

Jukebox Programming

Programmers, Labels Argue Long Singles

CHICAGO—Excited debate between jukebox programmers and the creative segment of the record-tape business over the lengthy 45 brought the first Billboard Jukebox Programming Conference to a climactic point indicating a need for more such events, delegates said.

Conclusions, if any, include the fact that LP cut airplay on FM is the growing conduit for new acts, which in turn leads to longer singles, if indeed, any at all. While FM is becoming more "Top 40ish," said Ovation Records president Dick Schory, he added: "I don't know if we'll ever get back to the 2½-min. single."

Programmers, meanwhile, say lengthy singles take up too much of the limited prime play time in bars. Also, as operator Les Montooth said: "We have gone to two for a quarter play and long records is a step backward."

Highlights included the direct confrontations between Jules Abramson, Phonogram/Mercury sales manager, and Bill Bush, moderator and program foreman of the Les Montooth Phonograph Co., Peoria, Ill. and between Annie Orleans of A&M Records and Bud Hashman, Springfield, Ill. operator, who is boycotting any single over 3:30-min. long.

Label Views

"Record companies do not exist for the sole purpose of aggravating the jukebox operator," said Abramson, who said Phonogram is interested in the jukebox programmer. He also

pointed out, for the first time in any of the long debate over lengthy singles, that manufacturers are charged more for long 45's. He said any minute or fraction of a minute over 5-minutes costs the record company 25 percent more in publishing royalties.

"If a record is 5:01-min., it costs 2½-cents instead of 2-cents. If it runs 6:01, it costs 3-cents."

Orleans said boycotting long singles is "idiocy." Pointing out how little he heard about creativity, he said. "If you follow that line, let's make 2-min. and 1-min. singles. You're not dealing in pencils, you're dealing in emotions and creativity."

Hashman countered that he doesn't see why the artist today "Can't do his thing in 3-min. like he used to." Orleans said, "The music has changed, and that's why the industry is in the midst of an all time expansion."

Even programmers disagreed. Pat Schwartz, Modern Specialty, Madison, Wis., said, "We're not all as radical as Mr. Bush." She explained how she rotates certain long singles, and alluded to the eventual 25-cents per side play price.

25c Price

Bush, though, then explained that he

had conducted an experiment with 25-cent play. The audience grew silent as Bush related how he took a top location open 22 hours a day and programmed the hottest 10 long 45's he could find. "The results were 46 plays in 14 days, and that's not making us much money."



INDUSTRY unity was urged during the Jukebox Programming Conference by Pete Stocke, president, National Association of Recording Merchandisers (NARM), who was keynote. Stocke spoke on programming the retail store's record-tape department.

Collect 750 Mil —MONY at Meet

By PHIL GELORMINE

MOUNT POCONO, Pa.—The Music Operators of New York, the Westchester Operators Guild and the New York State Operators Guild held their annual convention and anniversary here at Mount Airy Lodge between May 18 and 20. Friday evening's symposium first welcomed the more than 300 operators in attendance before MONY president Albert Denver spoke on the business of jukebox operating. "The trade takes in over \$750,000,000 in gross collections a year," he pointed out. "This is based on the figures obtained from the more than 500,000 locations we service in the country." Denver also noted that some 150 million singles are changed through these locations annually.

Charles Linroth, MCA national sales manager, revealed that his label is committed to the large center hold as opposed to the small "LP" sized hole. "There's no doubt that reverting to the smaller hole would only create service calls and loss of time on play," he said.

"There is a growing need for the record manufacturer to work more closely with the jukebox operator," said Ben Chicofsky, MONY managing director. For instance, with an abundance of singles over the standard three-minute playing length, we should be receiving more edited singles from

the record companies than we have. These extended versions are another cause of loss of time on play." Chicofsky also scored the labels for supplying defective records with such characteristics as thin vinyl, poor sound, off-center cut holes and warped groove beginnings.

Chicofsky felt that, since approximately 50 percent of all singles are bought by operators, a closer alliance should be developed between, as Linroth stated, manufacturer and operator. "We need to return to the days when record company sales representatives would make personal calls on the operators for purposes of discussing new product, service problems, playing times and so on," he said.

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Rip Late Christmas Releases

CHICAGO—Late-arriving Christmas records erupted as a volatile subject during the first day of the Jukebox Programming conference, in a one-stop, special product panel moderated by Bill Williams, country and gospel music editor.

In Stuart Glassman's well-thought-

Bush had charts and made the point that the jukebox programmer is in trouble if the lengthy record trend continues.

Artists

Epic artist Bobby Vinton interjected still another puzzling point. He said he made a short record and the radio stations wouldn't play it. "They said it wasn't long enough to get into."

Mercury artist Johnny Rodriguez said, "You can't put a stopwatch on creativity." Brunswick Records producer Carl Davis said the exposure via FM was what caused such concentra-

tion on albums and said too many have forgotten the jukebox operator. "We have to bring some recognition to the other segments of the business."

Andy Andersen, Chicago retailer who specializes in singles, called for more communication between all levels of the record-tape business.

He was echoed by Don Owens, MGM, who said: "I think this conference is in the right direction and even more effective than seminars I have seen at Music Operators of America because here we are really into the nitty gritty of what goes on the jukeboxes."

JUKEBOX RETAIL COMMITTEE FORMED

CHICAGO—A committee made up of jukebox programmers, one-stop principals, jukebox manufacturing engineers and two people representing retailing will meet and carry forth ideas generated at Billboard's first Jukebox Programming Conference held here last week. Two chief concerns are overly-long records and defective 45's.

Rex Isom, a member of standards committees of the Recording Industry Association of America (RIAA), and two other organizations, an RCA Records engineer and a panelist here, said he is eager to meet with the group.

Members: programmers Bill Bush, Les Montooth Phonograph Service, Peoria, Ill.; Ruth Sawejka, Coin-Operated Amusements, Beaver Dam, Wis.; Pat Schwartz, Modern Specialty, Madison, Wis.; Clayton Norberg, C&N Sales, Mankato, Minn.; one-stop principals Stuart Glassman, Radio Doctors, Milwaukee; Kip Parker, Acme Music, Minneapolis; jukebox engineers William Findlay, Rock-Ola; John Chapin, Seeburg; Henry Barkel, Rowe; C.E. Bedford, GE home phonographs; and Andy Anderson, Record Center, Chicago.

Coin Machine World

ROCK-OLA TRAINING

At Active Amusement Machines in Philadelphia with Frank and Joseph Ash as hosts and William Findlay, Rock-Ola engineer:

Joseph Shugars, Bill Weidner, Paul Roland, S&S Amusement, Reading, Pa.; James A. Bryan, James Matthews, Complete Coin, Chesapeake City, Md.; John Cantwell, Bob Maley, M & W Vending, Pottsville, Pa.; Fred Mosetter, Ken Walters, George Petersen, Gold Star Vending, Camden, N.J.; Dave Lausterer, Brian Annas, Lansdale Amusement, Lansdale, Pa.;

Johnny Brown, Appel Vending, Philadelphia; Mark Stomel, Dick Stomel, Steven Stomel, Clem Zuber, Stomel Vending, Camden, N.J.; Pete Di Giovantonio, Joe Capriotti, Dante Cappelli, Pete's Amusements, Dowington, Pa.; John Margigin, Bud Mar Amusements, Hamilton Square, N.J.; John Pronzati, Mike DeVaney, S.G.C. Corporation, Horsham, Pa.; Paul Pronzati, Macke Co., Philadelphia; Guy Delmont, Veteran's Music, Bordentown, N.J.; Emilio Ramirez, Rick Snyder, Harry Snyder, Snyder's Amuse-

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WRITER CREDITS

Coverage of the first Billboard Jukebox Programming Conference involved the following staff: Earl Paige, jukebox programming editor; Claude Hall, radio-TV programming editor and associate news editor; Bill Williams, gospel and country music editor; and staff reporters Anne Duston and Ingrid Hannigan.



PERPLEXED Kip Parker holds piles of defective disks he said he picked up in five minutes at Acme Music in Minneapolis.

Radio, Jukebox Programmers Interdependent; Relate Numerous Advantages of Cooperation

CHICAGO—The need for better communications, and the interdependence of jukebox and radio programmers was stressed by moderator Claude Hall, Billboard associate news, radio-TV editor, and panelists during the first Billboard Jukebox Programming Conference.

Panelists were Bill Stewart, Top 40 pioneer from Fairchild Communications, Minneapolis; Larry Baunach, Famous Music, Nashville; Bob Johnston, WBBM-FM, Chicago; and Ray Potter, KELP-AM, El Paso, and the 8-station Walton Enterprises chain.

Bob Johnston noted that the aim of both radio and jukebox programmers was the same, to get people to listen and put money in the slot. Baunach carried the comparison further, by noting that the same kind of programming is inherent to both in music selection, rotation of current hits, goldies and new records. He saw the one-stop as being the bulwark of the industry in building better relationships between the jukebox and the radio programmer. "The one-stop provides continuity of personnel; they know radio pol-

icy and can assist the jukebox programmer in keying his box; and they can enlighten radio on the makeup of operators, for example, whether he buys only Top 20, or puts his own choices in his locations."

Jukebox Key

Several programmers admitted to listening to jukeboxes to make up playlists. Johnston began playing the controversial Rolling Stones' "Bitch," the flip side of the hit "Brown Sugar," because it was playing on boxes. Stewart suggested that the radio programmer needs to have even more confidence in the jukebox programmer because of changing demographic. He found white businessmen playing soul and teeny bop music at National Airport in Washington, and Donny Osmond, thought by radio people to be a teeny bopper, was being played by over-25 groups in Minneapolis. "Radio programmers are on an ego trip, and program for each other and for the adulation of the record people, rather than to entertain its audience," he said.

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