

Jukebox programming

Beats Christmas 45 Lag; Buys Now for Next Year

By EARL PAIGE

TULSA—Jukebox programmers who put some thought into Christmas programming can make money, according to Art Anders here. But because of tardy release patterns by labels, the conscientious jukebox programmer must buy a year in advance of his needs and hoard good titles all summer.

Thus, some of the best playing Christmas records on the Lear Music Co. route here right now are last year's releases. One example is the Carpenters' "Merry Christmas Darling," which was not available in time for programming last November, according to Anders and other programmers.

Anders said Charley Pride's "Christmas in My Home Town" just "dribbled" into the local one-stop here last year and he finally ended up not buying it at all.

"I was still receiving Christmas singles in late January," he said. "This really didn't have any effect on me except to give me a chuckle or two. I've just learned to plan a year ahead."

Anders likes to select recordings with very broad appeal. In other words, he searches for cover Christmas records. His top lineup right now is:

"Pretty Paper" backed with "What a Merry Christmas This Could Be," by Willie Nelson"; "White Christmas," Bing Crosby; "You're All I Want for Christmas, Al Martino; "Blue Christmas," Elvis Presley; "Little Drummer Boy," Harry Simeone Chorale and the Carpenters' record.

In explaining these six choices, he said the Nelson record is good because it works in a lot of pop locations and all country stops. The flip side is good too. The Presley record is good because this

artist is one that he can also program in nearly every kind of stop. The Carpenters record also has broad appeal.

Martino, Crosby and the original "Little Drummer Boy" are proven big players here. "White Christmas" won't get as much play as any of the other five, but I feel I must offer it.

"I agree with those programmers who are apathetic about the play on some older Christmas titles such as 'White Christmas,' but they can overcome this poor play by being careful to program Christmas records according to the location's requirements."

He admitted that for pure country stops, his big six leave a little bit to be desired. Thus, he picked up (for some odd reason it was available in time this year) the new Buck Owens & Susan Raye "One of Everything You Got" (actually, this title was on the reverse side of Owens' 1970 single, "Christmas Shopping"). He also sprinkled in 25 copies of an older Owens record, "Santa Looked a Lot Like Daddy."

Anders said over the years his locations have come to expect a good selection of Christmas records and he likes to put on six at least. Of course, he wouldn't if they didn't generate play.

Anders' formula for how often he changes records and how many is determined strictly by the money the box takes in. He has four graduations: top stop—5 new ones (the change cycle is for the most part weekly); 2nd grade stop—10 new ones (here the cycle is every other week for the most part); 3rd grade—15 new ones; 4th—20 new records (checked once a month).

Thus, on a poor stop checked maybe once a month and getting 20 new records, he must have Christmas records ready by Nov. 15 or he would not be able to put

(Continued on page 44)

Jukebox Fight: See Early 1972 Royalty Activity

By RAY BRACK

WILLIAMSBURG, Va. — Renewed Congressional action on the Copyright Revision bill is expected by late January. Music Operators of America counsel Nicholas Allen said here recently.

Reporting to Virginia operators in their annual convention here, Allen said two recent developments are significant with respect to the long-stalled copyright revision legislation.

First, Allen said, apparent resolution of the community antenna television (CATV) issue has removed a major obstacle to resumption of Congressional action on the bill, which is stalled in the Senate Copyright subcommittee.

Second, Allen told the operators

(Continued on page 44)

Frank Fabiano Programming: Mirror of Organization Man

BUCHANAN, Mich.—It might not surprise Frank Fabiano's many friends in the jukebox business to learn that he has a very well-organized programming system. The reason relates directly to Fabiano's long experience in knowing the value of organization.



FABIANO

A board member of Music Operators of America (MOA) for 17 years, Fabiano was one of the first jukebox operators to get involved in liquor dealer organizations as well. He was an early leader in the National Licensed Beverage Association, heading the national office as well as State organizations.

Although not on MOA's board at present, he is more or less an elder statesman for the national organization of jukebox operators. When MOA set up a business

seminar program with Notre Dame University near here, Fabiano sat in on an early planning meeting.

A friend of many highly placed politicians, Fabiano is currently working for a new law that would permit pinballs in this state. At present, only games without a plunger mechanism are licensed.

A surprisingly young looking man, Fabiano still bowls regularly and once fought professionally. He also ran away from school and joined the Army to fight in World War I, so that places his age fairly close.

A Detroit operator for many years before moving here, he originally got into the business by operating shuffleboards. Today, his company operates music and games (a son-in-law has a large vending operation which is a separate company from Fabiano's).

From the very beginning, Fabiano said he was determined to have a well organized record programming system.

The heart of his system is a manila folder for each location. There are tabs glued in rows inside the folder. These tabs hold one-half of a title strip (the top half usually). This folder goes along with the routeman and as a strip is put into a jukebox it is likewise placed in the folder. Thus, the folder that is brought back to the shop is an exact duplicate of the programming on the respective location — telling what jukebox number the strip was for and the date the change was made.

An obvious advantage of the

(Continued on page 44)

HARDWARE HANGUP?

2 Pt. Disk Eases Long 45 Woe

CHICAGO—There is a growing trend to more two part singles and some jukebox programmers see this as a partial solution to the lengthy single problem which results from so many 45's being pulled from 12-in. LP's. However, not all jukeboxes will play a two part disk sequentially.

The two part single has been a staple item in jazz for a long time. Now such examples in soul as James Brown's "Make It Funny pt. 1 & 2" followed by "My Part, Make It Funky pt. 3 & 4" are more numerous. Little Johnny Taylor's "Everybody Knows About My Good Thing pt. 1 & 2" and Honeycone's "One Monkey Don't Stop No Show pt. 1 & 2" are still others (see Programmer Potpourri).

Wurlitzer

One jukebox manufacturing firm emphasizing sequential play is Wurlitzer Co. where advertising and promotion manager A. D. Palmer said: "The sequential play overcomes the objection to lengthy singles because the money producing factor of a record is broken into two parts."

Jukebox programmers complain about lengthy 45's because they consume a disproportionate amount of time during the often two few peak playing hours in a location.

As for sequential play, not all programmers are concerned that it is not possible on all jukebox models. Said Eastern Music Co. programmer Billy McClain here: "Most of the time, patrons are only interested in the first part. I believe this is certainly true on the Brown and Taylor records." In jazz, however, he believes sequential play is more important.

WORTH EFFORT

Requests Worry Programmer

TOMS RIVER, N.J.—Requests are one of the constant headaches of jukebox programmers, according to Anthony Storino of S & S Amusement Co., here. However, like a lot of progressive programmers, he believes that if a stop does well the location owner should receive as many requests as he wishes.

The problem often is knowing what the requests are, said Storino, 23, who works with his two brothers, Vincent and Pat. Pat is an officer of the Music Operators of America.

"We receive requests written on napkins, bar coasters and anything else loose in a location," he said. Another part of the same problem is the fragmented title. "I don't know how many different ways people requested 'Uncle Albert,'" he said, referring to a recent big hit.

The firm has solved one part of

the request problem dealing with standard titles. A secretary here keeps a list of the top-requested 50 to 60 titles by artists such as Artie Shaw, Glenn Miller and so forth.

There seems to be no limit to the number of requests some locations turn in. Storino said one bar received 18—plus the regular four that were slated for it that particular change period.

Normally, if the location is checked every other week it receives four to five new records; if checked weekly, then two. Requests are in addition to these amounts.

Storino is an avid listener to radio stations and said one other aspect of the request problem is the fast pace of records going on and off AM stations. "Sometimes they will have eight new records added to the list in a couple of weeks."

DECEMBER 11, 1971, BILLBOARD

Coin Machine World

TEX. LAW UPHELD

The Court of Civil Appeals recently upheld the law prohibiting tavern owners without a \$300 license from owning jukeboxes. Several tavern owners protested the license which is required of firms operating multiple machines. The court also upheld the portion limiting tavern owners to 50 percent of the gross receipts from jukeboxes.

WURLITZER HOLIDAY

Wurlitzer's North Tonawanda, N.Y., plant will be closed Dec. 21-Jan. 3 and distributors and operators are asked to review their needs. The credit department, however, will be operating.

FLA. TAX REFORM

Florida Amusement & Merchandising Association (FAMA) mem-

bers are being urged to voice their disapproval of the proposed repeal of the 3 percent commission paid businesses for collecting sales tax. The repeal is part of a broad based reform the governor will ask a special session of the legislature to adopt. "FAMA cannot conceive of how the state can require a person by law to perform a service (collect the tax) with absolutely no reimbursement for that service," said FAMA, which quoted a study where it showed businesses spend 9 percent of the sales tax to collect it but are paid only 3 percent.

ASSN. DRIVE

Minn. Jukebox Tax Saving

AUSTIN, Minn.—Music Operators of Minnesota (MOM) is launching an all out membership and fund-raising drive reminding jukebox businessmen that the organization's efforts helped to shave off 1 percent on the gross receipts tax here. MOM worked very closely with the Minnesota Automatic Merchandising Council in the tax fight.

In a letter to members, MOM

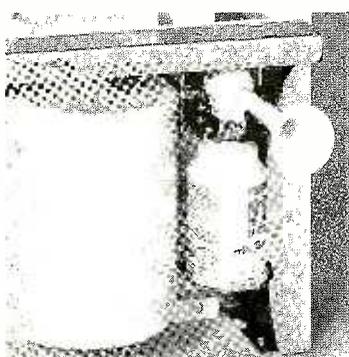
New Anderson 45

NEW YORK — Lynn Anderson's "Ding-A-Ling the Christmas Bell/Don't Wish Me a Merry Christmas," originally passed over by jukebox programmers because of reference to Christmas seals, is now available without the special message intro—Columbia 45527.

president Gene Clennon said: "While many people in our industry have given so much, we still have those who haven't paid their dues or sent in a contribution. Our treasury is depleted. . . ."

Speaking of the tax saving, he said working together with the vendors paid off. "It seemed that if the vendors didn't know who to contact, we did." Although MOM and the vending group have the same lobbyist and attorney, Bill Brooks, there is no current plans to merge the groups, Clennon said. He added that he has been watching such merger attempts in Florida and elsewhere.

Some jukebox businessmen still pay a "piggyback" tax where municipalities also require a gross receipts tax. MOM is planning a meeting Jan. 23, probably in Minneapolis.



WURLITZER is introducing this new break-in alarm for its 3600 Super Star jukebox and also for the new furniture model Cabaret 200. It's easy to install and lists for \$40.