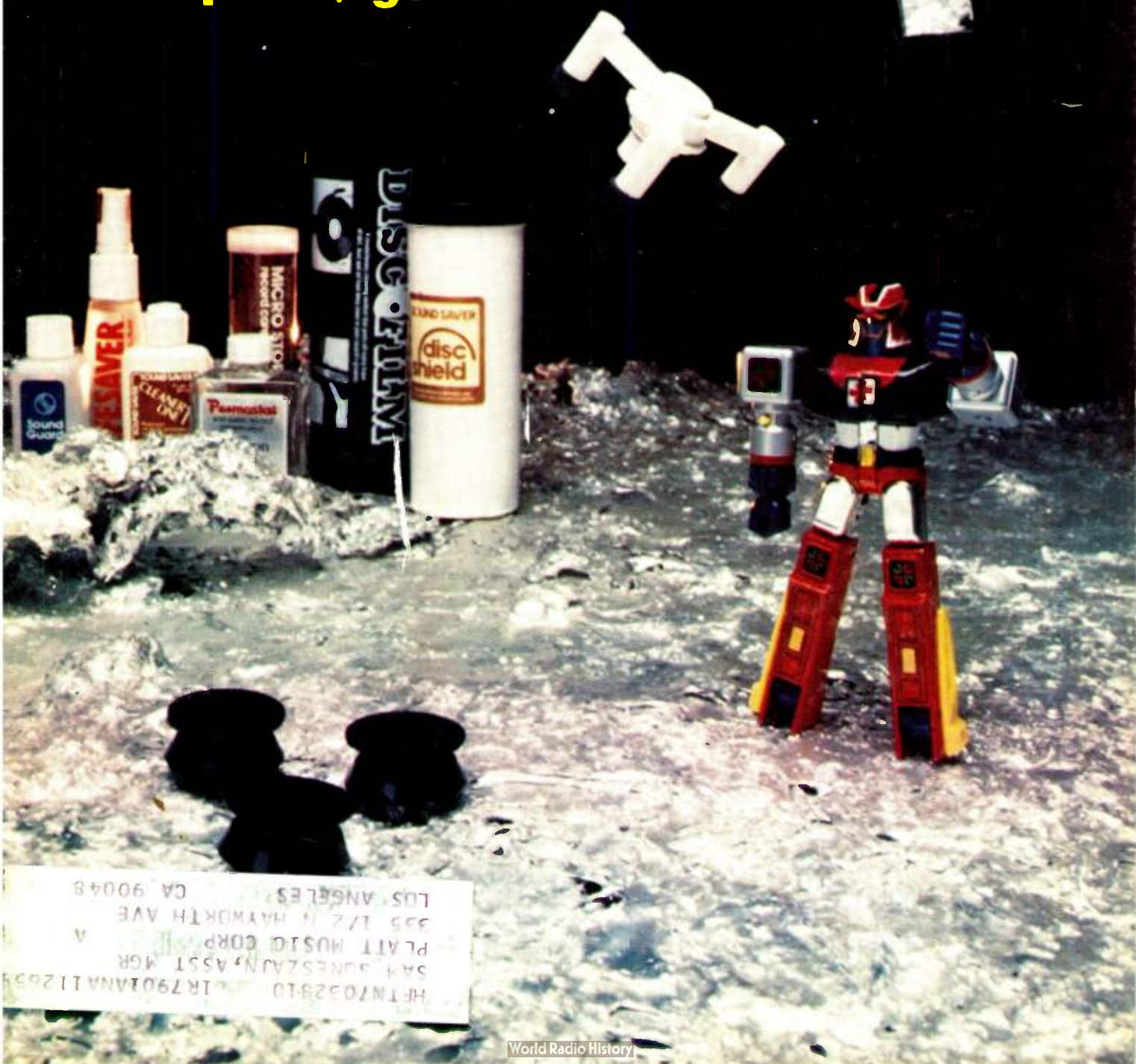


HIGH FIDELITY trade news

VOLUME 23, NO. 12
DECEMBER 1979

VIDEO
2 New Columns

ACCESSORIES In the Space Age



HFTN7052810 1R7901ANNA11265
SAL JONESZAJN, ASST MGR
PLATT MUSIC CORP
333 1/2 N HAYWORTH AVE
LOS ANGELES CA 90048

Sanyo car stereo: Designed to fit more than cars.

If there's one thing that more and more dealers are realizing, it's that Sanyo has far more to offer than **any** other line of car stereo.

Because only Sanyo offers 73 car stereo units and accessories — a huge selection of models to suit any taste, meet any budget, and fit virtually any car.

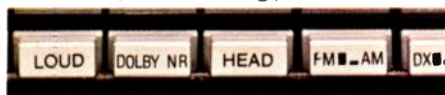
Designed to fit all cars.

From the smallest imports and subcompacts to the largest domestic cars, Sanyo has the perfect fit. And our exclusive EZ-Install® system assures a custom-looking installation.

And with Sanyo's comprehensive line, your customer can find virtually any feature he wants in a unit that fits his car as neatly as original equipment.

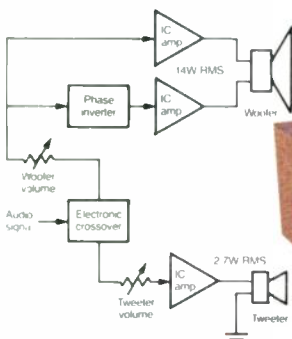
Designed to fit customers.

Another way Sanyo stays so far ahead of the competition is by designing the most exciting features that today's technology has to offer.

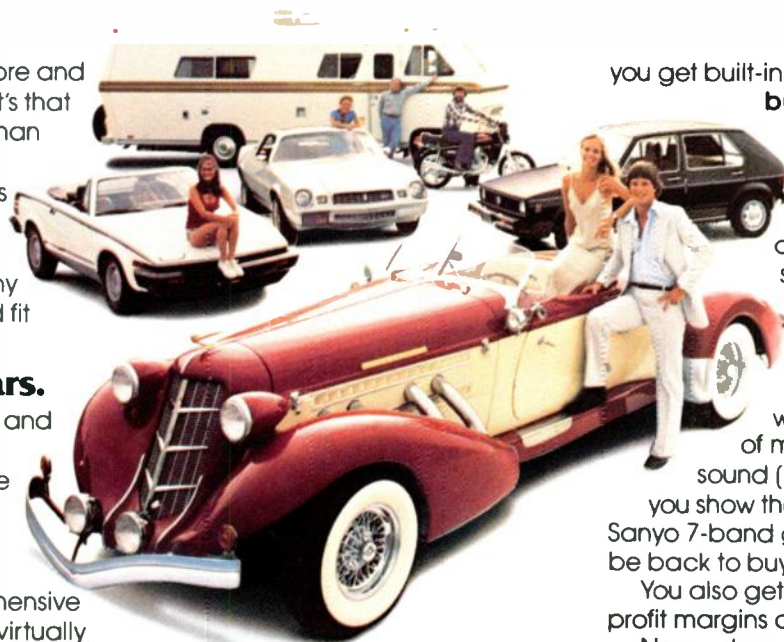


Special Sanyo features include Dolby® for tape and FM plus Sendust head and EQ switch for metal tape.

Your customers will flip over Sanyo's automatic tape program search system (AMSS) along with features like home



Sanyo's high-performance bi-amplification adds extra punch and clarity to the music.



you get built-in **automatic repeat business.**

Just start your customer out with one of Sanyo's AUDIO/SPEC receiver/tape decks and a pair of Sanyo speakers. Let them know that, when they're ready, they can add a Sanyo power amplifier for up to 60 watts RMS per channel of massive, distortion-free sound (0.05% THD). And once

you show them the benefits of a Sanyo 7-band graphic equalizer, they'll be back to buy it — and more.

You also get Sanyo's traditional high profit margins and incredibly fast turns.

Now...does any other line you carry measure up to all of this?

If not, contact your Sanyo rep today. He'll show you a perfect fit.

hi-fi specs (such as 0.08% WRMS wow & flutter), Dolby® selectable biamp or conventional mode, digital quartz-locked frequency synthesizer tuning, Sendust heads with switchable equalization for all tape types including metal, and incredibly sensitive tuner sections.

And with prices starting at \$49.95,** your customer can easily get turned on to something that's within his budget.

Designed to fit you.

With Sanyo's new expandables,



Sanyo Expandables grow with customer tastes and budget.

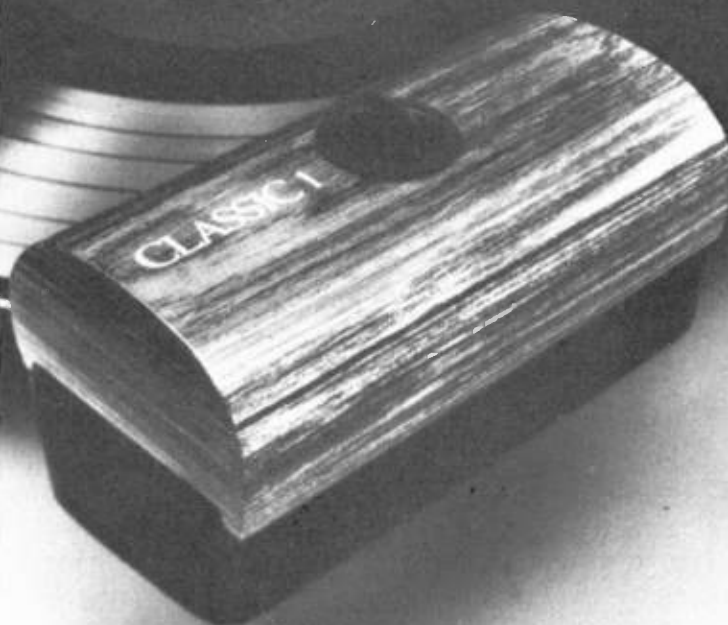
SANYO

Contact your nearest Sanyo rep

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IN CANADA: Magnasonic Canada Ltd. Montreal (514) 731-7831 Toronto (416) 421-4344

discover . . .



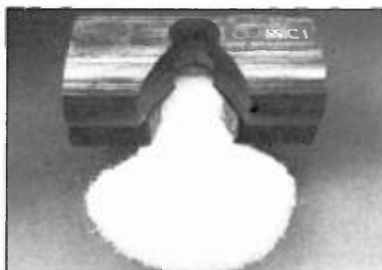
The inside story of a classic.

Introducing a new type of record cleaner. Meet the CLASSIC 1, the only cleaner of its kind. Developed to satisfy you, the discriminating audiophile.

Neutralizing the static charges that attract and hold destructive micro-particles of dust and dirt on your record's surface is one of the major problems in record care.

Ordinary cleaners attempt to reduce static charges by applying fluid directly to the surface of the record or cleaning unit. Direct application of fluid involves an inherent risk of harmful residue build-up and should be avoided except in the case of abnormally dirty or greasy records. In fact, normal maintenance should not involve wetting the record.

At last, the CLASSIC 1 has the answer to safe and effective cleaning. Not only are static charges reduced, but the problem of residue formation is eliminated. Cleaning is safe and effective because inside the CLASSIC 1 is



the exclusive MICRO STOR SYSTEM which utilizes a humidification/cleaning process rather than a 'wet' technique.

The secret to the MICRO STOR SYSTEM is a permeable matrix of many thousands of tiny glass beads which retain the cleaning fluid. Through capillary action, a vapor penetrates the velvet surface creating a field of humidity sufficient to reduce static charges. Disc contaminants can now be removed safely and easily without wetting the record and risking residue build-up.

Discover the ultimate in record care. The CLASSIC 1, a Sound Saver product. Available at finer audio dealers . . .

*This ad will be seen by your customers
in major national magazines . . .*

TRANSCRIBER COMPANY INCORPORATED., P.O. Box# 478, Attleboro, Massachusetts 02703 (617) 222-3525

Consider what it would be like to own the new Dual 839 cassette deck.

The new Dual 839 is so different from all other cassette decks that, rather than list its many features, we'll guide you through them as if the 839 were in front of you.

First, the 839 is bi-directional. In record and playback, the tape reverses automatically and stops at the end of the second side. This doubles the length of every cassette. (Reversing can also continue indefinitely if desired.)

You'll notice there's no door between you and the cassette compartment. Just a shield over the tape heads that swivels away when you switch on. Insert a cassette and it will lock in precise alignment. That's Dual's Direct Load and Lock system. (A subtle but important touch: any slack in the tape is immediately taken up.)

Follow us carefully on this next one. Even when the tape is in motion, you can pull it out and replace it with another... and the previous mode resumes automatically. Useful? Well, if you're recording off the air and the tape nears the end at a crucial moment, you can have a new tape in place without missing a beat.

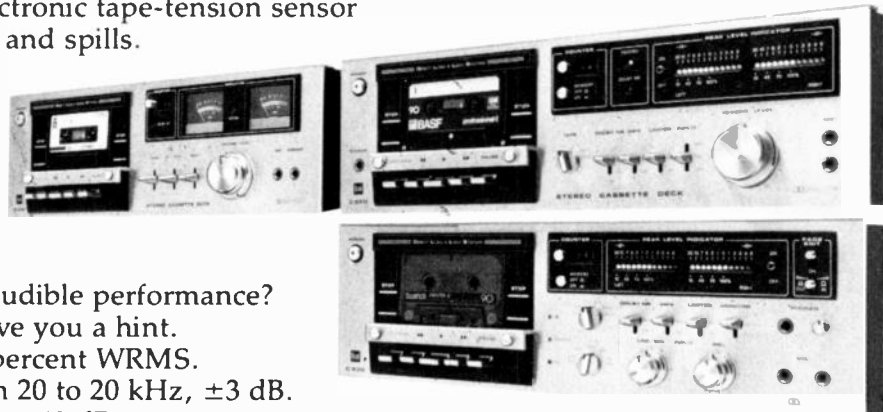
The 839 is just as innovative in playback. If a tape made on another deck is too sharp or too flat, or if you need to match pitch to a live instrument, no problem. Playback pitch can be varied over an eight percent range.

And previously recorded tapes with clicks, pops and disc jockey interruptions can be cleaned up electronically—smoothly and permanently. Dual's fade/edit control lets you do that with complete confidence, because it functions in playback.

Back to recording. The peak-level LED indicators react faster than any other metering system. And more accurately, because they're equalized. They read the full processed signal—including the high frequency boost other decks add but only Dual reads. No more risk of overloading a tape into distortion.

There's still more. Much more. Full metal record and playback. 6-way bias/equalization. Computer logic solenoid-activated controls. Switchable multiplex filter. Switchable limiter. Line and mic mixing. Two-way memory stop with automatic replay. Headphone level controls. And operation by external timer or optional wireless remote control.

Among the features you can't see are the two-motor, twin-capstan drive system and the electronic tape-tension sensor that guards against jams and spills.



What about the 839's audible performance? The specifications can give you a hint. Wow and flutter ± 0.03 percent WRMS. Frequency response from 20 to 20 kHz, ± 3 dB. Signal-to-noise better than 69 dB.

Of course, there's a price for all the 839 offers: \$850. If that seems to be more deck than you really need, there are three other new Dual cassette decks. They start at \$330, and they all feature the Direct Load and Lock system, DC servo motors, twin-belt drive systems, tape-motion sensor/protectors and equalized meters.

For complete details on all four Dual cassette decks, please write to us directly. United Audio, 120 So. Columbus Ave., Mt. Vernon, NY, 10553.

Dual®



COMING UP

Jan. 5-8, 1980

International Winter
Consumer Electronics Show
Las Vegas

Feb. 15-17, 1980

Hi Fi Stereo Music Show
Detroit

May 6-8, 1980

Audio Engineering Society
Convention
Los Angeles Hilton
Los Angeles



ON THE COVER: Record care products by Sound Guard, Sound Saver, Stanton, Empire and Micro Stor. Spaceship is "The Pod," a record clamp from Qysonic. Landing pad is the Discfoot by Discwasher. Cover design by Alfons Reich. Photo by Ed Haas. Aluminum moonscape by Donald L. Miller. Tape cleaning mirror by Memorex. Robot courtesy of Jason Walker.



46 BOB LIPP



55 ROGER PARKER

HIGH FIDELITY trade news

December, 1979
Volume 23
No. 12

Features

- 7 AS WE GO TO PRESS: CES Trade News Mini-Daily
- 18 COVER STORY: Accessories in the Space Age
- 24 RETAILING: 'Accessories? Can't Get Along Without Them'
- 42 EQUIPMENT: Furniture: Component or Accessory?
- 44 The Eightfold Path to Stereophone Sales
- 46 VIDEO: New Columns by Bob Lipp and Mary Lucier
- 55 ADVERTISING: From Ad to Z, by Roger Parker

Departments

16 IF YOU ASK ME

61 REP RAP

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BPA



MEMOREX HIGH BIAS TEST NO. 2.

WHICH HIGH BIAS TAPE WINS WITH "LUCILLE"?



The legendary "Lucille" is a Gibson ES 355 made specially for B.B. King.

Select any blues solo where B.B. King really lets "Lucille" sing, and record it on your favorite high bias tape.

Now record the same solo on MEMOREX HIGH BIAS tape, and listen to the two tapes back to back.

We're convinced you'll have a new favorite for two important reasons:

1. At standard record levels, no high bias tape has a flatter response across the entire frequency range.
2. The signal/noise ratio of MEMOREX HIGH BIAS is unsurpassed by any other high bias tape at the critical high end.

In short, you can't find a high bias cassette that gives you truer reproduction. And, after all, isn't that what you buy a high bias tape for?

Is it live, or is it

MEMOREX



MEMOREX 90

HIGH BIAS

Memorex's

minutes
tion



For unbeatable performance in a normal bias tape, look for Memorex with MRX Oxide in the black package.

ACTILINEAR

(Patented)

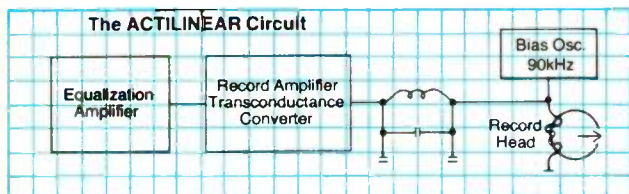
DYNEQ

(Patent Pending)

Two of the most important new words in tape recording

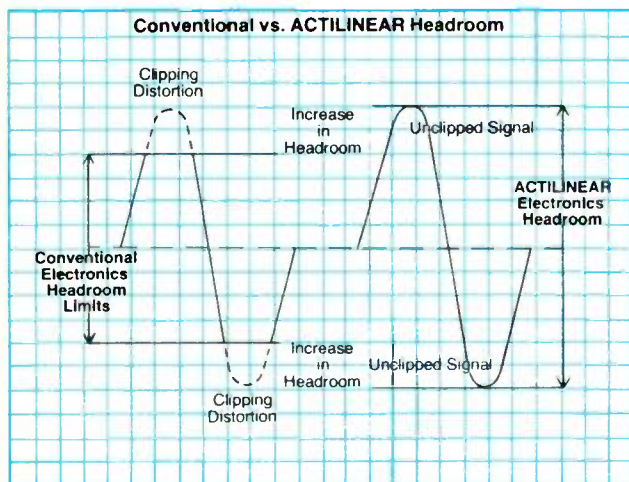
Problem:

Traditionally, tape recorder electronics have had insufficient headroom to fully exploit the greater performance capability of the new high coercivity tapes, such as metal tape. The goal of Tandberg engineers was to improve the headroom of tape recorder electronics by 18-20 dB so it can be used with metal tape.



Cause:

In conventional recording systems the summation of record & bias current in the record head is done through passive components, leading to compromise solutions which have their distinct and pronounced weaknesses—primarily a limited headroom for the signal.



Solution:

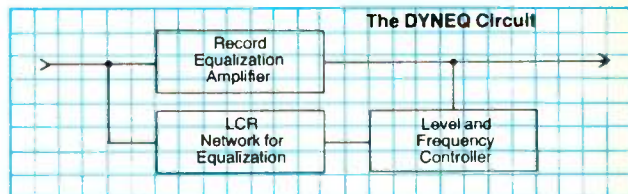
Tandberg engineers developed & patented a new recording technology without these compromise solutions (See curves above). In the new ACTILINEAR system, featured in our TD 20A open reel and TCD 340A & TCD 440A cassette recorders, the passive components have been replaced with an active Transconductance amplifier. Among the benefits of this new recording system are:

- Up to 20 dB more headroom.
- Less Intermodulation due to Slew Rate limitation.
- Improved electrical separation and less interference between bias oscillator and record amplifier.
- No obsolescence factor—usable with any type of tape available now or in the years to come.

Problem:

High frequency limitations inherent in the cassette (i.e., low speed) medium. Tandberg engineers have developed an exclusive, Patent-pending circuit that is not just a technical refinement, but a fundamentally new approach to the matter.

Whereas ACTILINEAR overcomes the limitations of elec-

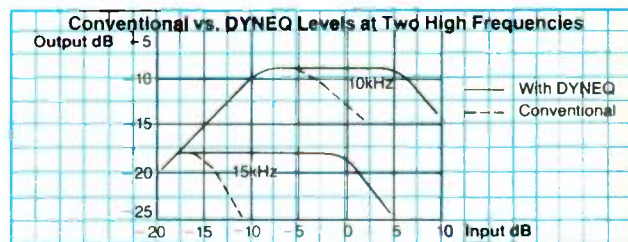


tronics at any speed, DYNEQ overcomes tape limitations at low speeds.

High frequency saturation (overload) is of particular importance with today's new direct-to-disc and digitally-mastered recordings as they deliver more energy in the high frequency range than ever before.

Cause:

The high frequency overload—i.e., "the cassette sound"—of which tape recording purists complain is not simply a question of reaching a point where the tape can hold no more signal. At high frequencies, excessive input levels not only produce enormous amounts of distortion, but actually lower the signal level played back from the tape. In other words, once you have reached the saturation point on the tape, the more signal you try to put in, the less you actually get out.



Solution:

If, just at the point where high frequency saturation (overload) begins to occur, you could automatically lower the amount of record treble boost supplied by the equalization circuit, you could increase the high frequency output of which the tape is capable, and drastically lower high frequency distortion (See curves above). In brief, this is precisely what Tandberg's exclusive new dynamic equalization circuit does.

Yet another benefit is that the DYNEQ circuit, featured exclusively in Tandberg's TCD 440A cassette deck, not only gives improved performance with the new metal particle cassettes, but also delivers a *significant* improvement in performance with today's better premium tapes.



TD 20A

TANDBERG

Setting the standards in tape recording for over 30 years



TCD 440A

Perhaps *the* most important word in tape recording.

Tandberg of America, Inc., Labriola Court, Armonk, NY 10504.

CES Trade News Mini-Daily

As We Go
To Press

Pre-Show
Edition ★

Vol. II

New York, N.Y., December, 1979

No.1

It's Off to Las Vegas and On with the Show

By CINDY MORGAN

Editor, CES Trade News Daily

What more could this upcoming Winter Consumer Electronics Show offer? It's got its own film — more on that later — it's probably got some good weather, and it has lots of exhibits and seminars to keep you occupied if the new products shown by its over 750 exhibitors don't keep you interested. (But they will.)

Unless you've been out of the country or out of commission (we hope the selling year has been good enough so that word isn't too painful for some of you out there), you've probably been the recipient of one of the 120,000 direct-mail brochures sent out to the industry outlining all the special exhibits and conferences re-appearing this WCES. And, already, you may be holding one of the 750,000 exhibitor tickets also mailed out to CES exhibitors' retail customers. Just think — that's a potential 1½ million feet as tired as your own.)

Seminars

As in the past, those feet — and yours — have about 450,000 net square feet of space to wander through, spread around three key exhibit areas. If you want a chance to sit down, relax, and learn something at the same time, your best bet would be to attend one of the Outlook '80 seminars conducted by leading manufacturing executives, re-

search organizations, and retailers like yourself who'll be telling it like it was, is and should be in the coming year ahead.

How will the seminars break down? On Day 1,



Jan. 5, bring yourself and your briefcase over to the convention center the first thing in the morning to examine the outlook in the personal communications areas — CB radios, scanners, phones and related products. That afternoon, a CES retail advertising, promotion and store display workshop follows.

Day 2

On Day 2, Sunday, all you video buffs will be satiated. Television, projection television, videocassettes and videodiscs will be explored in the morning, and the afternoon session will provide valuable tips to help you sell all these products.

Monday, Day 3 of the

show, is devoted to merchandising audio product areas — and on the last day of the show, you floor salesmen, whether inexperienced or veterans, will probably pick up a few great ideas to apply to the sales pitches you use at retail.

By the way, the advisors to the WCES say that over 40 publications will be available over at the CES publications area, so be sure to stop by and pick up your copies for reference after the show.

Movie

As for the film we mentioned earlier, the EIA's Consumer Electronics Group can tell you more than we can. But in case you haven't heard, it's called "The Link Between Us — Electronics," and it's available on free loan or for sale to anyone in the industry. The film, produced by Academy-Award winning Francis Thompson, Inc. of New York, boasts cameo appearances by Lorin Maa-

zel, Cleveland Symphony Orchestra conductor; Muppet creator Jim Henson; singer Kenny Rogers; virtuoso violinist Eugene Fodor; rock artist Stevie Wonder, and TV journalist Eric Severeid.

And what will *CES Trade News Daily* be doing at the show? Sticking its journalistic nose into everyone's business, as usual: covering the news as it happens as we have for so many CES's before. Special supplements this year cover Video (Day 1); Audio (Day 2) Autosound (Day 3) and will be written by our veteran staff which will once again include Bob Brewin and Sydney Shaw for video; and *HFTN* editor Mark Andrews and assistant editor Mary Conte for audio. I'll return once again as editor of the dailies to tie the whole thing together.

What more could this upcoming CES offer? Read us at the show before the doors open at 9 a.m. every day and find out for yourself!

Stop the Presses!

Tandberg of America, Inc., which became independent of Tandberg of Norway in a reorganization in early 1979, has been re-acquired by its parent firm. A company spokesman said: "This purchase represents a consolidation of Tandberg's efforts in the hi fi business by the new owners of Tandberg in Norway."

Sterling Sander, the former president of JBL, has joined Soundcraftsmen as vice president of operations. Sander left JBL in mid-1979 after 12 years with the speaker company. Soundcraftsmen manufactures graphic equalizers and amplifiers.

BURNS INVITES WINTER CES-GOERS TO 'STEP UP TO THE (BEYER) BAR'

A Beyer headphone, by any other name, is still Beyer. But if you're looking for Beyer at WCES, don't forget that brand name is handled by Burns Audiotronics, based in Hicksville, N.Y.

This past year, the Burns group, headed up by national sales manager Norm Weiland, made changes to optimize Beyer's market position and the efficiency of product distribution. In some cases, areas were divided and territories were reorganized. Inventory was put on computer, and shipments saw a faster turn-

around. In fact, these were among the first areas improved, since the professional market is an important target within Beyer's growth picture, and since product revitalization is integral to acceptance in that market.

Most important, the Burns organization looked for better ways to help its franchised dealers. The result? The Beyer Bar, a merchandising floor display that is 36 inches wide and allows customers to pull down and try on a choice of five Beyer headphones. The unit was



RICH DAVIS (l) of World Audio, New Rochelle, N.Y.; **Norm Weiland** (c) of Burns Audiotronics and **Art Bates** of World Audio belly up to the Beyer bar.

designed so that other headphone brands cannot be installed in place of the Beyer products fitted to the unit.

"Space is money," Weiland pointed out. "And we are particularly heartened by the acceptance and subsequent success we have seen by the Beyer Bar. Let's face it. It is quite a commitment on the part of the dealer to put in our 36-inch display and, with that, our basic required inventory. The dealers who went with us at the start of the program already are reordering product. On the other hand, real commitments from dealers are just what we're looking for. We don't need dealers who just want to stock a few pieces at a time."

"OUTLOOK '80" FOR WINTER CES

SATURDAY, JANUARY 5

8:30 a.m.-10:30 a.m. **CES PERSONAL COMMUNICATIONS CONFERENCE — "OUTLOOK '80"**

Sponsored by EIA Communications Division

Market Analysis: (Research Organization)

Panel: Manufacturing executives discussing outlook for CB Radios, Accessories, Scanners, Telephone Equipment.

9:00 a.m.-6:00 p.m. **CES EXHIBITS OPEN**

2:00 p.m.-4:00 p.m. **CES RETAIL ADVERTISING, PROMOTION, STORE DESIGN WORKSHOP**

Sponsored by the National Association of Retail Dealers of America — NARDA

Panel: Recognized authorities reviewing successful techniques in retail merchandising.

SUNDAY, JANUARY 6

CES VIDEO CONFERENCE — "OUTLOOK '80"

Sponsored by EIA Video Division

8:30 a.m.-9:00 a.m. **KEYNOTER:** Federal Communications Commission

9:00 a.m.-10:30 a.m. **Market Analysis:** (Research Organization)

Panel: Manufacturing executives discuss television, projection TV, video tape/disc,

home computers, video games.

9:00 a.m.-6:00 p.m. **CES EXHIBITS OPEN**

3:00 p.m.-4:00 p.m. **CES VIDEO "HOW TO SELL AT RETAIL" SEMINAR**

Speakers: Retail executives presenting successful techniques in selling video products.

MONDAY, JANUARY 7

CES AUDIO CONFERENCE — "OUTLOOK '80"

Sponsored by EIA Audio Division

8:30 a.m.-9:00 a.m. **KEYNOTER:** Federal Trade Commission

9:00 a.m.-10:30 a.m. **Market Analysis:** (Research Organization)

Panel: Manufacturing executives speaking on audio compacts, components, tape equipment and auto sound equipment.

9:00 a.m.-6:00 p.m. **CES EXHIBITS OPEN**

3:00 p.m.-4:00 p.m. **CES AUDIO "HOW TO SELL AT RETAIL" SEMINAR**

Speakers: Retail executives review successful techniques for selling audio products.

TUESDAY, JANUARY 8

8:30 a.m.-10:30 a.m. **CES RETAIL SALES TRAINING WORKSHOP**

Speakers: Professional sales motivational experts.

9:00 a.m.-3:00 p.m. **CES EXHIBITS OPEN**

EXPENSIVE SOUND... INEXPENSIVELY

the new
OA-5A
from
Pickering



COURTESY OF PICKERING

With the introduction of the OA-5A Pickering adds a new dimension to an already great line of headphones. The OA-5A combines the dynamic performance of low mass, high energy samarium cobalt drivers found in our top-of-the-line stereophones, with the benefits of open-audio design, assuring an acoustically perfect listening environment and the ultimate in listening comfort... without isolating you from your surroundings. And the OA-5A delivers full range frequency response everywhere you go, because Pickering includes a special adapter plug for portables. Suggested retail for the Pickering OA-5A headphone is \$60. For further information write to Pickering and Co., 101 Sunnyside Blvd., Plainview, N.Y. 11803.



PICKERING

"for those who can hear the difference"



OA-3A



OA-7

Above left is the Pickering OA-3A, an advanced headphone that delivers impressive sound quality. With adapter plug. Suggested retail \$45. Our finest example of open-audio design and engineering, the OA-7 has superb listening characteristics and featherlight wearing comfort. Suggested retail \$70.

Giddyap on Over to the Jockey Club!

We realize that the Jockey Club isn't exactly next door to the Convention Center, but we think you'll find dozens of interesting audio products and ideas on display there.

What are some of the best? For one example, there are the newest cartridges from Dynavector. Last CES, recalled Dynavector vice president Mark Schifter, his company took over its management from ESS. Since then, the Agoura, Cal.-based firm has completely changed its profit structure and its dealer network, and has divided its dealer franchises into two separate marketing avenues so that the high-end dealer will not be in competition with the specialty chains in terms of products offered.

This WCES Dynavector is showing, for the first time in completed form, its DV Karat diamond and ruby cartridges, and a new transformer called the DV 6X.

Micro-Miniaturization

"This is the first time any company has taken into consideration the micro-miniaturization of components," says Schifter. He explained that this is the first time to his knowledge that someone has used diamond or ruby in the cantilever material to give the cartridge a resonance frequency of greater than 50,000 Hertz.

"We do not use rubber as a damper," he explained, "which means we are not at

the mercy of the creeping time effects of rubber."

Delivery for these units has just begun, with suggested retails pegged at about \$275 for the ruby type and \$1,000 for the diamond.

Other Models

Dynavector is also introducing several other new cartridges, including the 20A Type II and the 20D Type II. These also are industry "firsts," says Schifter, because they are moving coil types with outputs greater than 3.6 millivolts so that no pre-preamp or transformer is needed. Suggested retails are \$230 for the 20 A Type II and \$290 for the 20 B Type II.

The new generation of Type II cartridges and the Ruby and other Dynavector models such as the 10X will be targeted to different market segments, emphasizes Schifter.

Schifter said that Dynavector is interested in adding dealers in a variety of areas, and is particularly looking toward introducing the Dynavector line into additional specialty audio chains.

What does a Scotsman wear under his kilt? Someone over at the STD exhibit — short for Strathclyde Transcription Devices — might be able to give you a good hint, but chances are they would rather talk about their new turntables. New for the winter show is the



Model 305 D, which has a digital readout and is micro-processor-based. Last June, the U.S. arm of this Renfrewshire-based operation showed off its two-speed model — the 305 M — with a suggested retail price of \$625.

And Qysonic Research, an oldtimer at the Jockey Club, is back with some new speakers and some updated versions of other models in its line. More interesting than even the top-line Qysonic Array, we think, is the fact that this Placentia, Cal.-headquartered manufacturer has just been purchased by Motown Sound. And perhaps if you drop by the exhibit, in addition to a

speaker demo, Qysonic president Phil Grieves might be able to clue you in on some of the exciting plans (currently under wraps) being considered by the new parent company.

Motown Sound Systems is the newly formed manufacturing and distributing arm of high fidelity equipment for Motown Industries. As its initial entry into the hi fi market, Motown Sound offered its Series 2000 speaker line in the United States and abroad. Although details of new products were not available as we went to press, sources close to Motown hinted that new speakers and a line of electronics are in the works.

—C.L.M.

Mattel: Your Move

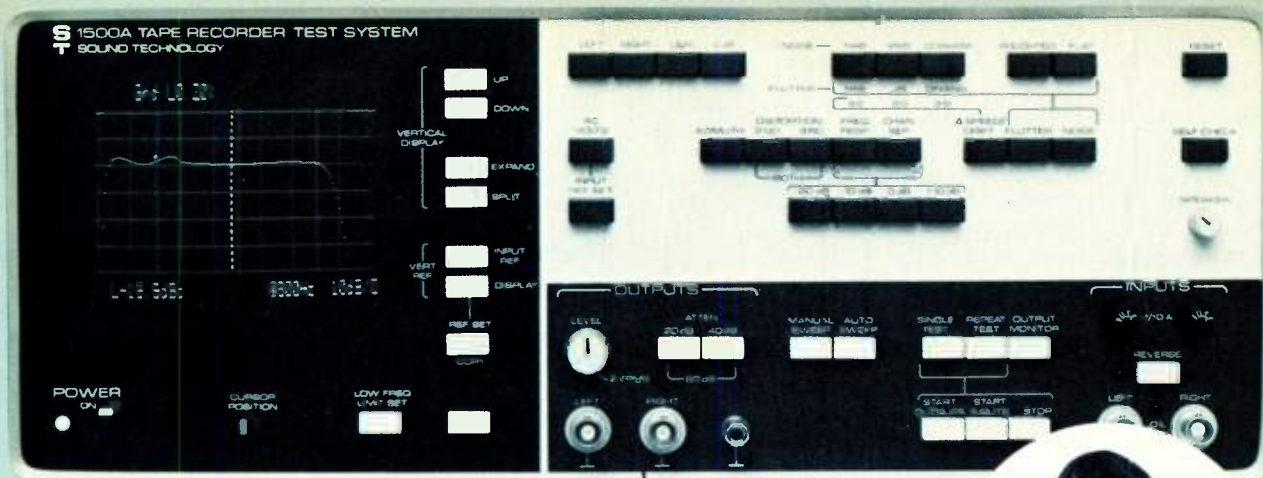
Although Mattel Inc. president Jeff Rochlis swore us to absolute secrecy about the new products his firm will offer this January, we suggest you go over to his

booth at the show to see his four new games (read about them in detail in *CES TRADE NEWS DAILY* day one of the show).

Rochlis was candid

in noting, however, that the industry was at first skeptical about the popularity of handheld games, and now notes that the sales figures in these areas — partic-

ularly with sports-related items — are quite significant. Mattel itself, he revealed has seen a 10-fold growth in the last two years in this product area.



At CES-

See how to increase sales and profits in tape recorders



"See the new 1500A at CES. I'll show you how easily recorder demos can be made. Booth 731."

—Rosemary

You and the whole audio industry now have a powerful way to demonstrate tape recorder performance to your customers right on the sales floor.

And it's a powerful way to reduce your servicing costs.

You can both demonstrate and service with Sound Tech's new Tape Recorder Test System. It's a big technical leap in tape recorder work.

You can see it at CES.

It's automatic

First, it automatically measures everything you could wish about a tape recorder.

Then, it uses an internal computer to give you graphs and digital readouts on a CRT display.

You can see automatic graphs of:

- frequency response
- harmonic distortion vs. level
- wow and flutter
- noise
- speed accuracy and drift
- head azimuth accuracy (for your service department)
- and more

You get a digital readout at any point on the displayed graph just by moving the cursor control.

Customer demos

Not only will you reduce servicing costs with this new system, but you'll find it's beautiful for closing sales. And for selling up.

Contact us now

The new Model 1500A has attracted a lot of attention. You'd be wise to see it, too, and to order early.

See the 1500A at CES or contact Larry Maguire/Mike Hogue at the factory for sales literature. Or use the coupon.

But don't overlook this powerful way to build recorder sales. And profits.

SEND FOR FREE INFORMATION ON THE NEW 1500A.

To: **SOUND TECHNOLOGY** 1400 Dell
Ave. Campbell, Ca. 95008

Name _____

Firm _____

Street _____

City, State _____

Zip _____

Phone _____



SOUND TECHNOLOGY

1400 DELL AVENUE
CAMPBELL, CALIFORNIA 95008
(408) 378-6540

In Toronto: The Pringle Group

Kenwood Has One for the Road

As *CES TRADE NEWS DAILY* scooped last June on its front page, Kenwood Electronics is now entering the auto stereo field with a line it hopes will produce the same "high quality innovative product image" reflected by its home audio line.

Asked why Kenwood was entering what many feel is an already overcrowded industry, Henry Akiya, product vice president, said that Kenwood research pointed up a need for equipment such as that which Kenwood is introducing.

"We found that many actual needs were not being filled by existing car stereo equipment," explained Akiya. "Missing were high fidelity specs and performance. Secondly, we learned that from a driver's standpoint, everything should be automatic, so that he need not be distracted when operating his car stereo."

"The high end of the car

stereo industry is a logical place for Kenwood. It ties in with our high-quality image in the home audio industry. We intend to become an important factor in the home audio industry."

Unique Features

The new 13-model line offers three "firsts" for car



KENWOOD RECEIVER
With Stand-By

stereo. One is ANRC (automatic noise reduction circuitry). Appearing in the top two models, it is a computer-guided system that constantly monitors FM reception and adjusts the mode of operation for opti-

mum listening pleasure during travel.

Under ideal reception conditions, the set operates in the full stereo mode, with maximum stereo separation. If signal fading occurs to a point where stereo reception is noisy, the tuner automatically switches to a "high-blend," or combined-channel operation, for a sharp cut in noise with minimal loss of stereo separation.

If the signal falls even lower, the tuner switches automatically to mono operation for optimum freedom from background noise. Finally, if the FM signal becomes too weak for pleasurable listening, the tuner goes mute. It stays mute for five seconds, and then reassesses the situation.

If the signal is still too weak, the tuner will take further action — based on prior instructions — to switch to the tape deck mode for automatic play of a selected tape.

A second innovation is *Cassette Stand-By*, available in five cassette models (including the two with ANRC). Made possible by an electronic solenoid-control system, this mode holds the tape deck cued-up and ready for instant operation if tuner reception falls below acceptable limits. Should reception be blanked, as in a long tunnel, or in the area of large obstructions, the onset of muting signals the tape deck to start playing.

A third innovation — and like the other two, exclusive to Kenwood — is ABSS, or Automatic Broadcasting Sensor System. Available in an under-dash tuner, this system permits programming the tuner to activate the automatic SEEK mode to look for the next available FM channel when reception of the station originally tuned in falls to a point where it is no longer satisfactory.

Also making operation easier for the driver is the firm's ACL — Automatic Cassette Loading — available in all cassette models.

Alpine: Sky's the Limit

January means new products for Alpine car stereo, says company head Reese Haggot. Look for an extension of Alpine's existing line, including some very high-end models and others targeted to foreign imports.

"Alpine doesn't intend to re-invent the wheel or be 'me too'," Haggot told *CES Trade News Daily*.

"For example, we spend a lot of time consulting with our best dealers. We are not disdainful, and we do not intend to pay lip service to our market. We interact with the people right there in the trenches. We really give them a day in court, so to speak. Our dealers really do participate in our product direction, unlike certain

companies who say they do but already have product ready and waiting across the pond."

He added: "By January, I hope we will have proven ourselves a respected factor in car stereo with innovative products — not just with a new digital readout or whatever. I think many car stereo companies are just serving an already existing market. We hope to recognize untapped markets."

New from KEF: The Model 105, Series 2

For you Model 105 fans, KEF Electronics Marketing Director Robert Cox says winter CES will offer an improved version of this highly-acclaimed unit.

Dubbed the Model 105 Series II, the unit will be on display at the KEF suite at the Jockey Club.

Consolidation proclamation

"January is a consolidation time for us," says Jerry Henricks of Hitachi.

Although Hitachi is saving its heaviest new product ammunition for summer CES (take note), look for its new "M" (for metal) versions of high-end tape equipment at its CES display. For example, check out its lower-cost "M" model without remote at a suggested retail of \$800 and the micro-processor-based "M" unit with infrared remote at a suggested retail of \$1,200.

DYNACO PLANNING A DYNAMITE LINE

Over in the sound rooms at the Convention Center, an old name is back in new form. Dynaco, which you may remember as offering "value and performance at realistic prices", is fully revived under the guidance of former Celestion exec John Bubbers.

Products offered by the

firm will include both speakers and electronics. The first speaker model in the line is the A 150, a two-way acoustic suspension type; the second is a three-way acoustic suspension system that adds a 3-inch high compliance midrange to the 10-inch woofer, 3-inch midrange and a 1-inch soft dome tweeter. The top-of-the-line adds a fourth driver to the configuration.



**Bestow a careful gift
on someone who likes music.**

Record Ecology starts with the DiscKit.™

Record Ecology—total record care—is essential for the quality and longevity of phonograph records. Discwasher products protect valuable record collections worldwide, and these same products are packaged together as the DiscKit.

DiscKit combines, in an elegant package, four of the renowned Discwasher record care products that provide Record Ecology:

- the Discwasher D3 Record Cleaning System
 - the SC-I Precision Stylus Cleaner for quality phonograph needles
 - the Zerostat Anti-Static Instrument with test bulb
 - the Discorganizer walnut tray and cover for dust-free storage
- (All available separately)

There are no substitutes for Discwasher products. Ask for DiscKit at quality record and audio dealers. When music counts, Discwasher cares.




discwasher®
 PRODUCTS TO CARE FOR YOUR MUSIC

1407 N. Providence Rd. Columbia, Missouri 65201

Handwritten musical score for two systems of staves. The first system consists of four staves. The third staff from the top has the instruction *zu 2* above it and *ff* below it. The fourth staff has *zu 2* above it and *p* below it. The second system also consists of four staves. The music is written in a 2/4 time signature with a key signature of one flat. The staves are decorated with colorful illustrations of landscapes, including trees, hills, and a sun.

Handwritten musical score for two systems of staves. The first system consists of four staves. The first staff has *ff* below it. The second staff has *ff* below it. The third staff has *ff* below it. The fourth staff has *ff* below it. The second system also consists of four staves. The first staff has *p* below it. The second staff has *p* below it. The third staff has *p* below it. The fourth staff has *p* below it. The music is written in a 2/4 time signature with a key signature of one flat. The staves are decorated with colorful illustrations of landscapes, including trees, hills, and a sun.

C. W. W. Glaser

Announcing The Most Colorful Tape Introduction Ever.

Sony Tape. Full Color Sound.

We're going in with colors flying. No one will miss our message because we'll be talking about it all year, all the time.

We'll be telling everyone about our new line of tapes with their brand-new packaging. And how every tape has our new, exclusive SP mechanism that allows smoother running for superior sound.

We'll also explain that music has color — subtle hues, big brassy notes, delicate shadings — that can get lost on ordinary tape. But Sony Tape with Full Color Sound has such a wide dynamic range it captures and brings out every nuance, every note, every time.

Just take a look at our multi-million dollar plans:

Full Color Prime Time Television.

Heavy schedule of television in major markets on the shows your customers love: such as Mork & Mindy, Saturday Night Live and golf and tennis tournaments.

Full Color Two-Page Spreads.

Unforgettable, impactful ads in all the books constant tape users constantly read: Playboy, Rolling Stone, Stereo Review. . . more.

Full Color Network Radio.

On the big, most-listened-to stations we'll be telling your target audience why they can get more music from Sony Tape with Full Color Sound.

Full Color Promotions.

A complete array of dazzling merchandising material for you and your customers. Plus a full year-long series of exciting promotional and merchandising events will be coming thick and fast.

You'll be seeing a lot of Sony. But more importantly, so will millions of people. So stock up. That way you won't miss out on the glorious full-color sound of your cash registers ringing up lots of Sony sales.



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In Tight Times, You Need Some Tender Loving (Record) Care

When business is slow for the big-ticket audio products, what can a dealer do to help take up the slack?

The obvious answer is to push accessories that are not much of a strain on the customer's pocketbook but still yield a respectable margin of profit for the dealer. That's the obvious answer, but it is surprising how many dealers ignore or fail to take full advantage of this opportunity.

One of the most promising areas of relatively under-exploited profitability is the record care field. When audio sales are booming, the emphasis is on the higher-ticket components. Record care items and other accessories are often neglected until a customer actually asks for them.

As a result, a substantial market exists for such items and is waiting to be "mined" by proper salesmanship and promotion.

Aside from economic factors, the climate today is right for record care products. Our company and others in the field are spending substantial sums on advertising and promotion, as flipping through the pages of any number of national magazines will readily demonstrate. Widely read and respected writers in the audio field are devoting an increasing amount of space to the importance of giving proper care to one's record collection, probably the costliest single element of most music systems.

There is much to be said in behalf of promoting record care accessories. Most of them are sold at conventional dealer markups and they can be excellent traffic builders.

Big Variety

The record care field offers a great diversity of items for every conceivable purpose and at price ranges from a few dollars to a hundred or more for the more elaborate products and kits.

For example, our company offers two lines of record care products: Audio Groome, which is our own line, and the British-made Cecil Watts line, for which Empire is the exclusive distributor. In our Audio Groome line, a special stylus cleaning fluid and brush can be bought for less than \$4. The highest-priced single item, a static eliminator gun, lists at \$39.95. A recently introduced "Dry System" kit, providing accessories for every basic rec-

ord-care and stylus care need, retails for \$79.95.

While cartridges are an essential component of a music system and can hardly be regarded as a record care accessory, there is no question that the cartridge — or, more specifically, a quality cartridge — plays a major role preserving the life of records. It takes no technical knowledge to realize that a low-quality, bargain-basement cartridge can play havoc with record grooves.

Our company offers a line of 12 cartridges, ranging in price from \$30 to \$200 for our newest and most advanced cartridge, the EDR.9. The



EMPIRE'S 'DRY SYSTEM'

range in prices for cartridges from reputable manufacturers is sufficiently wide to fit anyone's budget.

Given the profit opportunities that accessories afford, what can a dealer do to take advantage of the situation? There are many, and I should like to suggest just a few:

Pointers

- Train your sales people so they have a thorough understanding of the accessories they are selling. Many man-



By **KEN BUSCH**

ufacturers provide, on loan, highly effective sales education movies, videotapes, slide presentations, flip charts, brochures and other materials. Use them!

- Make use of the point-of-purchase material offered by manufacturers, such as window streamers, standing displays, giveaway promotional literature and the like. Most of this is provided without charge.

- If the manufacturer produces a newsletter aimed at the dealer and salesman, don't toss it aside for reading "when there's time" (which usually never comes.) The same applies to brochures and catalogue sheets.

- Consider staging a special selling effort such as a "Record Care Week." Put on a demonstration, showing how the various products are used and what they can do. To help draw a crowd, have a daily drawing offering some of the products as prizes. Publicize the event in your regular advertising and with press releases to your local media.

- If you do not sell records yourself, consider some sort of a tie-in with a record store in which your event will be publicized with a window sign. You could reciprocate with a credit for the store. You might work out a deal in which the store's patrons get a certain percentage off on your record care products for the week, and your customers get a reduced price on their records. You undoubtedly can think of many other things that can be done along these lines.

But, after all is said and done, the real payoff comes through good, aggressive salesmanship. This means not just rattling off the names of the products and their prices, but carefully explaining and demonstrating what the products do and how they can benefit the hi fi enthusiast by extending the life of his precious records — and saving him the cost of the product many, many times over.

Ken Busch is general manager of Empire Scientific Corp.



If you're not selling Sound Guard, you're only scratching the surface.

If you sell records or audio at the retail level, you know that accessories are a highly profitable and increasingly important part of your business. Last year record care products alone accounted for \$40 million in retail sales. With higher record prices and heightened consumer awareness, this segment of the market can only continue to grow.

At Sound Guard we make the record care product line that gives you a selling advantage. Our Record Preservative is a revolutionary dry lubricant that virtually ends record wear. Our superior Record Cleaner, for both touch-up and thorough cleaning, is a proven sales winner. Our Total Record

Care System combines both the preservative and the cleaner at a competitive retail price point. Our Record Care Work Pad, Stylus Care Kit and Refills complete our unique line of fast selling record care products.

And to support your retail efforts, we have developed aggressive, far-reaching marketing and merchandising programs:

- Attractive full-color packaging
- Heavy national advertising
- Attention-getting POP pieces

- Musical event sponsorship program
- Retail sales contests
- Special college programs

In short, we'll be doing more than ever to get customers into your store and turn your sales force on to Sound Guard.

Remember, everyone who has a record collection is a potential Sound Guard customer... a profitable Sound Guard customer.

Sound Guard. Everything else is a lot of noise.



Sound Guard preservative - Sound Guard™ cleaner
Sound Guard™ Total Record Care System.
Sound Guard is Ball Corporation's registered trademark.
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PFANSTIEHL PRODUCTS
Include Connector Cables



SOUND GUARD'S RECORD BUFFER
Features Inverted Mushroom Design

DISCWASHER'S RECORD CLEANER
Combines Style and Efficiency



ACCESSORIES

In the Space Age

By MARY CONTE





EMPIRE'S DISCO FILM
Lifts Off Dust and Grime

STANTON'S PERMOSTAT
Destaticizes Records Permanently



THE ALLSOP 3
One-Step Cassette Deck Cleaner

When the first spacecraft blasted off, audio went with it. Not only were audio components in the craft, but on earth, in workshops across the nation, audio began its own climb to high fidelity orbits.

The space-age technology that has enabled man to walk the moon has also brought sound reproduction to heights so accurate that the crack and pop of record static can overwhelm even the robust score of 2001.

"As technology has increased the quality of sound reproduction, the consumer has become painfully aware of how record and equipment care has become vital to his listening pleasure," said Bob Wight, marketing director for Pfanstiehl.

"Our company for decades has tried to educate our dealership to educate the consumer to replace the needle (stylus) before wear occurs. Today's equipment has advanced to a point where record wear and static noise is readily apparent."

Wight noted that record care, which "started with the old soft napped record cloth," now includes an accessory galaxy of fluids, gadgets and miscellaneous devices. "In today's acces-

sory marketplace," he added, "with many companies producing comparable products, service and convenience are the best way to please dealers."

Wight continued; "We offer fast service and good point-of-purchase materials to our dealers. Also, we have 24-hour shipment of orders and a very strong rep force for dealerships." Displays, banners and packed items are also part of Pfanstiehl's delivery, he said. "All our accessory items are family-packaged in Ready Visible blister packs. Each item is visible, with the price prominently displayed, and big, bold type identifies the product."

Ball Corporation's solution to the space age static dilemma is truly a space-age product. "Sound Guard, a liquid record preservative and destaticizer, came from the NASA Program," said Stephen Oseman, Ball's national sales manager.

"Oils and water kept freezing up in outer space. They needed a sheer lubricant that could function at freezing and burning temperatures," said Oseman. The wife of a Ball research engineer, an avid audiophile, realized the record-care potential of Sound Guard,

then a test lubricant.

"When sprayed and rubbed into a record, Sound Guard creates an anti static film that is 3 millionths of a molecule thin," said Oseman. "It bonds only to itself and doesn't alter the record surface. It's water-soluble, so it may be replenished after several playings."

"Sound Guard was the first preservative product of its kind," said Oseman, adding that it "created a niche in record-care products."

Space-age products may be difficult for earthlings to understand, so Ball Corp. has begun publication of a dealer newsletter exclusively devoted to the record-care market. The bi-monthly publication will feature new product news, dealer profiles and advertising and dealer promotions. To explain the products and to educate its dealers with inflation-fighting tactics, Ball is sponsoring a full-fledged dealer support program. "Our reps are devoting more of their sales time to merchandising and effective over-the-counter selling techniques," said Oseman.

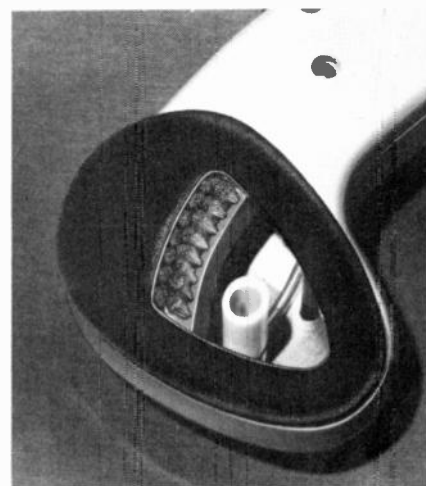
"Product Darwinism," the elimination of products by consumer selec-

BIB'S Tape Head Cleaning Kit features an angled, pad-tipped tool that cleans even hard-to-reach places. It also includes a combination mirror/brush unit and Bib cleaning fluid which help simplify the task of clearing away debris.



CECIL WATTS record care products include: a Dust Bug, which removes dust from the record while it plays; a Parostatik Disc Preener to clean and preserve records; a Parostatik Wash Brush, which collects dislodged dirt and dust; and a Humid Mop Kit, which provides the essential humidity required to relax and disperse static charges. Empire Scientific is the company's exclusive U.S. distributor.

"STATIC ELECTRICITY causes noise and distortion when playing a record," said a spokesman for GC Electronics. The RC-2000 neutralizes static charges with a piezoelectric cell and sweeps dust and dirt particles out of record grooves with nylon bristles and a velvet pad combination, he said.



tion, "has as much to do with today's accessory marketplace as do technical innovations," said Dr. Bruce Maier, president of Discwasher Corp.

"Not all accessories on the market address the entire market at one time," said Maier. "We carried out market research to help determine which products apply to individual marketing biases. Dominant products relate to a small but specific sector of the population. If you define your market and determine their product needs, selling that product is elementary."

"The products that we elect to research and bring out are those which relate to a large percentage of the audio consumership. That's why Discwasher is still in a growth pattern while the audio marketplace in general — that is, the industry as a whole — is down."

Maier noted that some products, although interesting and practical, lack strong marketing potential. "Some categories of accessories — for example, turntable clamps and weights — do not have a major marketing thrust, even though they are valid products," he said.

"One widely used and needed cate-

gory is wire cable," said Maier. "Our Gold-Ens cables, used to connect electrical components, are practical and big sellers. They are designed specifically for the audiophile who wants to improve his system's signal transference with a minimal amount of expense."

Mitch Ravitch, assistant national sales manager for Empire Scientific, agreed that increased fidelity has heightened the importance of audio accessories. His company produces a carbon fiber bristle brush that also came out of outer space technology.

"Space research developed carbon fibers," said Ravitch, and Empire utilized those fibers in a record cleaning brush. Soft, yet stiff, the fibers are strong enough to move dust around on a record. They are also electrically conductive to reduce static charge and are so fine that 10 or 20 replace one nylon bristle.

Empire Scientific's Disco Film picks up particles caught in the grooves to give high fidelity systems a cleaner sound, Ravitch said. "It's a facial mask for records. You simply lay on the gel, wait for it to dry, and then peel it off. It leaves no residue, and it

picks up what other products left behind."

Newfangled products aren't Empire's only asset, Ravitch added. "We sell a nationally advertised brand with distinctive packaging that is conventionally displayed. And, most important, we offer dealers greater profitability for buying a smaller quantity."

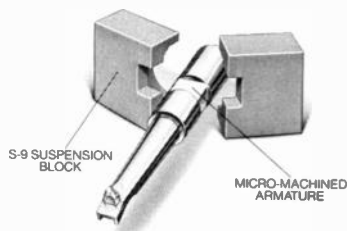
Because of improvements in technology, today's audio equipment has increased sensitivity and heightened frequency response, and generally reproduces more finely detailed information, said Gordon Hurt, general manager for Stanton Magnetics. "This makes it increasingly important not only to eliminate dust and static problems, but to keep them eliminated."

"Stanton has designed a record-care product that is equal to status-of-the-art cartridges, amplifiers and other equipment that brings the recorded signal to the ear," he said.

Permostat, Stanton's liquid record destaticizer, not only eliminates electrical charge, but does so permanently, claimed Hurt.

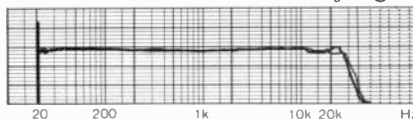
Permostat works in a twofold way, he explained. "First, it attacks the

Play them any new ADC Improved Series with the new Omni-Pivot System™. Let them hear how our incredible definition and stereo separation make even the most complex musical passages sound simply beautiful.

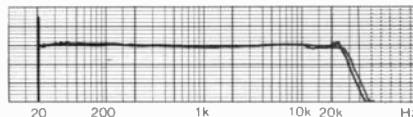


Then tell them, thanks to our revolutionary new Omni-Pivot System™, the new ADC Improved Series cartridges still sound new 1000 playing hours later. They'll be impressed. With us. But even more impressed with you for recommending ADC. And it'll be a lasting impression. A 1000 hour

lasting impression! But don't take our word for it. You be the judge.



Above is the frequency response of a new ADC ZLM Improved Series cartridge. It's as flat as it is wide.



Now look at the same cartridge 1000 playing hours later. See any difference? Your customers won't hear any difference either. Because there's less than a 1dB change in performance after 1000 playing hours!

The new Omni-Pivot System™ is a major advance in micro technology. Unlike other systems, there are no unpredictable armature

governors, wires or adhesives. Instead, each armature is micro-machined to perfectly lock into our exclusive new S-9 high definition suspension block.

Now the good news gets even better. While the new ADC Improved Series offer your customers more, you won't have to charge them more. ADC prices are the same as last year! That's an improvement on our competitors. So are ADC margins. There's only one thing bigger...the impact of our new full color, full page ads they'll see in every major audio magazine.

And if your customers already own an ADC ZLM, XLM or QLM-36 you can easily entice them in with all the benefits of the Omni-Pivot System™ for just the price of a replacement stylus.

Make a lasting impression. Recommend the new ADC Improved Series cartridges by Audio Dynamics Corporation.

HOW TO IMPRESS YOUR CUSTOMERS IN THE FIRST MINUTE... AND FOR THE NEXT 1000 HOURS.



A D C
A BSR COMPANY



GROOVE TUBE by Win Products is an instant record cleaner that comes with a unique dab-on applicator. It dispenses the proper amount of cleaning fluid to dampen records. Then you simply turn the bottle on its side and the buffer attracts dust, cleans the record and leaves it static-free. It's suggested retail value is \$5.49.

TRANSCRIBER'S Sound Saver record cleaning fluid eliminates residue and extends record life, the company says. This highly purified fluid; which removes microparticles without leaving a damaging residue, is available for \$2.25 for 1¼ ounces, \$6 for 4 ounces, \$16 for 16 ounces and \$1 per ounce for bulk-quantity refills.



PLACED UNDER turntable or speaker corners, the AT605 Insulator System by Audio-Technica dampens annoying vibrations and helps eliminate acoustic feedback. Each insulator adjusts in height and the system includes a bubble-level for precise turntable leveling.

main cause of record dust, magnetic attraction. It neutralizes the charge so that dust stays off. Secondly, it helps free dust and particles that are lodged deeply in the grooves."

"The fourth time you play a record treated with Permostat, it will sound better than the first time," said Hurt. "Trapped dirt, released by Permostat's demagnetizing properties, comes up on the stylus and out of the grooves."

Space dust may be novel, but it's a crackling nuisance to have airborne particles lodged in your tape deck.

"The greatest loss of fidelity is caused by dirt stuck on the capstan and pinch roller," said Ron Morgan, Allsop's marketing and sales director. "They pinch against each other to drive the tape cassette. Most cheaper tapes have emulsion build up that deposits on the capstan and pinch roller."

The Allsop 3 cleans the capstan and pinch roller as well as the head. It utilizes two virgin wool pads; one pad drives back and forth cleaning the head, and a second pad, which has a spring, pushes against the capstan and pinch roller.

"Our greatest sales are in car

stereo," Morgan continued. "It's difficult to clean a car cassette deck because the dirt is out of sight. The only way to effectively clean it is with a mirror and angled tool. Even so, it's difficult to get in there, and with most new car stereos going for \$300 to \$400, it's not worth jeopardizing your equipment. One could easily ruin a system by bending a pinch roller."

With Allsop 3 you drop a couple of drops of cleaning fluid on the tape, pop it in the cassette, and within 20 to 30 seconds you have a perfectly clean tape.

Allsop 3 is also nonabrasive, so if a person leaves the cleaning tape running too long, the head will remain undamaged.

To simplify product sales, Allsop is offering free cassette cleaner displays to dealers. "The customer pushes a button and watches Allsop 3 clean the tape," said Morgan. "The product does the selling." This device and healthy profit margins enable dealers to increase sales volume and make more money, Morgan said.

"Accessory is a word of the past," said John Matthews, Bib's sales manager. "Maintenance is the key word

for record care today." Improved systems make cleaning and preservation an integral part of owning a hi fi set.

Bib's maintenance arsenal includes Groovstat, a battery-powered device that cancels out ion charges on record vinyl.

"We're of the school that doesn't want to put anything on the record," said Matthews. "We believe the less amount of liquid or formula applied, the less buildup there will be."

"Our Groove-Kleen parallel tracking cleaner fits in with on going philosophy, although it departs from the conventional practice of cleaning a record and then placing it on a turntable." Groove-Kleen consists of a brush sweeper and a cylindrical felt pad that picks up debris as the record plays.

What's the new frontier in audio accessories?

"Video cassettes," answered Matthews. "Almost everyone has a TV — even those who don't own stereos. Nowadays, with recession cuts, people are investing in video cassettes and in other home entertainment equipment like big screens and stereos. They're also spending more time and dollars to keep that equipment well maintained."



Today's hottest recording group.

Latest sales figures show that Maxell is the fastest-growing brand of recording tape in the country today.

It's not surprising.

Maxell cassettes are

used by more people who own the finest tape equipment than any other brand.

Our open-reel and eight-track tapes have been accumulating some great

performance records of their own.

Call your Maxell representative for an audition.

You'll find he, like our tape, is really worth listening to.

maxell

World Radio History

Maxell Corporation of America, 60 Oxford Drive, Mahwah, N.J. 07074

'Accessories? Can't Survive Without 'Em!'

Little Products Have Big Profit Potential, HFTN Survey Shows

Audio stores that put time and effort into selling accessories can add significantly to their profits, according to a spot check of hi fi dealers across the nation by *High Fidelity Trade News*.

Some dealers didn't agree, but most were very positive about the profit potential that accessories have.

"Accessories? Can't survive without them," said retailer Dave Simonetti, owner of Sim-O-Rama Sound in Totowa, N.J. He uses accessory specials to attract customers to his store.

"I might sell TDK-SA (Super Avalon) tape for \$3.19," said Simonetti. "It usually retails for \$6. When people come in to buy the tape, they also wind up buying more expensive stuff like record cleaning kits or cable wire."

Simonetti, who has been in the business for 32 years, uses accessory prof-



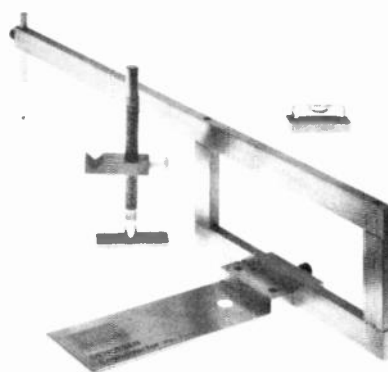
LE-BO PRODUCTS has a new line of wooden tape carrying cases. Capacities are 30, 45 and 60 tapes. This is the biggest one.



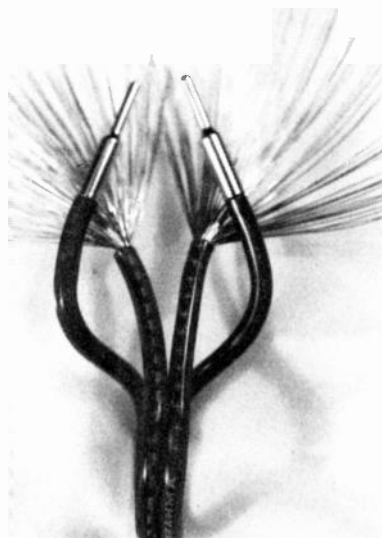
THE MODEL RD-1 turntable insulator by Whiting Products employs a unique suspension system that incorporates dynamically balanced springs with polyurethane dampening. The base, which eliminates acoustic feedback, is constructed of natural wood and has a walnut finish.



THE SEMI-PROFESSIONAL record cleaning machine by Keith Monks (Audio), Hampshire, England, removes grease and hardened sludge and loosens embedded grit with a cleaning solution and then "vacuums" the record dry. Suggested retail price for the machine is \$695.

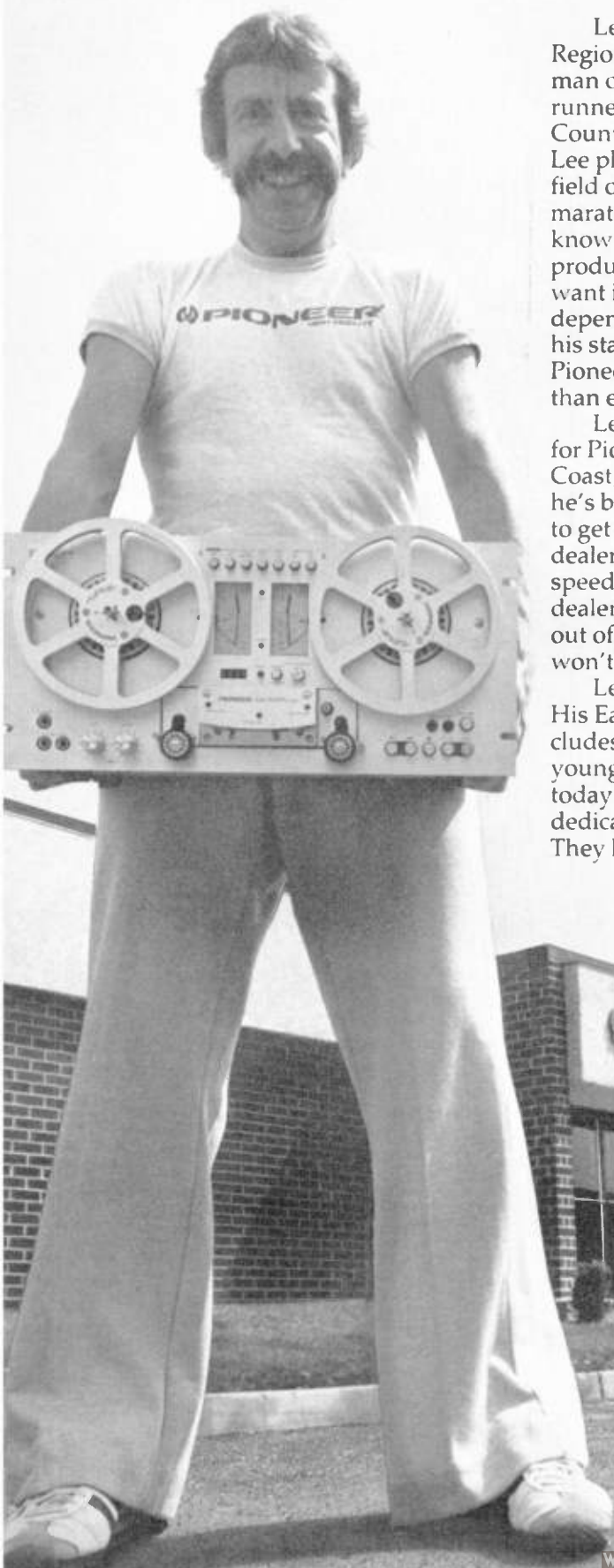


DENNESEN'S SOUNDTRACTOR is a tonearm/cartridge adjusting device in which the vertical adjusting "geopoint" has pinpoint accuracy, said a company spokesman. "It's been designed to translate the rather complex mathematics/geometry of proper alignment into a simple, easy-to-use tool for the consumer and the audio industry," he said.



THE KING SNAKE MK1 by Brahma is a "state of the art" amplifier/loudspeaker coupling cable. The cable features semi-transparent insulation with white lettering, and plus and minus markings to ensure correct phasing. Its suggested retail price is \$10.

ONLY PIONEER COMPONENTS MOVE FASTER THAN LEE GOLD.



Lee Gold, Pioneer's Eastern Regional Sales Manager, is a man of action. He's a marathon runner. (At the recent Nassau County-Newsday Marathon, Lee placed in the top 3rd in a field of 1000.) Lee is also a marathon worker. His dealers know that he'll get them the product they want, when they want it. And being able to depend on people like Lee and his staff is one of the reasons Pioneer dealers are doing better than ever.

Lee runs a hot line service for Pioneer dealers on the East Coast, all 700 of them. Whether he's breaking through red tape to get a component to a small dealer in the Carolinas or speeding up shipment to a dealer in Manhattan, Lee goes out of his way so Pioneer dealers won't have to.

Lee doesn't do all this alone. His Eastern regional team includes some of the brightest young people in the business today. They're responsive, dedicated and hard working. They love music, know their

hi-fi, and when it comes to serving the Pioneer dealer, the "Gold Team" is a real winner.

This is typical of the kind of total dealer support you can expect from Pioneer — on the East Coast, in the Sunbelt, the Mid-West or the Western regions.

But even the world's best dealer support organization couldn't get off the ground without great products, like the hot selling RT-707 open reel tape deck (shown here). Pioneer has the industry's most complete line of great high fidelity components, and the most heavily advertised.

When you think about it, your Pioneer representative and people like Lee and his "Gold Team" really give Pioneer dealers a head start. You know Pioneer components move fast, but so do Pioneer people!

Lee's New Jersey based team services New England, the Middle Atlantic, Upstate New York, the New York Metropolitan area and the Carolinas. Why not let Lee and the "Gold Team" run for you?

High Fidelity Components
PIONEER®
PEOPLE • PERFORMANCE • PRODUCTS

its to cover a good portion of his overhead.

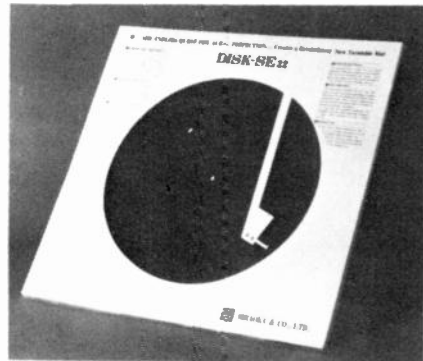
"You have to remember that accessories are a customer service item," said George Autrey, general manager of Hi-Fi Express in North Miami Beach, Fla. "The accessories improve the product — make the records cleaner, the turntable run quieter, etc. By pointing out the benefits and showing concern, a dealer can foster trust in a customer."

Autrey continued: "The percentage profit on accessories is very, very good. We average 40 to 45 percentage points per item — partially because accessories aren't that well shopped. When a customer makes a large purchase — let's say a stereo system — we'll use the accessory while demonstrating the system." Autrey, who emphasizes that most sales are made with consumer education, will not "let a

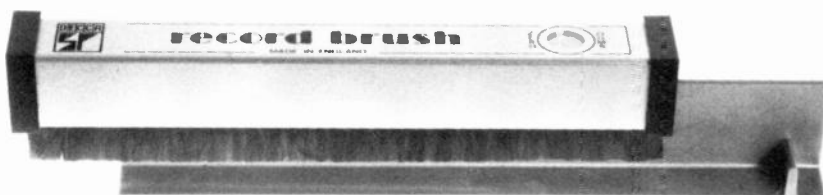


FIDELITONE'S Intensive Care Kit contains Fidelistat, a plush record cleaner, Anti-Static Fluid; Disc Jockey, a record cleaner that attaches to the turntable and zooms dust out of grooves with soft bristles, and Stylus Cleaner. Its suggested retail price is \$16.98.

THE DISK-SE22 mass-concentrated turntable mat by Osawa inhibits resonant vibrations that would otherwise be transmitted to the stylus. The mat's weight contributes to the turntable's flywheel effect, lessening wow and flutter. Suggested retail price is \$25.



DECCA'S NEW Zero Ohms record brush uses a million carbon fiber bristles to wipe out static. It eliminates the dust and grit that produce annoying snap, crackle and in record reproduction. Distributed by Rocelco Inc., Ontario, Canada, the brush has a suggested retail price of \$18.95.



Dealer Tips on Accessories

Attractive displays generate interest and promote sales, says Al Wickline of Audio Associates. "In our store, accessories like demagnetizers, cartridge heads and disc cleaners are showcased under glass behind the check out counter. Prices are clearly marked," Wickline said in an interview.

The glass case serves a dual purpose, he explained; it heightens appeal and keeps "those nice little products from being ripped off." A pegboard near the self-service center contains heavy-duty accessories like cable, tape splicers, and plugs and jacks.

Stocking brand-name accessories also aids sales, said Wickline: "Audio Associates carries only Discwasher products. When people come in they know that they're getting

a quality product for their money. Most people come in asking for brand names." A single accessory line from a reputable, name-brand company reassures the customer of quality and enhances the respectability of the dealer, he explained.

"Packaging heightens sales," added Ray Zies of Sights and Sounds Hi-Fi. "Customers tend to shy away from a box when they can't see what's inside. The customer likes to see what he's buying."

Dealer Dave Simonetti of Sim-O-Rama agrees that attractive packaging and display are ideal for self-service, but his needs demand another method. Since most of his sales are on a one-to-one basis, he said, there is little need for self-service attrac-

tions. Simonetti stores bulk pack accessories in bins (ranging from one inch by two inches to three feet by four feet) at the back of his store. He says that's cheaper and more practical than having bubble-packed items on peg boards.

"We do quite a bit of business with demos," said Rob Goodman of Stereo Hi-Fi. "We don't just sell a cartridge over the counter. Here customers bring in their turntables and we, using specialized equipment, align the set." This store's service also brings in high-end customers from other stores, promotes accessory sales and provides a clientele for high end components as well as things like cabinets, Goodman said.

IS THIS THE BEST CARTRIDGE IN THE WORLD?

There are any number of cartridges available today that perform exceedingly well on paper.

On the other hand, the Adcom Crosscoil moving coil cartridge was designed to demonstrate its superiority in the only place it really counts, the record groove.

A superiority that becomes immediately apparent the first time you lower the Adcom Crosscoil onto a record and experience its uncanny ability to reproduce every nuance of the original performance with a clarity and subtlety of detail other designs don't begin to approach.

In fact, in a widely publicized challenge to other cartridge manufacturers* the Adcom Crosscoil out-measured and outperformed the entire field, more than 50 of the world's most highly acclaimed designs.

An impressive achievement? Just ask the also-rans.

No less impressive, however, is the innovative thinking and engineering that went into creating the Adcom Crosscoil. For it was decided that the Crosscoil would be the first cartridge to fully translate the theoretical advantages of the moving coil design into real world performance.

The cartridge takes its name from the unique "X" shaped armature upon which its generating coils are wound. The "X" shape permits many more turns of wire to be wound on each of the cross pieces as compared to conventional moving coil designs. In this way, output is increased significantly, while the overall weight of the cartridge is reduced.

In practice, the Adcom Crosscoil generates enough output to drive a standard phono input with-



out the need of an expensive transformer or pre-preamp. Thus, aside from the obvious cost savings, the Crosscoil eliminates a major source of noise and distortion.

Not only does the Adcom Crosscoil provide more output, but its moving mass is extremely low permitting its use in a whole new generation of low mass, high performance tone arms.

Additionally, a newly developed "controlled compliance" cantilever assembly with an optimized stiffness to mass ratio insures that the cartridge/tone arm resonance will fall exactly where it

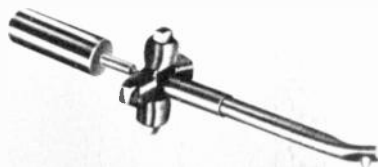
should, above record warp and below audibility.

Finally, the Adcom Crosscoil's specially contoured LineTrace diamond stylus which is grain oriented and nude mounted, provides greater contact area between stylus and record groove minimizing record wear and extending bandwidth to beyond 60k Hz while reducing all forms of distortion to insignificant levels.

If you've read this far, it should be apparent that the Adcom Crosscoil is a signal advance in moving coil technology.

Is it the world's best cartridge? We think so. But we want you to make that happy discovery for yourself.

For additional information and an ear opening demonstration, see your Adcom rep. contact us at the address below or call us at (201) 828-8590



*A public demonstration at the Consumer Electronics Show in Chicago, June 1979

ADCOM CROSSCOIL™

ADCOM, 9 Jules Lane, New Brunswick, N.J. 08901

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customer walk out the door without three to four accessories."

Big Business

"Accessories are big business here," said Jerome Wooley of Bryce Audio in Manhattan. Wooley says that accessory sales depend on product knowledge and personally counseling the customer.

"People come in and complain about static, or buzz, or hiss, and you have to know what product will do the job." If you can match a product to a consumer request or problem you have an automatic sale, said Wooley.

Frances Greenfield of Danby Radio Corp. in Philadelphia, Pa., said that accessories are "incidental to our business. We are primarily interested in selling equipment." At Danby, accessories are introduced as part of a sale demonstration; they are not "pushed" per se and account for only 5% of total sales.

"The profit percentage on any acces-



ALTHOUGH ROBINS' new Whistlestop demagnetizer actually "whistles while it works," it produces cleaner, noise-free recordings and restores lost fidelity, say its manufacturers. Regular demagnetization of the tape heads prevents buildup of residual magnetization, which causes playback noise, loss of high-frequency response, reduced output level and increased distortion. Whistlestop's suggested retail is \$26.50.

TEAC'S Recorder Maintenance Kit (RMK) has what you need to keep your tape recorder up and running; states the company. The kit, which has a suggested retail price of \$9, includes: head cleaner to prevent loss in frequency and unnecessary wear; rubber cleaner/conditioner to prevent wow and flutter problems due to hardening, cracking and loss of roundness in rubber parts; and stainless polish to keep metal work gleaming.



MAXELL'S TAPE RECORDER Care Kit contains a .5-fluid-ounce container of tape head cleaning fluid, assorted applicator swabs and various probes necessary to clean open-reel, cassette, 8-track and car stereo units. Its suggested retail price is \$8.95.



RENACLEAN'S ARSENAL of record care products now includes a liquid-filled tracking arm for records. Anti-static fluid within the tracking arm is fed to a special fibre cleansing pad and applied to the record automatically as it is played.



TINI "Q-G" miniaturized microphone connectors by Switchcraft provide low-resistance ground contact between mating connector shells, and mechanical polarization. They can be used with new slim-style and miniaturized lavalier microphones.

"Best of Test"

Recently, the staff of Stereo Review conducted a comparative evaluation of 19 minispeakers. Only one, the Braun L 200 received straight "A's". The results tabulated below speak for themselves. Isn't it time you stopped wasting your time and effort on contenders and went with a winner.

For additional information on the Braun L 200 and the complete test report contact your Braun rep.

Or call Adcom at (201) 828-8590.

Braun L 200

A Tabulation of the Ratings from Stereo Review

Loudspeaker Make and Model	Bass Extension	Power Handling	General Listening Quality
Braun L-200	A	A	A
AAL Micro 100	C	C	C
Acutex MTS 1	C	C+	B+
ADS 300	B	B	A
Akai SW-7	D	C	D
Audioanalyst M2	B	C+	B
Bang & Olufson C40	B	C-	D
Canton GLE-40	C+	C	C
Dahlquist ALS-3	B	C	B+
Hitachi HS-1	C	C	C
JVC-M3	C	B	C+
Lafayette Pip-Speak	C	C+	B+
Micron 500	C+	C	C
Polk Mini-Monitor	B+	B	B+
Realistic Minimus 7	C	B	A-
Sansui J-11	A	C+	B
Sony SS5GX	C+	C+	B
Ultralinear M16	C	B	C
Visonik D 6000	C	B-	B



BRAUN

ADCOM, 9 Jules Lane, New Brunswick, N.J. 08901. Exclusive distributor in the U.S.A. for Authentic Braun Audio Products. c Adcom 1979

sory could be higher than a stereo system," said Beverly Sulgrove, assistant manager of CMC in Houston, Tex. Per-item accessory dollars are small ones, but a healthy markup and their volume, 35% to 40% of total store sales, make for substantial profits, she said.

Accessories can also bring up the profit margin when competition drops percentages on large systems, noted Sulgrove.

In addition, they can be used to improve customer relations. "We may throw in a \$50 Discwasher for \$40 for someone who's purchased a stereo system," she said. "It makes the customer happy and makes the dealer look good. What's more, the happy customer will probably bring in a friend next time . . ."

Customer Education

Most dealers agree that consumer education is a must to promote and increase sale of accessories.

"The best time to introduce the ac-



YOU CAN "see what's inside" TDK'S new HD-01 Head Demagnetizer. Its sophisticated electronic circuitry is completely visible beneath a transparent cassette shell. You simply pop in the cassette and switch the deck to "play" mode, and any residual magnetization of tape heads is neutralized in approximately one second. The system has a suggested retail price of \$21.99.

FUJI'S NEW VHS (VCL-30) and Beta (BCL-20) Video Head Cleaning Cassettes, a brand-new kind of product, provide a recommended maximum of 90 cleanings each. With the new cassettes, maintenance of VCRs is as simple as slipping in the unit and waiting 10 seconds. The pass eliminates picture noise and "snow" caused by heads clogged with tape oxides and binder residue. Suggested retail prices for the VCL-30 and the BCL-20 are \$25 and \$18.50, respectively.



THE RBM52 is a new record cleaning system by Recoton. The kit includes a wooden-handled cleaning unit, cleaning fluid and a brush applicator, all in a compact plastic case. Its suggested retail price is \$15.

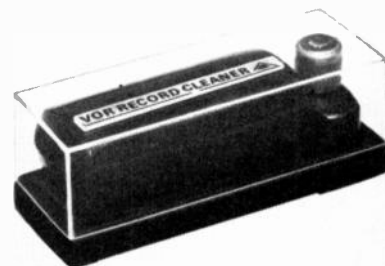
PIXOFF record cleaner by Sonic Research literally picks off dust and dirt from record surfaces with its adhesive roller. Refill tapes are available.



SOUND CABLE is Polk Audio's answer to high-definition speaker wire. Polk says it is capable of significantly heightening the performance of any high fidelity system by improving bass definition and punch, dynamic range, high-end detail and smoothness, imaging, depth and overall "air," states Polk. Sound Cable comes in lengths of 12, 20 and 30 feet; other lengths are available on special order.



THE STYLUS Tracking Force Gauge and Tone Arm Head Shells are Audiotech Laboratories' latest showing in record accessory devices. In the gauge, a balance-weight and a bubble bell measure tracking force right at the needle tip. The shells easily plug into tonearms.



AN EASY-grip handle and a special nylon pile brush highlight the new record cleaner from VOR. The kit, which has a suggested retail price of \$14, includes a bottle of VOR Clean, a new anti-static cleaning formula.

How Scott Appliance of Memphis sold over 300 ESS speakers in 5 weeks.

Even for Scott Appliance, that's a lot of speakers. But it was easy. They used the new ESS radio spots. You know — the ear-catching Mal Sharpe interviews with actual participants in the historic UCLA Listening Test. But don't take our word for it. Here's what merchandising manager Kirby Leathers has to say . . .



"It's the greatest promotion we've ever done, to be honest."

— Kirby Leathers

"I'd never run a 60 second spot on radio in this market before. But these ESS spots are as good an attention-getter as I have ever heard in my life. I've gotten more comments about these spots than anything I've ever done in this market.

"I hear a lot of feedback from people on the street. The first time people hear the spot, they wonder what's going on. The second time, they really begin to listen. By the third time, they're struck by the realism, the believability of the ads. And they come into the store to hear the speakers for themselves.

"The credibility is the thing. People seem to like the spot where that girl chooses a speaker that she thinks is a JBL, and it turns out to really be an ESS speaker. And the one guy who keeps saying 'stoked' — well, all the local disc jockeys have picked up on 'stoked' and they're all using it. The whole thing has really helped our business in general. We've had real dyed-in-the-wool JBL and Pioneer buffs who wouldn't even listen to anything else come in and wind up trading in their speakers for ESS.

"The obvious advantage of selling more dollars in speakers proportionately is that it raises your overall store margin. In our case, we're looking at a margin increase of 3 or 4 percent, and that's pure profit. Since we started the radio spots five weeks ago, I've sold three or four hundred ESS speakers. I've had to reorder two or three times. And we've just begun . . ."

ESS wins on campus. True. But ESS also wins in the showroom. Shouldn't that showroom be yours? Shouldn't you, like Kirby Leathers, be running with the "ESS Wins On Campus" campaign? For information phone Fred Forbes at (916) 362-4102.



9613 Oates Drive
Sacramento, CA 95827 U.S.A.

Our point of view:
You can't know too
much about a good
thing. Number 41
in a series of
factual discussions.



audio-talk from audio-technica®

A CARTRIDGE PROGRESS REPORT

For the past decade or so, keeping up with technological change in phono cartridge design hasn't been a major challenge. Because—frankly—there have been very few changes of major importance, which is too bad.

Sure there have been refinements. But they've been small and steady, so that each new crop of cartridges is just a bit better than the last. And taken over a decade, the improvement has been well worth while.

A MAJOR REEXAMINATION

Even so, cartridge design has been long overdue for some major rethinking. And that's exactly what has happened at Audio-Technica. No, we haven't invented any new laws of physics, but we have done more intensive research than is evident elsewhere, and it has resulted in some unusual new design approaches with very real merit for the consumer.

TWO NEW CARTRIDGE DESIGNS

Two new products typify this approach: the new Omnitec Series moving magnet cartridges, and the equally innovative AT30E moving coil cartridge with user-replaceable stylus.

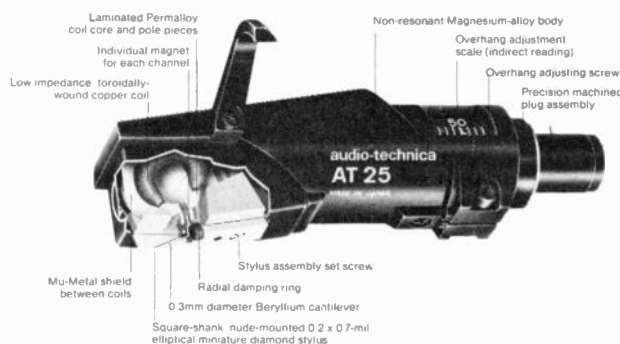
THE **omnitec**™ SERIES

Let's first discuss the Omnitec Series. Four new cartridges, all benefitting from the same fresh thinking. Two of them, the AT23a and AT25 combine the cartridge body and the head-shell into a single assembly. The other two, Models AT22 and AT24 use the more conventional ½" mounting. But that's where conventional thinking ends.



A SIGNIFICANT REDUCTION IN MOVING MASS

Most recent cartridge improvements have rightfully concentrated on the moving assembly: stylus, cantilever, magnets or coils, and suspension. And the Omnitec Series takes full advantage of the latest advances in this area with a beryllium cantilever for high stiffness and low mass, and an extremely small elliptical stylus. In fact, the stylus is just 9/100ths of a millimeter (0.0035") across! And, of course, all Omnitec Models use our unique Vector-Aligned™ dual magnetic system, to further reduce effective moving mass.



But now look at the coils and pole pieces. There's no other cartridge built like this. Because we've gone back to basic physics to optimize this area of cartridge design so often taken for granted.

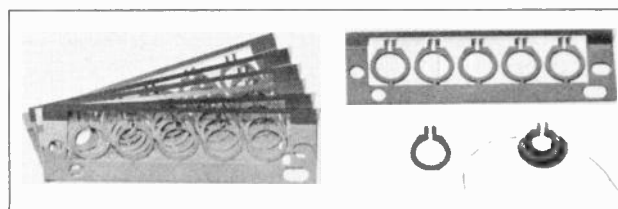
THE UNIQUE OMNITEC TOROIDAL COIL

In conventional phono cartridges there are usually two or four wire coils, wound on bobbins, with separate cores inserted in each coil, and pole pieces attached to the cores. Now look at the Omnitec design. Just two coils, each wound in the shape of a toroid, or doughnut. This shape inherently insures the least possible flux leakage, important for efficiency and good stereo separation.

And note that the Omnitec coils are wound directly on the permalloy core, with no insulating bobbin. Eliminating this spacer improves magnetic coupling and efficiency while reducing bulk. The toroidal coil is an elegantly simple concept which until now was believed too difficult and expensive to apply in quantity production. But Audio-Technica research has found the way to achieve these benefits at reasonable cost.

INTEGRATED COIL CORE AND POLE PIECES

The actual coil cores are no less ingenious. The core and both pole pieces are a single continuous structure. And each is created from six thin layers of photo-etched



permalloy, whose laminations reduce high-frequency eddy current losses. Another benefit of the Omnitec construction is the reduction of internal electrical connections in each cartridge from as many as sixteen to just four. This inherent simplicity reduces the possibility of intermittents, losses, and also improves cartridge-to-cartridge uniformity. But that's not all.

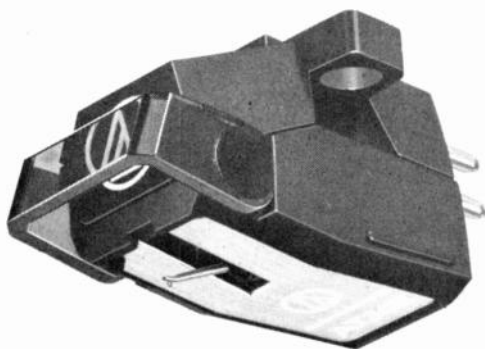
DRAMATICALLY LOWER INDUCTANCE

Without the losses inherent in conventional designs, our coil can offer much lower inductance than is typical. Just 85 mH compared with perhaps 500 mH. It is this single characteristic, perhaps more than any other, which contributes to the remarkable transparency attributed to these cartridges. Transients are reproduced cleanly, and stereo depth is clarified.

But we weren't content. Having physically and electrically isolated the coils, we added a mu-metal shield between them for the last measure of isolation. Combined with the inherent geometric advantage of our Vector-Aligned magnets and pole pieces, stereo separation is outstanding at every frequency.

There are a host of seemingly tiny details which further contribute to flawless sound. The stylus assembly, for instance, is held rigidly in place with a set screw, rather than depending on the usual friction fit which may permit the entire stylus assembly to vibrate slightly at high recorded levels. And the AT23a and AT25 are housed in non-resonant magnesium alloy bodies with a calibrated over-hang adjustment. Plus even a special resonance-damping pad on the top of the cartridge body. And gold-plated connectors, of course.

The advances you can see and hear in our Omnitec Series of Vector-Aligned cartridges are tangible proof of the dedication to innovative engineering at Audio-Technica. And we're not limited to a single concept or technology, but are actively exploring every viable alternative. This multi-faceted approach results in greater product diversity with practical benefits for every Audio-Technica dealer. Here's proof.



THE NEW AT30E

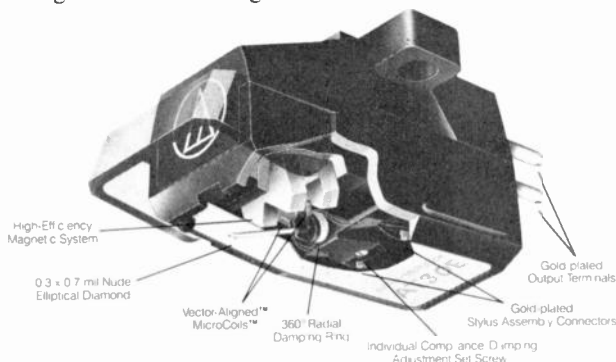
Introducing the first really practical moving coil cartridge: the Audio-Technica AT30E with Vector-Aligned Dual Moving MicroCoils. Until now, moving coil cartridges were almost exclusively for the truly dedicated audiophile. Lovely sound, but some serious drawbacks.

THE 3 BIG PROBLEMS OF THE PAST

When the stylus of earlier moving coil cartridges became worn or damaged, the cartridge had to go back to the factory, leaving you without sound for perhaps weeks on end. And tracking wasn't all that distinguished; cantilever suspensions were typically low in com-

pliance. And of course the output was very low. So either a transformer or a pre-preamplifier was needed with most electronics.

The AT30E has solved the two toughest problems with imaginative engineering. And the widespread addition of moving coil inputs to many present electronic designs has gone far in solving the third.



A USER-REPLACEABLE STYLUS

Making the stylus user-replaceable was primarily a mechanical problem. But it required a sharp departure from conventional thinking to accomplish. The result offers the same advantages as the stylus assembly design of our Vector-Aligned moving magnet cartridges, with the coils correctly oriented to each groove wall. The entire assembly simply unplugs, with large, gold-plated plugs to transmit the coil signals to the output connectors. Efficient coil-winding techniques and ultra-precise hand assembly were the secrets to the success of the design. And the result imposed no compromise of the basic moving coil advantages.

IMPROVED TRACKING

In fact, by minimizing the mass of the coils and their supports, we were able to create a suspension system with much higher compliance than had been typical in the past. And this permits us to offer a decided improvement in tracking ability.

The result is a cartridge with all of the advantages of traditional moving coil thinking but virtually none of the barriers to acceptance by most potential users.

We're extremely proud of these advances in phono cartridge technology. And we feel they demonstrate a sense of leadership that has been needed in the industry. But they are only a beginning. The best is yet to come. From Audio-Technica first!

Jon R. Kelly
President



AUDIO-TECHNICA U.S., INC.
Dept. 129B-41, 33 Shiawassee Avenue
Fairlawn, Ohio 44313
(216) 836-0246

cessory is at time of sale," says Al Wickline. "Most people buy a thing when you explain to them what it does." Although accessories compose only a small portion of Audio Associate sales, their markup of 50% to 60% brings high percentage profits.

"Accessories are 15% to 20% of our business," said Harvey Scher of Harvey Stereo in Baltimore, Md. Scher deals primarily in car audio and has found that promotion of accessories through mail order and retail advertising increases the sale of regular items. "Someone may come in for an 8-track cleaning kit and he may wind up buying additional accessories like blank cassettes."

"Accessories are insignificant," said Chick McFarren of the Stereo Shop in Canton, Ohio. "When selling a \$1,000 stereo system a \$6 record cleaner doesn't really mean anything. If a customer inquires we'll explain, but normally our energies are tied up in selling a system."

McFarren explained: "You have to remember, we're in competition for

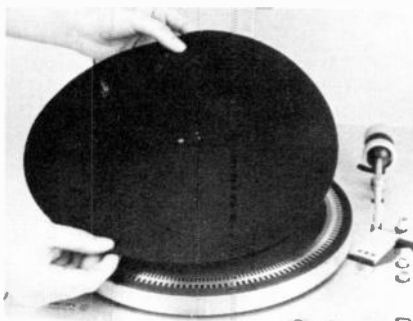


MONSTER CABLE is the easiest and most cost-effective way to improve dramatically the performance of almost any sound system, said a company spokesman, explaining: "The low capacitance, resistance, and inductance of Monster Cable will transfer complex music signals from amplifier to speakers with astounding clarity and definition." Stereo pairs suggested priced from \$20.

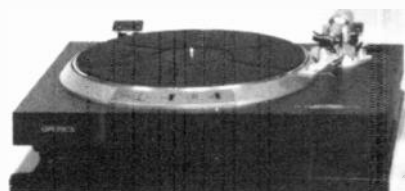


MEMOREX'S cassette cleaning kit allows you to breeze through routine maintenance. With a suggested retail price of \$2.99, it's also easy on the wallet.

NEOSONIC'S NEW "hands-free" record cleaning system, the Lenomatic, consists of a traveling brush assembly that mounts on the dust cover of any single-play turntable, a spring contact and a conductive foil turntable pad; liquid cleaners are not used. A rotating brush — made of fine natural hair and carbon fibers — removes the dirt and dust before it comes in contact with the pickup stylus. Its suggested retail is \$19.95.



THE A.D.B. Acoustically Dampened Base minimizes phono problems related to feedback; isolation and vibration caused by room vibrations, high sound pressure levels, poor isolation and poor room acoustics, says its manufacturer, Audioplex. "The A.D.B. lets you track lighter, play louder and dance harder," says Audioplex, which has headquarters in Maplewood, N.J.



PARKER INDUSTRIES' speaker stands improve stereo performance, said a company spokesman. "Four removable rubber tips on the support arms of our speaker stands not only insulate the speaker from vibration but they can be used to adjust the height and the angle of tilt of the speaker by means of an eccentric mounting hole," he said.

"THE CHARLESWATER Statfree Record Mat is a lightweight electrically conductive foam cushion that dissipates static electricity to keep dust away and prevent annoying 'hot spots,'" said a company spokesman. The lightweight mat has virtually no effect on turntable weight distribution. Its suggested retail price is \$4.95.

SANSUI SELECT SYSTEMS

A systematic approach to increased sales.

The best way to increase sales is to sell to the millions of men and women who do not yet own hi-fi components. And the best way to sell them is to sell Sansui Select Systems.

Sansui Select Systems are designed and engineered to appeal to the demanding first-time buyers who want a brand name they know, respect and can rely on; who expect top-notch music reproduction with minimum fuss; who want their hi-fi to offer that rare combination of styling simplicity and the sophisticated "audio-look" which includes digital readouts and LED displays; and who insist, above all, on great value.

Sansui **Select System 80** offers all this, and more. It features our new **A-80/T-80 matching amp and tuner** which take advantage of many unique Sansui technologies.

The A-80 DC-Servo integrated amp delivers a big, clean 65 watts/ch. min. RMS both channels into 8 ohms from 20-20,000Hz. THD is an inaudible 0.05%. And the A-80 offers all the features and convenience hi-fi buffs want — like power meters, variable loudness control, calibrated LED peak indicators, and even a "head amp" for MC cartridges. The T-80 uses Sansui's patented Digitally Quartz Locked LSI tuning system, famous for its error- and distortion-free performance.

So that your customers can record from two sources, we included the superb **D-90 cassette deck** with switchable bias and EQ, and timer start facility — as well as the computerized, fully automatic, direct drive **FR-D4 turntable** with Sansui's unique Dyna-Optimum Balanced (DOB) tonearm for accurate, friction-free performance.

The **GX-90 cabinet** with smoked glass doors protects all the components, including a sophisticated control system

and handsome digital clock, the **AT-15S Audio Program Timer**. The 3-way **SPA-3700 speakers** use impressive acoustic suspension 12" woofers and offer mid and high level controls. Recommended amplifier power range is 20-100 watts.

Contact your Sansui rep today — because with the name Sansui, and with the extensive ad campaign in such broad-based consumer books as *Playboy*, *Penthouse*, *Skiing*, and *Popular Photography*, and hi-fi books too, Sansui Select Systems are an unbeatable system.



SUPERCOMPO
SELECT SYSTEM 80



SANSUI ELECTRONICS CORP.
Lyndhurst, New Jersey 07071 • Gardena, Ca. 90247





You've heard Oaktron... ...more than you've heard of Oaktron

If you've heard the "1812 Overture" lately, with its earth-rocking cannon—or a full-throated jazz band with soul-searing brass—you may have been hearing Oaktron loudspeakers.

Oaktron has made speakers for some of the leading names in the home entertainment field—and all fields where clear, full-range sound is important.

Over the past 25 years, you may have heard more Oaktron speakers than any other brand. You've heard Oaktron in studios, theaters, discos, and the homes of the Hi-Fi pros. From living room to jazz festival, you've heard Oaktron. And you've liked what you heard.

Oaktron's BFW 15Y2 Full Bass woofer, with 300 watts of peak power.



Ask for Oaktron's speaker catalog of over 150 models, ready to ship.



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price. Extra items might take us out of a competitive price range." But he noted that accessories could be profitable: "Some accessories like phono cartridges and record cleaners have a good markup; other items, like cassette tapes, are competitive and usually sold at give away prices."

Impulse Buying

"You don't really have to sell an accessory — they sell themselves," said Raymond Zies, general manager of Sights and Sounds Hi-Fi in Chicago Heights, Ill. His store is equipped with approximately 15 pegboard racks that are stocked with such items as patch cords, stylus cleaners, connectors, record cleaners, demagnetizers, so that customers can help themselves.

"The best-moving items are different types of plugs. We try to carry a plug for just about everything," he said. Accessories make up 10% to 15% of



THE OMNIDAPTOR 45-rpm spindle fills a real need in the marketplace replacing about 50 individual adaptors, said a spokeswoman for Aldishir Manufacturing Co., Mt. Vernon, N.Y. The adaptor features a unique single locking adjustment.



PIONEER'S CD-115 is a component amplifier extension cord. The five-foot cord shields against interference and has positive locking connectors.



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The ST 2000 Series is
surfaced with FORMICA™
which will not FADE,
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QUALITY FURNITURE LAMINATES FOR A QUARTER OF A CENTURY

Yamaha decks the competition.



TC-720. The 3-head deck for the creative recordingist.

If you like to get involved with your tape recording, this is the deck for you. The bias rotary control and built-in pink noise generator allow you to fine-adjust the deck's high frequency response to best suit the particular tape you are using. The REC LEVEL ADJ controls and REC CAL switch allow you to further adjust the recording sensitivity for proper Dolby® NR tracking, resulting in very high signal-to-noise ratio and exceptionally clean sound. The TC-720 also has a unique built-in "real time" echo facility. You can use this to add new dimensions of studio realism to tapes

recorded for playback in both your car and your home. All these front panel features (and more) are backed by reliable, advanced electronics. The Closed-Loop Dual Capstan Drive keeps the tape at an ideal tension for smooth head contact. An advanced Frequency Generator servomotor transports the tape at a constant, accurate speed with very high torque. High-performance, low-noise amplifying circuits are used for the mic and line inputs. All this superior performance is wrapped in a beautiful simulated ebony cabinet.

*Dolby is a trade mark of Dolby Laboratories.



TC-920B. Matching the industry's finest separates in appearance as well as performance.

For unparalleled performance, the TC-920B starts with the heads. Yamaha's unique Pure Plasma Process results in Sendust heads of unparalleled purity, resulting in high permeability of the core for better sensitivity and playback efficiency, excellent S/N ratio, and greatly reduced tape/head wear.

The 920B has a vast array of audiophile features. Like the unique FOCUS switch. In the "SOFT" position, you will attain a more relaxing, mellow quality to the overall listening effect. In the "SHARP" position, you get a more crisply punctuated high frequency sound quality. There's also a fine bias adjust control to match the deck's characteristics to those of the actual tape in use.

A switchable subsonic filter cuts out subsonic interference due to warped records, line hum, etc., and also safeguards your speakers during playback without altering

sound quality. The bar-graph peak level meters have a fast/slow switch to adjust the recovery time of the meters for maximum control over the material you are recording.

The 920B's sleek black cabinetry enhances the high-performance look of this studio quality deck. For maximum convenience an ingenious hinged panel conceals the less often used controls. Everything was done with striking esthetics and total performance in mind.

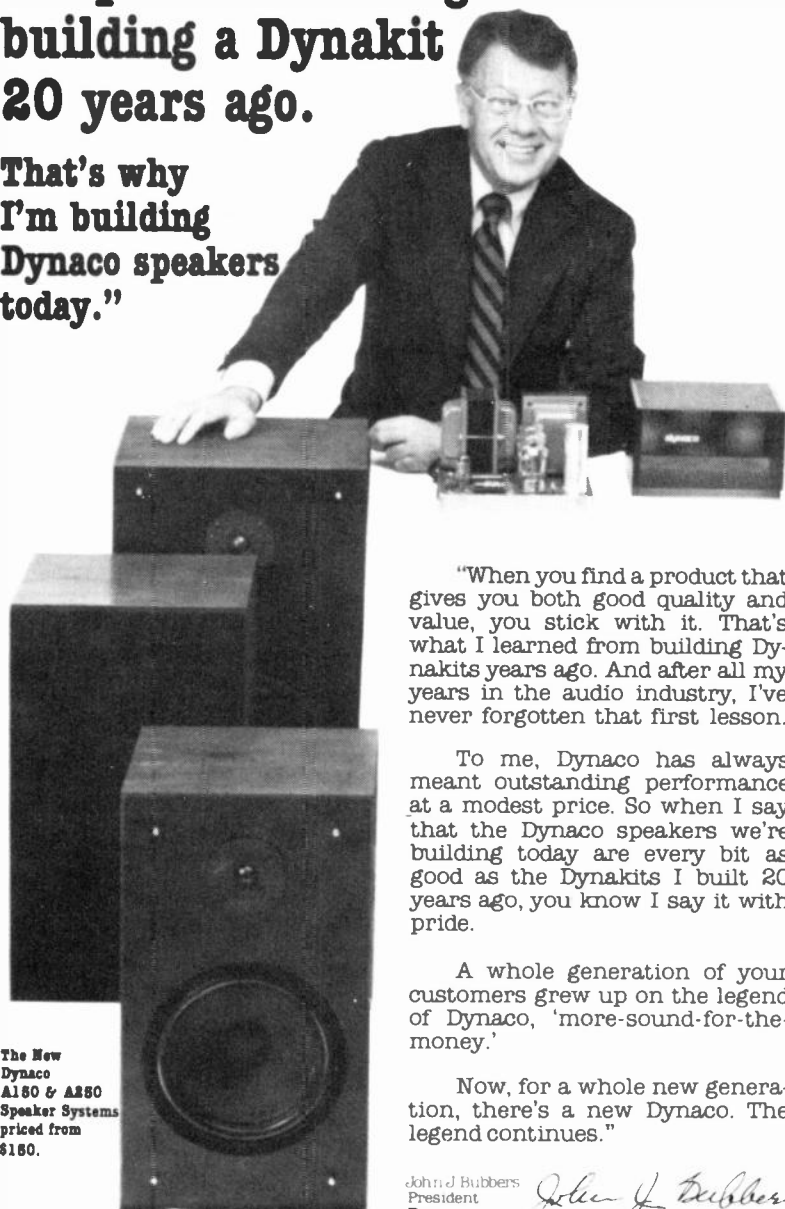
The TC-720 and the TC-920B will bring the competition to its knees, and will bring you to your feet, cheering. For the full story, visit your local Yamaha Audio Specialty Dealer listed in the Yellow Pages. Or write us: Yamaha, Audio Division, P.O. Box 6600, Buena Park, CA 90622.

From Yamaha, naturally.



**"I remember
the performance I got
building a Dynakit
20 years ago.**

**That's why
I'm building
Dynaco speakers
today."**



The New
Dynaco
A180 & A280
Speaker Systems
priced from
\$180.

"When you find a product that gives you both good quality and value, you stick with it. That's what I learned from building Dynakits years ago. And after all my years in the audio industry, I've never forgotten that first lesson.

To me, Dynaco has always meant outstanding performance at a modest price. So when I say that the Dynaco speakers we're building today are every bit as good as the Dynakits I built 20 years ago, you know I say it with pride.

A whole generation of your customers grew up on the legend of Dynaco, 'more-sound-for-the-money.'

Now, for a whole new generation, there's a new Dynaco. The legend continues."

John J. Bubbers
President
Dynaco

John J. Bubbers

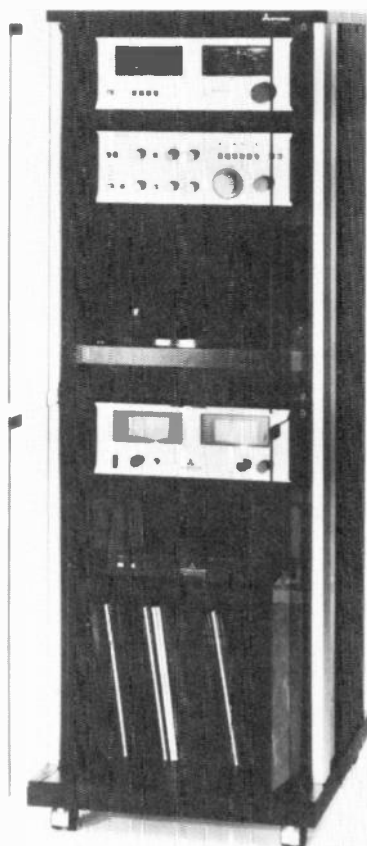
Dynaco. 25 years ago we helped create stereo hi-fi. And built a reputation based on superior yet simple designs that produced more sound, dollar for dollar, than the industry had ever seen.

And now we've done it again. With these new speakers that are far and away the best we've ever built. And with many new uniquely Dynaco products on the way.

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We build them like we used to.

If you're interested in becoming part of the Dynaco legend, call or write our National Sales Manager, Jack Smith.

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(617) 828-7858



MITSUBISHI'S DR-720 rack displays components behind two sets of glass doors. The unit, with a suggested retail of \$380, measures 22-5/8 inches high by 65 inches wide by 17 3/4 inches deep.



YOU CAN PUT a cassette in at either side and still see the title with the Pocketrays cassette holder from Charles Leonard, Inc., Glendale, N.Y. Pocketrays are made of vinyl and there are 12 to a sheet.

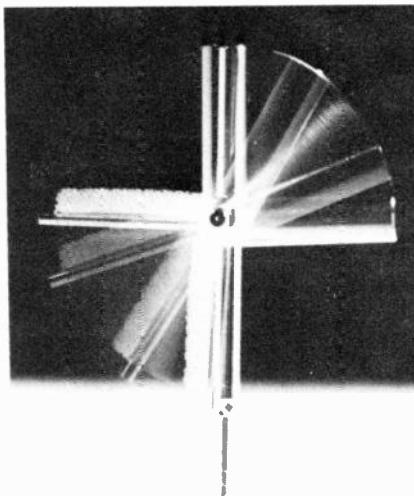
the total sales at Sights and Sounds.

"Twenty to thirty per cent of accessory buyers are impulse buyers," reported Rob Goodman, store manager of Stereo Hi-Fi Center in Gardena, Ca. Attractive displays help move accessories, noted Goodman, adding that logical and prominent display of accessories contributed to their having captured 10% of total store sales.

Goodman said: "We display things logically, for example tape cleaning devices on one rack with other tape accessories. Also, we place common items, like record cleaner, on the front counter, just where the customer pays."

The improvement and increase of accessory sales is frequently the discussion at sales meetings, reported Goodman. "We're concentrating on better displays, better locations, easier self service and prominent signs."

"For the most part accessories sell themselves," there's no need to push,"



THE STYLIFT by Audio Source is a nifty gadget that automatically lifts the tonearm off the record surface at the end of play. Made of polished chromium steel, it is designed to prevent tonearm droppage and damaged cartridges and records. It's retail value is \$19.95.

"THE UNIVERSAL Vari-Tilt stand by Osawa can hold almost household speaker system, raising it off the floor to cut the bass boominess," said a company spokesman. Finished in a black nylon coating, the stand has a suggested retail price of \$79.95 per pair.



Good ideas sound right. . .

WITH PFANSTIEHL & PFANTONE PRODUCTS

If we aren't careful, we think of ourselves as being in the phonograph needle business. Or the 8-track cassette business. Or the cable and connector business. Or the complete audio accessory business.

While it is true, of course, that Pfanstiehl is in all of those businesses, in reality our *ultimate* business is the *superior* reproduction of sound. Our first requirement for any product that bears the Pfanstiehl (pronounce it fan' - steel) or Pfantone (fan' - tone) label is that it delivers superior sounding results.

That's the idea behind every one of our products. . . and in our business, the only *good* ideas are the ones that sound right!

Write in for complete needle and audio accessories catalogs.

See if we don't sound right to you!

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said William Lerner of Music Masters in Manhattan. "People come in and most times know what they want, although salesmen do recommend certain items. We're primarily a record store, and record cleaner kits sell best here."

How to Miss a Sale

HFTN also talked about accessories with executives of some of the nation's leading hi fi manufacturers, including Jim Parks, vice president and general manager for Technics.

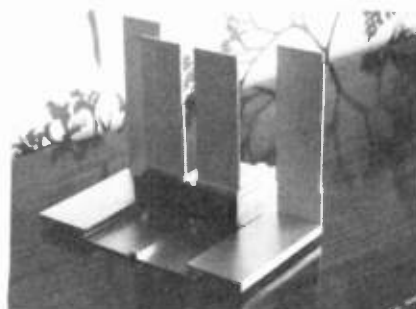
"One area the dealer misses the boat on in plus sales is the accessory mar-

ket," said Parks, noting that many salesmen miss their best time for a sale.

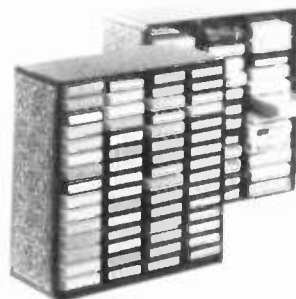
"Demand is highest at purchase," said Parks. "You'd be surprised how many customers walk out with a hardware item, for example, a cassette recorder, without the accessory, like a blank tape or demagnetizer."



TEXIWIPE'S tape head cleaning kit features specially designed Audio Cleaning Pens, one for pressure rollers, one for heads. Each pen holds an adjustable, lint-free, absorbent Clean-Wick. The TX250 kit also includes a penetrating power cleaning solvent and a machine-tooled open-front cartridge shell Pressure Roller Activator for insertion in the tape deck to elevate the rollers into an accessible position for easy cleaning.



THE MILL is an expandable aluminum record storage system by **METROsound**. The lightweight frame is sturdy, yet easily positioned in a room.



STORAGE OF cassette and 8-track tapes can be done simply and efficiently with a storage case by **Jesse Jones Industries**, Philadelphia. Available in 60 and 30-cassette size and in 36 and 12 8-track size, the cases are all approximately 14 inches high.

sweet sixteen

U.S.A.
Martin

You ordinarily see Martin speakers advertised one at a time. But there are 16 superb, sweet-sounding Martin speaker models, manufactured in one or more of our four production facilities in the USA, France, Spain or Norway — ranging in price from \$99 to \$750.

We make only one kind of product . . . fine loudspeakers. They are meticulously crafted one by one for a discerning audience which demands the Sound of Perfection.

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Panasonic has the in-dash tape players that give your customers the sound of a symphony for the price of a song.

Once your cassette customers hear the Panasonic CQ-6600 in-dash AM/FM stereo tape player (shown below), they'll be singing a different tune. And for those into 8-track, the Panasonic CQ-4600 AM/FM stereo 8-track player also gives them the same great value at the low price of less than \$240.*

We know that what your customers don't hear is just as important as what they do, so we've included Impulse Noise Quieting circuitry (INQ) on both units. With INQ, interference caused by a car's wiring and engine is practically unheard of.

Each player also has dual gate MOS FET tuning for great sensitivity and selectivity on FM and a Mono/DX/LOC switch to bring in distant and local stations with minimal interference. Front-to-rear fader control is standard on these players, as is a balance control for side-to-side speaker adjustments.

And speaking of speakers, add Panasonic

Sound Pumps™ or the coaxial Sound Pumps II to the sale. Your customers will get great sound while you get high profits.

Our in-dash players look just as good as they sound. They have brushed steel fronts that are simply dashing, a sleek pushbutton station memory and bright indicator lights.

These two compact pushbutton in-dash players let you satisfy a broad range of car audio buyers without stocking a broad range of merchandise. They even have adjustable shafts so they can fit just about any American or foreign car.

Put yourself on the road to success. Steer your customers over to the Panasonic CQ-6600 or CQ-4600. They look and sound so great, they'll turn your volume way up.

For more information on how to take on the Panasonic car audio line, call toll-free 800-447-4700 (In Illinois call 800-322-4400).

*Suggested retail price.



Panasonic®
just slightly ahead of our time.

Audio Furniture

Rack 'Em Up or Sell 'Em Separately: The Choice is Up to You

Today's audio housing market focuses on two categories of furniture: custom-built and manufactured. Each category has its own school of thought. Here's a brief industry synopsis:

"The idea behind the manufactured rack, an audio enclosure with screw-in shelves, is that the customer sees the components in a cabinet and buys the unit as a whole," said Bill Ethridge, sales manager for Mica Products Corp. "This package sale theory is practiced by some original equipment manufacturers."

Sansui follows the "rack" philosophy. "The rack, being a complete hi fi system in a furniture locked unit, makes selling easier for the dealer," said Tom Yoda, Sansui's vice president. "It's good for the customer, too, because he'll not have to mix and match components. He already has before him an exactly balanced system."

Sansui cabinets are versatile because they can be sold as a system unit or separately, said Yoda. He noted that the rack look is especially attractive to the first-time buyer. "The glass doors enhance the escoteric quality of the tuners and receivers within."



BARZILAY'S LR-55
Suggested Retail is \$259

Gusdorf Corp. has a slightly different approach to the issue of manufactured furniture. "Furniture is an integral part of house decor," said Michael Wertman, Gusdorf's vice president. "You cannot just put an instrument anywhere. It's important to remember that the consumer is looking for furniture to put instruments in. A system without housing is like taking a lamp and placing it on the floor, rather than on a table."

Gusdorf's Component File line features dual glass doors, adjustable shelving, and receivers and tuners that glow through the glass door. "It creates a built-in custom look," Wertman said.

Problem: The Dealer

The problem with custom furniture is not the product, it's the dealer, said George Abrahamian, general sales manager for Barzilay. "They have a psychological block to selling furniture. Instead of viewing it as an audio component and a prime money-maker, audio dealers think, 'Oh, my gosh. I'm not a furniture salesman.' The idea intimidates them."

O'SULLIVAN'S AR 170
Has Solar-Bronze Glass Doors



World Radio History



GUSDORF'S MODEL 1560
Contains 3 Adjustable Shelves

"If a dealership's management is open to the idea of furniture, they'll find a ready market waiting. A high-end audio buyer needs housing for his system. Chances are good that he'll want to complement his home furniture with the added unit. With custom-built furniture on display, you can solve the customer's shelving problem right then and there."

"It doesn't take much capital to purchase the furniture," said Abrahamian. "With a couple of thousand dollars, the sum of several tape recording units, you can purchase an attractive display case that enhances the beauty of components and is a first-rate selling tool."

Eric Shupack, president of Apres Audio, shares Abrahamian's view and expounds on it: Audio displays can cultivate a high-end image and attract the high-end buyer, he said. "New high-end markets, like working women and low-end buyers of yesteryear, are today's newest targets for high-end sales." According to Shupack, to reach those and other specific markets, dealers might want to:

- Identify their market. "Be specific about the market; map out characteristics like age and socio-economic status of your target."

- Cater to it. "Create an environ-

ment attractive to the market. This could mean setting up a living room scene complete with plants or redesigning an entire store."

• Limit brands. "A buyer that is confused by too many choices is often intimidated and will purchase nothing."

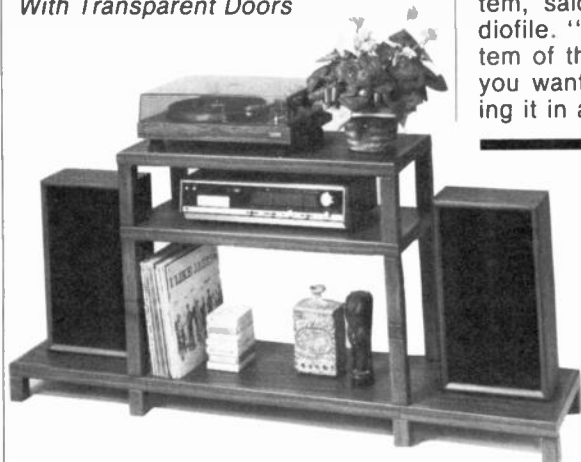
A Wide Variety

Manufactured furniture comes in several types, said Tom Riegel, O'Sullivan Industries' national sales manager. "The manufactured category includes assemble-as-you-go kits, racks, and custom-styled components."

Custom-styled components blend most easily with what people have in their homes. The audio unit as part of one's home furniture is an attractive



MICA ST-2000 SERIES RACK
With Transparent Doors



KIRSCH'S GLENWOOD LINE
Features Twist Together Shelving

Manufacturers Tell How to Sell

• Tom Yoda of Sansui suggests that dealers fashion in-store displays in conjunction with the product's nationally advertised image. "It reinforces the image and creates greater product identification in the consumer," said Yoda.

• Michael Wertman of Gusdorf urges dealers who aren't into furniture to "get into it now. There's less investment on a rack than on an audio system, and with a 50% markup that's loads of profit," he said.

"Get as much merchandise on the floor as possible. Utilize open floor space and set up a sample. Let the consumer see it and think to himself 'Gee, I could use this in my home.'"

• "Make the display as attractive as possible and give it a home atmosphere with added touches like plants or accessories," said Jim Parks of Technics. Furniture should be sold as an audio unit, an integral part of the hi fi system. A home image reinforces that idea, Parks said.

• "Furniture can be used as a sales bonus," said Tom Riegel of O'Sullivan Industries. "When a customer buys a complete audio package, a dealer might give him a deduction, let's say \$50, off. Or the dealer can give the customer a complimentary gift — for example a \$100 stand that wholesales for \$45. The customer's very likely to remember the latter deal over the former . . ."

• The advantage of racks is that you can showcase an entire system, said Vinnie Finnegan of Audiofile. "You can highlight the system of the month or anything else you want to push, simply by placing it in a rack."

selling point, especially to women and others concerned with both aesthetics and performance.

"The rack once referred to rugged pieces of audio furniture used by professional deejays in their studios," said Jim Parks, assistant general manager for Technics. Only hard-core audiophiles would use them at home. "Now manufacturers produce racks as quality pieces of quality furniture." They're made in many styles and sizes to give the customer a wide selection.

The distribution channel that's most useful with the rack is the mass merchant who sells the product as a complete system, said Parks.

"In 1980 we'll be offering four different models to our dealers. This will allow us to custom-tailor the product for the dealers' individual needs, whether he's aiming for the low, middle or high-end market."

"The beauty of assemble-as-you-go furniture is that you can take it apart for moving, yet it's durable and strong enough to house stereo components," said George Letts, national sales manager for Kirsch Co.

"If you want to move, simply pull apart the spindles and shelves. It's also advantageous for expanding systems. You can add to furniture just as you can add to your system. This way you can build a complete home entertainment center gradually, with minimal housing expenditures.

"At Kirsch, we manufacture all kinds of shelving — for example, wall and free-standing."



SANSUI'S GX-5 RACK
With RX-150 Accessory Drawer

The Eightfold Path to Stereophone Sales

Chances are you have come to regard blank tape, record care products and speaker wiring as more than just garden variety "add-on" sales. You wouldn't think of letting a customer,



SANSUI
SS-80
Stereophones



SENNHEISER
Model HD 430



STANTON
Dynaphase 55



BEYER
DT302 Phones



KOSS
Tech/2

fresh from a systems purchase, out the door without suggesting at least several of these products. So why do you slip up when it comes to taking advantage of the potential in headphones?

According to one manufacturer, Koss Corp., the average dealer probably sells 20 pieces of equipment per week fitted with phone jacks. The same dealer probably sells only three sets of stereophones to go with those units. If the price of the average headphone is about \$45, that means \$540 that the store does not pick up. Koss' survey of buying in the United States says 93% of stereos with jacks are not equipped with a pair of phones. And, they say, that means that nine out of ten people who enter your store may never have listened to phones.

How to Sell Phones

What are some of the ways you can bring phones into typical selling situations with your customers? Here's how:

1. The most obvious way is to walk up to a customer and say, "How would you like to listen . . .?" According to Koss statistics, it is highly probable that the customer has never listened to phones and will agree to your request. Even if you hit the one out of ten who already owns a pair, all is not lost. You could still make the sale if that particular customer is looking to upgrade.

2. Make headphones an integral part of your total listening environment. Hang them in your windows. Put a pair at point of purchase.

3. Position your phone display in a high-traffic area.

4. Continually play a high-quality record or tape source through your display phones.

5. Use phones when you demonstrate tape recorders, turntables, cartridges, or receivers to help your customer hear all the differences between good, better and best. Not only will this help sell the phones, but it will also help sell the customer a better system.

6. Called away momentarily from a sale? Don't leave the customer standing around bored. Give him a pair of headphones to evaluate as you go about your errand. This maneuver will keep your customer from losing interest and ultimately wandering away. You might find you have a headphone customer when you return.

7. If you have a service or repair de-

partment, allow your customer to listen to his newly-repaired gear through phones.

8. Make use of dealer literature to spark customer interest.

They Gotta Have Style

Peace and privacy are the key selling points of any set of phones. But lightness and comfort are also important considerations. What good are even the best headphones if they give your customer a headache or pinch his ears? Since comfort is a personal consideration, it is important to allow plenty of opportunity to try out the phones that you stock.

Joe Besase, involved in packaging and industrial design for many years, is currently a headphone designer for the Koss Corp. *High Fidelity Trade News* spoke with Besase on a recent trip to the Milwaukee headquarters, and he outlined some of his own considerations in designing phones.

First, he believes, the phones must be soft-looking so the customer will want to touch them. Even a high-quality headphone must be attractive enough for the user to want to wear it on his head — and of course he doesn't want to look unattractive while wearing the phones.

Color must also be a consideration in the overall design of the phones. Besase, for example, recommended sticking with the bronze and earthtone color scheme in the Koss Pro 4AAA series rather than switching to black, believing that customer reaction would be more favorable to the warmer of those two schemes.

Koss even spends extra money on its phones to incorporate features that place the units closer to the customer's head. The relationship of the sling to the headband is very important, explained Besase. He said some manufacturers design the sling so the headband raises over the head. Koss prefers to place the headband close to the head and design earpieces with mobility.

Packaging is also an important part of presenting any headphone to customers — it should reflect the same slim, lightweight image desired by the phones themselves, the designer said.

Whether the manufacturers who spoke to *High Fidelity Trade News* called them headphones, or whether they called them stereophones, all agreed that these plug-ins represent lost profit opportunities for many dealers.

— C. L. Morgan

When you buy our headphones we sell them for you.

We don't think it's enough to sell the world's finest headphones to our dealers. So we sell the headphones for them, too.

The newest Beyer sales-maker, shown right here, is a handsome free-standing live display with five working headphones. Our select dealers will get the display absolutely free with the purchase of a 36-piece assortment of our best-selling headphones. Additional displays may be ordered at \$350 each.

Even when your salespeople are busy, the display keeps selling for you. The headphones are securely mounted on retractable cords that keep them virtually weightless and at just the right height for looking and listening.

Reserve stock is securely locked in the cabinet below.

Everything comes in three easy-to-handle crates, and can be assembled in just a few minutes. It's all pre-wired to work with any receiver or amp.

And we've got even more sales help for you. An extensive ad campaign reaching millions of of prime prospects every month in in magazines like STEREO REVIEW, HIGH FIDELITY and AUDIO. Plus imaginative and effective POP material including a new brochure "A Buyers Guide to Beyer Headphones," spec sheets, ad reprints and window decals.

And if that's not enough, just listen to our headphones. They're good enough to sell themselves.

Beyer 
Dynamic

BURNS AUDIOTRONICS, INC.

5-05 Burns Avenue, Hicksville, NY 11801 / (516) 935-8000
In Canada, H. Roy Gray, Ltd.



Santa and the Video Kid

A Christmas Carol That Boosted Sales

BOB LIPP, formerly vice president and advertising director of MPC Video Industries, Inc., is now president of Bob Lipp Corporate Communications, Inc., a New York-based advertising, marketing and public relations agency specializing in the disco, video, and audio and energy markets.

This is the first in a series of columns that Lipp is writing for *High Fidelity Trade News* on the marketing, advertising and merchandising of home video equipment. In this installment, Lipp looks at the Christmas buying season and provides tips on how to take advantage of increased consumer traffic and how to maximize dollar sales per customer. He focuses specifically on how to interest the customer in buying home video equipment and on how to make the consumer less conscious of prices and competition.

This is the fourth Christmas buying season since the introduction of the Betamax 7200 back in 1976. In those days, the only real selling feature of the home video machine was off-the-air recording. Cameras were available, but since color cameras had been priced for industry use, black-and-white cameras were the only kind offered to the general public. And B & W cameras were of little interest to the consumer, since color television was already on the scene and "real TV," as

far as the home viewer was concerned, was in living color. In addition, pre-recorded tapes were virtually unheard of in the half-inch home video standard.

Nevertheless, home video recorders — very much of an innovation — were introduced to the public via TV spots in 1973. Remember that first commercial? It showed a night-shift cab driver proudly describing how he could watch the late show the following morning with his new Betamax video

cassette recorder. It was a good pitch, but it appealed to a limited audience, since the suggested list price of the Betamax at that time was \$1,300.

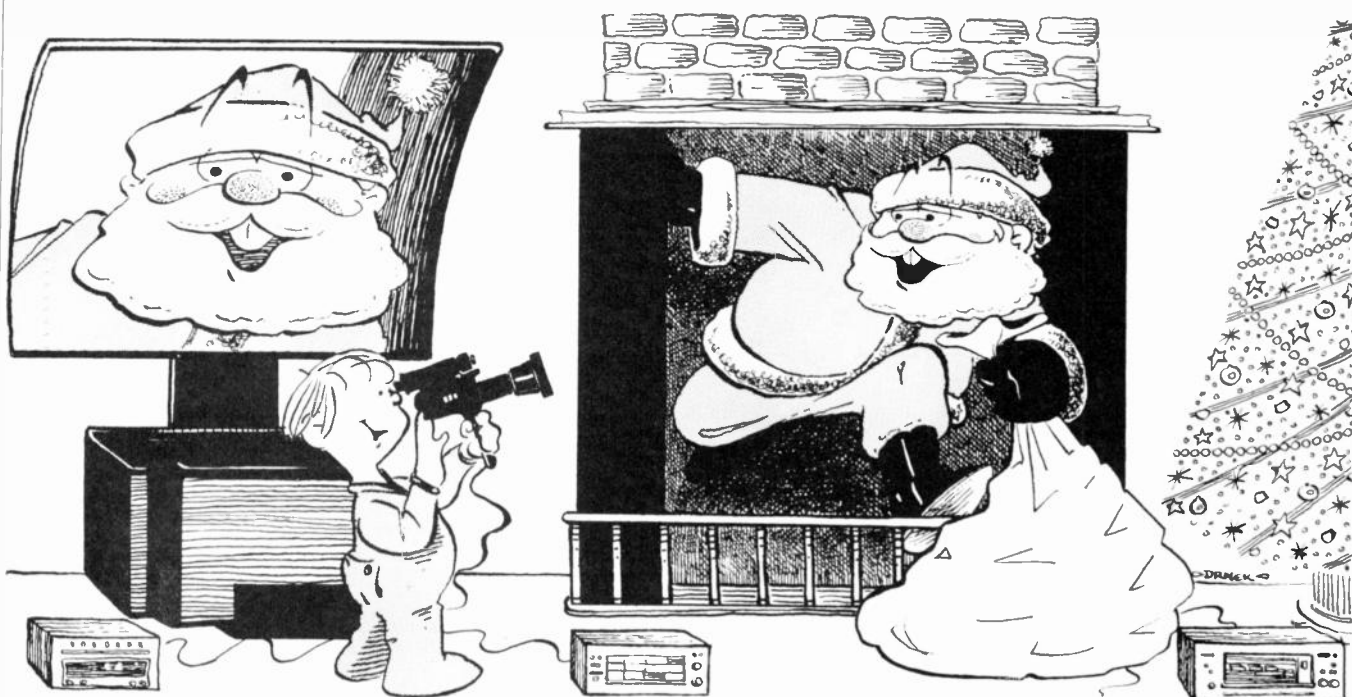
The high price of the VCR, the lack of color cameras and the lack of software were just three of the problems that our company, MPC Video Industries Inc., faced when we launched our first Christmas home video ad campaign, using co-op funds from Sony.

Another problem — just as worrisome, and perhaps even more important today than it was then — was competition in the home video market.

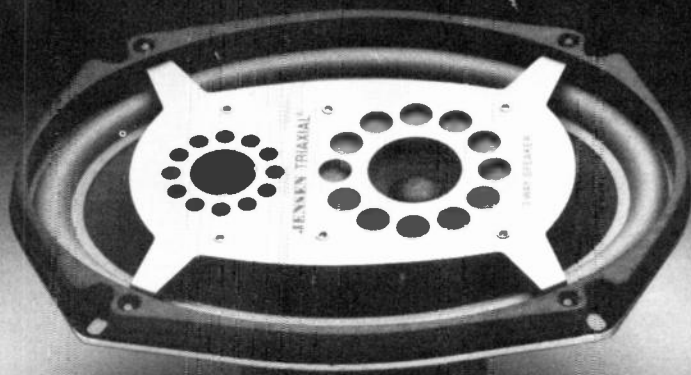
One peculiarity about marketing or advertising any innovation involves finding the market for the product. In this case, we could assume that our marketing target was someone who was either a TV fanatic or was willing to spend a great deal of money on improving his or her home entertainment system. Beyond that, we assumed that



By **BOB LIPP**



Same looks. More guts.



The speaker on the left is the best selling, most popular car stereo speaker ever. The Jensen Triaxial® 3-way speaker system.

The speaker on the right is the one that's replacing it. The new Jensen Series I Triax.® The one with even higher efficiency. More power. More guts.

Sure, they look alike. But the similarity ends there.

Higher power handling.

Believe it. The new 6" x 9" Series I Triax is rated at 50 watts continuous average power, compared to 30 watts for the old Triaxial. Which means it'll take more power—more heat—and more abuse from high power car stereo units, without sacrificing musical accuracy at the expense of high volume levels.

Why can it take more power? Because of its new, larger oven-cured one inch voice coil. It offers 66% greater power handling for superior durability. And because the special piezoelectric solid state tweeter is virtually indestructible, yet sensitive to every musical nuance.

The efficiency expert.

Like all of the new Jensen Series I speakers, the Triax is more efficient than ever, thanks to our special high compliance cones with Flexair® rim suspension, 4 Ohm impedance and new, more efficient motor structures. Which translates to very high efficiency that lets

More improvements.

The Series I Triax features an improved, 20-ounce ceramic magnet structure for deep, well-defined bass. Also a new, rugged gasket for a tight acoustic seal. Black zinc chromate plating insures corrosion resistance.

We also designed it to be easier to install than the old Triaxial with the stud-mounted grille.

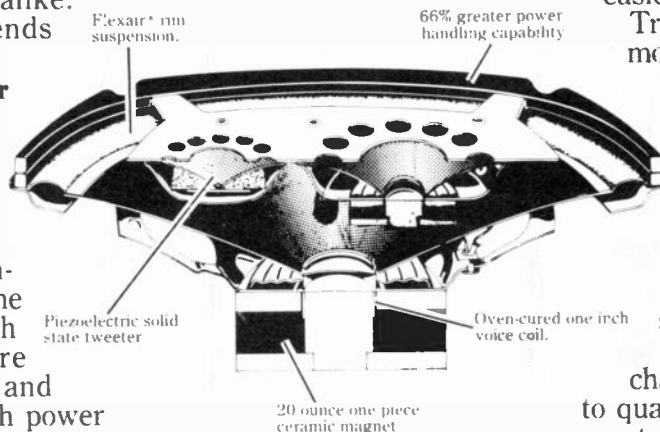
Some things don't change.

There are some things we just couldn't improve. Like the idea of an individual woofer, tweeter and midrange balanced for accurate sound reproduction.

We also haven't changed our commitment to quality. And to back it up, we steadfastly support our full line of Jensen Series I speakers with an excellent one year limited warranty.

"But they still look the same..."

You say you still can't see any difference between the old Triaxial on the left and the new Series I Triaxial on the right. Maybe not. But you sure will be able to hear the difference. And after all, that's the guts of the matter.



Jensen Series I speakers play louder with less power for smoother, distortion-free music in your car.

JENSEN

The thrill of being there.

4136 N. United Parkway
Schiller Park, Illinois 60176

"Triaxial" and "Triax" are the registered trademarks identifying the patented 3-way speaker systems of Jensen Sound Laboratories. (U.S. Patent No. 4,122,315)

Appealing to a customer's likes, traditional or otherwise, is like qualifying a prospect before he or she walks into the store. Consider: What is it about a video recorder that appeals to a customer? Enjoyment? Entertainment? Freedom? Probably any one of these.

World Radio History

or all of them, or all of them and more. Now how do you, as a dealer, appeal to these likes while playing down price? And, just as important, how to you interest customers in buying the home video product and accessories during this, the busiest retail buying time of the year, Christmas?

Times Change

A great deal has happened since four years ago, when the entire home video product line was a Betamax and a B&W security/surveillance camera (which we tried to peddle to the home market).

Today, consumer awareness about the product is widespread, thanks in large part to RCA's advertising effort. Today there are home video color cameras, prerecorded tapes and home video recorders that can do just about anything imaginable with TV waves.

The confusion as to which machine is better and which format is better is still raging, and the retailer who cares more about profit margin and ease of sale than solving this controversy should play it down, putting his or her allegiance behind the machine that satisfies his or her needs.

As expected, and as evidenced by audio recorders, people would rather buy prerecorded tapes, professionally done, without interruptions, than record off-the-air. Merchandising efforts tied around software will sell more machines. But what about cameras?

An Excellent Tool

Home video cameras, aside from quality claims, offer an excellent merchandising and promotional tool.

They take me back to 1976, when we advertised "Star in Your Own TV Show" — only now it's the show you want with the star you want, and with video, it's instant stardom.

Perhaps now is the time to re-think what we did back then and expand upon it with Christmas tie-ins.

The Christmas season usually offers the retailer an opportunity for higher customer traffic than any other time of the year. Since sales personnel are limited, home video equipment should be displayed in one area of the showroom, set up for demonstration purposes so the salespeople can help several customers at once. "Feature" cards should also be displayed by each piece of equipment to avoid an excess of "How do you do this" questions.

Finally, where possible, get the names and addresses of all shoppers coming into the store. Whether or not they buy merchandise, the names will become valuable for the many advertising and promotional ideas to be discussed in future columns.

CLEAN SOUND II. THE BEST WAY TO CLEAN GOLD, PLATINUM AND WAX.

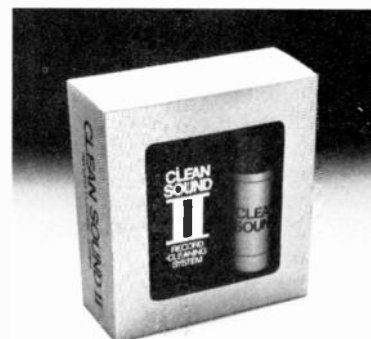


Clean Sound II is the new modern scientific record cleaning system. It contains the Clean Sound fluid that has protected so many millions of records so effectively with its 10-ingredient formula that reduces static an overwhelming 98.4%.

And it has a new wood applicator with replaceable cleaning pads and dustbrush. A system that allows you to really hear your music.

Clean Sound II comes in an elegant new storage box worthy of a place of prominence in any living room near any turntable.

And on anyone's audio or record counter.



CLEAN SOUND II™

RECORD CLEANING SYSTEM

Recoton Corporation, 46-23 Crane St., Long Island City, New York, (212) 392-6442.

Tuning in on Video Expo '79

The focus on Cameras, Recorders, Projectors and Software

CLOSED-CIRCUIT cameras monitor home scene in show display



By MARY LUCIER



EXPO DISPLAYS Fascinate Visitors

In the world of video there are, roughly defined, three major classifications of products and services: consumer (or home) video, commercial (or industrial), and broadcast. Allowing for a certain amount of overlapping at the edges — which essentially means, at present, that the broad middle category generously cohabits with both of the others — nearly all video hardware and usage can be identified according to one of these major "target" areas.

As the industry grows, generating an ever wider public on all levels, each category increases in complexity, quality, and specialization, spawning in the process its own organizations, publications, and of course, its own trade shows. As we pause on the threshold

of the home video explosion, experiencing merely the advance tremors of what promises to be a major shock wave, Video Expo, now in its tenth year, still stands as non-broadcast video's major yearly showcase.

Video Expo '79, held recently in New York's Madison Square Garden, boasted about 100 exhibitors of wares ranging from relatively inexpensive, portable cameras and recorders to five-digit studio cameras and computerized editing consoles. As I picked and threaded my way through the exposition, keeping an eye out for those items of particular interest to the sophisticated home user and the institutional and independent producer, I found the juxtaposition of high and low echelon most interesting.

The standards of the show were set at the top by the likes of a \$45,000 Ikegami HL-79A camera or a Philips LDK-25 studio model, for instance, to which everything else was inevitably compared, for better or worse. The following evaluations are intended both to convey a profile of the show as a whole, and to emphasize those middle-range products or product lines which were particularly outstanding in this comparison, or which represent a significant forward step in their own right.

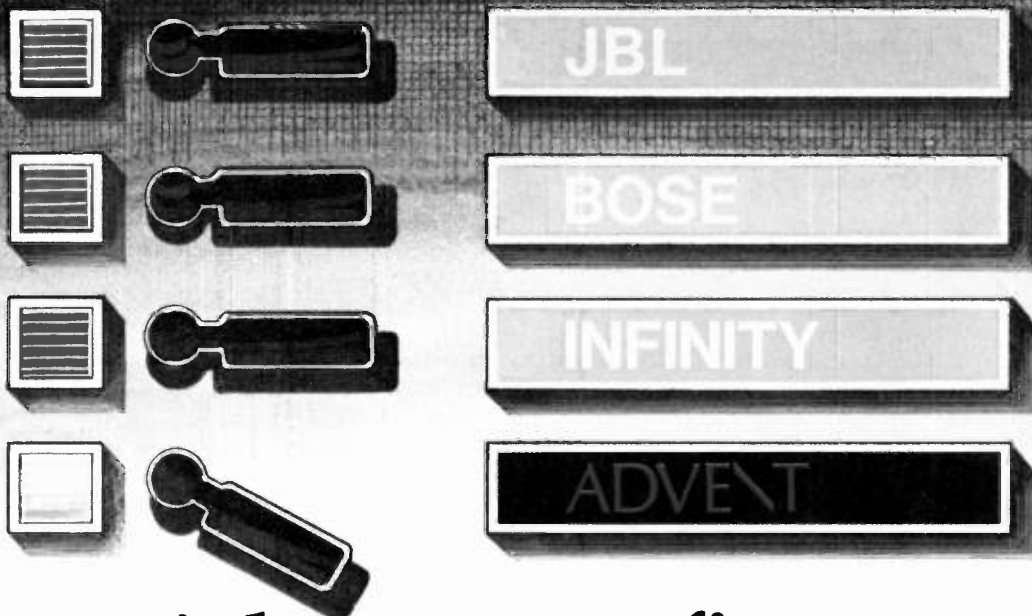
Cameras

Everyone is interested in cameras these days, and color dominates. One of the stars of the show in the professional line was the new JVC KY-

2000U. Listing for well under \$9,500, including a 10X power zoom lens, battery, carrying and shipping case, this camera features three 2/3-inch Saticon tubes, plug-in circuit boards, and a signal-to-noise ratio of 52 decibels. It will accept any C-mount lens and has an Arriflex adapter for bayonet mount. Operating on either AC power or 12-volt battery, it is lightweight for portable ENG/EPF applications and can be converted to studio use with the addition of optional attachments. Quality, features, and price combine in this camera to make it definitely one of the show standards.

The big news at Sony was the unveiling of the DXC-1640 color camera, successor to the DXC-1610, the best-selling portable color camera in the industry. Designed primarily for use in conjunction with the new VO-4800 3/4-inch U-Matic, cassette recorder or the SLO-340 half-inch Beta format cassette recorder, it features a number of improvements and refinements over the previous model: a single 2/3-inch MF Trinitron tube which has appreciably reduced image lag, a signal-to-noise ratio of better than 45 dB, a fast f/1.4 6:1 Canon zoom lens with macro capability, three-way iris control, and normal rotational lens barrel zoom function control. (One of the frustrations of the lens supplied with the 1610 was the awkward push-pull zoom operation on the lens focusing barrel.) It also boasts reduced power consumption of only 11 watts. The side panel white balance and Automatic Gain Control are unchanged. The total package is complete with built-in electret condenser microphone, windscreen, viewfinder, battery adaptor, camera cable, carrying case and hand grip.

While Hitachi was chiefly promoting its new single Saticon-tube F-3060A portable color camera in the \$9,000 range, their GP-5 caught my eye as offering quite satisfactory color and sensitivity in the \$1,000-\$13,000 range. Available in two configurations — one with fixed focal length lens and optical viewfinder, the other with zoom lens



Advent rates first with the people who rate.

When the results of HFD Retailing Home Furnishings' first audio dealer survey were in, one speaker manufacturer's name kept showing up at the top, time after time. Advent.

First in Value. First in Performance. First in Profitability per Unit. First in Gross Profitability. Tied for first in Merchandising Aids.

In fact, Advent came in first in five of seven categories; and second in the two others.*

In the survey, HFD asked 50 audio specialty dealers, ranked among the top 100 specialty groups in terms of gross sales, to list the best and second-best speaker brands. Although not all of the dealers queried were Advent dealers, Advent still came in first.

And that means that years of manufacturing top

quality speakers at a reasonable price, and providing our dealers with advertising, merchandising and training support to help them turn a profit, have really paid off.

Advent has always had strong and loyal consumer acceptance. Now this survey shows we rate first with dealers as well. Which makes sense, since they have always rated first with us.

Over the years, Advent has built a limited, carefully structured organization of quality retailers. And now we are looking to expand our distribution in some areas, maintaining the same standards as we have in the past.

If you're interested in becoming an Advent dealer and finding out more about this opportunity, fill in the attached coupon or call the number below.

*Source: HFD Retailing Home Furnishings, December 11, 1978.

ADVENT The Dealer's Choice.

Call (617) 661-9500, X245 or write:
Advent Sales Dept., 195 Albany Street, Cambridge, Massachusetts 02139
I'm interested in finding out more.

Name _____

Company _____

Address _____

City _____ State _____

Zip _____ Phone _____

ADVENT

A

and electronic viewfinder — it weighs somewhere around five pounds. It has minimal external controls, with color temperature and contrast knobs on one side of the camera housing. It can be used with a battery-powered recorder or AC. I noticed that NEC, which seems to be making a big push into the market, has the identical camera.

Cassette Recorders

In portable cassette U-Matic recorders, the JVC CR-4400LU with automatic editing remains one of the top two choices. Sony has replaced the VO-3800 with the immensely improved

VO-4800. Weighing less than 22 pounds with battery and 20-minute cassette, it is the lightest U-Matic available. Operating on a BP-60 battery pack, it can now record up to 2½ hours without additional external power. It features automatic back-space editing during recording to give coherent, glitch-free video throughout; fast picture search which maintains a visible picture in both reverse and fast forward for locating desired segments; freeze-frame capability; built-in drop-out compensator; switchable audio/video meter; automatic audio and video recording levels with manual



THE HITACHI GP-5
Color and Sensitivity

override for audio; a series of LED warning lights; and a built-in RF adaptor for playback through any conventional television receiver.

The Betamax and VHS portable half-inch cassette recorders, such as the Sony SLO-340 and the Panasonic NV-8400, have great specs and are rapidly gaining popularity, not only among home video aficionados but among video artists, independent producers, institutional and corporate users as well. In the half-inch cassette category, both Sony and Panasonic chose to feature their "industrial" table models along with the new editing systems, leaving the home Beta vs. VHS war to CES. The new Panasonic NV-8170 Video Cassette Player was paired with the also new NV-8200 Recorder for assembly editing. Sony's new SLO-323 Betamax Videocassette Recorder was shown with the RX-353/RX-303 Programmable Access Controllers, enabling one to locate and play back recorded segments anywhere on the tape with great speed and ease. When used with the RM-430 Automatic Editing Controller, the SLO-323 offers improved editing capability, including a preview function. The recorder also provides two high fidelity audio tracks, Beta-scan high-speed picture search, still frame, and fast and slow motion.

A variety of production aids, from simple two-camera switchers to complex special effects generators with elaborate wipes, were being demonstrated in quite a few booths, notably by Echolab, Inc., Crosspoint Latch Corporation, and Sony.

Projection

None of the video projectors was really shown to best advantage at the Garden. Unfortunately, the bright lighting required to provide the best picture conditions for the cameras being demonstrated worked at cross purposes with neighboring projectors, all of which must be seen under lower illumination than even the average television set. Panasonic, Sony, and NEC all showed single-unit console-type pro-

**VISIT YOUR DEALER FOR A LIVE DEMONSTRATION —
SEE HOW FAST AND ACCURATE EQ'ING CAN BE!**

Soundcraftsmen's NEW 'SCAN-ALYZER' EQUALIZER



MADE IN
U.S.A.

\$499

Model AE 2420-R
Dist. by: SBC

THE MOST ACCURATE ANALYZER/EQUALIZER—0.1 dB READOUT!

The Patent-Pending DIFFERENTIAL COMPARATOR circuitry of the "SCAN-ALYZER" EQUALIZER IS THE KEY TO HIGH PRECISION ACCURATE EQ analysis. The basic simplicity of the DIFFERENTIAL COMPARATOR circuitry makes it possible for even a novice to accurately EQ his room and his system, yet that same circuitry is so highly accurate it can actually be used for 0.1 dB laboratory measurements in EQ analysis. This combination of equalizer and analyzer creates a functional component that should be an integral part of every high quality home stereo system. The "SCAN-ALYZER" EQUALIZER with its accompanying COMPUTONE CHARTS, can be used in a home stereo system for many important functions—for example... To establish a room EQ curve using its own EQ or external EQ... To

establish a curve for taping so that each tape recording is pre-compensated for any variance in the recording tape's, or in the tape recorder's frequency response characteristic... To establish a curve for any specific cartridge in use... To establish a curve for given sets of room conditions, i.e.: a crowded room, a room with drapes closed and doors closed, an empty room, a room with drapes open and doors open, furniture changes, etc... To establish the performance characteristics of any new component to be added to the system... To verify the continued accuracy of performance of the entire system or of any individual component in the system, such as a tape deck, turntable, cartridge, amplifier, preamplifier, speakers, etc... and many more applications too numerous to list!

5 EQUALIZERS
from \$249 to \$550

2 PRE-AMP EQUALIZERS
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(Also available
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SEND \$6.00 FOR EQUALIZER-EVALUATION KIT 1-1/2" LP TEST RECORD, 1 SET OF CHARTS, 1 CONNECTOR, 1 INSTRUCTION FOLDER

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Once there was only one way to hear great speakers in a car



Now there is another.

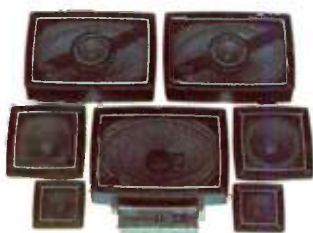
Altec Lansing is proud to announce the availability of its long-awaited auto sound speaker line, the Voice of the Highway.[™]

The Voice of the Highway brings a whole new approach to auto sound speakers, including Power Bass,[™] a subwoofer for the car that can be added to any new or existing system.

Shipments begin in early December and a complete marketing support

and promotional program is planned for 1980. See your local Altec Lansing representative, or call Altec Lansing at (714) 774-2900.

The Voice of the Highway from Altec Lansing. The auto sound business just got serious.



**ALTEC
LANSING**

Voice of the Highway[™]

© Altec Corp.

jectors, while GE presented its PJ-5000 professional, large-screen model. Missing were the Advent projector and the new Kloss Novabeam, recently developed by former Advent pioneer Henry Kloss.

Software

Along with the video equipment explosion has come the inevitable concomitant software boom. We found many exhibitors displaying how-to books and instructional as well as entertainment tapes. There are loads of good books being published with the intent of demystifying video, and sales

are increasing as more people acquire more gear and an elevated appreciation of its potential. Not content just to record programs off-air or to look at tapes of their favorite movies, the new breed of home videophile quickly becomes ambitious about producing his own tapes. The second edition of *The Home Video Handbook* by Charles Bensinger, published by Video-Info Publications and distributed by Comprehensive Video, covers just about everything the consumer needs to know, guiding him in his choices and expanding his working knowledge of how to use video. With over 300 pages



SONY'S VO-4800
A Compact Portable

of information and illustrations, this paperback can also serve as a reference for the dealer approaching this market for the first time.

The *Videolog*, from Esselte Video, Inc., is a sourcebook guide to over 15,000 pre-recorded videotape programs for business and industry, general interest and entertainment, and the health sciences. Media Works of Arizona offers complete courses in audio and video production on tape and filmstrip; a tape called "Single-Camera Production Techniques" is available in 1/4-inch VHS, and Betamax formats. Blandford Press distributes the *Video Yearbook 1980*, a comprehensive market guide to equipment and services in all sections of the industry, and also features *From Television to Home Computer*, a book dealing with the future of the consumer electronics revolution. Finally, an essential guidebook, now in its second edition, is the *Video Register 1979-80*, an annual who's who and directory from Knowledge Industry Publications, Inc.

What wasn't there

Notably absent from Video Expo '79 was any evidence of videodisc, the revolutionary LVR (longitudinal recording) systems, or most of the home computer devices, as well as most of the current consumer or home recorders. The reason for this is clear, given the main thrust of the expo's appeal — the fact that it is not primarily a mass-market consumer show — but for the sake of a truer picture of the overall spectrum, it would have been valuable to see a few select examples of disc, or a prototype LVR recorder.

The technology does not, in fact, divide itself so neatly into markets; a fundamental innovation on one level will have certain repercussions in the others. It is not easy to keep abreast of such a speedily evolving field as video, but it is essential to be exposed to the broadest possible scope of information in order to be prepared for what may be coming into your home (or school or church or place of business) tomorrow.

Go for the gold

with Audiotex Laboratories audiophile program:
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Rack up golden new profits with Audiotex Laboratories' top-of-the-line audiophile accessories.

Merchandising Program 49-214 includes 45 different items, 178 total units, including "Really Gold" cables and connectors; the Director — a stereo tape and input control unit; the Controller — stereo speaker selector switch; the RC-2000 record

cleaner and destaticizer and other record care products, all in Show-and-Sell packaging...everything audiophiles need to upgrade their systems; everything you need to upgrade your stereo profits.

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FROM AD TO Z

Part II: Your Advertising Manager and You

By **ROGER PARKER**

One of the most difficult aspects of running an in-house advertising agency for a retail stereo store is personnel selection.

Problems arise almost immediately because of the nature of the job, and because of conflicts between store owner and ad manager.

The job is a hard one. Under pressure of constant deadlines, and continuing interruptions, the retail ad manager must perform several different functions.

In larger organizations, each of the functions would be handled by different people, or groups of people. But in a retail store, they must be performed by one person, often in addition to daily non-advertising duties — like selling on the sales floor.

The retail ad manager must be media planner, merchandising manager, copywriter and art director rolled into one. He (or she) must also be bookkeeper, file clerk and "expediter." The retail ad manager has to decide where the ads should run, and what should be in the ads, then write

the ads, produce the ads, and submit co-op claims after the ad has run.

To succeed in these varied duties, the retail ad manager must be a skilled generalist — equally at home talking to media salespeople, pounding the typewriter, and pasting up ads. The retail ad manager must also possess tremendous self-discipline and drive — as well as the ability to work under pressure in the usually chaotic retail stereo environment.

Very often, this leads to conflict with the store owner, as the qualities that make a successful ad manager are often in direct contrast to the qualities that make for a successful store owner or entrepreneur.

It boils down to fundamental (and often irreconcilable) differences in style.

Long-range/short-range

A good retail ad manager will be long-range oriented. He or she will always be thinking about and working towards tomorrow. He'll be interested in developing store position and customer development. This concern with tomorrow is based on the belief that today is being automatically taken care

of by others in the organization.

(This tomorrow-orientation, of course, is reinforced by the long lead times required in the advertising field. It takes time to prepare a good ad, and newspapers need their ads far in advance of the day the ad runs. Finally, typesetters and printers hardly ever get things done on time and their delays require additional built-in scheduling delays.)

The successful store owner, on the other hand, is *here-and-now* oriented. The customer in the store, and today's inventory, is what store owners worry about. Tomorrow will come, but *today* is here.

This can easily lead to conflict and frustration, when the too-busy retailer (with the telephone ringing and the highly visible sight of customers hovering around and, not being helped) is irritated by the ad manager hanging around trying to find out what should be advertised next month, or asking what should be in a store tabloid that's coming out two months down the road. The store owner doesn't usually care about something that's supposed to happen two months away — he's

only concerned about today's cash flow.

Also, looking at the here-and-now customers in his store, there's always the tendency for the store owner to think: "Look at all the people in the store today! Why advertise at all?"

At points like this, conflict is inevitable — especially since, basically, both people are right. The store owner obviously doesn't want to see customers walk out of the store without being sold. The ad manager, likewise, knows that today's customers are coming into the store as a result of advertising, and will evaporate if advertising isn't continued. If the ad manager doesn't do his job today, there won't be any customers two months away!

To the degree that communication and respect are present, the problem can be dealt with. But the problem has to be met head-on, and cool heads must prevail. If the ad manager is effective, he'll argue his point of view, lock the door to his office, and work on the next month's advertising.

But if he doesn't effectively (and tactfully) argue his point of view, and his right to do his job; if, instead, he gives up his advertising duties and returns to selling on the sales floor, he'll be temporarily pleasing the store owner but giving up responsibility — and the store will suffer in the long run.

This problem is often complicated even more by differences in style between the owner and the ad manager.

Style

Effective ad managers are generally inner-directed, detail-oriented *introverts*. They have to be, because of the nature of their job. Most of the things the ad manager has to do are "quiet" activities: analyzing media rate cards, setting up budgets, writing advertising copy, pasting up ads, and claiming co-op funds. These are time-consuming chores, which take a lot of mental effort, but rarely look dramatic when completed.

Store owners, however, are usually other-directed *extroverts*. They enjoy the give and take of a selling or negotiating situation. They have made it to where they are because of their ability to convince the *here-and-now* customer that the time to buy is *now*. The results of their work is immediately very visible and soul-satisfying: an invoice in the hand and money in the till.

Unless a great deal of respect and communication is present between store owner and ad manager, frustration is likely to develop on both sides. The ad manager is infuriated by his lack of privacy and lack of respect — symbolized by his constantly being pulled away from the typewriter or

drawing table to sell a customer — and the store owner is frustrated by the ad manager's lack of enthusiasm to drop everything and talk to a customer.

To a great degree, the ad manager's success will depend on his ability to convince the store owner that he needs time to sit and think and work without interruption, and that an afternoon's work which results in one perfect ad is just as valid as an afternoon's work which results in three invoices and \$2,100.00 in the till.

Remuneration

A final potential area of conflict between store owner and ad manager involves working conditions and pay. Retail ad managers rarely have an efficient place to work, and are rarely paid enough.

The result in either case, of course, is a higher-than-healthy turn-over of ad managers. This is bad from the point of view of *lost direction and momentum* during personnel transition. Equally bad, the ad manager that survives might be *precisely the wrong person* — a weak "yes" man instead of a strong "no" man who is willing to stand up for what is best for the store's long-term development.

Inadequate working conditions and low pay for ad managers seem rooted in the gut feeling of many retailers that advertising is somehow a luxury. Many retailers have trouble grasping a cause-and-effect relation between advertising and sales.

Partly, this is due to the fact that — on a day-to-day basis — the ad manager *spends money*, while salesmen *bring in money*. The front of the store is seen as *income*, and the back of the store is *overhead* — and it's hard to relate overhead to income when the ad manager seems to take so much time doing anything, rocks the boat by defending unpopular stands, and spends so much money on things like typesetting, supplies, and photography.

Psychologists might say this conflict is made worse by the store owner's unconscious resentment that the ad manager is able to do something the store owner can't do — i.e., do a better job of advertising the store than the store owner can.

Whatever the reasons, retail ad managers for stereo stores seem rarely paid what they're worth in terms of the contribution they make to the store, or the tensions and interruptions they have to put up with.

Managing the Ad Manager

A few simple changes could greatly improve the lot of the average retail ad manager.

Recommendation One: the ad man-

ager should be free to delegate some functions to others in the organization. For example, just because the ad manager can write good copy doesn't mean he has to be the one who does the co-op billing.

Co-op billing is a time-consuming affair. Why not have the store's bookkeeper do the co-op billing, freeing the ad manager to spend more time writing ads and laying them out?

Indeed, chances are, after a little instruction, the bookkeeper could do a better job of co-op billing, as she has more experience with numbers, probably works faster, and can keep better records. Everyone would benefit: the ad manager would do better ads, and co-op claims would be submitted faster — resulting in faster return of the store's money from the manufacturer, and improved cash flow!

Recommendation Two: The ad manager should be free to hire part-time work when needed. Again: the goal is to give the ad manager more time to work on long-range direction and copy, while freeing him from time-consuming and easily delegated chores.

Pasting up ads is an excellent example. Pasting up is very time-consuming. But, there are, in every town, qualified freelance paste-up artists who are available and who would be glad to work a few hours a week. Hire one, and give your ad manager more time to do what he's good at!

Likewise, media buying is a time-consuming job that can easily be purchased from outside suppliers. Media salesmen can take up hours of an ad manager's time talking about why their particular medium is the best in town. Their arguments are polished — and time-consuming. They're paid to argue. Much better to hire an outside media service, and let professionals screen out media salesmen and make informed decisions on the basis of their experience. You'll probably end up with a better media plan, and you'll free your ad manager to write better ads instead of wasting time being polite to everyone who comes in and tries to sell him something.

Communication

Stereo retailing is hard work, and during the day there's never any time to get together and talk without interruption. So — **Recommendation Three** — schedule a weekly meeting with your ad manager away from the store. Perhaps include your store manager(s). Bring all of your price books to the meeting. By getting together *before the store opens* — perhaps at a local pancake house for breakfast — the ad manager will feel more a member of the team. Mistakes due to lack of com-



ANNOUNCING AN IMPORTANT NEW SALES TRAINING TOOL...

13-30 Corporation, the country's largest college magazine publisher, has teamed up with America's top hi-fi marketers to bring you an important new training medium...*Floor Sales Quarterly*.

Beginning this fall *Floor Sales Quarterly*, a unique, non-commercial medium, will reach thousands of audio and autosound salespeople, helping to better develop their sales abilities. And there's more...*Floor Sales Quarterly* will keep your sales staff abreast of what's new in hi-fi and autosound, with all the inside news from the industry leaders.

AND 23 GREAT REASONS TO GET YOUR COMPLIMENTARY SUBSCRIPTION

Altec/Lansing Audiovox BASF B·I·C Bose Clarion Craig
Hitachi JBL Jensen JVC Memorex Mitsubishi Audio Components
Mitsubishi Car Audio Philips Pioneer Electronics of America Pickering
Sony Tape TDK Technics United Audio Yamaha Zenith

Floor Sales Quarterly is part of a major effort by these manufacturers to build your volume and profits. Each of these companies will also be building your sales by featuring their new products in America's largest college magazines, *Nutshell* and *The Graduate*. After all, when it comes to hi-fi volume, U.S. college students annually purchase some 1,000,000 new systems valued at over \$400,000,000!

If you're a dealer of one of the above manufacturers, they'll be arranging for your complimentary subscription to *Floor Sales Quarterly*. Or, to be sure you get a copy, just write 13-30 Corporation today and we'll be sure you're included.

13-30 Corporation

906 Market Street Knoxville, Tennessee 37902

World Radio History

munication will be avoided, and there'll be time to make plans for the future, and discuss problems, free from ringing telephones and customer interruptions. Listening and communicating are vital to success, but can rarely be done in a busy store environment.

Working Conditions

Recommendation Four: If there isn't money or space for a separate advertising office, let the ad manager spend a morning or afternoon at home, on a scheduled basis, preparing ads. The improvement in your store's advertising will more than make up for time "lost."

Respect and Understanding

Successful advertising is very deceptive. It always looks so simple. In a well-produced ad, the words are "right," the layout is "right," everything looks perfect. So why all the fuss? Why did the ad manager spend so much time staring at the typewriter? Why did the ad take so long to prepare? Why did it cost so much to prepare?

The fact is that the simpler and more obvious the ad, the harder it is to achieve. Which is why — **Recommen-**

dation Five — the store owner should take the time to familiarize himself with the elements of ad production, so he'll have a better understanding of the work that goes into it. The store owner has to understand, deep down inside, that the words and layout didn't just "happen." Only by understanding the work that goes into ad production can the store owner appreciate the ad manager.

Finding an Ad Manager

How do you find an ad manager for your store? Should you look within the industry or beyond the industry?

To begin, unfortunately, the industry doesn't have many ad managers to offer. Talking to one of the owners of one of the country's biggest stereo chains, who had aggressively advertised for an ad manager, I was amazed by the small number of responses he had received. There just aren't that many people who combine stereo experience with advertising credentials.

But this shouldn't matter to you, because best place to look for an ad manager is — in most cases — among the *loyal employees who already work in your store.*

The techniques of advertising can be learned, and are possessed by a lot of

people in your town who can be hired on an as-needed basis. But the *most important elements* of a successful retail stereo ad manager are an *understanding of the stereo buyer*, and an *instinctive feeling of direction for your store.*

Most successful ad managers for stereo dealers have *successfully sold* stereo components, and have a *deep love* of the store, and a *firm feeling of where the store should be headed.*

These are far more important elements of success than those possessed by the more qualified copywriter or artist who has never faced a customer on the sales floor, or by a talented outsider who has no firm feeling of where your store should be five years from now.

It's much better to appoint a loyal store employe as ad manager, and give him a budget to hire outside "technicians" (in the areas of copywriting or art), than an outsider who only views your store as just another job!

Retail stereo stores are fragile constructions, and the interplay of personalities is always present. A loyal and intelligent store employe who fits in and can handle responsibility is likely to be an excellent ad manager, given half a chance.

When the truth comes out, the profits roll in.

The Scotch® Master™ Series—three premium cassettes that give you three ways to make premium profits. Each is a different oxide formulation designed for use in one of the three bias/EQ switch positions on your high end decks. Your premium tape customers will want to try all three because each is designed to provide the truest sound for the different types of music they record.

So get in touch with your Scotch Recording Tape sales representative. He'll show you how to make the profits roll in.



Scotch® Recording Tape. The truth comes out.

3M

**For appearance,
performance and
profit – Interface
by Electro-Voice.**

**The third
generation.**

Six years ago in 1973, Electro-Voice started a revolution in speaker system design by introducing a new design technique for achieving high efficiency and extended low-bass response in a small cabinet: the Interface:A. As many other manufacturers were beginning to adopt this new technique, E-V stepped ahead again in 1977 with the world's first vented midrange speaker and expanded the Interface line to seven models.

Now we are adding the Super-Dome,[™] the only dome tweeter we know of that can match the low-frequency performance of Interface designs. Each model has also been redesigned with exquisitely detailed styling.

The schedules are already set for full-page advertising in the major high fidelity publications, and a supplemental program in other books your customers are likely to read. A comprehensive point-of-purchase program will

reinforce the ad message in your store. But, we aren't going to let the effort stop there. A VTR sales training program will be made available to you for sharpening your salesmen's skills and is even suitable for your customer seminars.

The legendary Interface performance, in beautiful new cabinet styling, and a dramatically effective support program will assure strong sales. Have a look at the pricing and discount structure, and you'll recognize that Interface belongs in your store.

For further information contact Bill Smith, Consumer Products Sales Manager, Electro-Voice, 600 Cecil Street, Buchanan, Michigan 49107.



Electro-Voice[®]
a gulton company

interface[®]





By
CARYLEE CAPUTO

A Day in the Life of a Sales Rep

Free Wheelin', Friendly Dealin' and Plenty of Room for Ideas

After being involved with various reps all over the country for over a year, the question crossed my mind: "Just how does one become a rep, and why?" To get the answers to these questions, I called one of the new metropolitan area reps, Jerry Kaplan, and sought his help.

"Why did I leave a good secure job to form my own company?" asked Jerry, who formerly was national sales manager for Lux Audio "I did it because I enjoy being directly involved with the people — the factory as well as the dealer. As a sales rep, I can sell, promote and nurture the growth of other businesses as well as my own. As a straight 'company man' I couldn't do this to the extent that I am now. I like the responsibility. It is more en-

compassing, and I can get more involved."

Jerry opened his office at 176-06 Union Turnpike, Flushing, N.Y., last April 1. And, in true good rep fashion, he is almost never there. He is too busy, literally pounding the pavements to bring the Lux, Beyer headphones, Celestion, Audiopulse, Royal Sound car stereo and Bedini lines to the metro dealers.

Jerry usually starts his day with a bus trip into the city at about 9 in the morning. "I find it much easier to utilize public transportation than to drive my car," said Kaplan. "Sometimes I have to, but as often as I can, I use

the buses and the trains."

On this particular day, I wound up feeling like Mamie O'Rourke . . . "East Side, West Side, all around the town." Our first stop was at Harmony House, owned and operated by Russ Beardsley, located on Manhattan's Upper East Side. Russ and Jerry discussed the New York Hi Fi Show, different ways that Russ could advertise the store, and the possibility of setting up a wine and cheese seminar. After writing an order, we proceeded on our way.

Jerry's Newsletter

On the way to our next stop, Jerry told me that he writes and mails a monthly newsletter to all of the dealers in his area to keep them informed of

JERRY KAPLAN (R)
With Russ Beardsley



We're building an unbeatable system for selling.

Our system of sell-thru.

Taking an order from a dealer is the beginning of our work. We'll call it in immediately. We'll verify availability, prices and terms. And we'll get an expected shipping date which

will be given to our dealer the same day our factories give it to us.

Then we'll check back with our dealer to make sure everything arrives as promised. And when it does, we'll be available to introduce a new item to his sales staff. Or introduce a new salesman to a current item.

And we'll monitor dealer inventories and

payables to make sure the products are flowing from his warehouse and from his sales floor. We understand turns. And we respect profit. It's what SELL-THRU and AES are all about.

We already have a good part of our system.

We currently represent Dynaco Speakers and Electronics, Jensen and Fosgate Auto Stereo, Recoton Accessories, Osawa Audio Products and Shahinian Speakers. All of these lines are strikingly compatible. Each represents a definitive value that assures consumer demand.

So when we see a dealer, we have a lot to offer. And by not offering too much in the way of competing lines, we provide a real service. A service to help him sell.

But we're looking for some other good parts.

With speakers, electronics, car stereos, cartridges and accessories well represented, we're looking for some other good parts to make our system of selling complete.

If your company manufactures tape decks, turntables, recording tape, signal processors, direct discs or head-

phones we would like to talk with you about being part of our system. Call us today and let's get together before the show. There's no better time to become part of a winning system.

AES

Audio Electronics Sales Company
13415 Connecticut Avenue
Silver Spring, Md. 20906
(301) 460-6180

Manufacturer's Representative for Maryland, Virginia & Washington, D.C.

latest developments in his product lines, industry news, and better ways in which they can utilize their co-op money and obtain good advertising coverage for as little money as possible.

"It dawned on me one day," said Kaplan, "that because of terrifically high rates in the major metro New York City papers and radio stations, most dealers just don't have the money to advertise. So I came up with the possibility of placing ads in smaller community papers in the area. Most of these people come into the city to work anyway, and if they see an ad in 'their' paper, they could utilize time during lunch hours and after work to check out the stores." This is just one of the things that Jerry has come up with for his people.

Our next stop was also on the Upper East Side, at Jim Coleman's Audio Salon. Amid telephone calls, Jim and Jerry discussed product news, and Jerry gave Jim a chance to catch up on what was happening in the lines.

Catching the subway at 76th St., we journeyed down to Chamber St. to the Classic Electronics Corp. which is owned by Mark Churchin. En route, we discussed the various functions that Jerry felt were important to him and his dealers. "One of the most important things that I do is product training. I want the floorsalesman to really know and understand the products that

I sell," Jerry told me. "If the floor salesmen know the product and are enthusiastic about it, then it will sell, and I will get a repeat order. I can do this training in a variety of ways . . . wine and cheese seminars, clinics with factory engineers, etc. I also always have a large supply of literature in hand."

At Classic Electronics, Mark and Jerry discussed whether or not Mark would add a new line of headphones. At Classic, Mark believes that his sales people should care about the lines that the store carries. He told Jerry that he would talk over the proposed addition with them, and get back to him.

Winding Down

The next call was at the Electronics Workshop on Eighth St., where friendly conversation, marketing information and industry gossip were indulged in. Then we hopped back on the train to come to the midtown area and the Music Masters on 43d St. Owner Steve Hockstein and Kaplan had an informal session of swapping war stories before getting down to business. They discussed Steve's business and where they thought that the market was headed in general. This led into a discussion of possible advertising and how Jerry's different manufacturers were helping to promote their products.

Cooling our heels over a cup of coffee, we went over some of the events of the day. "One of the biggest problems that I have is getting my dealers to utilize their co-op money," said Jerry. "Dealers generally don't know how to advertise. They do not affiliate with an agency, and so I do it for them. I show them different ways in which they can promote. I have held wine and cheese parties, showed them promotions giving away tee-shirts, and helped set up customer clinics where factory people are available to test the customer's merchandise. There are many ways to promote other than radio and television."

I asked him what he felt his role was in relation to the factory — other than the obvious one, to sell product. "I feel that my manufacturers look to me to keep them advised of dealer reactions to the products and the promotional efforts of the manufacturer. I am a liason between the manufacturer and the dealer," Kaplan replied.

It was now after three in the afternoon and my feet were still aching, so Jerry went on to keep his next appointment and I returned to the office. I had found first-hand the answers to my questions, and had a first-hand chance to see just what it is like to be a sales rep. Hats off to Jerry Kaplan for his help and all other reps in our business.

To Advertise or Not to Advertise — That's the Question

The question of "Should Reps Advertise, and How?" was the question under fire at a recent meeting of the local New York City chapter of the Electronics Representatives Association meeting, held at Ricardo's Restaurant in Long Island City.

The chairman of the meeting was New York ERA president Marty Bettan, and the spotlight was also on a three-member panel of experts in the advertising field: Irv Babson and Dick Singer, who both work on electronics industry trade publications, and Joel Schwartz of LCA Sales, who has done research in this area.

Beginning the discussion, Babson said that there were, in his opinion, three main reasons for a rep to advertise: to present an image of his company, to show manufacturers what his function is, and to in-

form the business community of his existence. Babson said that advertising can help show the manufacturer that a given rep is the best in his territory and can tell the manufacturer what the rep is doing. It also can help position the rep's organization in the community. According to Babson, the advantages that a rep can receive through advertising are three-fold: it helps create a growth base, it brings in new people, and it gives the rep a chance to build a company image.

Speaking next, Dick Singer added that advertising supports distribution. He said: "Manufacturers promote product distribution. Reps have the opportunity to co-op this type of ad with their distributors." Singer also said that advertising promotes product interest. If you place an ad with a cou-

pon the potential customer can tear off and mail in, he pointed out, you will have a fresh new set of leads to go on. Singer said that the best reason for advertising is probably to attract new lines and interest distributors.

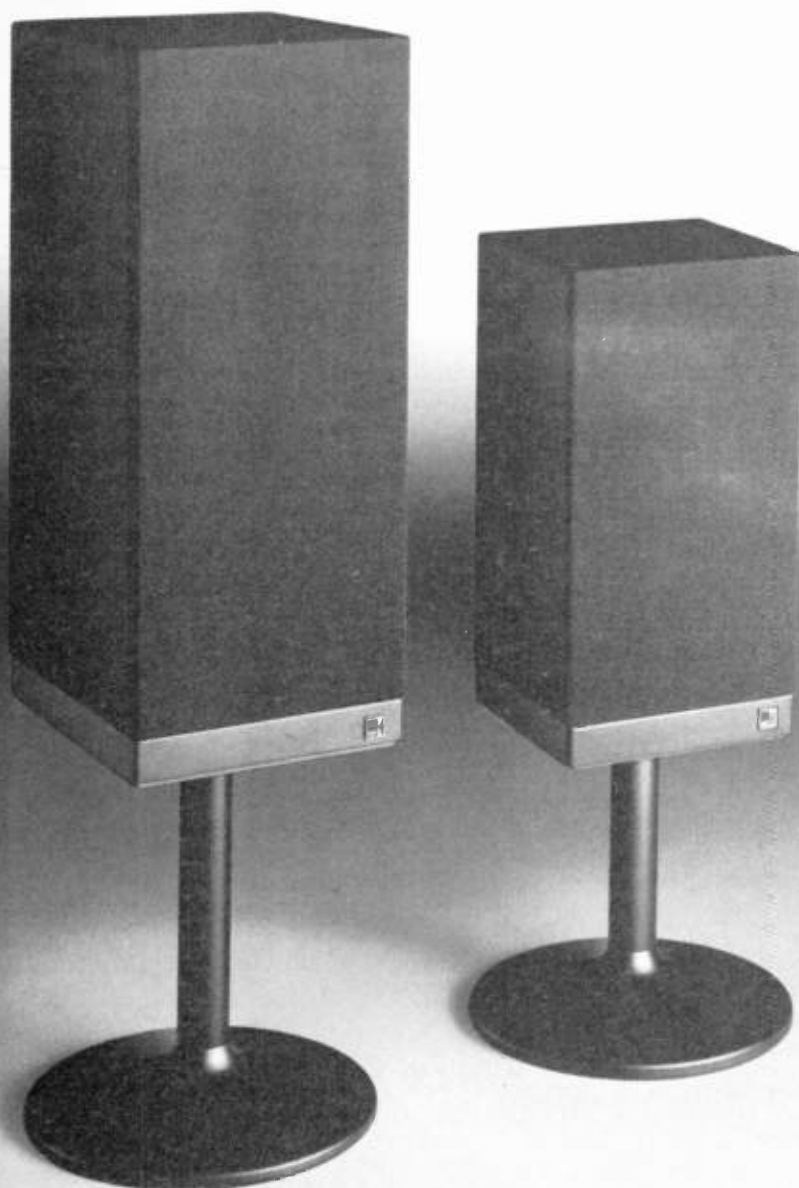
Joel Schwartz said: "First you must determine who you want to reach, and then the best way in which to do that." In order for an ad to be successful, he added, the rep has to know what he is trying to do. The people you should try to reach in an ad are the manufacturers, other reps and customers, he said. New lines can come through recommendations of customers and other reps.

Where should you advertise? Schwartz suggested directories, direct-mail pieces and trade publications.

KEF Model 304
on optional stand ULS II

KEF Model 303
on optional stand ULS I

Elegant, Efficient,
Effective.



The traditional KEF accuracy in music reproduction now combined with a higher level of efficiency. . . . Whether for use with amplifiers up to 100 watts or music centers as small as 10 watts, the two new KEF speakers—Model 303 and Model 304—can achieve surprisingly loud volume levels without any sacrifice of the tonal quality for which KEF is world-famous.

Visit your authorized KEF dealer for a thorough demonstration.

For his name and product information write to: KEF Electronics, Ltd., c/o Intratec, P.O. Box 17414, Dulles International Airport, Washington, DC 20041.

In Canada: Smyth Sound Equipment, Ltd., Quebec J4H 3V7.

KEF The
Speaker
Engineers

To help you sell Sony some impressive



Salesmen
instead of middle-men.
Like Bill Cook, one of
40 Sony sales professionals.

At Sony, we think selling our innovative hi-fi products should be as attractive as buying them.

So we've introduced a new program of intensified dealer support, with some very strong components.

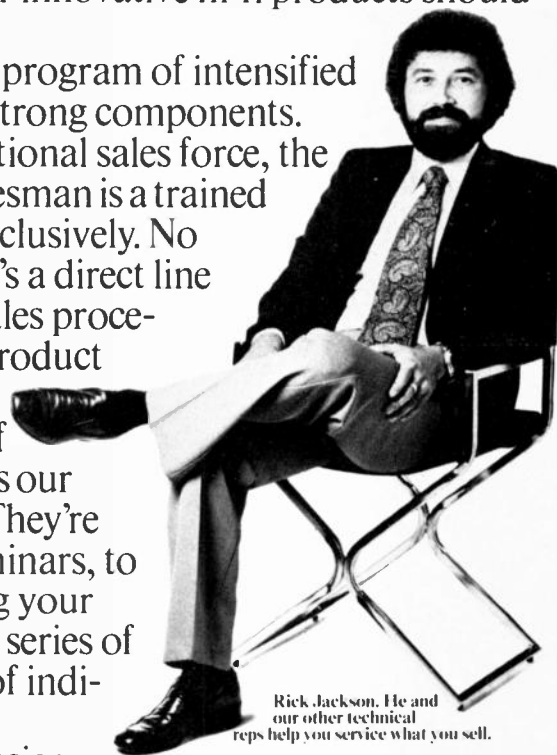
The first is our 40-man national sales force, the largest in the business. Each salesman is a trained professional, representing us exclusively. No more middlemen: the salesman's a direct line to Sony, helping dealers with sales procedures and policies, keeping product in stock and moving it out.

A second component of our dealer support program is our national sales training staff. They're available to lead local training seminars, to generate enthusiasm for Sony among your salespeople. They've also produced a series of booklets to help sell the technology of individual products.

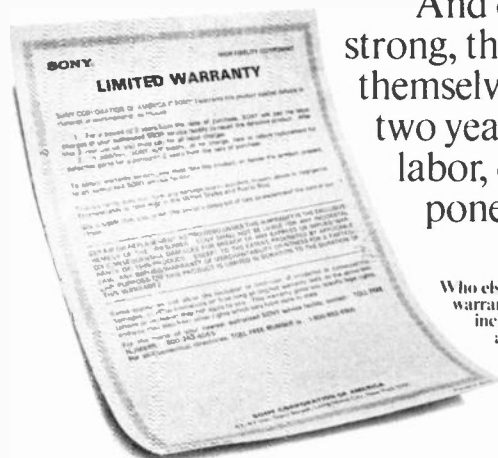
We're making servicing Sony easier, too. We've got six regional technical representatives, audio specialists who help local service centers understand our new products and service techniques.

And our warranties are so strong, they almost sell Sony themselves. They're good for two years on parts and labor, on all of our components. Including

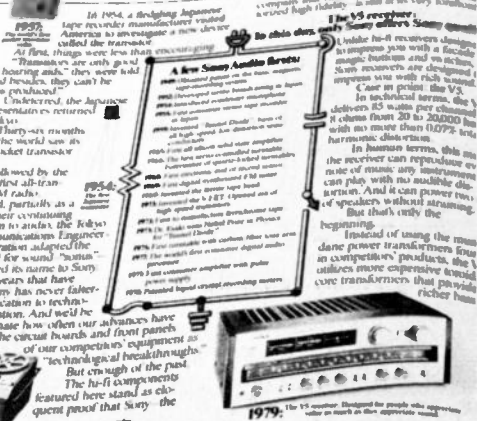
Who else offers two-year warranties on everything, including cassette decks and turntables?



Rick Jackson. He and our other technical reps help you service what you sell.



There is only one real pioneer It's Sony.



hi-fi, we've introduced new components.



The strongest component of our sales story is still our components.

labor warranty. (By the way, when you're authorized to service Sony under warranty, we compensate you at shop rate, instead of a flat rate. If you're committed to Sony, we won't cut corners with you.)

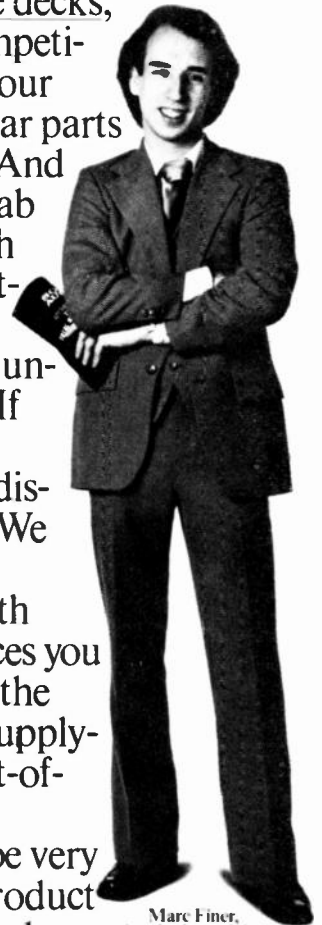
One more service plus is our new national computerized parts distribution center in Kansas City. To order parts, just call 816-891-7564. We almost always ship within 48 hours.

We're also running an aggressive new advertising campaign, with 2-page spreads everywhere you expect to see hi-fi ads. And some places you don't, like *Scientific American*, *Omni*, and *Psychology Today*, where the Sony story will reach people with more money to spend. We're also supplying dealers with attractive new point-of-purchase materials.

n high fidelity.

1979 The new Sony...
...pulse power and liquid cooling systems...
...dynamic cooling system...
...high fidelity...

turntables and cassette decks, unlike most of our competitors' warranties. Even our cartridges have one-year parts and labor warranties. And our high-end Audio Lab components come with an almost unprecedented four-year parts and



Marc Finer, national sales training director. He'll teach your people how to sell Sony.

Of course, all of this wouldn't be very impressive if we didn't have the product to go with it. We do. Our line includes the first integrated amps and micro components with pulse power and liquid cooling systems. The first fully programmable computer-controlled four-motor turntable. And more. Add to that our strong merchandising programs and our commitment to own an ever-increasing share of the hi-fi market now and in the years ahead. And you'll find yourself more committed to Sony than ever before.

SONY AUDIO

We've never put our name on anything that wasn't the best.

An advertising campaign that talks about Sony quality. To a quality audience.

fact: anybody can make a copy tape...but live taping can be a creative trip!

Make your own one-of-a-kind masterpiece!

The world is full of sounds and voices that may never be heard again—unless you preserve them on tape. Imagine the satisfaction that can result from using your tape recorder to create a unique audio record of the music and voices around you. With today's equipment, live taping is within your capability. Amateurs are even surprising professionals with the quality of these new home recordings. The best amateur "recordists" know that quality equipment is essential to meeting challenging audio situations:

And, it all begins with the right microphone

Live concerts



Thousands of professional entertainers prefer the SM58

Microphone because of its vocal "punch" (due to its upper mid-range "presence" peak), its rugged, reliable dynamic element, and its effective unidirectional pickup pattern. The built-in spherical windscreens minimizes explosive breath "pop."

SM58
Dynamic Microphone

Instrumental & voice students



Mellow, smooth, silent—and perfectly suited for recording where perfection of sound quality is a major consideration. You've seen it on many TV musical shows, where flat frequency response and neutral sound are critical. Built-in shock mount rejects mechanical noise from floor vibrations, etc. Unidirectional pickup pattern.

SM59
Dynamic Microphone

Audio family album and family fun



515SA High Impedance Dynamic Microphone or 515SB Low Impedance Dynamic Microphone

A low-cost microphone for high quality, general purpose recording where budget is a primary consideration. Far superior to any microphone included with a tape recorder because of its wide frequency response and uniform, symmetrical, unidirectional pickup pattern.

UNIDYNE® B

A little bit of everything



Sixteen different microphones in one! Four filter switches built into the microphone allow you to tailor the sound for virtually any recording situation. Highlight a bass drum, add a voice "presence" peak, compensate for room acoustics, add "sizzle," or create special effects. Unidirectional pickup pattern.

E-QUALIDYNE®
516EQ Dynamic Microphone

Live tape recording microphones by



Shure Brothers Inc., 222 Hartrey Ave., Evanston, IL 60204. In Canada: A. C. Simmonds & Sons Limited
Outside the U. S. or Canada, write to Shure Brothers Inc., Attn: Dept. J6 for information on your local Shure distributor.
Manufacturers of high fidelity components, microphones, sound systems and related circuitry.