTY WARREN**

Best Selling Company Recording: 1962.



**BILLY VAUGHN**

Best Selling Orchestra: 1962.  
Consistency of Sales for Regular Priced LP's: 1960.



**BOB NEWHART**

Best Selling Comedy Recording: 1961.  
Best Selling Specialty Artist: 1960.



**MANTOVANI**

Best Selling Economy Price LP: "Mantovani Showcase," London, 1960.  
Best Selling LP Record Promotion: "May Is Mantovani Month," London, 1959.



**BOBBY DARIN**

Best Selling EP: "That's All," Atco, 1959.



**SHELLEY BERMAN**

Best Selling LP: "Inside Shelley Berman," Verve, 1959. (Tied With Chipmunks, Liberty.)



*the Critics agree\*...*

# BRENDA LEE

*means sales...sales...sales...sales!*

## NARM (1963) POLL:

"Best Selling Female Vocalist"  
"Top Female Artist on Singles"

## BILLBOARD'S 17th ANNUAL DJ POLL:

#1 (Tie) Most Played Female Artist  
\* . . . and many, many others!

Direction:  
WILLIAM MORRIS AGENCY

Exclusively:  
DECCA RECORDS



LET ME SING  
Decca DL-4439/Stereo DL-74439



ALL ALONE AM I  
Decca DL-4370/Stereo DL-74370



BRENDA THAT'S ALL  
Decca DL-4286/Stereo DL-74326



ALL THE WAY  
Decca DL-4176/Stereo DL-74176

My sincere congratulations to NARM  
best wishes for a wonderful  
convention!

*Brenda*

Personal Mgt.:  
Dub Albritten  
1808 West End Bldg.  
Nashville, Tenn.

## NARM AWARD WINNERS—1959-1962 (continued)

- Best Selling Stereo LP: "West Side Story," movie sound track, Columbia, 1962.
- Best Selling Children's Line: Golden, 1962; 101 Dalmatians, 1961.
- Best Selling Economy Line Under \$1: Pickwick International, 1962.
- Best Selling Economy Line Over \$1: Camden, 1962.
- Best Selling Economy Price LP: "Stars for a Summer Night," Columbia, 1961; "Soul of Spain," Somerset, 1959.
- Best Selling LP Record Promotion: Bravo Records, 1960.
- Best Selling LP: "Sixty Years of Music, Vol. II," RCA Victor, 1960; "Sixty Years of Music," RCA Victor, 1959.
- Best Selling EP: "Touch of Gold, Vol. III," 1960.
- Associate Member Showing Greatest Progress: Cameo-Parkway, 1962; Capitol Records, 1961.
- Associate Member With Sustained Achievement: RCA Victor, 1962, 1963.
- Best New Product Introduced: Phase 4-Stereo (London) and 35mm. Stereo (Command), 1961.
- Lowest Priced Christmas Promotion: Spinatama Records, 1960.
- Consistency of Sales for Low-Priced LP's: "101 Strings," Somerset, 1960.
- Technical Achievement Award: Command Records for Its Percussion Series.

### MUSIC CITY Record Racks

Serving So. Calif. with a complete line of major & indie recordings!

**FAST  
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SERVICE**

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INVENTORY CONTROL  
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Now—HIFI, 12" LP—\$4.25 ea.

— songs of our times —

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The Ultimate in **POPULAR MUSIC**



TONY MARTIN AT CARNEGIE HALL  
TFM 3138 TFS 4138



THE FABULOUS SYLVIA SYMS  
TFM 3123 TFS 4123



L'IL DARLIN' NEAL HEFTI  
TFM 3139 TFS 4139



COME RAIN COME SHINE  
TFM 3140 TFS 4140



THE MADHATTERS AT MIDNIGHT  
TFM 3141 TFS 4141

The Ultimate in **CLASSICAL MUSIC**



OPERA FOR MILLIONS  
TFM 3135 TFS 4135

The Ultimate in **FOLK MUSIC**



BOB CAREY THE SOUL OF FOLK  
TFM 3125 TFS 4125



AMERICAN HOOTENANNY  
TFM 3121 TFS 4121



THE WELL-ROUNDED DICK GLASS  
TFM 3136 TFS 4136

The Ultimate in **JAZZ**



BENNY CARTER IN PARIS  
TFM 3134 TFS 4134

**THE ULTIMATE IN ENTERTAINMENT**



# NARM AWARD NOMINEES

These records, artists and labels have been nominated for outstanding achievement awards for performances during 1963. Winners will be announced during the annual convention of the National Association of Record Merchandisers' convention in Miami Beach. Awards will also be made to the NARM associate member company which has demonstrated sustained achievement in those purposes for which NARM was formed and to the associate member company which has demonstrated the greatest progress in the past year in those purposes for which NARM was formed. The list of nominees follows:

## BEST SELLING HIT SINGLE RECORD

Blue Velvet—Bobby Vinton—Epic  
Dominique—Soeur Sourire—Philips  
End of the World—Skeeter Davis—RCA Victor  
Fingertips—Little Stevie Wonder—Tamla  
Puff the Magic Dragon—Peter, Paul, and Mary—  
Warner Bros.  
Surfin' U.S.A.—The Beach Boys—Capitol

## BEST SELLING ALBUM

Days of Wine and Roses—Andy Williams—  
Columbia  
Joan Baez in Concert—Joan Baez—Vanguard  
Movin'—Peter, Paul, and Mary—Warner Bros.  
Peter, Paul, and Mary—Peter, Paul, and Mary—  
Warner Bros.  
The Singing Nun—Soeur Sourire—Philips

## BEST SELLING MOVIE SOUND-TRACK ALBUM

Bye, Bye, Birdie—RCA Victor  
Cleopatra—20th Century Fox  
How the West Was Won—MGM  
Lawrence of Arabia—Colpix  
West Side Story—Columbia

## BEST SELLING MALE VOCALIST

Andy Williams—Columbia  
Elvis Presley—RCA Victor  
Frank Sinatra—Reprise, Capitol  
Ray Charles—ABC-Paramount, Atlantic  
Tony Bennett—Columbia



### **BEST SELLING FEMALE VOCALIST**

Barbra Streisand—Columbia  
Brenda Lee—Decca  
Connie Francis—MGM  
Joan Baez—Vanguard  
Nancy Wilson—Capitol

### **MOST PROMISING MALE VOCALIST**

Frank Fontaine—ABC-Paramount  
John Gary—RCA Victor  
Richard Chamberlain—MGM  
Trini Lopez—Reprise  
Wayne Newton—Capitol

### **MOST PROMISING FEMALE VOCALIST**

Lesley Gore—Mercury  
Nancy Wilson—Capitol  
Peggy March—RCA Victor  
Skeeter Davis—RCA Victor

### **BEST SELLING VOCAL GROUP**

Peter, Paul, and Mary—Warner Bros.  
The Beach Boys—Capitol  
The Four Seasons—Vee Jay  
The Kingston Trio—Capitol  
The New Christy Minstrels—Columbia

### **BEST SELLING COMEDY RECORDING ARTIST**

Allan Sherman—Warner Bros.  
Bill Dana (Jose Jimenez)—Kapp  
Rusty Warren—Jubilee  
The Smothers Brothers—Mercury  
Vaughn Meader—MGM, Cadence

### **BEST SELLING CHILDREN'S LINE**

Colpix  
Disneyland  
Golden  
Pickwick International  
United Artists

### **BEST SELLING ORCHESTRA**

Billy Vaughn—Dot  
Henry Mancini—RCA Victor  
Joe Harnell—Kapp  
Lawrence Welk—Dot  
Mantovani—London

### **BEST SELLING ECONOMY PRICE PRODUCT (under \$1.00 retail)**

Ambassador Record Corp.  
Crown Records  
Pickwick International  
Premier Albums  
Somerset Stereo-Fidelity

### **BEST SELLING ECONOMY PRICE PRODUCT (over \$1.00 retail)**

Camden—RCA Victor  
Richmond—London  
Wing—Mercury

# 1964 CONVENTION NATIONAL ASSOCIATION OF RECORD MERCHANDISERS, INC.

**APRIL 19-23, 1964**

**Eden Roc Hotel**

**Miami Beach**

## *Sunday, April 19*

- Convention Registration—  
Regency Lounge ..... 11:00 A.M.- 5:00 P.M.
- Regular Members Meeting—  
Palladium Room ..... 2:00 P.M.
- Presidential Welcoming Cocktail Party—  
Imperial Room ..... 6:00 P.M.- 8:00 P.M.  
Host: National Association of Record Merchandisers  
Mr. and Mrs. Cecil H. Steen  
Regular and Associate Members
- Dinner Party—Cafe Pompeii ..... 8:00 P.M.  
Host: Columbia Records, Inc. (By invitation only)

## *Monday, April 20*

- Breakfast—Mona Lisa Room ..... 8:00 A.M.- 9:00 A.M.  
Regular and Associate Members
- Opening Business Session—  
Imperial Room ..... 9:00 A.M.  
Regular and Associate Members
- Chairman of the Day: George A. Berry, Convention Chairman
- Invocation—  
President's Welcome ..... Cecil H. Steen, President, NARM  
Keynote Address .....  
..... George R. Marek, RCA Victor Record Division  
"A Reaffirmation of Faith"
- Feature Address ..... Dr. Theodore N. Beckman,  
Professor of Marketing, Ohio State University  
"The Rack Jobber: A Phenomenon in Wholesaling"
- Panel Discussion ..... "The Rack Merchandiser:  
A Phenomenon in Record Wholesaling"
- Luncheon—Mona Lisa Room ..... 12:30 P.M.  
Regular and Associate Members
- Ladies' Luncheon—Ocean Lounge ..... 12:30 P.M.  
Featuring: Miss Frances, Palm Readings  
Host: Dot Records, Inc.
- Visitation on Display Floors ..... 1:30 P.M.- 6:00 P.M.  
Regular and Associate Members
- Cocktail Party, Empire Room ..... 7:30 P.M.- 8:30 P.M.  
Regular and Associate Members  
Host: MGM/Verve Records, Inc.
- Dinner Party—Cafe Pompeii ..... 8:30 P.M.  
Host: RCA Victor Records (By invitation only)

## *Tuesday, April 21*

- Breakfast—Mona Lisa Room ..... 8:00 A.M.- 9:00 A.M.  
Regular and Associate Members
- Business Session—Imperial Room ..... 9:00 A.M.  
Regular and Associate members
- Chairman of the Day: George A. Berry, Convention Chairman  
Address ..... William Gallagher, Columbia Records  
Address ..... Alberta A. Carretta, Esq.  
"Trade Practice Rules—A Formula for Profitable Compliance"
- Panel Discussion—"Today's Problems; Tomorrow's Challenge"
- Luncheon—Mona Lisa Room ..... 12:30 P.M.  
Regular and Associate Members
- Visitation on Display Floors ..... 1:30 P.M.- 6:00 P.M.
- Cocktail Party—Empire Room ..... 7:00 P.M.- 8:30 P.M.  
Regular and Associate Members  
Host: Liberty/Imperial Records
- Dinner Party—Mona Lisa Room ..... 8:30 P.M.  
Host: Capitol Records (By invitation only)

## *Wednesday, April 22*

- Visitation on Display Floors ..... 9:00 A.M.-12:00 Noon  
Regular and Associate Members
- Luncheon-Meeting—Palladium Room 12:00 Noon  
Regular Members Only
- Visitation on Display Floors ..... 1:30 P.M.- 5:30 P.M.  
Regular and Associate Members
- Ladies' Theater Party—Coconut Grove Playhouse  
"Milk and Honey," starring Molly Picon  
Buses leave the Eden Roc Hotel at 1:00 P.M.  
Host: Miller International Company
- NARM Awards Cocktail Party—  
Imperial Room ..... 6:30 P.M.- 7:30 P.M.  
Regular and Associate Members  
Host: Warner Brothers/Reprise Records
- NARM Awards Banquet—  
Cafe Pompeii ..... 8:00 P.M.  
Regular and Associate Members

## PRESENTATION OF THE 1963 NARM AWARDS

### *Thursday, April 23*

- Round Table Seminars—  
Imperial Room ..... 9:00 A.M.-12:00 Noon  
Regular Members Only  
Supervision: Dr. Alton F. Doodly,  
Associate Professor of Marketing, Ohio State University  
"The Complete Record Department—  
Its Problems and Potentials"
- "The Small Rack Jobber—Servicing the Traditional Outlet"

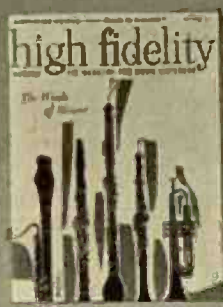




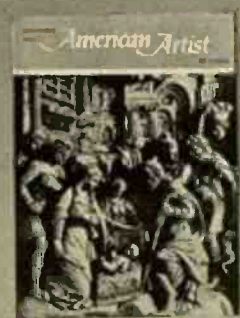
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# Budget Lines provide pre-sold product

## *Record merchandisers account for high percentage of budget records*

Rack outlets are a key point of sales for the budget lines. Ira Moss, executive vice-president of Pickwick International, states that of the 12,000,000 LP units sold annually by his company, between 60 and 70 per cent is sold via racks.

Pickwick, along with Ambassador Records, Premier, Crown and Miller International, play an important role in providing rack merchandisers with profitable budget lines.

Commenting on the importance of budget merchandise to the rack jobbing segment of the record industry, Moss remarks: "We give them (the racks) basically a presold product . . . the merchandise is acceptable and is already poly-bagged. We sell direct to the rack jobber."

Moss also noted that budget merchandise sells closer to the list price than much other record product. It is a major staple, and a profitable turnover results from it.

"The budget record," Moss adds, "was created to answer the requirements of the mass market, at a price . . . thousands of outlets catering to the mass markets cannot afford a full-scale record department and de-

pend heavily upon budget merchandise."

Mark Friedman, office sales manager of the Ambassador Record Corporation, another important operation in the budget field, states that at least 75 per cent of the company's product is moved via rack sales. "We protect the rack jobber, because he is our source of distribution and contact with the chain and variety stores throughout the country; and we sell direct to the rack jobber," Friedman stated.

The scope of budget merchandise is very broad. Ambassador, for instance, features name artists in pop, country and western, rhythm and blues, etc. Examples are John Gary, Al Martino, Jimmy Dean, Autry Inman, Bill Eckstine, Arthur Prysock and Ray Charles.

The company's LP lines are Guest Star and Diplomat. Ambassador also puts out kiddie material on its Peter Pan label. The percentage of this product sold via racks is not as high, but is very substantial. The Peter Pan line features TV and cartoon characters, such as Captain Kangaroo, Casper the Ghost, Three Stooges, Laurel and Hardy, Arnold Stang, Lariat Sam, etc. Also included is a nar-

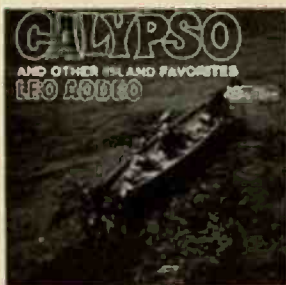
rated classics series, "Opera for Boys and Girls," "Symphony for Boys and Girls," etc.

Premier, one of the biggest of the producers of budget disk, puts out five budget lines (in addition to three higher priced labels). The budget lines are Coronet, Spin-O-Rama, Celebrity, Parade and Twinkle. The latter is Premier's kiddie line. Phil Landwehr, head of Premier, says that the budget product is selected and produced with the idea that it will sell continuously. Therefore it comprises standard musical material for the most part, plus some current material. Landwehr states that about 75 per cent of his budget merchandise moves through rack outlets. "This merchandise is made to order for impulse buying . . . it is extremely suitable for rack locations where only a small amount of space is allotted to records, and the most must be gotten out of that space."

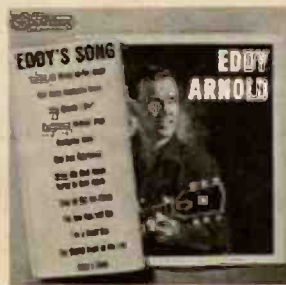
Landwehr, whose product is sold direct to the rack jobbers, adds that the rack segment of the business represents a new record market; the buyers are not the conventional record buyers . . . and the product and merchandising is geared to this new market,



# The hot line & getting hotter



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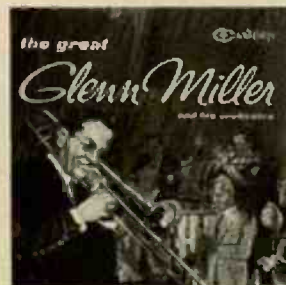
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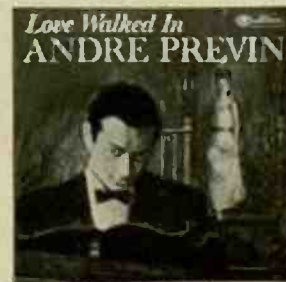
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CAL-782

# RCA CAMDEN

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# Tarr Observes Rack Jobber Growth

"In the early 1950's, all the ingredients were at hand for the retailing and marketing revolution which was to result in a tremendous expansion of the record industry."

The speaker is Irwin Tarr, manager of merchandising and planning for RCA Victor, and a long-time executive with the company. Tarr, in the record business some 18 years, has watched the rack jobber segment of the business grow to its present eminence; and in his executive capacity with Victor he has participated in that growth.

He became manager of syndicate store sales for the label in 1953, and subsequently became manager of special market sales.

In the latter post, particularly, his function was to help Victor's distributors in serving the rack jobber industry—which was rapidly becoming a major part of the record business.

Tarr became interested in the rack jobbing segment of the business because, as he says, "in 1953 it became

apparent that records were underdistributed." He adds: "The syndicate stores were not satisfied with the record business; there were not enough dealers in suburban areas, which were feeling the effects of the population explosion; the hi-fi revolution had begun, as had the great surge of the LP record."

In addition to the aforementioned elements was the fact that radio, experiencing the effects of TV, had become a massive, 24-hour juke box, Tarr explains.

So there, in a package, were the elements which prepared the way for the great expansion of the record business. Meanwhile, indie labels were proliferating, and there was a great need for the exposure of the recorded product.

The big question, Tarr notes, was how to take advantage of these elements and get the product exposed. One answer was through such outlets as supermarkets, serviced by rack jobbers. Many record executives at the time were of the opinion that people

would refuse to buy records in supermarkets. "But our hunch was correct," Tarr added.

What has happened, of course, is history: the rack jobbing area became the fastest growing segment of the industry in the late 1950's. "The rack jobber does not merely sell," Tarr points out. "He is a merchandiser who selects the product which will provide the fastest turnover for the outlet . . . and this function has kept this kind of business on a going basis."

"The early rack jobbers," Tarr recalls, "knew distribution but not records . . . then, an interesting thing happened, more record people got into the field . . . some of these came out of the retail end of the business."

Tarr continued: "It's an outmoded cliché today to say that rack jobbers only move the cream merchandise. Today, many rack outlets have depth of inventory. This is a trend of recent years; and a large racker today carries literally hundreds of LP titles."

Taking a bird's-eye view of the record business currently, Tarr holds to the opinion that no one form of wholesaling or retailing will ever completely dominate the industry. "The United States," he points out, "is so large, so diverse, that such domination by one segment is just not in the cards . . . but all forms of business enterprise are becoming more competitive, so that the standards for survival—whether it be a specialty retail store, a giant discount operation or any other form—become greater and more demanding. Not all rack jobbers will survive; neither will all discounters or retailers of the old school. But the aggressive, progressive ones will."

"This trend," Tarr notes, "hopefully will result in greater efficiency in the movement of records . . . and it all has its basis in individual initiative, and whether the individual fulfills a valid function."

Looking into the future, Tarr stated (paraphrasing Richard Rodgers): "The sweetest sounds in the record business are yet to be heard. The future is bright, despite the fact that growth entails growing pains. The population of the United States is now in excess of 190,000,000. There must be more retail outlets to expose the great quantity of talent developed by the many record manufacturers."

"Today," Tarr concluded, "we have LP records which sell in the millions of copies. The potential is indeed great; and one of the reasons for this is the growth of additional outlets, wherein recorded product is made more readily available to the consumer. And the consumer, of course, is the chief beneficiary."

*RCA Executive Says—"Sweetest Sounds in  
Record Business Still to Be Heard."*



# SKIN WRAPPING FILLS IMPORTANT NEED FOR RECORD RACK JOBBER

Any self-service merchandising operation carries a risk of damage to the stock from handling by customers. Record albums are obviously no exception, and the fast growth of rack merchandising of records owes much to the durable and efficient shrink-film packaging now available.

The pioneer and leader in the record-packaging field is Cryovac, a division of W. R. Grace & Company, whose Y-Film has qualities specially adapted to the two-dimensional shape of an album. Cryovac sells or leases its packaging machine with the film to customers. Development of the machine was as important to the industry as the film, since it filled the need to skin-package albums quickly and economically.

The company's SA-1 is a fully automatic unit capable of wrapping 1,800 albums per hour. Also available are a semi-automatic model good for about 600 album covers per hour and a hand-operated unit.

Shrink-film packaging is a concept that originated before World War II as a means of preserving whole poultry and other food items. When heated, the film shrinks evenly in all direc-

tions until it is stopped by the contours of the object it is to enclose. It becomes a transparent skin, ideal for record albums, as Cryovac realized more than four years ago when the self-service trend began to take over in record retailing.

Y-Film was designed as a coaxially oriented shrink film, to be not only tough and transparent but also to accentuate the attractiveness of the album cover. The latter consideration is important from the standpoint of impulse buying, which accounts for a substantial section of all record rack sales.

The SA-1, Cryovac says, is the only completely automatic overwrapping machine designed specifically for the record industry. It is a unitized machine, geared to fit into any automatic packaging line. The record jackets, whether LP's, albums or sets of boxed records, are stacked in the SA-1 hopper. From there they feed automatically into a chamber where they are covered from front and back by converging sheets of Cryovac Y-Film fed from two separate rolls within the machine.

As the jackets move horizontally

into the works, the forward edge of the package is trimmed and sealed, and the same action trims and seals the rear edge of the preceding package.

As the package moves farther, a U-shaped bar descends to trim-seal the two-side edges. Finally the package moves to a conveyor belt and is carried to a hot-air tunnel which shrinks the film tightly, giving the album a laminated look.

Aside from improved appearance, the advantages of using the process are many. Shopworn or ragged records have to be reinspected and rewrapped by rack jobbers and distributors. This represents a loss of time and money not only to these men, but to the record industry itself. The time lost is time that the jobber cannot devote to servicing his racks.

At present, all major record companies are using the Cryovac process, as well as distributors and big jobbers. An optional feature is custom-printed film. It is possible to print shrink-film containing price markings, anniversary messages, designs or whatever is desired. Cryovac believes that printed film will eventually account for about 10 per cent of its total sales.



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New York  
Area Code 212, PL 7-7111  
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**Container-Kraft Corp.**  
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Los Angeles  
Area Code 213, 232-3281  
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**R. D. Cortina Co.**  
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Area Code 212, VU 2-3845  
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**Cosmo Recording Co.**  
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New York  
Area Code 212, LT 1-9430  
Richard Shapiro

**Crown Records, Inc.**  
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Los Angeles 35  
Area Code 213, 655-5342  
Saul Bihari

**Cryovac, Div. W. R. Grace Co.**  
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Duncan, S. C.  
Gene Wycoff  
Area Code 803, 489-4121

**Decca Distributing Corp.**  
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Area Code 213, 466-2443  
Robert Keene  
Bat Brophy

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Burbank, Calif.  
Area Code 213, 845-3141  
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Robert Elliott  
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New York  
Area Code 212, PL 9-3880

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Area Code 213, HO 2-3141  
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Area Code 213, 275-1108  
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Area Code 212, PL 7-8140  
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Sol Handwerker

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Area Code 609, 931-8000  
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Area Code 914, MO 4-9233  
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**Paramount Wire Products**  
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Area Code 213, LU 9-5721  
Mitchell Rothberg

**Philips Records**  
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**Pickwick International, Inc.**  
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**Recaton Corp.**  
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# NARM MEMBER FIRMS—Brief Biographies

## Akorn Supermerc, Inc.

Akorn Supermerc, a merger of nine rack operations, services more than 200 racks in Connecticut, New Jersey, New York and Pennsylvania from its Linden, N. J., headquarters.

The firm, a division of Supermarket Services, will soon change its name to Metropolitan Markets. The parent company racks household goods and health and beauty aids throughout the four-State area, exclusively in supermarkets.

Last year the record division grossed more than \$1,000,000, nearly 60 per cent of it in regular price LP's. Of the rest, 25 per cent was in budget LP's and the rest in pop singles.

Because the parent company deals exclusively with supermarkets, the record division adheres to the same policy.

President of Akorn Supermerc is Edward Korenvaes.



ALBERT A. HYMAN

## Almor Playtime Company, Inc.

Almor Playtime Company, Amsterdam, N. Y., operates more than 500 record racks, about 350 in supermarkets, 100 in department and discount stores and 50 in drugstores.

The firm was established in 1949 as a toiletries rack jobber to supermarkets. In 1953 Almor expanded into records, first with supermarket racks and later adding chain, discount and department stores. A separate staff and servicemen are maintained for each operation.

Almor conducts six major price promotions a year and supplements them with "Hot LP" monthly promotions.

Owner Albert A. Hyman feels the industry's greatest problems are record clubs and loss leaders.

Of the company's unit volume, regular price LP's account for 37 per cent of the total, budget LP's 35 per cent, singles 20 per cent, kiddie singles 5 per cent and kiddie LP's 3 per cent.

## Arizona Sundries

Back in 1956, when George Souvall operated a drug and housewares rack merchandising business in Salt Lake City, record racking was just beginning to come into his own.

Souvall was impressed with the potential of the market, and he left the Salt Lake City concern to open a record rack business of his own in Phoenix.

Today Arizona Sundries has 400 record racks throughout Arizona, in supermarkets, department, discount, drug and variety stores.

As distances are far apart in Arizona, Souvall also racks hobby kit and hair-care items to supplement his record income. But the operation is primarily based on records.

The firm does about 15 per cent of its unit volume in singles, with 12 per cent in budget LP's and the rest in regular price merchandise.

Arizona Sundries is a charter member of NARM.

## Beacon Record Distributors

Milton Israeloff, head of Beacon Record Distributors, Providence, has been in the record business since 1939 and joined NARM two years ago.

Israeloff feels that "there is nothing wrong with the record business if only the record companies would sit down with their customers and try to work things out."

Some 60 per cent of Beacon's unit volume is split evenly between regular priced and budget LP's, with another 20 per cent of pop singles and 10 per cent each in kiddie singles and kiddie LP's.

Israeloff is active in Providence's civic life. He's a master Mason, a member of the Knights of Pythias and the local Lions Club.

## Bilfinis Distributing Company

John Billinis began racking records in 1957 and grossed \$180,000 in his first full year of operation. Last year his 331 racks took in well over \$1,000,000.

Billinis believes that inventory control on every account is essential and that promotional records should always be put on separate displays.

A full 76 per cent of the company's unit volume is in regular priced LP's, with 12 per cent in budget LP's. Pop singles represent 8 per cent of the

unit volume, and kiddie records the balance.

Nearly half of the company's racks are in supermarkets (150), with 70 in drugstores, 65 in discount and department stores, 38 in variety stores, 4 in phonograph equipment stores and 4 in PX's.

## Bluff City Records

Bluff City Records, a subsidiary of the Bluff City News Company, Memphis, was organized in 1960 as a full-rack merchandising record service. The company operates 150 racks—51 in drugstores, 48 in variety stores, 12 in supermarkets, 12 in department and discount stores, and the remainder in airports, appliance and furniture stores.

The company places heavy emphasis on singles, which account for 45 per cent of the unit volume. Regular price LP's account for 43 per cent of the unit volume.

Owner S. I. Bernbaum feels that the industry's major problems are excessive discount, loss leaders and unrealistic pricing on the manufacturer level.

Bernbaum is active in community affairs and belongs to the Masons, Variety Club, the U. of Michigan Alumni Club, Temple Israel and several magazine industry trade groups.



H. GRADY BROWN JR.

## Brown Sales Co.

The Brown Sales Company, Columbia, S. C., services some 350 racks throughout South Carolina and in parts of North Carolina and Georgia, with supermarkets (100) and variety stores (145) accounting for the lion's share of the total. Drugstores account for another 90 racks.

Owner H. Grady Brown Jr. began selling records in 1952 and has been a NARM member for nearly three years. The company likes to confine its activities to a relatively small geo-



graphical area, because it can provide efficient service that way.

Pop singles account for 50 per cent of the firm's unit volume, with regular LP's accounting for another 25 per cent and budget LP's accounting for 9 per cent. The rest of the firm's sales is broken down in the following manner: EP's, 5 per cent; kiddie singles, 8 per cent. Of total album sales, 60 per cent are monaural and 40 per cent stereo.

Brown is active in Columbia's community affairs. He is a member of the Baptist church, the Springlake Country Club and an active Cub Scout worker.



TIMOTHY A. BRASWELL

### Dixie News Co.

The Dixie News Company, which services 205 outlets from its Charlotte, N. C., headquarters, was established in 1922 as a newspaper and magazine distributor. The company first handled record distribution in 1951 and has been a record rack jobber since 1959. Dixie News joined NARM three years ago.

Dixie specializes in drugstore racks with 135 such outlets. Supermarkets account for 25 racks, while variety stores account for another 16.

Timothy A. Braswell, general manager, feels that the amount of good new product being made available each month is responsible for the industry being in a healthy state.

[Industry practices he would like to see eliminated are transshipping at the wholesale level and "service promises to retailers at prices whereby no wholesaler of records can meet, causing the retailer to change his source of supply and leaving him with a bad taste for records because of cutouts and unsalable merchandise he acquired for the supplier trying to offset drastic discount prices with inferior product."

### Fireco Sales, Ltd.

When Fireco Sales, Ltd., was organized a dozen years ago, the firm was a rack jobber of housewares and sundries in supermarkets. Today, the Rexdale, Ont., firm is still important in the field, but it also operates record

racks in some 600 outlets throughout Canada.

Buyer for the record division, which was launched five years ago, is Barney Ryan. Fireco president is Joe Firestone.

According to Ryan, all of the 600-odd outlets are supermarkets, with 60 per cent of the merchandise budget priced LP's and 40 per cent regular priced LP's. The firm handles no singles.

Ryan believes that the industry's greatest problem is discounting, and he feels that a rack jobber can compete best with the discounter by handling budget lines.

The firm does not have its own skin-wrapping equipment as virtually all its merchandise comes already skin wrapped.



CARL MEDICI



CHARLES PETROPOULOS

### Garden State Record Distributors

Garden State Record Distributors, Rochelle Park, N. J., operates more than 2,000 record racks, 1,900 of them in Singer Sewing Centers.

The organization, established in 1953, carries a full catalog of product, with 55 per cent of the unit sales in budget LP's. Regular LP's account for 31 per cent of the unit volume, and pop singles 10 per cent.

In addition to its Singer Sewing Center racks, Garden State has 220 racks in discount and department stores, 50 in supermarkets, 20 in phonograph equipment stores, and 10 each in drug and variety stores.

The bulk of the company's unit sales (55 per cent) is accounted for with budget LP's, with regular priced LP's accounting for 31 per cent of the total.



CHUCK BLACKSMITH

### Gordon Sales Co.

The Gordon Sales Company, Seattle, is the result of a merger of several rack operations. The original record rack operation was Peco Sales, which was founded in 1961 and bought Gordon a year later. Later that year the firm took over the Northwest Magazine Record operation in Alaska, and in 1961 it merged with West Coast Record Distributors.

The company has 657 racks, 289 in supermarkets, 189 in drugstores, 42 in phonograph equipment stores, 39 in variety stores, 35 in department and discount stores and 63 in assorted locations.

Some 80 per cent of the unit volume is in regular priced LP's, with budget LP's accounting for 11 per cent of the volume, kiddie LP's 3 per cent, pop singles 5 per cent and kiddie singles 1 per cent.

Stan Jaffe is the owner and Chuck Blacksmith the record buyer. The company joined NARM in 1962.

### Hit Records, Inc.

Charles N. Stephens, of Hit Records, Inc., Chicago rack merchandiser with about 600 record outlets, feels that price stabilization is needed badly in the record industry.

Stevens says that loss leaders in the record business work a hardship on all record merchandisers who are in business to make a profit on record product.

Some 400 of Hit Records' 600 outlets are in supermarkets, with the remainder fairly well scattered among discount stores, department stores, drugstores and variety stores.

About 85 per cent of the company's business is in albums, with the rest in singles.

The firm has been racking records for seven years and joined NARM two years ago.

### L. and F. Record Service

L. and F. Record Service feels that variety and department stores represent the best outlet for a record rack.



jobbing operation. The Atlanta firm has 750 of its 800 racks in these outlets.

Owner Jack Geldbart feels that service is everything for a rack merchandiser. Records are the company's



JACK GELDBART

only business, and Geldbart makes sure that records are selected carefully and that top-selling merchandise is placed on racks immediately.

Geldbart feels that a rack jobber should not be forced to compete with a distributor or with anyone else who has a "built-in" price advantage. He feels that the competition should be based on service.

Geldbart has been in the record business since 1958 and joined NARM a year ago.



MANNY SWATEZ

### J. L. Marsh, Inc.

J. L. Marsh, Inc., Minneapolis, was organized in 1957 to operate leased record departments in a discount store chain. In 1962 the company took over the record merchandising for a large department store and has expanded this record rack operation since then to the point where it now accounts for more than 60 per cent of the company's volume.

Through the use of coded inventory tickets, frequent contact with the accounts and close inventory controls, the company has been able to get top turnover for its outlets.

Manny Swatez, general manager, feels that "as a form of entertainment, the record industry's future looks bright due to the expanding population and economy factors.

"However, the use of records as

loss leaders and aggressive advertising by record clubs offering 'free merchandise' has served to confuse the consumer to a point where he no longer has any conception of the worth of the product, and he is hesitant to buy for fear he is paying too much."

### Mershaw of America, Inc.

With branches in Miami and Denver, and a main office in Albany, N. Y., Mershaw of America, Inc., operates more than 5,000 record racks.

Charlie Schlang, Mershaw's president, began selling records in 1953 and has been a member of NARM for three years. The company, operating throughout the country, has always been exclusively a record rack merchandiser, never affiliated directly with any distributor, one-stop or manufacturer.

Concentrating on retail turnover, Mershaw believes in the promotion of records through advertising, displays and educational promotions.

Schlang feels that because of the close relationship between the rack jobbers and the buying public, there should be increased co-operation between the rack jobber and manufacturer as to the product being released and the methods and timeliness of distribution.

He further feels that the rapid growth of the industry has created many problems which can be solved within the industry with the enlightened co-operation of all.

### Mid-America Specialty Distributors

Howard Rosen and Morey Alexander, owners of the Mid-America Specialty Distributors, were both manufacturer representatives of budget record lines six years ago when they formed the Mid-America Specialty Distributors six years ago.

Today the Chicago firm operates some 1,900 record racks in Illinois, Indiana, Wisconsin, Michigan and Ohio, with 800 in supermarkets, 400 in drugstores, 200 each in department and variety stores and 150 each in liquor and book stores.

Rosen and Alexander feel that budget lines are the salvation of the rack operator because the merchandise turns over six to seven times a year as compared with three to four times a year on regular priced merchandise.

In terms of dollar volume, 56 per cent of the revenue comes from budget LP's, with 35 per cent from regular

priced LP's. Kiddie records account for most of the remainder, with pop singles accounting for only 1 per cent of the total.

### Mid Continent News Company

Mid Continent News Company, Oklahoma City rack merchandiser, was an established news director when it went into record racking in 1958.

About 60 per cent of the firm's outlets are in drugstores, with most of the remainder in supermarkets. Regular price EP's constitute the bulk of Mid Continent's sales—70 per cent—with 20 per cent in budget LP's and the rest in singles.

Don Byers heads the firm and Jim McGinley is general manager and record buyer for the record division.

McGinley feels the biggest problem the industry faces is discounting and he would like to see price stabilization.



GEORGE BERRY

### Modern Record Service

Modern Record Service, New Orleans, operates 450 racks, with 188 in supermarkets, 128 in drugstores, 108 in variety stores, 7 in department and discount stores and 19 in other locations.

The firm, which has been operating since 1956, is a charter member of NARM. Owner is J. R. Chacere and the record buyer is George Berry.

In unit singles, regular price LP's lead with 35 per cent, followed by pop singles (29 per cent), budget LP's (27 per cent), EP's (4 per cent), kiddie singles (3 per cent), and kiddie LP's (2 per cent). On regular LP unit sales, some 64 per cent are monophonic and 36 per cent stereophonic.

### I. J. Morgan Co.

The I. J. Morgan Company, Philadelphia, grossed \$350,000 racking records in 1959, its first year in business. Last year the company's 350 racks brought in more than \$2,000,000.

Some 300 of the company's 350 racks are in music-record and phonographic equipment stores, with the



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 From Jacaranda; Annie Laurie; Mya Nagla; Red River Valley; The Goddards; The Blue-Tail Fly; Shenandoah; Adio A Rapallo; The Minstrel Boy and others.  
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**GREAT STRAUSS WALTZES — WERNER MULLER & HIS ORCH.**  
 Tales From The Vienna Woods; Blue Danube; Roses From The South; The Emperor Waltz; Wine, Women And Song; You And You; The Kiss Waltz and more.  
 Mono: LL 3342  
 Stereo: SP 44039

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RECORDS



**THE BEST OF THE NEW FILM THEMES — FRANK CHACKSFIELD & HIS ORCH.**  
 Oh, Charade; The V.I.P.'s; 'Mora' from Mondo Cane; A New Kind of Love; Ties in The Attic; Tiana; and others.  
 Mono: LL 3347  
 Stereo: PS 347

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RECORDS



**MANHATTAN — MANTOVANI AND HIS ORCH.**  
 Slaughter On Tenth Avenue; Marlon; Occasions; Autumn In New York; The Beauty; Manhattan Lullaby; Tenement Symphony; West Side Story and others.  
 Mono: LL 3328  
 Stereo: PS 328

**LONDON**  
RECORDS



**THE MOANIN' SAX OF ACE CANNON**  
 Moanin'; The Blues; Trouble In Mind; Prisoner's Song; Last Date; I Can't Get Started With You; I Let My Heart In San Francisco; I Love You Because; and others.  
 Mono: HL 12014  
 Stereo: SML 32014

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**1964 SAN REMO FESTIVAL — 12 GREAT SONGS**  
 Nos No L'Eta Per Amarti; Sento; Sera; Come Petrol Dimenticarti; Ogni Volta; Motive D'Amore; Stasera No; No, No, Che Ne Imparata A Me; and others.  
 Mono: TW 91332

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**THE BIG POLKA BAND HITS — WILL CLARE AND HIS ORCH.**  
 Liechtensteiner Polka; Just Because; Pensotti vado Polka; Seven Roses; Holiday Polka; Accordion Polka; Beer Barrel Polka; and others.  
 Mono: LL 3344  
 Stereo: PS 344

**LONDON**  
RECORDS



**LATIN RENDEZVOUS — MANTOVANI AND HIS ORCH.**  
 Grande; Malaguena; Cielito Lindo; So Mine Tonight; Sueno; Espana; Maria Elena; Perfidia; Amapolita; and others.  
 Mono: LL 3295  
 Stereo: PS 295

**LONDON**  
RECORDS



**IRISH SING-ALONG**  
 When Irish Eyes Are Smiling; Gateway Bay; Danny Boy; Killarney; Cocksie and Muscotte; The Rose Of Tralee; The Band Played 'On and others.  
 Mono: TW 91234  
 Stereo: SML 99006

**LONDON**  
RECORDS



rest in department and discount stores.

Pop singles account for 50 per cent of the company's unit volume, while regular priced LP's account for another 40 per cent. Most of the re-



JERRY ROSEN IRV PERLMAN

mainder in unit volume is in budget LP's.

Irv Perlman and Jerry Rosen are partners in the company. Perlman is also president of the Record One-Stop Association, a national organization of record one-stoppers.

The company joined NARM last year.



JAMES J. TIEDJENS

### Musical Isle Record Corp.

When rack merchandising of records was in its infancy in 1958, Jim Tiedjens was one of the industry leaders who helped set up the National Association of Record Merchandisers and served as first president of the organization. Tiedjens guided the organization from its formative years.

His firm, the Musical Isle Record Corporation, entered the record business and currently operates about 600

racks in supermarkets, department, discount, drug and variety stores.

In units, regular priced LP's account for 50 per cent of the volume and budget LP's account for 30 per cent of the volume. Singles account for 15 per cent, and kiddie records for the remaining 5 per cent.

Donald Smith is record buyer for the firm.



GLEN BECKER

### Music City Record Racks

Music City Record Racks, Inc., Los Angeles, has 116 of its 185 racks in discount and department stores. The firm began merchandising records in 1956, mostly in supermarkets and drugstores. By 1960 the company had 585 supermarket and drugstore accounts. But with the advent of chain discount stores, Music City found it economically unfeasible to go into supermarkets at competitive prices. During the last four years Music City has been concentrating on PX's and department stores.

Company executive Glen C. Becker feels that with proper FTC rules as guidelines and with proper policing by industry members, the ills of transshipping will disappear and that trading will be in phonograph records, not dollars.

Some 87 per cent of the firm's unit volume is accounted for by regular priced LP's, and another 10 per cent by budget LP's. Of the album sales, stereos account for 45 per cent of the unit volume.



MANNY G. WELLS

### New York Record Distributors

New York Record Distributors, Inc., New York, the first record rack jobber

in the New York area to skin-wrap merchandise, has more than 2,200 racks, most of them in Singer Sewing Centers.

The firm pioneered the introduction of cut-outs, mixing distress goods with regular merchandise. Some 55 per cent of the company's unit volume is in distress merchandise, cut-outs and budget LP's, with 31 per cent in regular LP's and 10 per cent in singles.

In addition to racking records, the company sells Beatles magazines and photographs through record shops and distributors.

Owner Manny G. Wells is active in local affairs and is a member of the North Woodmere (L. I.) Civic Association, Young Israel, B'nai B'rith and Temple Hillel.

Record buyers are Max Goldstein and Stan Sterling.

### Oklahoma News Company

The Oklahoma News Company, Tulsa, has been a news distributor for half a century. Some 13 years ago it entered the record rack merchandising business, using some of the same principles and techniques which made its newspaper, periodical and book operation a success.

Oklahoma News operates some 350 racks, mostly in Oklahoma, with some in Missouri, Kansas and Arkansas. About 100 of these racks are in supermarkets, with 75 in variety stores and another 50 in drugstores.

Owner Stanley E. White says the firm operates a full line, with regular priced LP's, budget LP's, singles and catalog product.

The firm has nine employees in the record division, owns its own skin-wrapping equipment and services accounts by truck.

Oklahoma News has been a member of NARM for three years.

### Park Record Distributors

Park Record Distributors, East Hartford, Conn., established eight years ago, operates about 150 record racks in Connecticut.

Topper Edward E. Stein is a veteran record man. After his discharge from the Army in World War II, he worked as a retail clerk and in 1947 went to work for Seacoast distributors as a record salesman.

Stein feels that the two greatest problems in the record industry today are the loss leaders offered by some record sellers and preferential treatment given to some record merchandisers. He feels that price stabilization, on both the retail and wholesale levels, would be beneficial for the industry.



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## Pic-A-Tune, Inc.

Pic-A-Tune, Inc., Emeryville, Calif., is operated by the Handyspot Company of Northern California. David F. Watson is president and John Edgerton is record buyer and general manager.

The company, which began selling records in 1937, now operates some 700 record racks in supermarkets, department stores, discount stores, drugstores.

Pic-A-Tune is a charter member of NARM.



ALVIN M. DRISCOLL

## Pioneer Distributing Company

Pioneering Distributing Company, Wichita, Kan., operated a drug and houseware rack business in 1957 when the phonograph record division was added to the operation.

First record product handled was kiddie records and promotional LP's, with full-line merchandise added later on.

President Al Driscoll recruited his record rack personnel from the record business and had them study the techniques and economics of rack merchandising before setting them to work.

Pioneer, with branches in Kansas City and Dallas, now operates about 1,000 racks, virtually all of them new outlets for the record industry.

Driscoll, a charter NARM member and currently on the board of directors, is a past president of the American Rack Merchandisers Institute, a national association of household wares rack jobbers. He also served on the board of the Toiletary Merchandisers Association (a national association of drug and toiletries rack jobbers) for four years.

## Platters, Inc.

Sidney J. Fein, head of Platters, Inc., Binghamton, N. Y., had only 22 accounts when he first began rack-jobbing records in 1957. Today the firm has 250 outlets, with 80 in supermarkets, 60 in drugstores, 45 in



SIDNEY J. FEIN

variety stores, 40 in department and discount stores, 20 in record and phonograph stores and 5 in college book stores.

Fein, who has concentrated in the Binghamton area, has also built up a complete printing department to turn out his own promotional material.

The company designs and prints its own labels and is even taking on outside printing work. In addition to phonograph records, Platters, Inc., also racks Westinghouse lamp bulbs, General Electric wiring devices and other related items. A separate sales force is maintained for this purpose.

Fein feels the rack merchandiser does not have to meet "the lowest price in town" provided he maintains well-stocked and well-merchandised departments.

## Quality Drug Service

Ralph T. Anderson began rack jobbing in the drug sundry field in 1946, later adding housewares and soft goods and, in 1957, adding records.

Today he has divested the Des Moines firms of all its products except records and sewing notions. The firm has about 200 record racks.

Regular priced LP's comprise some 35 per cent of the company's unit volume, with budget LP's and pop singles accounting for 20 per cent each.

Kiddie records are important, with kiddie albums accounting for 15 per cent and kiddie singles accounting for 10 per cent of unit sales.

Anderson feels that price stabilization is the best thing that could happen to the record industry

## Rak Sales, Inc.

Rak Sales, Inc., St. Louis, began selling records in 1956 and is a charter member of NARM. President Harold Goldman feels that he can do a better job by specializing in records, and hence his firm does not handle any other merchandise.

The company operates rack in su-



HAROLD GOLDMAN

permarkets, department stores, discount stores, drugstores and variety stores.

Budget LP's account for from 35 to 40 per cent of the unit volume, while regular priced LP's account for another 35 per cent. Some 15 to 20 per cent of the unit sales are pop singles, 2 per cent EP's, 3 per cent kiddie singles and 5 per cent kiddie LP's. About 40 per cent of the album sales are stereo.

## Rapid Merchandising Company

Herbert N. Sandel's Rapid Merchandising Company, Minneapolis, operates record racks in 20 States through the Midwest and Rocky Mountain area.

Rapid concentrates in chain and department stores, with a full line, including catalog product. Some 90 per cent of the unit volume is in LP's, most of it regular priced merchandise.

Rapid inserts IBM cards in each album, which are picked up by the company's servicemen after the sale. The IBM card system enables the company to know exactly what has been sold and what inventory remains on the racks.

The firm, organized eight years ago, has been a member of NARM for two years.

Noel Korengold and Bill Taylor are the record buyers.

## Record Distributing Company

Larry M. Rosmarin organized Record Distributing Company, Inc., Houston, after his graduation from college in 1956. The firm has shown annual



LARRY M. ROSMARIN



growths ranging from 12 per cent to 50 per cent during the last eight years and now operates 490 racks in the Southwest.

Rosmarin is a charter NARM member and is active in community affairs. He is a member of the Houston Chamber of Commerce and is also a Harris County deputy sheriff.

The firm has 240 supermarket locations, with 154 racks in drugstores, 55 in variety stores and 12 in department and discount stores.

Regular priced LP's account for 61 per cent of the firm's sales, with pop singles accounting for 18 per cent. Budget LP's account for 15 per cent of the unit volume, with kiddie records accounting for the remainder.

### Record Rack Service, Inc.

Record Rack Service, Inc., Los Angeles, operates some 300 racks in supermarkets, department, discount, drug and variety stores. The firm, organized in 1950, has been a member of NARM for five years.

In unit volume, some 65 per cent of the firm's business is done in regular priced LP's, with budget LP's accounting for 20 per cent of the total and kiddie records accounting for the rest.

Ed Mason is president of the company, and William Hall, vice-president, is record buyer.

Mason feels there is a need for better service from manufacturers and distributors and increased knowledge on their part, about the functions of a rack merchandiser.

He also feels that manufacturers who bag their product and those who provide special pre-pack displays for merchandise are helping the rack jobber.

### Record Service Company

Record Service Company, Los Angeles, services more than 1,900 racks in Southern California, Arizona and Nevada, maintaining warehouses in Los Angeles, Phoenix, San Diego and Bakersfield, Calif.

Though the firm stocks singles it specializes in albums, with about two-thirds of the album product regular price merchandise and the remainder budget lines.

The firm was founded by its present head, Larry Nunes, 10 years ago.

Service to the rack outlets is handled by truck from the company's four warehouses.

### Record Service Company

Record Service Company, Minneapolis, was started in 1954 by Donald

D. Belzer and a partner. Belzer bought out his partner within nine months and began operating with nine record racks, working out of his apartment and servicing his accounts with his own automobile.

He was almost put out of business one night when the radiator overheated and spilled boiling water all over the dining room floor, where the record inventory was kept.

Later, when Record Service moved into an 800-foot-square former butcher shop, people had to open a freezer door to get into the office.

Currently, Record Service is housed in a 15,000-square-foot building and operates more than 800 racks in 12 States.

Many of Record Service's outlets carry from 8,000 to 10,000 LP's in stock, with the company operating on an IBM inventory control ticket.

Belzer was one of the seven men who formed NARM.

### Record Supply Company, Inc.

When R. N. Stultz of Orlando, Fla., finished his two-year stint in the U. S. Marine Corps five years ago, he decided that the record business was a good way to begin his working life. Stultz, a 1956 graduate of Virginia Polytechnic Institute with a degree in business administration, felt that the record business offered sufficient excitement and challenge for a career.

He organized a record rack operation in 1959 and began setting up racks in Army Post Exchanges, discount stores and supermarkets and now has racks throughout most of the State.

The firm has been a member of NARM for three years.



CECIL STEEN

### Recordwagon, Inc.

Cecil Steen, president of the National Association of Record Merchandisers and head of Recordwagon, Inc., Woburn, Mass., operates some 692 racks throughout the East, with 250 in department and discount

stores, 150 in supermarkets, 140 in variety stores, 60 in drugstores and most of the rest in PX's.

Steen entered the record business in 1947 as a salesman for Columbia Records and later became sales manager of the Columbia Record Division of the Allied Appliance Company, Boston.

In 1952 he formed Records, Inc., a wholesale record distribution firm in Boston. Eight years later he acquired Modern Records, Inc., which became the nucleus of Recordwagon.

The firm ships some 10,000 LP's in an average day from its 26,000-square-foot warehouse. Regular price LP's account for 42 per cent of the unit volume, and budget LP's account for 20 per cent, with pop singles accounting for 30 per cent.

### Record Wholesalers, Inc.

Don Ayers, head of Record Wholesalers, San Francisco, feels that high-traffic locations offer the best opportunities for the record rack merchandiser, and, as a result, most of his 110 outlets are in discount and department stores.

The firm, which began rack jobbing records in 1956, operates throughout Northern California and Nevada. Record Wholesalers has been a NARM member for three years.

Ayers believes in carrying a full line, with the emphasis on regular priced LP merchandise and major labels. He feels that a rack operation should match in inventory the merchandise carried by a retail record store.

Ayers has no supermarket locations because he feels that they don't have as much foot traffic as department and discount stores.

### Rosen Wholesale Company

Al Rosen, head of the Rosen Wholesale Company, Lubbock, Tex., operates some 150 record racks in Texas and New Mexico, about 25 per cent in supermarkets, 25 per cent in drugstores and the remainder pretty well scattered in a wide variety of retail outlets.

While the firm had been merchandising health products through racks since 1949, it entered the record business less than three years ago.

Rosen, who also operates as a one-stop, does 50 per cent of his unit



volume in pop singles. He says that while singles are a lot of trouble, they're well worth it and the turnover is substantial.

Bob Iseral, general manager and buyer for the record division, says that 35 per cent of the unit volume is in regular price LP's and 15 per cent in budget LP's.

The firm keeps large inventories on its service trucks and services accounts from the trucks and collects on the spot.

Rosen says he expects his 1964 volume to triple that of last year.



SIEG SIEBERT

### Siebert News Agency

Sieg Siebert, owner of the Siebert News Agency, Inc., Little Rock, finds

that record rack jobbing ties in well with his wholesale magazine, paperback, hardback, children's book and souvenir postcard business. Siebert, a NARM member for two years, has been in the record business for five years.

Of the firm's 105 racks, 56 are in drugstores, 26 in supermarkets, 8 in variety stores, 4 in music record or phonographic equipment stores, 6 in department or discount stores, 1 in an Air Force base PX, and 1 in a leased department.

Siebert is active in his local Rotary Club, and finds time for duplicate bridge, golf, fishing, hunting and gardening.

Pop singles and regular priced LP's account for the lion's share of the company's unit volume, with the former representing 30 per cent of sales and the latter 53 per cent. Budget LP's account for 8 per cent of sales.

### Somerset Corporation

The Somerset Corporation, Fall River, Mass., has more than 100 record racks throughout most of the country, with outlets as far west as Oklahoma and Texas.

Lou Freedman, who started Somerset three years ago, believes the future



LOU FREEDMAN

of record rack merchandising lies with discount stores, and he backs up this belief by placing all his racks in these outlets.

This April, Freedman moved his quarters into a 30,000-square-foot building in Fall River.

Before Freedman entered the record rack jobbing business three years ago, he was general manager of a large New England supermarket chain.

Compared with food merchandising, Freedman feels that record racking offers fewer problems, particularly with regard to unsold merchandise.

"When vegetables were unsold," he explained, "we had to throw them away. But with much of the record product, the value is maintained even if it isn't sold right away."



Joe Grace—Akron Beacon Journal

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Type of Business \_\_\_\_\_ Title \_\_\_\_\_



## Tip Top Music Company

The Tip Top Music Company, San Francisco, organized in 1948, is one of the oldest record rack merchandising firms in the country.

Owner Monroe Goodman was an employee of a large juke box operation after his Army discharge at the end of World War II.

The firm now has a main office in San Francisco, two branch offices in Northern California, and branches in Seattle and Portland.

Goodman likes discount stores for rack operations because he feels the most successful rack operations are those with the heaviest traffic.

When Goodman first went into rack merchandising, much of the product available consisted of used merchandise and picked-over product.

Today the firm carries a full line, stocking complete record departments, performing its own skin wrapping, and employing some 120 persons. About 70 per cent of Tip Top's product consists of regular priced LP's, including a wide variety of catalog product.



LOU KUSTAS

## Toy House of Hudson Valley

Toy House of Hudson Valley, with more than 200 record racks in New York, Massachusetts, Connecticut, Vermont and New Jersey, started out as a rack jobber of toys and books in 1953. Five years later it added records to the list, and today it operates full-line racks, including a great deal of catalog product.

Owner Lou Kustas says that 64 per cent of his dollar volume comes from regular priced LP's; 15 per cent from budget LP's, 20 per cent from singles, and 1 per cent from kiddie LP's.

Kustas, who was a newspaper reporter in Buffalo before he entered the record business, feels that the biggest problem the record industry has to face is discounting at the retail level.

## Western Merchandisers

Sam Marmaduke and R. H. Williamson, owners of Western Merchandisers, Amarillo, Tex., operate some 700 racks in Kansas, Oklahoma, Texas and New Mexico.

The firm originally sold records in conjunction with a news company, but in 1961 the record volume became so high that a separate company was formed with the acquisition of two additional rack operations.

Albums account for 75 per cent of the firm's unit volume, with 40 per cent in regular priced merchandise, 30 per cent in budget LP's and 5 per cent kiddie LP's.

The firm has been a member of NARM for three years.

## Western Merchants Wholesale Co.

The Western Merchants Wholesale Company, with 350 record racks in Colorado, Wyoming, South Dakota, Nebraska and Kansas, services about 200 supermarkets, 125 drugstores and 25 variety stores.

The firm began rack jobbing drugs, household goods and sundries in 1959, and in the late 1950's began merchandising records.

Robert H. Baker, an experienced record man who had been an RCA Victor distributor, set up and still heads the record division. John Wren is president of the company. The company is a charter member of NARM.

Western Merchants deals primarily in album product, with sales split about 50/50 between regular priced and budget merchandise.

## Western Rack Services, Ltd.

Western Rack Services, Ltd., Vancouver, B. C., probably has one of the most widespread record rack operations on the North American Continent. Western covers its entire area—British Columbia and part of Alberta—by truck. It's 800 miles from Vancouver to Prince Rupert, B. C., and the servicemen covering that area put on 3,000 miles each trip.

Western, which has been in business for 10 years, is also a one-stop and subdistributor for most of the singles in Western Canada.

John Douglas Macmillan, co-owner with Donald M. Macmillan, says that he handles 80 per cent of the singles sold in the area.

On LP merchandise, some 70 per cent of the product is budget line, 25 per cent regular price merchandise and 5 per cent specialty items.

The company joined NARM in 1959.

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