
more than what should be the allotted share of space to the subject of psychographics, we take a look back at 1972 and what has been called the age of "confusion" for radio. The money, time, and personal pain that was exuded into the atmosphere because of blind faith experimentation of radio formats should not and certainly for all our own positive progression cannot be repeated in 1973.

The old days of copying everything we knew that Gordon McLendon or Todd Storz or KFNB or KHJ or whoever might have been the accepted leader at the time cannot and must not apply to Radio 1973 if it is to survive an onslaught of more and better

ways to spend our time. It is up to each of the 7,500 radio stations with its one billion, eight hundred million listeners each week (9 out of ten, according to RAB)...then we must indeed know more about the people within range of our very own signal.

While they may be 18, male, black and in the \$10,000 socioeconomic class we have learned that these figures are not enough...and secondly that more figures indeed are necessary, if we are to remain in touch with an audience that can go somewhere else...to another station...or to another medium entirely. As Dr. Denby so aptly put it... "self confidence is a psychological credit card."

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WHAT IT TAKES TO GET A RECORD TO THE PUBLIC

INTRODUCTION

And so... as we planned the Operating Manual, we decided to find out just what it takes to get a song and an artist from the piano or the guitar where it was written to the studio and ultimately to the stereo system of the "consumer." Some 50 or so hours of tape...piles of information...countless phone calls, and the answer is...there is no answer. There is no set formula...there is no 1 through 97...at least not as far as this research has determined...So the magic steps we had hoped to build for you have not been built. There are a thousand ways that it happens...You yourself, whatever may be your function in the "Music Business" as we like to call it...must build your own

steps...must devise your own formula...Certainly this very fact within itself is the element that makes music the exciting life that it is.

On the following pages we have written a general idea about some of the steps or blocks that you may encounter as you proceed along your way, from whatever direction it may be...Perhaps if you are merely an interested on-looker, rather than involved in the day to day proceedings of the record industry there will be some facts that you didn't know about.

But, certainly for all of our goods, take the information and add your own touches...

How does a record get to the public? Why is the sky blue?



CHRONOLOGY OF THE PHONOGRAPH RECORD



1830's & 1840's: Joseph Henry, a professor of physics at Albany Institute comes up with the theory of electromagnets which will make speakers, record players and modern electrical recording and reproducing possible.

1863: Busy inventing something else, F.B. Fenby coins the word "phonograph."

1877: Tom Edison applies for a patent on his tinfoil phonograph. The first words his little machine utter are Tom himself reciting "Mary had a little lamb..."

1887: In September of this year Emile Berliner invents the flat disc. At this point he's into heavy plate glass discs coated with lampblack. But we'll be hearing more from him soon.

1888: At the age of twelve, concert pianist Josef Hofmann stops by Edison's place in New Jersey to see what he's up to and becomes the first artist to turn recording artist as he puts down some tunes for Tom.

1890: Commercial recording is getting underway. Wax cylinders are being used, each holding about two minutes of sound. As yet no method had been developed to duplicate these cylinders so to turn out copies in quantity you had to put your band in the room with ten or twelve recording machines, play the tune, and you had ten or twelve copies. By the end of the day you could turn out upwards of three hundred copies of a particular tune. And you were tired to say the least.

1894: Berliner is still at work and has found a way to make a negative stamper, which means he can start to turn out multiple copies of recordings. At this point he's stamping the discs on hard rubber.

1897: Discovering that the hard rubber discs have a tendency to flatten out in the grooves after some play, Berliner starts stamping on shellac discs.

1901: The Victor Talking Machine Company is started by Berliner and Eldridge

Used by permission of Buddh Records.

Johnson. Johnson is the guy who came up with many of the refinements on Berliner's basic inventions. Together they are the first high powered duo in the yet to get underway biz.

1902: While Eldridge Johnson is in the back room inventing the tone arm for record players, Victor as a company does about a million dollars in business.

1902: The first location recording is a smash and the record man in Milan is told he can come in off the road. His achievement was recording Caruso. Caruso, by the way, had a vocal range especially suited to the singing into the horn and make an impression on the wax, non-electric recording of the day. Since you could hear everything he was singing you couldn't help but like him.

1903: Victor and Columbia are both heavy into a classical trip selling opera songs on record disc and cylinder. Edison is into the pop business on cylinders with what were, at the time, race songs. Edison is getting about 35 cents a cylinder while the classical opera stuff is going for about a dollar a copy.

1904: Looking on the other side of the disc and finding nothing, Columbia introduces the first double sided record. Nobody is particularly interested.

1906: Tom Edison is sweating out being backordered two and a half million cylinders. A record that probably has yet to be equaled in the music business.

1906: Victor turns out the Victrola model phonograph which is about a ton of solid mahogany and just right for your living room, if you happen to be named Babbit.

1908: Double sided records are now being sold by all major companies.

1912: Cylinder type records have pretty much had it.

1913: Edison, the head honcho of the cylinder business, introduces his own disc type record.

1919: Meanwhile everybody is still shouting into the horn to make recordings and electrical recording is still in the stage of cautious experimentation.

1921: Over one hundred million records are produced this glorious year.

1924: Bell Laboratories gets it together first with a system of electrical recording.

1925: 78 rpm becomes standard for 78

rpm records. Up to this point 78's had been anywhere between 74 and 82 revolutions per minute. The reason for the standardization is the introduction of the electric turntable.

1931: RCA Victor comes up with the long play record, see 1948 to find out what happened.

1934: You remember good old A.D. Blumlein. Well this is the very year that he came up with stereo discs. Nobody was interested.

1934: The phrase "hi fi" or "high fidelity" starts to make the rounds.

1940: The Germans are busy developing magnetic tape recorders. Also RCA Victor has started pressing records in vinyl.

1947: Magnetic tape recording gets off to a slow start in the United States.

1948: The Lp or long play record or album is introduced by Columbia. They press on black vinyl, up to this point most vinyl was red. The RCA Victor attempt at the 33-1/3 Lp in 1931 was a bust because the grooves weren't close enough together, they could only get about eight minutes on a side. But Columbia has a fine groove and so their twelve inch Lp is giving out about twenty minutes on each side at 33-1/3 rpms.

1949: Not to be outdone by Columbia, RCA introduces the 45 rpm record. And before 1948-49 nobody had any record players that played anything but 78. So you can just imagine what it was like.

1949: Two track, commercial tape machines begin to appear.

1950: RCA gets into albums at 33-1/3.

1951: Columbia gets into 45's.

1955: Stereo tape recorders are available for your home.

1958: Four track, two going each way that is, tape recorders are ready for the poor old consumer.

1958: Stereo albums are available.

1968: Buddah/Kama Sutra introduces first commercial stereo single.

1969: Quadrophonic, four channel sound, introduced.

Ooops! Forgot to mention Mr. Faber in Vienna who, in 1860, built a talking man with flexible lips and a rubber tongue. And when they wanted the talking man to speak French they put a clip on his nose. Far out and right on Mr. Faber!

We got everyone together
just to say 1973 is going to be
a Great Year.

ROY AYERS
HANK BALLARD
EDWIN BIRDSONG
JAMES BROWN
JOHN BRYANT
ROY BUCHANAN
RANDY BURNS
CHICK COREA
LEE DORSEY
CLIFF EDWARDS



MARSHALL EFRON
ARTHUR FIEDLER &
THE BOSTON POPS
JAMES LAST
JUNIOR MANCE

MANDRILL
MANFRED MANN
JOHN MAYALL
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JOE SIMON
VAT 69



LEE AUSTIN
LYN COLLINS
FRED WESLEY & THE JB'S

BROWNSTONE
VICKI ANDERSON

THE LIFE OF A SINGLE RECORD

By Mr. X

We'll call the record company Bar Records, and the chief executive officer Mr. X. This is the story of how some records get from the record company to the store.

Sometimes it's just plain luck to come up with a million selling single. A rock group and their own producer (usually a friend) makes a record at a small studio in Wisconsin or Ohio — or wherever — at an investment of \$500 to \$1,000 and then send it to their local radio station. A sharp local promotion man hears it, and sends it to Mr. X who either loves it or measures the local success of the record and buys it. Sometimes it's that easy...usually not. Sometimes Mr. X or someone from his A & R Department will be at a club or rock show (usually because a group has been touted to them or because they have an act on the show) and see an act and say "I've got to have them."

Sometimes Mr. X will have the ability to take an artist he likes, find the right producer and help choose the right material — there are a hundred and one ways and reasons of "why" the record is made.

Most record executives will readily admit that's the easiest part of their job. The next step is getting the record played. A single record costs anywhere from \$1,500 to \$6,000 to make. The record company then sends 3,000 to 5,000 DJ copies to radio stations and its distributors, and the battle begins...and believe this record executive...the battle does begin. Most radio stations don't give a damn about whether they like the record or not (there are exceptions). If they did, there would be a lot more records tested. Their first concern is usually — Is it on the charts? — Does Gavin, Hamilton or Rudman say it's a smash? — Where is it happening and do I have to play it? The record company then plans its battle campaign — the campaign to get the record tested. In most cases the major stations are "out" (they're playing only proven hits). So you plan...The act comes from Cleveland so let's surround WIXY with secondary play and hope they pick up the reports. The act is Canadian — let's go after CKLW. It's called "New Orleans"...obvious! Let's give this project to

our key promo man in Washington or Minneapolis and make it his only work record. Maybe we'll book the act in Boston and introduce him to all the stations in the surrounding areas. Whatever is being done is aimed at getting some station who cannot sell records, be it a station in Oshkosh, or Worcester, or Sioux Falls to report to the tip sheets and trade papers that this unknown record has "broken," so that you can get close to getting that major station that can sell records.

Now, in reality, you don't sell records in Worcester, Mass. At least, not usually enough to tell you anything significant. I'd venture to say that if 50 people called a secondary station 5 times a week the record would show up Top 10 and you'd read in one of the tip sheets: "Worcester, Mass. confirms Sioux Falls that the record is indeed Top 10 request item and selling." If the record company is honest, and wants to commit professional suicide, they might admit that they've sold 50 records in each market.

It takes 3 to 6 months to establish most hit records. Again, there are exceptions to each rule. It could take two months...it could take a year...or two...(Example: Roberta Flack).

For whatever reason: the promotion staff was great — the music directors' ears were great — the record gets on CXXX, the No. 1 station in the fourth biggest market (whatever & whoever, etc., etc., etc.).

And now the battle really begins. This is for the money. The record is "on." BUT (and it's a big But) it'll only stay on for 3 or 4 weeks (with exceptions again) unless it shows up on the store reports or request lines (or unless the really good PD or MD realizes it's a good programming sound). Unfortunately, that MD or PD is in the minority.

This record executive has always been befuddled with the system of measuring what an audience wants to hear. Let's say there are nine million people in the Naked City. New York is considered (let's take an average) a ten percent market. On a million selling single, you'd then sell 100,000 records in New York City. In two or three weeks play, you'd hope to sell 20-30-40,000 records on a hit. Black-oriented records are different. You might have sold 30,000 from R 'n B play before the record was added at WABC. The station, in an effort to measure the success of the record, calls only a select

group of stores...a representative group of the stores that might have sold 20,000 of the 40,000 records. The radio station then takes its potential audience (whatever part of the nine million population it wants) and measures the sound they're going to play by those 20,000 people. This is, perhaps the only gauge it has, but a poor one.

What, then, must the record company do? It might have \$50,000 to \$100,000 invested by now in this act – a single, an album, ads, spots, postage. 3 months to a year of work and it's got 3 weeks to hope this record shows up. To cover New York, the company had better send in 10,000 singles immediately. But the stores don't really want the record, it just went on. They want to wait to see if there are sales reports. So the record company or distributor usually will have to guarantee to take these records back if they do not sell. And now comes the horrible. God-awful thought of the year – the "store hype" – what the hell is the store hype? The manufacturer in any business, to have his product shown prominently...pushed to the public...hyped. if you will, makes deals to help get his product started. So the store gets a few extra copies. Yes, then maybe, he pushes it.

He's making more money on it. He feels if it's on the air, and he and the company are behind it – it's going to sell. Is it any different than what breakfast cereal companies do? I don't think so. If a station will decide its "sound" on what a handful of record buyers like, then it behooves the record company to get the store behind it to get to this handful and hope it catches on. After all, 6 months or a year before the record was released, the company believed enough in the product to release it. Is it expected that with limited play for only 3 weeks they should lie down and play dead and possibly lose their investment?

Then, for whatever the reasons, the record is climbing the charts. It's the smash of the week...a record that will be a hit...a Go-Rilla. The battle is almost over. Get the records to the racks. Make sure the salesmen continue to ask for store listings and not take the record for granted.

Congratulations! You've reached No. 1 and it took one year and you release the second single and you bring it back to Sioux Falls (or wherever) and the MD says "Well, it's not as good as the first"...the battle has just begun...

THE SONGWRITER



EDDIE REEVES

If we are to begin a step by step procedure with a record we must first go back to the song...Isolating the song in today's music business is certainly a bit more difficult to do than yesterday because in a majority of the cases the song was written by the artist.

Eddie Reeves, in his early 30's has been a part of the song writing business for a long time...coming from Amarillo, Texas to New York, as a writer and finally going to work for United Artists Music Publishing in New York, Eddie has seen a bunch of song writers come and go. About five years ago Eddie was transferred to the West Coast office of UA Publishing ..After more than a decade and hundreds of songs over his piano and guitar, Eddie came up with his first hit...Don't Change On Me by Ray Charles...This was quickly followed by Rings by Cymarron and then All I Ever Need Is You, a hit for Sonny & Cher. Eddie shared the song writing credits on one or the other with Jimmie Holliday and Alex Harvey. In this period of time, Eddie has also been interested in producing and in being an artist himself...so far, although there's been a lot of studio time, his artistry and producing talents have gone unnoticed by the public. He resigned from UA last year and now is spending his time as a writer, producer, artist for ABC-Dunhill. With his publishing and song-writing background we ask him to talk about the ingredients that go into making a song writer happen...

"The song...we'll start off this way...We'll start off analyzing it...after we analyze it we're going to reject our total analyzation but it's a good starting point. You need to analyze it and you need to know what the analyzation is...because you analyze a Spassky-Fischer chess game doesn't mean you now know how to play chess. If you spent 20 years doing that I think you'd learn something about chess. But what you really learn becomes part of your nature. Because there's not a formula. The formula if there is one is to subconsciously have an awareness...and that awareness becomes a tool that you automatically use. Just like if you're going to say something you automatically speak...you don't have to say..."Now what am I going to do?...Shall I speak now...what shall I say...how do I say it"...You just automatically do it. Well, I think you end up with an innate understanding of the pop song idiom...and you know how far you can bend it...You know that you can rearrange it...you change it...you can give it new form...you can do things to it...but you use it as some relative point of view...relative to start with... "Pop songs"...and at least if you wrote something that's totally outside the realm of that you know you have...it doesn't mean you can't...but you know what you're doing. If you're going to be a reporter...you have to know what you're doing...whatever you do you have to know what you're doing.

So if you start off analyzing a song...somebody says...if you're going to write hit songs...how do you do it?

First, it's a game of odds. I have a friend that drills oil wells...I said "How do you do it man...what do you do?" He says, "Well, I'm in a odds game...I get the best, most talented geologist...I get the cheapest lease, where's the greatest possibility there is oil...I get a good drilling crew that knows what they're doing and I put a hole in the ground...and I start rolling the dice then. But before I start rolling the dice, I'm going to do everything I can to see that all the odds are in my favor, that I can get in my favor. So, he has a better chance of succeeding because he's dealing in an area where there's tremendous unknowns... so where you're dealing in songs you're dealing in an area where there's tremendous unknowns.

So, if you want to look at the same way that an oil business man does...you say, "I'll

put all of the odds in my favor...Write 4/4 time songs kid. Don't write 3/4 time...turns people off...can't dance to it either. Write up tempo songs...ballads are off...program directors say they want more up tempo — get it on songs...write positive lyric as opposed to negative lyric...don't let your lyric get people down and depress them...You open your front door and you get depressed about what's going on. Bring a little happiness. Write "up"...positive...4/4..." Now all the odds are in your favor...now you write a song within those confines, and you do I think have a better chance in a lot of ways. But if it's a bad song it doesn't matter. So there must be something else involved besides just 4/4 time...positive...and up tempo...If you want to talk in terms of analyzing a song. Somebody came in and played me songs and I say "I don't think I'll be able to accomplish anything with your songs because I have to go get it recorded and I don't think I can get it recorded." "You don't like my songs, man?" I say, "No, it doesn't have anything to do with my likes and dislikes...I just don't feel I can get your songs recorded..." I say, "You enjoy writing songs don't you"...He says, "Yeah"...I say..."That's the whole pay-off right there...if somehow somehow you end up having a hit well, great then you have a little secondary pay-off...of making some money and having a little recognition." But the whole deal is having something to say and when you said it good and you know it's good and you dig it right, that's your total reward really...If it happens to become a hit, great...you made some money out of it and you can go buy a new car or whatever you want to do with the money."

They say, "Well, what kind of songs do you like?" Because the writer wants to write a song that I'll like, maybe thinking I'm going to say..."Oh R&B...that's where it's at." Or maybe..."Country and Western...get into that...that's what's happening"...and people in this business say that to writers and really misdirect them. I sometimes tell writers that "songs are maybe like women...you can't really understand a song, until you live with it for a little while...and you see how it wears on you."

So, you know, one woman might appeal to me and not appeal to you...songs are the same way. "I can't tell you what kind of songs I like...it's an emotional judgement really...and here we've been sitting here

through this analytical thing which is to me converse to emotional judgement. Emotional judgement is shooting from the hip with what you feel...based on no reason, maybe...except you dig it. I don't know why but I like it. It does something to you, but you don't know what it does... and that's what we're trying to define...and I don't think we can define it but I can say some other analytical things such as..."Uniqueness"...I think uniqueness is an important quality in a song..."Subtlety" I like...just personally I like subtlety in songs. I don't like for terms of anything to be..."This is what it is man"...It's...coming in the back door of people's minds...Where they don't feel like they're being talked down to...they don't feel like they're being preached to...The hard sell is out...people don't like it anymore.

Also there's another thing I've observed that I've defined that's musical on one hand...and on the other hand rhythmically. There are "rif" writers and there are "melody" writers. There are rhythm musicians and there are musical musicians...and I think how you define which one a musician or writer is, is where the focal point of his energies go to first. A "rif" writer is somebody whose music isn't sophisticated...it's simple basic music...and to make the simple basic music more interesting they depend on rhythm sophistication. Listen to some of Otis Redding's records and get a Julliard graduate and play it for him...It's not musically sophisticated...you know it's not a musical trip, it's a rhythm trip. So those writers and those musicians to me I say they are "rif" writers or "rif" musicians. Elton John's arrangements are a musical trip...his records are also a rhythm trip too...and I think that's good because he's gotten both of those two worlds together. I think Burt Bacharach's the best example of that...Inherently in the melodies he writes is an interesting, unique, surprising, sophisticated rhythm pattern. Also the same thing can be said about his melodies...He's got both of those elements going for him full force. You can talk about the "uniqueness"... "subtlety"... "rhythmical interest" "musical sophistication"...and finally you can talk about relating. When you tell a guy you can't use his song, you're saying the same thing that a program director is when he decides whether he's going to play a record or not. Because a

program director wants to get as many people in his potential audience as he can to listen to him. So, I'm trying to do the same thing with the song that he is with the record. If I can find a song that a lot of people can relate to...then if I can do that out of all the music business somebody will record it...and ultimately if it is a song that a lot of people can relate to and it's a good record that program director will say, "A lot of people can relate to it...I'll play it."

So you come to a point at the end of an analysis where you've got to eventually say, "stop analyzing life...live it...because that's what's it's all about. But I think that it's good to go through a period of analyzing things and understand exactly where you are and what you are and what's being done and what the deal is. Once you understand that, then that's enough analyzing...once you've got those tools and you've welded them in your unconscious...not just so you know them but so they're a tool that you function through. Then you can be a song-writer. I think people...not that they go through this...but they've done something similar to that subconsciously, in order to be able to write a song. They've listened to other people's music...they've become educated to music so that they know music on some level, whether it's sophisticated or basic musical knowledge. And they have something to say...and they start saying it.

We then asked Eddie how songwriters lived...financially...

I don't think there are very many songwriters per se...(Neil Diamond's a song writer...He's also a very good artist)...That just make a very good living at just writing songs. A song writer makes a cent a side per single or if they're a co-writer they make half a penny a side...On a million seller that's \$10,000 from record sales including everything...On the average million seller the writer could make anywhere from \$10,000 to \$40,000. A writer makes more money from performance royalties...radio station and television air-play, than on record sales. If the song is really the kind that a hundred other people record...like Little Green Apples...He's going to get a penny from each one of those albums that have that song in it...He's going to get a penny from each one of those singles...from each one of those cassettes...eight track...four track...although I think the royalties on tapes are a little bit less...then there's

foreign royalties...so if he has a million seller he can make lots of dollars. But what happens is that million sellers are few and far between...So when he has one he might have to let that last for quite awhile...until his next hit. If he has two or three hits right in a row, he can do very good. The money comes in over a period of a couple of years. All I Ever Need Is You was my most successful song and it was recorded maybe ten times. Publishers don't make that information available...anybody that records the song has to notify the publisher...publishers are very lax, I think, in notifying the writer about everybody that recorded their song...A lot of recordings are insignificant...like somebody in Germany recorded it in German...but I think songwriters would dig knowing that.

How does a young songwriter break into the business?

The best thing that a young songwriter can do, when he's got some songs written...He's just about got to go, physically to New York, Nashville or Los Angeles. That's the best thing for him to do, if he can afford to do it. He can mail tapes in but they just get lost in the shuffle...they past-over over...Nobody pays any attention. A company or anybody working in the company tends to give a person a little more recognition than an object...a tape laying on his desk. Most writers, too, need a lot of development when they get started...somebody to work with them, to open their mind up...to inspire them. Desire...that's important...He's got to go where music publishers are...There are other music publishers around the country...Bill Lowry in Atlanta...some of the exceptions. But so many of the publishers are bad to go to. Sometimes they're not aware enough to sit there and tell the writer if he's doing good or not...and they won't be able to help the writer. To go to the good publishers, I know there are some good ones in Nashville and Los Angeles. I don't know about New York, because I haven't lived there for awhile. But the guys got to go to the good publisher...then he can be helped...he can be encouraged...he can be inspired...or he can start learning. He can start the learning process at the publisher level."

We asked Eddie about 'how' he writes a song...

"I think when I try to do something to motivate myself to write a song...it's like, when man wants to observe something, it's

**...and we all dedicated ourselves...
to prove those things...that certain kinds of people/
have to prove to themselves when they know the
pain is worth enduring...the fight worth fighting...so
that the baby lives...and grows ever stronger with
each kiss...with each blow
...and we all dedicated ourselves...**

Terry Phillips, President



165 west 46th street new york, n.y. 10036

very hard for him to find out what the real truth or the reality of that something is, because his mere action of deciding that he wants to observe it changes the natural form it is of what he's observing. We can't really know what an electron is...because the only way we can really observe it is to change it out of its natural environment; in its natural environment we haven't figured out a way to observe it. When I decide I want to try to motivate myself to do something, I'm tampering with the machinery and I don't think you can tamper with it...I think you've got to leave it alone. The most important thing I can do to write songs is to live life. When I live life songs are going to come out of it, because I'm a song writer and I've programmed myself to, when something happens to say something about it in the musical idiom.

I noticed something on the top 100 songs of 1972 in the Report...there was only one instrumental...Outspace by Billy Preston...I don't think there has been an instrumental artist that has sustained any success since Herb Alpert. The poets of today are involved in music. I think that music has become an important part of the literature of our times. I think very musically when I first hear a song and I only digest the lyrics later...and I sometimes wished I did that in reverse, because I think the lyrics are the most important thing...although I'm interested is in musical statement...in musically feeling...because that's words in my mind and just catching a glimpse of what's being said's enough sometime to know where it's at with that song...and to get down to the very specific thing...what does he really mean by that, was he talking about Buddy Holly...that's not too important to begin with...but they are fun little games to play a little later on.

I write songs different ways...never the same way. I think writers experiment...with what works for them. Somebody asked me one time..."How long did it take you to write that song?" And I always wished I could answer this way..."as fast as I could write the words down, and in another respect...all my life." The lightening flashed on a dark night. He sees the landscape outside light up and he sees the total picture instantaneously in his mind. All that's left for him to do is mechanically reproduce what he's seen...on his canvas...on his notepad...in the idiom of his song...in his novel...whatever...instantaneously he sees

and he spells it out...but to instantaneously see it, it took him his whole life...living it the way he did and having the experiences that he had to live up to that point for that to happen...but how long did it take for him to write it...as fast as it flowed out of him...as fast as he could write the words down.

Writers don't write their songs...there's a song written that was taken from the Prophet which said..."Your children are not your children...though they come through you...they do not belong to you..." My songs belong to everybody because they came from everybody...they only came through me...and that's all a songwriter really is...he's a tool...he's an entity through which experiences pass and come out in the form of a song.

COPYRIGHT & PERFORMANCE

As simply and completely as we can, we will explain the word "copyright"...Going back to the very first principles, what is the term "copyright"?...It is simply the right to personal property, universally recognized in our society, as applied to the product of artistic or literary endeavors. The United States Constitution, article: One, Section Eight says that Congress..."shall have the power to promote the progress of science and useful arts by securing for limited times to authors and inventors the exclusive right to their respective writings and discoveries."

There is an underlying meaning in this law, because while it appears to be totally in the favor of authors and inventors in ensuing Supreme Court interpretation stated..."The copyright law, like the patent, statutes, makes reward to the owner a secondary consideration. However, it is intended definitely to grant valuable, enforceable rights to authors, publishers etc...to afford greater encouragement to the production of literary or artistic works of lasting benefit to the world." Then it was the public that was the real beneficiary of this law.

The first US Copyright Act was passed in 1790, to cover authors against the reprinting of their writings...later laws applied to other creators such as photographers, artists and other creators...and lastly, but for the purposes of this article...songwriters.

Under today's laws authors and

composers of music are recognized as being the sole and exclusive owners of the intellectual property they have created, for a term of twenty-eight years, renewable once for another twenty-eight years. It is important to note that the government does not grant a copyright. The copyright exists from the instant the work is published with appropriate notice. Upon proper application, the Government will REGISTER the copyright, but it is publication not registration which invests one with a Federal copyright. Some interesting terminologies...

Publication Right – The right to publish or copy the work.

Mechanical Right – The right to record the work for mechanical instruments.

Performance Right – The right to perform the work publicly for profit.

Synchronization Right – The right to synchronize records of the work with motion picture film or videotape.

Securing "Rights" will fall under one of these headings...or all...

To copyright a song – officially you may – (for works reproduced in copies for sale or public distribution)...first publish the work with the notice of copyright. This should consist of either the word "Copyright," the abbreviation "Copr" or the symbol © accompanied by the name of the copyright owner. It should also include the year the copyright was secured by publication. You may also register with the copyright office...send one copy of the lead sheet (melody and words) accompanied by an application and fee for registration...fee is \$6.

For further explanation and forms you may write the Copyright Office...Library of Congress... Washington 25, D.C.

BMI, ASCAP and SESAC

In a speech before the Seminar of Broadcast Management in October of 1971, vice president of BMI Julian Bradshaw explained the function of the three performance societies as simple and complete as we have heard...

Now, if I am a radio station owner, using upwards of two hundred pieces of music per day, how do I go about securing the permission of each of the thousands of copyright holders whose works I want to broadcast?

If, on the other hand, I am a writer who owns a copyrighted song, or many of them, how can I possibly contract with, or license, the six thousand or more radio and television broadcasting stations which may wish – any or all of them – to perform my music? Or the concert halls, theatres, bars, dining rooms, etc., in which singers and instrumentalists may wish to use my songs?

The answer to both questions is found in the organizations which exist for the purpose of negotiating permission for the performance of music by those who wish to use it, and securing payment for such permission as agent for the copyright owner. The vast majority of musical compositions used in broadcasting are handled by two organizations: Broadcast Music, Inc., known as BMI; and the American Society of Composers, Authors and Publishers, known as ASCAP. There is a third organization, SESAC, which together with public domain music, accounts for the remaining small percentage of the music in use by broadcasters. The organizations are unlike in many respects, but they collect the fees charged for these rights. In addition, performance rights to foreign compositions also are handled by these organizations. Thus, nearly every copyrighted composition which a broadcaster might wish to use is available to him through BMI, ASCAP or SESAC. Now, the mechanics...How does it work?

With very, very few exceptions, radio and television stations enter into contracts, or "licenses" as they are often referred to, with all three organizations. Under the most commonly used form of agreement, the stations receive a "blanket" permission to use any or all of the compositions in the catalogue of the respective organization, without restriction as to the number of performances during the term of the contract. BMI and ASCAP fees for these performance rights are equal to a small percentage of the station's gross receipts, less certain adjustments. The BMI fees currently are somewhat less than those of ASCAP. SESAC performance fees have no relation to station income, but are flat fees, and they vary according to such factors as locations, hours of operation and power of station.

So now the stations have received permission to perform any of over a million compositions, and have paid the licensing organizations for these performing rights.

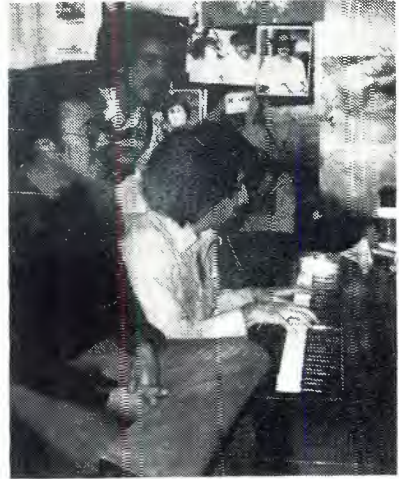
How does the money find its way back to the creators whose music actually has been performed? Obviously, not all of the writers should share equally in these proceeds, but those whose music has been used should be compensated according to the frequency of its use. How can this be determined? Again the methods differ among the organizations. The one with which I obviously am most familiar is the method used by BMI.

It arrives at local performances by a method somewhat like the one physicians use for blood counts. The tabulations of performances on local stations are done on a sampling basis. In radio, the year is divided into two-week periods, and for each period a representative group of stations is chosen by a scientific sampling method to supply a written record of all the musical works broadcast on the respective stations during that period. Television stations do the same, except that the period is four weeks instead of two. These small samples then are properly weighed and multiplied by formulas established by leading statisticians, to arrive at a computed count of the total performances of each composition. Payment is then made to the author, composer and publisher of each composition for the number of performances thus calculated.

There are other types of licenses for granting performance rights to broadcasters, under which only those revenues received for programs containing music are used for the base, but the percentages used to determine fees are much higher, and every composition must be individually logged. Because the percentages are higher and because of the amount of paper work involved, only these stations which use very little music find this type of license desirable, and there are very few of these "per program" licenses in effect.

The system of acquiring performance rights I have described as "blanket licensing" is in use at almost all radio and television stations in the United States, and all of those involved - the creators, including authors, composers and publishers, and the broadcasting industry - regard it as the most practical means yet devised for carrying out the intent of the Constitution: "...to promote the progress of science and useful arts by securing for limited times to authors and inventors the exclusive right to their respective writings and discoveries."

THE PUBLISHER



The song...the copyright...next step...the publisher...we visited several publishers both big and small over the past months in trying to learn the function of such companies as Warners Music, etc. As in the case of a record company, where a record is the product, in the area of music publishing their product is a song...The goal of a music publisher simply is to make as much money on the songs that he "publishes" that he

can. The term "publishing company" of course is a little less than a description of the actual service of 1973. It originated in a day before the recording industry was mass appeal to signify a company that published sheet music. Today, a good many publishers still publish sheet music, but it is such a small portion of their overall that it's hardly mentioned. Today the task of a publisher is simply to get his copyrights recorded as many times and under the best conditions possible...and to act as a representative of the songwriter in the collection of royalties.

A contract is signed between the publisher and the songwriter which on the publisher's side gives him the rights to "mechanical royalties" and "performance royalties." Mechanical royalties are royalties paid to him by a record company for the use of the song, on the record. The record company pays the publisher two cents per side or 4 cents a single...LP's are 2 cents a song...with 20 cents for 10 sides for example, and the publisher splits that with the writer. "Performance royalties" are monies paid by radio-tv stations for the use of the songs on their stations. BMI, ASCAP and SESAC are three performing societies that collect this money based on a formula that has to do with the occasional logging of each record played that disc jockeys across America are familiar with. The publisher again gets income from "performances."

Getting the song recorded involves a good many different methodologies and steps. Larger publishing companies have a staff of people whose job it is to get the songs recorded. Warners Music for example has five men (three in L.A., two in New York) whose total concentration is in this area. Along with the professional staff, both Warner's Music president Ed Silvers and exec vice president Mel Bly work on getting their copyrights recorded. The professional staff works in much the same way that a promotion staff of a record company works with the program director of a radio station. First of all, it is up to the company to know what is going on in the studio, not only in LA, but in San Francisco, Nashville, New York and wherever else a session might be a possible target for a song. The staff keeps up with this by constant traveling and constant "hanging out." The entertainment clubs, secretaries of A&R departments, and studio staffs...the grapevine...the artists and the producers themselves...these are all possible information sources for the staff. Like the

promotion man, the publishing professional will take a demo to a producer or artist and get him to listen to it...with suggestions for how it might fit into a future session.

"The job," said Bly at an afternoon lunch downstairs from Warner's Hollywood Boulevard office location, "is not only to get it accepted...but to see that it's recorded...released...sold...and then to collect the royalties."

It's accepted practice in the record business (and certainly nothing illegal about it), to hold 50 to 75% of royalties for a year or more. The only way to get money sooner is to call for an audit of the record company's books...an expensive procedure that could negate any profit at all.

There's another threat to profit of a publishing company and this is in the area of the "demos." A demo usually costs less than \$100 to cut...preferable much less than that. The "demo" is simply a presentation of what the song sounds like on record. It may be simply guitar and voice...or at most piano, bass, drums and a voice over dubbed a couple of times. "The way a demo is cut is the most important thing," said Bly... "If we are going after a country artist, then it should show the song in that vein. Sometimes, as in the case of a Van Morrison song for example, we'll just use the album cut."

How does a publisher get writers and copyrights? "In a number of ways," Mel continued. "We, of course, are always looking for new writers. Between all of the professional guys they're available to listen to new songs, new material, new writers; even master quality tapes of groups, where if we place that tape for them, we will be involved with the publishing company element. If does happen a group comes in either with a finished album or the nucleus of a finished album. We take it and get it placed. What we get out of it is the publishing. There is the situation, also, where writers are submitted to us by a blind tape coming in...or by recommendation of someone we know...or a radio station...or a record company...or maybe a manager of one of the groups that maybe we're already involved in...or the writer may come in and we might listen to him live. There is a non-exclusive contract and an exclusive...we might just take it on a song by song basis. Contracts are standard...usually anywhere from 3 to 5 years. If we sign somebody as a staff writer and we feel that strong about

THE ELECTRIC STREET PEOPLE

The Epic/Columbia Custom family of labels displayed incredible growth in 1972, due largely to the strength of our many Epic artists, the extraordinary talents of our Custom people – Gamble and Huff (Philadelphia International), Stax-Volt, Monument/Sound Stage 7, Mums, Douglas, Rak, Spindizzy and Fillmore – and the combined industrious and creative efforts of our Street People – the men and women in the field.

We're Street People, really and we're Music People.
We're Street People because we have to be. That's where tomorrow's music is happening. We've gotta be there.
And it never stops.

We're Music People too. Because all the electricity in music isn't in the transmitters and amplifiers. It's in the people too, our kind of people. They turn on when they hear.

So do you. And for that...from all of us...sincere thanks.



RAK



Philadelphia
International
Records

7

SOUND STAGE 7



GAMBLE

ARDENT

him we might give him a weekly advance if he needs it, but we try to squeeze that down to a minimum."

A deal in publishing can vary from owning all the publishing 50-50 with the writer, artist...or maybe an administration situation where the publishing company will do all the work on a catalog, but do not own it. They then take a percentage of the profits for administering it.

Warners has 108 employees in both LA and New York. A good part of the employees work for the print division which publishes song folios and sheet music among other music type publications. Besides Silver and Bly, executives include a house counsel, treasurer, head of copyright, professional manager and manager of print division. The company is in the process of re-doing its files and soon they hope to have their 200,000 plus copyrights in the area of keeping track of royalties and contracts but also in categorization of songs for use by the professional staff.

If you print anything, I wish you'd print this," Bly stated. "We care about the music. Business is business is business and we try to take care of that. But we are all emotionally involved in the music and what is happening today. Between all of us I think we span about every musical taste category that there is. We're at the concerts...we're in the clubs...we're talking to the guys...writers, artists, groups, we spend time with them. We're friends with them...Rod Stewart comes into town...I'm with him...because I enjoy it. We're involved in it...instead of just shifting some gears behind closed doors."

One of the reasons for success of Warners over the past two years has been the initiating of "casting meetings" according to Bly.

Every Tuesday and Thursday from 8am to about 12 the professional staff and other members of the organization along with Silvers and Bly meet to discuss a presentation initiated by professional manager Artie Wayne. Artie's function at these meetings is to reveal some 5 to 10 studio sessions coming up in the next few weeks. The staff then discusses possible songs that will fit the situation of the session. Not only whether or not they can get the song placed, but "is it right for the artist...will it possible be a hit?" The staff may come up with a whole concept for an album for an artist...it's up to Wayne and the rest of the staff to describe the artist.

the producer and the studio situation as finely as possible so the right songs could be submitted. At the same time in these meetings new songs are presented that have been obtained by the company...other ideas passed about. "A song can be exploited in many different ways, from all kinds of frameworks," stated Bly. "Many people don't give the professional publisher the credit that it should be due in terms of the creativity that is possible."

Asked about the future of the music publishing business, Mel replied, "We're trying to introduce our writers to more and more television...more and more motion picture scoring. We want to get involved in television projects...movie projects...at the ground level...and use our Randy Newmans and our Van Morrisons and Jimmie Webbs into the tv and movie medium. Then we're looking over and above and ahead to audio visual...we're going to be involved in that on the ground floor level with our artists and writers. Warner Communications Corp., now as a parent company, has now sunk over \$150 million into Cable Television."

The small publisher? Generally overall feeling on the street is that he will be replaced in many, but not all, cases by the larger, better staffed publisher.

New legislation for possible increases in copyright royalties are being introduced and pushed heavily by the publishing business as a whole.

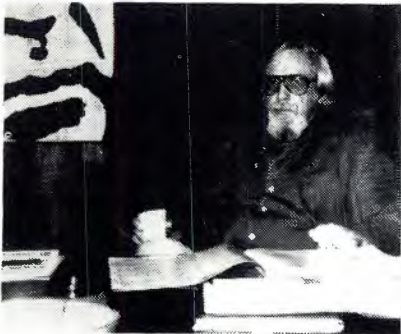
The last raise in royalty rates was in 1909.

A & R

So now, there's the song...it's copyrighted...and a publisher has signed a deal with the songwriter...and a "demo" has been cut...Next step would be the producer...or would it be the record company...or the artist...or all three? Mauri Lathower is known as "head of A&R" at Capitol Records. What A&R means is about as different today as what "publishing" means as compared with those original terms... "Artists and Repertoire"...Lathower who grew up in Chicago had early connections with music with his desire to become a "classical clarinetist"...He attended the Chicago Conservatory of Music, but "always leaned toward jazz"...Most of his early years was as a musician of some kind...from classical to

jazz to rock...from working daily as staff musician on a local television station to a salesman for a local independent distributor to promotion...to finally the tower in Hollywood. A few months ago Lathower was given the responsibility of helping rebuild the talent side of a "new Capitol"...We talked one morning in his office.

"A&R of course is not what it was 25 years ago...at that time the A&R man was assigned an artist or probably he would have signed an artist and he would sit with the artist and go over a repertoire of songs...At that time most of your artists were not writers, so you depended very heavily on



Maury...with Gregory on his wall

your publishers...So they would sit with professional managers...I'm not sure what they called them at that time, but now they call them professional managers and going over just an endless amount of material. From that point most artists recorded with orchestras...so the next thing you would do is to find a conductor and arranger possibly, such as a Nelson Riddle...and if he wasn't signed to the label...you'd go outside. And you sat with the contractor...contractors were most important at that time, they would form and shape your orchestras to record with your artist.

Well, times have changed. Most artists or groups are self-contained...they have their own band...and they write their own material. The change I think started happening ...about 10 years ago. Before that you had your Dions...and the Vintons and the Bobby Darins...they were still working with outside groups and material...The Beatles had a great effect on that change...probably 100 percent so.



You don't have the staff today that you had years ago. Some companies are still trying to build in-house staffs...Warner Brothers is. We do have about six people on staff...we call them in-house contacts...for the groups that come in...a lot of the groups are production deals...where they deliver you a finished product, so therefore there's a lot of paper work and contracts that have to be taken care of. So we have in-house producers...in-house contacts that can work with these people...If they don't want to record in our studios, we don't demand that they do...they can record anywhere they most feel comfortable...we try to provide them all the help we can.

How does Lathower find a group or an artist?

Everyone now has a manager...whether it's a brother, a cousin or a friend. Of course it's difficult. Unsolicited material...it's really difficult to answer all of it because it comes in by the barrel. They not only send it to us, I'm sure they send it to everybody, because it's usually with the typical standard letter, you know. They have a hot group...or a hot artist, etc. We always try and review and listen to things from people that have some creditability in the industry. We have field men...26 promotion men...whose ears are reliable...and they're in contact with somebody...so in that case I will always try to respond to them personally. We have young people up here...not just young in age, but in thought...their life is the community.

What about artists that don't write...do you still sign them?

Yes...but somebody just walking in, off the street...it's difficult. We accept all the tapes...we will try to get an answer to them.



Going up?

At one time, you know it was almost impossible to get through the door of any large company and I must say that Capitol was guilty...I think Capitol was one of the companies that suffered in that period when a lot of groups were making their entry into the industry. In fact at one time I know the policy of the company was that "rock and roll wasn't here to stay." It was a fad. They weren't interested. I was in Chicago at that time and they sent me a record and they said, "you've been crying for a rock and roll record...here it is." The record was "Old McDonald Had A Farm" by Frank Sinatra. Capitol had a very rough time until the Beach Boys came along and then the Beatles. And too, it wasn't until Carl Ingerman came in and felt and believed that the area where we really had to expand and go after was the independent producer. Capitol again at that time almost 100% released records that they were producing. The independent production thing only happened about 3½ years ago here. I was a firm believer then in independent producers...and independent labels...we never had any independent labels...and that's why I was brought up. Of course we went way overboard...we were not successful...we learned...very dearly.

We then talked about costs of producing...

I'll go back a couple of years and let you see what costs have come to...We figured out then that the average master was about \$1,500 per tune...or side. It went to \$2,000...this last year we figured out to about \$2,500. An album now costs between \$25,000 and \$30,000...some are lower...some are higher. It all depends on studio time. The deal we make with the

independent producer...we can make a deal with him that upon delivery of the album regardless of studio costs, we will give him \$25,000 upon delivery of the LP...or \$27,000...or \$32,000. There are times when you've seen the group perform and they need equipment. Record company obligations are not any longer just that of recording an artist. It's that of finding one, grooming one, paying for their equipment, supporting them while they're recording an album...or sustaining them when they're performing on the road...or traveling. It's becoming very costly. I am given a recording budget set up at the first of the year. It goes according to your artists. If you have ten



A & R...Mauri Lathower...A survivor...

artists on the label and they're going to do two albums a year and you average it out to say around \$27,000 you arrive at a budget. If you have 20 artists, etc. You go according to per cost...whether its album actually costs that or not. I think last year I had a recording budget of 2 million dollars...this year it's less, because the roster has been trimmed quite a bit. And the trimming of the roster is not because they weren't good artists...it's just impossible for the marketing people to work that amount of product or to develop new people which Capitol is definitely into at this time. We have 72 artists on the label, not counting country...country goes up and down because we've been trying to develop that area. Country roster develops more quickly with the single artist than the LP artist...In fact, it's almost murder to put out a country album on a new artist.

As far as what I would call a pop roster my feeling now is that hopefully we can allow an artist to record a minimum of two

to three albums, because I think it takes that long for them to develop. It's impossible for the marketing people. I'm speaking of the whole marketing concept, whether it's merchandising, promotion and sales. It takes time. There are situations where you receive an album from a group and it won't have developed as you had hoped it would the first time out or in the studio, so you question it. You say, "Gee, should we put this album out?" Because you know that it will actually do very little. But you usually put the album out to support the group if they're on tour. Your agents and bookers can do nothing unless they have a piece of product in their hand.

We asked Maurey to clarify the production deal.

If it's what we call an artist royalty contract which is signed directly to the company, it is my duty and obligation to provide him with a producer. Hopefully it's an in-house producer...as we call them...who's on staff and gets an over-ride, of course, if their record is successful. The numbers are immaterial because it changes as far as the artist goes and according to his contract. In the case of a Helen Reddy...sometimes an established artist likes to identify with an identified outside producer. Helen Reddy, this past album...I provided her with Tommy Catalano, which I had to go and make a deal with Tommy. If it was a production deal it would be up to Helen to provide her own producer. We offer them a higher royalty to provide a service that we don't have to take care of...in other words, they take care of everything...they set up their own studio time...they are responsible for their own bills. When they present us with the final bills...they're going in for a budget of \$25,000, they spent 24 we just pay them the 24...if they go 10% over the budget we allow that...if they go beyond that we make some settlement...we usually pay for it, but they're responsible for everything...in other words, they deliver to us finished product...a master. Some artists, some production companies have in their contracts that they can do their own art work...that gets a little hairy...because that takes time...From then on in, Capitol takes over...we'll sit down with their management or with the artist...with the marketing people...and plan a program for when the album is released.

The wholesale price of an album is about \$2,81...somewhere in that area...we usually start...I say usually because contracts are different...We usually start a production company at 16% of wholesale...of course we can have what we call a "step-royalty." As the album sells, I try and communicate with the management...saying "Look, if we make money I'm only too happy to share it with you...we have a fantastic overhead...if you sell so many we'll go to 17 and then to 18...if we sell so many more we'll go to 19...there's no stopping...if we make money we're only too happy to share it with you."

THE PRODUCTION

Now the deal is set...the production company has negotiated its deal...the budget has been okayed...the group is ready...the songs for the LP or the single session are selected...producer, artist, songs...In order to understand a little of the actual recording procedure we visited several recording sessions over the past months...learning immediately, that certainly for the producer there was no "right" way to do it. One of the sessions we were invited to was with producer Dr. Don Altfeld ... Don is by far no newcomer to the record or music business...but after several years he has finally gotten his first number one in the country...The artist was Albert Hammond...the song...It Never Rains In Southern California...This particular session was a "tracking" session...the "laying down" of the basic rhythm, using drums, other percussion instruments, bass guitar, rhythm guitar, piano and whatever other instruments we missed. Albert and Dr. Don were producing a new group of five young ladies who ("really that's their name") are called The Jackson Sisters...Dr. Don's background is certainly not typical (if the word typical could be used when speaking of the "category" of producers)...but interesting. He grew up in Cleveland, Ohio...becoming interested in popular music while listening to Alan Freed and Bill Randle...Certainly it was in this area at this time that "rock and roll" was being born. Dr. Don would get home from school and take a note pad and write down all the songs he knew as he turned the dial from station to station. He would make a check mark by the song and then once a week add them all



No matter how big we get, we're going to stay small.

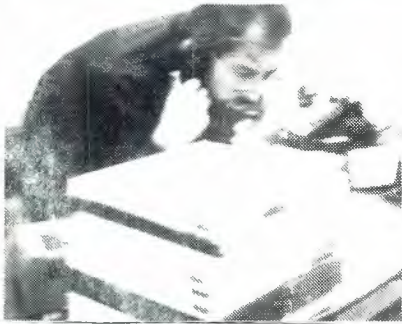
We have just a handful of artists. A handful and hand-picked. We work our tails (pardon the pun) off for them and their music because we're a record company that revolves around our product. Not the other way around.

We'll stay this way and that's why Siegel-Schwall, Megan McDonough, Wolfman Jack, Styx, James Lee Stanley and Exile are with us.

Who needs growing pains? Not us. We've got RCA for their manufacturing and distribution advantages.



Manufactured and Distributed by RCA Records



Let's See...Yes, 3 Trombones. Uh...And,

up and make up his own charts. "Who'd I make them for? I made them for myself. Nobody else ever saw them." Later, he moved to Los Angeles and in a new, strange city he became even more involved with radio and music. He began sending tapes back and forth to his friends, in Cleveland of LA stations and vice versa. Cleveland and the northeast was indeed the leader in top forty radio while LA and the West Coast was just beginning to pick up on it. While listening to Cleveland tapes, Dr. Don started calling local jocks and hipping them to records that were going to happen. It was the first involvement for Dr. Don. Later in the school newspaper, he wrote a musical column and through it met Jan Berry, who at that time was a lino-type operator. They became friends and soon were writing songs together. During this time, Jan and another friend, Arnie Ginsberg (not the disc jockey), cut a song in their garage that through the strangest of quirks became a hit...Jenny Lee it was called. Dr. Don kept writing until his first hit, Little Old Lady From Pasadena came around...He kept writing, with recordings on albums etc. He later produced a group called the Woolies and had his first chart record called "Who Do You Love" for Dunhill Records... At the same time, Dr. Don was becoming a doctor...through college, med school, and internship. Upon finishing, he immediately started a production company with Steve Zacks; raised money with some private investors and signed a group from Texas called the Fever Tree...starting a big campaign and then (with someone else producing) went about placing the master, finally wound up with MCA. For two years after that they continued to make production deals...This wound up with the beginning of Prophecy

Records and finally MCA Records where he now resides. Besides Albert Hammond, he produced, among others, the last PF Sloan album...

So, now we have the artist (The Jackson Sisters)...the songs (written by several different people, including Albert Hammond) and the producer (in this case... producers...Dr. Don Altfeld and Albert Hammond). Already we've over-simplified it. Dr. Don usually works with what he calls "a road map,"...A basic lead sheet and idea, that he will take in the studio with him...in this case, he has the opportunity to work with one of the countries leading arrangers, who arranges everything down to a tee before going in...Dr. Don uses his own engineer, rather than having the studio supply one for him...He is called. A meeting with the arranger and suggestion of direction, studio and date...A discussion of the pieces that will be used. The arranger, then calls a "contractor", a man responsible for contacting various musicians to play the date...The arranger will ask for specific musicians on specific instruments...or he may want the contractor to suggest someone...There are still other people



The Mailing Room

necessary, but this is the basic nucleus...

Upon arriving, the musicians are already set in place, Paul is rehearsing the band...the engineer and helper are getting levels on each instrument...In the corner a "copier" is copying parts on songs that will be recorded later. There is sound of mass confusion...Levels being moved up and down...drums being tested...guitars being tuned...Finally the session begins...this is but a "track"...Later, when the track is complete it will be "sweetened," (horns or

strings or some other support or punctuation will be added)...Finally, when the instrumentation is complete, the five girls will be brought in the studio, don earphones and sing with it all in their ears...This particular session is being cut sixteen track. That will be equalized. "Mixed down" (levels of each instrument and voice will be balanced and set), and when it sounds complete, a "quarter inch" tape will be made of it...This is known as the "master tape". Down the hall, is a room called the "mastering lab". In here, from the "master tape," "refs" will be cut...They are equalized in various ways and the producer then takes them home and listens (or "lives



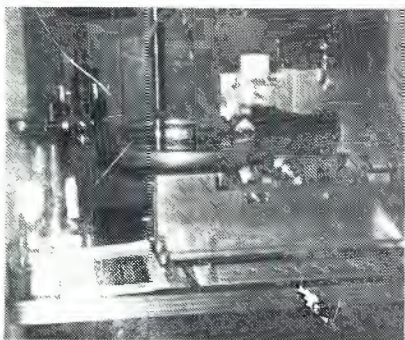
it...take three...great...yeah keep it..." Albert Hammond... "It's tough you know, when you get home you realize how much it takes out of you"...

Don Altfeld ...you figure it out on your own...there's one to tell you "this is how you make a record"...You pick up by observation...by watching people make records...this does this...and that does that...and this is what I'm going to do...I'm going to make a record in this style and this fashion...and you refine it and develop and refine your habits until you have your own system. That's why when I talk to you about record production what I say may be so totally different than what any other producer will tell you. I mean there are basics...You've got to have material...you can't work without it...There are people who have formulated it...some hit groups came from "formula" records...but generally speaking it's better to get away from the formula so that you have the adaptability to do something fresh...because it's a creative act, essentially. I do it different myself every date I work. One thing I usually do pretty much the same...I go in with a "road map" "road maps" are chord sheets...a chord sheet merely says, "we start here at letter 'A' which is the verse of the song...it's an a chord followed by a c chord followed by a d chord...the time is this, it's 4/4 time...It goes like this and it changes into a little repeat and goes back to this and goes back into another verse and then the chorus...and these are the chords...so the musicians, given those chords they couldn't play anything other than chords...then the artist or I will sing the song...You see I am very well versed in records from the 1950's on, I'll say to the piano player "I want this to sound



Copying parts

with") to them. If they are okay, he then calls the studio and tells them. The studio is then given the green light to cut a "master disc"...That is then taken to the processor and it is "metal plated"...and that becomes a "metal negative"... From it, "test pressings" are made...A "test pressing" is the actual disc that you will find in the shop...It's brought back to the studio and tested. If all is okay with it then the order is made to go ahead with the pressing. If it's a proven artist the initial pressing order may be 50,000 or more...but, we're getting ahead of ourselves...Back inside the control room the engineer continues to make adjustments...the producers listen and occasionally will instruct...take one...take two... "That was a good track...Let's take one more...try his mike...maybe you should adjust that...bring it down...which one is he doing now...he isn't limited is he...yes he is...why isn't he coming out...lot of level coming into that limiter...his amps too loud...he's breaking up... okay, that did



The Master of the Masters

like Fats Domino in that part in Blueberry Hill...remember Blueberry Hill? I want you to play that kind of thing" or "remember that base run you did on Simon and Garfunkel's records?" So I'll talk in terms of records... maybe nobody else does that...maybe everybody else does that...I don't know that because I don't go to other people's sessions. But what I'm really saying is, "You're a professional. You play this instrument 3 or 4 sessions a day. It's your instrument...it's your life...it's your form of expression...I don't want to confine you by a bunch of notes and say play this and this and this and this." I would generally say it's been very successful for me...not in the terms of record sales but in terms of getting the kind of record that I'm after. I feel like I communicate with the artists and musicians very well...but I don't have the musical vocabulary because I can't read music. That was something I learned in the early days from Lou Adler...because Lou in the early days...I don't know what he does now...but he had the same kind of thing...It was more of an emotive kind of thing...he communicated with his emotions so well it was almost like people could read his mind...just his presence got people to open up...So that I would say is the only real standard so far, that in cutting the basic skeleton of the song, we allow a lot of latitude...We encourage them to express themselves...I don't do that with string players because string players in that kind of arrangement can only do it by the notes...so I'll get an arranger and I'll sing him the part...hum the part...tell him what we want it to sound sort of like...play him records...he'll write it out...and we'll leave enough time to make changes on the date...and I'll bring someone to the date

that can work with the players.

'Arrange' - to set out for one performing medium a composition written for another. (Normally this indicates stricter fidelity to the composer's notes, and less artistic license, than does the term 'transcribe'...(from "A New Dictionary of Music" by Arthur Jacobs), Paul Riser has had a string of successes with his note by note designs of other people's songs...His latest was the familiar and effective Papa Was A Rolling Stone, a hit for the Temptations...

As the session ended we sat in the studio and talked about "arrangements."

- A producer



Dr. Don and Albert

will call me and say, "Hey I want you to do some arrangements for me...and then we'll get together and listens to the songs and exchange ideas on different tunes...both of us give our feelings and come to a common ground...we discuss the group...and work to arrange around them too. The job of an arranger is to coordinate the rough sketches of the music that comes from the producer and the writers...put it together in our mind...and then get in on paper and then get the musicians to comprehend what we've done...An arranger's job is very important to the overall product. Normally, the producer will also leave the selection of the musicians up to the arranger also...The producer is normally not a schooled musician and therefore they can't technically know who's doing what you know...The arranger figures out what pieces should be used also...the engineer takes care of how it's set up...and it's the producer's job to coordinate the whole thing...I concentrate on what's on the paper. They usually give me a tape...and I

make everybody's part coordinate from that...

I started in Detroit...a guy with Motown named Dale Warren, brought me in as a trombone player...and from there I became a copyist (copying other arrangers' arrangements) and then finally started doing my own arrangements.

How much do I get paid? It depends on the company...the deal you have with the particular company...a lot of things vary but 90 percent of the time arrangers get paid a flat fee. If you have a lot of hits like Quincy Jones or somebody you might get a percentage. You get anywhere from \$250 to \$450 per tune...so you figure out an average of ten tunes on an album...that includes so much for charts...so much for being leader or conductor of the session...you get twice scale for being leader...scale for musicians is \$30 per hour or \$91 for each three-hour session, so bare minimum for conductor is \$182 per session...that's minimum!!

Another person at a recording session is a "contractor." He Selected the musicians in many cases or followed the instruction of the arranger or the producer in contacting the various musicians and "contracting" them for the session. It is up to the contractor to see that the musicians get paid...It is also up to him whether or not the musicians should get paid overtime if the date goes past the three-hour session. Overtime is \$47 per half hour for each half hour past the first three. For this job the contractor gets paid double scale and may book as many as four or five sessions in one day. It is possible for a contractor to make as much as a quarter of a million dollars a year...and the best do. But at the same time



Albert Hammond



Musicians and staff listen to Playback.

the pressure of the musicians being adequate to the task wanted by the producer and arranger is on the contractor's back. He's responsible for their performance and if for example a musician he selects does not perform properly and ruins a session he is responsible for the entire cost of a session...word is that this seldom happens but technically is responsible. People such as drummer Russ Kunkle spend their days doing nothing but studio dates...and the possibility of them making a good deal of money is also good...but said "it's a rough life. To me, studio musicians are the best musicians around...because they have to come in and they have to sit down and they have to sight read...whatever, whatever's put up in front of them. That's their job...if they blow it, they blow the job. The blacklisting might last for a week...for two weeks...might last for five years...because he came in and blew one session. The word gets around. That's why the musician is a very, very critical person...they're very touchy...very strong...you have to be. A lot of people don't realize what's involved in being a studio musician...the competition is atrocious...there's always someone in their shadow waiting to get into their place. He usually breaks in through being a musician's friend...by knowing a contractor. He doesn't just go up to a contractor and say "I'd like to play." That's like nothing...that's like an ant...never happen...I don't care how well he might play...it's a clique...there are first call musicians...second call...third call...it's politics! It's who you know! You can make a lot of money though. You take a musician in this city...he can average three, maybe



THE MASTERING LP

four sessions a day...that's pushing...four...and that's not at scale either. See, because he must be in demand to get three sessions a day... he can make \$3,000 a week easy...It's a chemistry of things that have to work together see...it's a puzzle...you try to fit the pieces together over a life span over a period of time...and if you miss some pieces it's going to cost you something...you know...down the line...and if you're really conscientious, one one day you're going to have all the pieces there...but, it takes constant being on the base...pressing. Bill Shnea was the engineer on the session...He's a free lance engineer and is called in especially to do the session...He makes about \$35 an hour. With groups and producers into sound today, the free lance engineer has come about...rather than just accepting whatever engineer is at the session... besides engineering he also has recently started working with Sweathog...his first single being Hallelujah, producing. Bill is considered as one of LA's best engineers...working sessions with such groups as Three Dog Night...The last two live albums for Barbra Streisand...and the latest Carly Simon album... He also produced White Trash and part of New Blood by Blood Sweat and Tears. He has continued to work closer with Richard Perry and will be going into more projects with him over the next months...We asked him to tell us the job of an engineer in the studio...

"There are really two ways that recordings take place. Nowadays, one is the most prominent, what you saw tonight, where basically a track is cut...just musicians...Primarily rhythm instruments

and then any sweetening, such as horns and strings or certain percussion or maybe organ or other rhythm instruments used as sweeteners or what not things woven around the basic track are added later at another session and then vocals, also used as sweeteners...and then the lead vocal and the background vocal are added. All of this, in a step by step process, over a period of however long it takes to put together. Then it's all mixed down to stereo, which is what is released for consumer. The other type is live recording, which is the way it used to be done where everything goes at once...There's still a certain amount of that done. Most "artists," such as Barbra Streisand, still like to record that way...they like to have that whole thing there...at one time instead of working with a track or with just rhythm instruments. In either case, in the original recording date whether it's live, or just a basic track session, there's anywhere from an hour to two or three before the session in setting up. Obviously, the three hours would be when you have 40 pieces...full orchestra...it takes quite a while to set it up...to get all the positioning of instruments in the room for sounds sake and for musicians sake, so they can see each



Bill Turning up...

other and work off each other the way they want to...So, you have to position the instruments the way you want them and then all the microphones, for the sound on these instruments, music stands, and all the earphones and stuff, so that when the musicians come in they sit down and are ready to play.

While the sessions going on...everybody does it differently...in the medium now with

the sixteen track going to twenty four track...it's not nearly as much of a mixing job per se, as it is getting it recorded the way you want it done. In a live session, everything is there at once. Everything is there...it's happening in those 3-1/2 minutes the song is being performed. Here with the 3-1/2 minutes it takes to make a tape, the basic track is being performed but you have no idea...it hasn't been written yet...the horns and strings and voices haven't been conceived...so there's no way to really mix. You're just getting them balanced the way the individual mixer feels comfortable and putting them on a sixteen track on a separate track so that when everything is added together, you'll have enough separation and control over the various instruments to put them together and then do a mixing job...the real mixing comes at the "mix down", after everything is put together. Now if it's a live session with 35 pieces, that type of thing, if you're putting it on a 16 track medium you're still doing the basic mixing right then.

After the mix down and the song is completed it goes to be mastered and that's where they take the two track tape and put it on a disc from which they make metal parts that make many many discs that they distribute and I usually follow through with it...I want to make sure everything comes out all right.

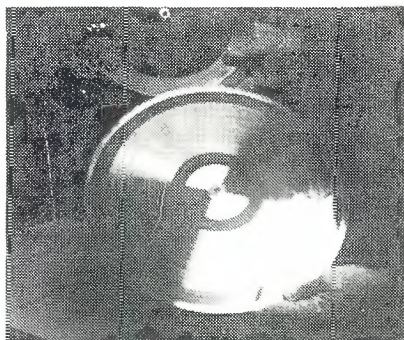
Balance and mix? The most important things invariably in any record, I feel, in the finished thing is not what an individual instrument sounds like or anything...It's the yes, or no of it...because that's still what it comes down to in selling records or pleasing people. It's a feel...It either moves somebody or it doesn't!...It either moves you or it doesn't. When I'm done balancing and mixing it and I listen to it, I like what I hear.

Basics? Set formula? Not at all. It's like saying in that art form...you have to use red or blue or green...It's very similar...painting with sounds, rather than with color.

THE RECORD PRESSING PLANT

"The test pressings are okay...go ahead and press..." Those are the words of the record producer. What he has just said, is that the labor pains have started...the child will be born momentarily. It begins with the

"master disc" and the record processing plant. It is first sprayed with silver...this makes it a conductor of electricity...then they put it in the bath and it draws the nickel anodes from the bath of nickel. This makes it a plate on this one side...they split the plate apart and when they pull it apart that makes a master...then it goes back in the bath again. From the "master" they make a "mother". Then they split it apart again and from the "mother" they make the "stamper." And now, at Monarch Record Manufacturing Company we are



THE MOTHER & THE MASTER

subject to a new kind of excitement different from the piano... different from the studio...This is a tour of the pressing plant. An "A" side a "B" side go in the press. These are stampers and they are given to each press. A second machine is taking the pellet-like raw vinyl and melts it down...it drips out like licorice tooth paste. One man operates two presses. He spots the label in the middle of a huge waffle iron type of machine. It reaches over and picks up the soft vinyl...puts it on top of the label in a pile...closes the machine...and under 120 ton pressure within but a few seconds the record has been made. The 53/4 record is then trimmed 1-1/4 ounces for a perfect circle in the trimmer. The waste material is then picked up and put into a huge barrel. It will be used again. Each man is able to press 550 records on each machine in an 8-hour day. That's 1,100 records per man. The cost of the record to each company depends on how many he buys. If he orders 500 pressed, he pays 35 cents each...if he goes up to as high as 500,000 the cost goes down to 30 cents. Album jackets and labels are furnished by the record company. A huge

conveyor belt continues to move over the heads of the presses...when there is a certain amount, it's placed on a rack and transported into the next room...Each record is then individually inspected for damages...bad labels, etc...put in the sleeve and then put in the jackets. They are stacked on the side to put in a long slide like rack. From here the records go through a machine that slips the album and jacket into a plastic bag...This is then pressure sealed...stacked again and packaged into a box of 25. It is then stacked ready for



Checking all day long for defects.

shipping...Trucks back up to the back door...the boxes are put onto another conveyor belt and loaded onto the trucks. The trucks are owned by a freight company that continually does work with the pressing plant...but it is in no way owned by the pressing plant. Freight charges are billed directly to the record company.

An order will come in, usually by phone from the record distributor (we're getting ahead of ourselves again)...to the record manufacturer...the record manufacturer will then call the pressing plant and ask him to ship the designated amount of records to the distributor. A supply sits on the floor of the pressing plant and when it gets low, the manufacturer who is keeping track of supply (along with the pressing plant) orders more records pressed. The order from the manufacturer will also include how it is to be shipped...either directly by truck...or if the need for product is great enough...by air...the truck, of course, is cheaper and as a result preferable, if speed is not that important.

Some interesting sidelights to the pressing plants...

The quality of a record is not changed when pressed from the master except in a very extreme case.

A monitoring department is continuously listening to the pressed records to make certain there are no mistakes...despite this some bad pressings do get through occasionally.

A record can be pressed in styrene or vinyl...styrene has more brilliance but does not wear as well as vinyl.

Monarch Records, when operating at full speed (24 hours a day, which they do) can



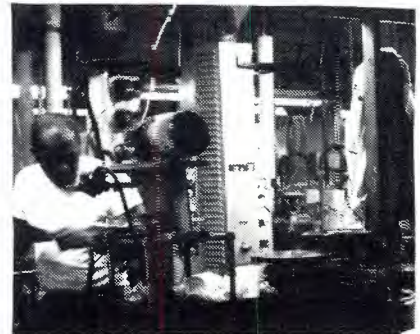
STUFFING THE JACKET

press up to 65,000 records a day...

It usually takes three days to get a test pressing...

Labels cost a record manufacturer \$16.00 a thousand...jackets, of course, vary in price according to their sophistication...

Our thanks to [redacted] who was so kind and patient in explaining this process to us...even though he couldn't tell us where the name "mother" originated from.



The Press

IS BEING NUMBER ONE IN 12-45 important to you?

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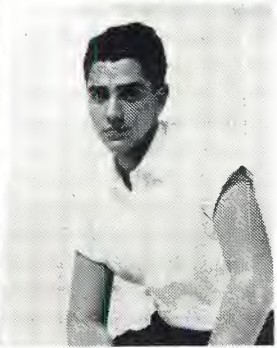
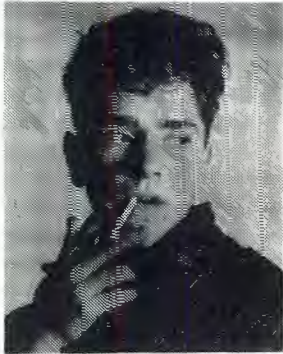
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Dennis Carhart 213-278-2570

FROM HERE TO CONSUMERTY



NEIL BOGART

There are those, though they even may be part of the daily workings of the music business, who would watch the truck pull away from the pressing plant and wave goodbye with their handkerchiefs waving in the air...“The life of a record...its story” they would sigh...“How beautiful.” And those who know would add, “Its story has

only just begun.” One more step to come...the final and, because of its finality, the most important. It is now time to figure out whether or not that record will be appealing to the ultimate judge: “the consumer”. The song, the copyright, the production deal, the mix, the pure tones of the horns, and the electro-litic plating must now succumb to the mercy of the public. If they buy it, there will be new heroes on the street. If they don't, the 10,000 pressed up will be of no use even to the pressing plant...not worth the trouble and expense of taking them back out of their shucks and recycling them. The final piece of the puzzle, therefore, must be put together...some record companies call it “marketing.” While the chief executive of a record company must be well rounded in all phases of the record business...from having some idea of what the public will like in a song to concepts of how to motivate clerical workers to get in at 9AM...his report card is printed in ink...the bottom line must be black. If, from the beginning of the song to

the end result of a consumer buying it, it is correct, the report card will be straight 'A's'. The blame or positive recognition finally falls back on the Jerry Mosses, the Mike Stewarts, the Clive Davises, and the Neil Bogarts. The history of Neil Bogart and the company that he is president of are a interesting study in how a record company can succeed or fail. Certainly all of the companies in existence today have the same kind of story...they had at the helm someone who figured out how to get it from a copyright to a consumer. Neil Bogart was once branded by Time Magazine as "The Bubblegum King" back in 1969, a title he earned from his trip with a new company and a new concept...Buddah. Neil is now nearing his 30th birthday. He was born in Brooklyn, New York, attended the high school of performing arts and majored in law at Brooklyn College. He began his career in the field of entertainment as a professional singer under the name Neil Scott, finally moving into the business end of the music biz with Cashbox Magazine, as an account executive. He moved from there to MGM...where he got a good base in national promotion, later becoming national promotion director for Cameo/Parkway. At the time of his departure he had moved to the position of Vice President and General Manager.

He joined the Buddah Group in 1967 as General Manager. He talked about those days during a discussion several weeks ago...

Artie Ripp and Art Cass had come to me and presented me with the idea of starting a new label called Buddah Records. They were Kama Sutra at that time, pointing toward a "folk rock" type of music. The problem they had at Kama Sutra was that the company didn't have the kind of money it took to bankroll these acts and support them until they made it. So, I basically changed the direction of the company and the quickest way and the quickest direction to make money to be able to do what we wanted to do was teeny-bopper rock music...formula records, studio records. The first four acts that we signed were The Fruitgum Company, the Ohio Express, the Five Stairsteps and the Lemon Pipers. All of the groups had lead singers - the rest of the group was made up of studio people. We began having hit single after hit single. We sold about 18 million singles our first year in business, We had offered MGM for Kama Sutra records, Simon says...and they

turned it down. We were trying to build both labels at the same time...get them back in the public's eye...and into the believability position of if a record comes out on these labels it could be a hit.

The term "Bubblegum?" I was being interviewed by Time Magazine and in trying to describe it, I just said it was a "Happy go lucky, good time music, sort of like the picture of a kid chewing Bubblegum standing on a street corner really happy like." It came out in the article...Neil Bogart, Bubblegum King of America. Bubblegum music was really not a discovery, it's been around for years. I hate the expression "Bubblegum." It became a total put down and it just didn't represent anything artistic. It wasn't easy to make a hit "Bubblegum" record. There was an art to it but it became a put down. Most acts would say, "we could have hit singles like that, but we don't want to have 'Bubblegum' hits."

We're not putting out the same kind of music like we were before. The first reason was that we lost our outlet for those kind of records. People stopped giving us the records. That was really the first reason. The reason I had first gotten into that type of music, which is important, is that I just didn't understand the "psychedelic" music that was happening at the time. That's what it was called. All I understood was the easy rock. It was just an accident that the records were called Simon Says and Yummy Yummy. They could have been called half of Credences' hits, or top forty rock records. It could have been the same thing. I had nothing to do with saying, "Let's make 'Bubblegum' kind of records."

It was certainly the quickest promotion company you've ever seen. When we started moving in another direction with the Impressions and the Stairsteps Marty Thau was national promotion director and Cecil Holmes knew how to work the records R&B. It became almost a formula thing. At that time Cecil would start the record, build it to a point...and Marty would deliver it. We were very small...and we ran it like a football squad...or half a football squad...and it was carefully planned and scientifically promoted...if there is such a thing.

Under Neil Bogart, since its inception in 1967, the Buddah Group has earned twenty seven gold records. Just a little bit of one of the many stories of the men who are at the

helm^s of the record industries. For further reference, try Jerry Moss and Herb Alpert's story of A&M...or Jim Stewart's explanation of Stax beginnings...or...or...the record executive.

PROMOTION & MARKETING

The marketing then of a record can probably best be explained in the article written by Mr. X on the Life Of A Single Record. No one company markets their products exactly the same way. Record sales...product release figures are unavailable from an industry that likes to keep its statistics to themselves for the most part. But certainly 1972 was no different...the average amount of singles into a radio station averaged around 130 per week...the average number of albums was from 40 to 60...and that certainly was not all of it...certain forms of speciality type records (classical, children, Spanish etc.) were also being released. The over abundance of product has been as big a problem as the industry and the stations themselves have had to deal with.

The basic structure of any record company (big or small) starts with its chief executive...general manager, president, whatever...Within that company he has leaders in the division of Sales and Marketing, Promotion, Public Relations, A&R, and Business. If the company is small enough he may have to do all of these things himself. Certainly in even the larger companies he is concerned with all the facets.

Once the job of getting the record out is over, the A&R departments job for the most part is over, except for the fact that he too is as concerned with the artist himself is presented to the public in the best possible light...and that finally that piece of product is successful in terms of its sales. In most cases, he is on a day to day contact with how the sales of the single is going. Because of its vagueness we will touch only briefly on the marketing of a record...and continue its investigation of the next months so that we might have a more in-depth presentation...certainly it's a whole school in itself.

The differences in a company such as Columbia and companies like A&M...and still smaller organizations such as Avco are night, day, and night and day. Columbia owns its

own distributors...A&M and Avco use what are called independent distributors.

A promotion director of a record company like Epic for example works in a totally different way than a company such as Avco for example...Blue Thumb is a fine example of a basic record company...Their president Bob Kransnow does not only the "presidenting" but does the A&R as well...Louis Newman is responsible for all promotion...He's not only promotion director...he is promotion...same is true with sales...Sal Lacotta is responsible for all the sales...and that's it.

At Epic, there is a sales manager, marketing manager, the titles get longer...also at Epic, Stan Monteiro is not only Director or Promotion but has a bevy of promotion men in all the major cities of the country who do nothing but promote for Epic. We asked Stan to write us up a little something on what his job as Promotion Director for the company really consists of...



What It's Like To Be A National Promotion Director

By Stan Monteiro

Promotion is fun and hard work, nerve-racking and annoying, heroic and exhilarating, frustrating and exciting, and the best job in the world. One day you're a hero and the next day you're a bum. If the team delivers a number one record, the man wants to know what's happening with record number two. It's a crazy profession and that's probably why we all do it...we're all crazy. The real reason, however, is that we love music, people and radio.

The duties of a National Promotion Director are many and varied: He's a baby-sitter, public relations man, salesman, administrator, diplomat, father-confessor, businessman and entertainer (we're all in

show business!).

He must be able to:

1. Handle thirty or forty phone calls a day, mostly from managers, artists, and in our case any one of our custom label people.

2. Motivate and direct a field promotion force. They depend upon you for national direction and back up. You try to keep them happy, excited and into their gigs. You must be able to do what they do and give them the benefit of your many years of experience.

3. Coordinate all airplay with the sales department. Make sure that the airplay that they secure is backed up with stock in the market. You must keep the sales manager appraised daily of new airplay and exciting activity at key stations.

4. Seek advertising support on key product. Very important with new artists, especially.

5. Make recommendations to the A&R department for suggested singles from albums and follow-up singles. The A&R department depends on the team for timing of product and for new trends at radio stations and in the market place. The coordination between these two departments is most important.

6. Travel. Visit markets – as many as you can every year. Work with Branch Promotion Managers at radio stations and accounts and rap with Branch Sales Managers. Attend conventions and meetings during the year. You must stay on the street or you lose touch.

7. Coordinate artist tours and appearances. Sending out itineraries, advising the field of key points regarding the artist or artists (i.e. will they visit stations, who is the most articulate member or members for interviews, little things that will make the artist happy). The artist appearance work load is very heavy and a major part of the Branch and Regional Manager's job.

8. Communicate weekly with the trades and radio and record reporters. Feed them accurate information as to new airplay, key jumps, important local, regional or national sales that are significant, interest them in new records and new artists, feed them interesting information about your company and its direction, enlist their support and give them yours.

9. Attend various meetings during the week. These meetings are all crucial to the

success of a company. The exchanging of ideas, formulating of plans, creation of programs, and internal communication all contribute to this success.

10. Organize an internal system within the department to give the necessary tools to the field force so that the job is that much easier (i.e. Master Sheet radio check lists, artist itineraries and up-to-date changes, bios and photos, press information, support programs for artists, promotional support material (T-shirts, buttons, posters, blow-ups, sales figures, etc.), fingertip album play information, daily airplay additions).

11. Listen to competitive product and competitive activity. Always know what the competition is up to.

12. Send a steady flow of information to all the people whom you represent – artists, managers, custom labels.

13. Above all, listen to product constantly, over and over again. You must know your product inside out. You must listen objectively and fairly. You must never allow your personal taste to get in the way. A record is a record is a record.

As you can see, the duties of a National Promotion Director are incredible and sometimes awesome when you realize that when you pick up that record you are holding someone's future and life in your hand. It's a hell of a responsibility. You make the wrong move, the wrong decision or allow your emotions to cloud your mind, you can blow someone's career. You must realize that when all those people came out of the studio, they knew that they had just created a hit single or album. You must give the same loving care to the promotion of that record as they gave to the creation of their music. Every record isn't a smash but every record is a piece of someone's life and you must treat it that way. And, for all you know, with your golden ear and expertise, it might be a smash anyway.

So you see a National Promotion Director's job is not just getting records played, just as a Program Director's job is not just listening to and programming music. He must be a human being who loves music and can get his head into all the many things that contribute to the success of an artist and the company.

Background – Stan Monteiro

World War II veteran, Army – Graduate Boston University, B.S. in Creative Writing – Professional jazz musician, clarinet & tenor sax, private studies, New England



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Record and Radio Background

Program Director, WILD, Boston – also did jazz show, news and sports

Started in warehouse of independent distributor in Boston, Records, Inc. Owe terrific debt to Cecil Steen, my first boss and President of Records, Inc.

Record salesman on street – local promotion man for Records, Inc.

New England Promotion Manager for Mercury Records and Field Promotion rep for RCA Records in New England

Assistant National Promotion Manager under Augie Blume at RCA Records

National Promotion Director for Metromedia Records

Head of Marketing and other things for Grunt Records – to present.

Other fields of endeavor – short order cook, shoe buyer for department store, small weekly newspaper editor, father of three and happy husband.

NARM

by JULES MALAMUD

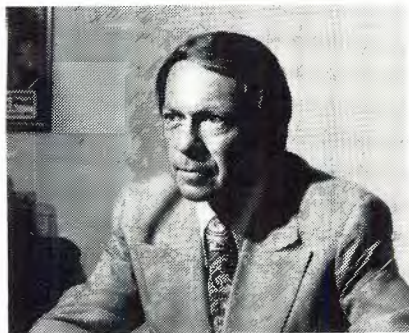
NARM, the National Association of Recording Merchandisers, is the trade association which represents the merchandising segment of the phonograph record industry via its Regular Membership. The Regular Membership of NARM is comprised of rack jobbers, independent distributors, and retailers of phonograph records, tapes, accessories and equipment. The NARM Associate Membership consists of the suppliers of all types of product and services to NARM's Regular and Associate Members. Virtually every record manufacturing company is an associate member of NARM. In addition, manufacturers of display fixtures, printing and packaging services, and blank tape are Associate Members. In 1973, three hundred companies comprise the NARM membership.

In September, 1958, when the first meeting of the Board of Directors of the National Association of Record Merchandisers was held, thirteen companies, rack jobbers who placed phonograph records on racks and in cardboard dump boxes in supermarkets, grocery, drug and variety stores, became the charter Regular Members of NARM. In February, 1959, the

first Associate Members affiliated, and at the time of NARM's first convention at the Edgewater Beach Hotel in Chicago, the Associate Membership had risen to nineteen.

The next six or seven years saw the tremendous growth of the number of record rack jobbers in the United States and Canada and the even greater growth of the kinds of departments these rack jobbers were servicing. The great success of rack jobbers was clearly demonstrated in the expansion of rack jobbing activity in servicing full-time record departments in traditional department stores and discount department stores.

As the number of rack jobbers increased and the importance of the rack jobbing concept to the merchandising of phonograph records increased, so did the membership of NARM. 1965 saw a new



JULES MALAMUD

infusion of Regular Members. As the concept of rack jobbing grew from that of a rack of promotional records in the supermarket to a full-line record department in the large discount store, record distributors began diversifying their operations, and became rack jobbers. Many of them joined NARM, and led to the affiliation of record distributors first as Associate Members, and in 1967, as Regular Members. NARM then was representative of the entire wholesaling segment of the phonograph record industry.

The next important change in the NARM membership profile came in 1967, when the growing importance of tape cartridges and cassettes to the music industry brought an influx of tape merchandising and manufacturing companies into NARM. Beginning in 1967, NARM was the trade association which

represented all phases of recorded music. The name of the Association was officially changed in 1971 to the National Association of Recording Merchandisers to reflect more accurately the scope of its membership.

As in the mid-sixties, when record distributors were diversifying and becoming rack jobbers, a similar movement in NARM member companies became evident in the late sixties and the first years of the 70's. An increasing number of NARM's rack jobber and distributor members were expanding their operations and becoming involved in retail operations. As the earlier expansion resulted in distributors affiliation with the formerly all rack jobber association, so now did the retail expansion result in the mass merchandising retailer becoming a part of NARM's Regular Membership in 1971. NARM now represented the entire wholesale distribution and mass merchandising segment of the music industry.

Jules Malamud is NARM's first and only Executive Director. He came to the Association in 1961 as its first employee and has been with the Association ever since. In conjunction with the NARM Board of Directors, his is the primary responsibility for all NARM activities and projects, including the annual convention.

The annual NARM Convention, held in late winter of each year, is the music industry's best-attended, most important meeting. Top echelon executives from every company attend, as do other management, sales and promotion personnel. More than 1,300 industry members and their wives attended the 14th Annual Convention at the Americana Hotel in Bal Harbour in 1972. The 15th Annual Convention will be held February 25-28 at the Century Plaza Hotel in Los Angeles.

Keynote speakers at NARM Conventions have included such industry dignitaries as Glenn Wallichs, of Capitol Records (1962); Goddard Lieberson of Columbia Records (1963); George R. Marek of RCA Records (1964); Archie Bleyer, Cadence Records (1965); Irwin Steinberg, Mercury Records (1966); Clive Davis, Columbia Records (1967 and 1971); Norman Racusin, RCA Records (1968); Stanley Gortikov, Capitol Records (1969); Jac Holzman, Elektra Records (1970); and Jerry Moss, A&M Records (1972). Larry Uttal, Bell Records, will keynote the 1973 Convention.

Speakers from outside the record

industry are heard at the NARM forum. The list of distinguished men of letters and business who have addressed the convention include Dr. Laurence Peter, author of "The Peter Principle" and "The Peter Prescription"; Dr. Haim Ginott, child psychologist and author of "Between Parent and Child"; and Robert Townsend, author of "Up the Organization." At the 1973 Convention, Dr. Pierre A. Rinfret, economist and advisor to Presidents Kennedy, Johnson and Nixon, will speak. NARM also draws on the academic community and has featured sessions conducted by members of the Harvard School of Business and Ohio State University.

The Annual NARM Awards are presented at each year's convention. These are the only industry awards based on the number of actual consumer dollars spent for records and tapes. Records and artists win the awards on the basis of having been "the best selling" of the year. Awards for 1972 will be given in the following categories: Best Selling Hit Single Record, Best Selling Album, Best Selling Movie Sound Track or Original Cast Show Album, Best Selling Male Artist, Best Selling Female Artist, Best Selling Male Country Artist, Best Selling Female Country Artist, Best Selling Male Soul Artist, Best Selling Female Soul Artist, Best Selling Group, Best Selling Orchestra and/or Instrumentalist, Best Selling Comedy Album, Best Selling Jazz Artist, Best Selling Classical Album, Best Selling Children's Album, Best Selling Economy Album, Best Selling New Male Artist, Best Selling New Female Artist, and Best Selling New Group.

NARM's Person-to-Person Conferences have become an essential feature of its conventions. These have provided an organized method of bringing together buyer and seller. As a result, the manufacturers have an opportunity to expose new products, sales plans and features, and to write orders during a convention. Similarly, the members have an opportunity to meet with the representatives of each of the manufacturers and become aware of what they are offering.

The Annual NARM Study, started in 1962, has grown into a vital industry yardstick of the growth of mass merchandising of recorded product. The Study serves as a guideline to the individual members by providing them a basis of

comparison on business volume and sales trends. The NARM Study is also widely used by stock analysts and research organizations as well as business publications.

The NARM Scholarship Foundation is a non-profit foundation established by NARM in 1966, for the purpose of providing scholarships to employees and children of employees of NARM member companies. Scholarship recipients must have excellent academic records, and financial need. More than \$250,000 in scholarships have been awarded to students by the Foundation. Jules Malamud serves as Executive Director of the NARM Scholarship Foundation. William G. Owen, Secretary of the University of Pennsylvania, is the Foundation's academic consultant.

High on the list of NARM's services to its members are those provided by the association's law firm, Arent, Fox, Kintner, Plotkin and Kahn, of Washington, D.C. Earl W. Kintner, the Federal Trade Commission chairman during the Eisenhower Administration, became NARM's general counsel in 1966. His firm includes a number of legal experts whose guidance in their respective areas of specialization is available to the members through the executive director's office. These include: Mark Joelson, a specialist in antitrust law and government regulation of industry, who serves as Kintner's associate in handling NARM's affairs; Allen G. Siegel, an expert on labor law, conducted convention seminars in 1967 and 1971 on the specific ways members should handle wage and hour investigations; Charles Ruttenberg, an expert in legislative matters, has worked in NARM's behalf to effect the passage of the Federal Anti-Piracy Bill and has since been working with the NARM membership towards State Legislation; Stephen Tucker, a specialist in tax-exempt foundations, served NARM in establishing its Scholarship Foundation; and John Sexton, an expert in estate planning and tax laws, handled the 1967 convention seminar devoted to the problem of estate planning as affected by mergers. The association's membership is kept informed on all legal matters affecting them through regular bulletins issued by Malamud's office.

NARM has cooperated with the RIAA and the Harry Fox Office in the industry's fight against piracy. The Association was in the forefront of the fight for the federal

Anti-Piracy Bill, and initiated the meeting which spearheaded the industry effort. Currently, it is sponsoring a shoppers' project, whereby reports are filed on retail outlets handling pirated product.

NARM enjoys a close working relationship with the other music industry associations: RIAA, NARAS, CMA, and NMPPA, etc.

Local Promotion

From "national promotion" come other titles...A "regional promotion" man always works for a company such as Columbia, RCA, Warners or one of the larger organizations. He is responsible to oversee the activity of the promotion man in each city in his "region." He also works as kind of a trouble shooter...or utility man...traveling into various cities to work with what is called the "local promotion" man...a term we'll explain further, after we touch on the "independent promotion" man. He is a man who works for himself as the title implies...He'll contract with a record manufacturer to promote a territory over a period of time...or he'll contract with a company to work on a specific record in a region or locale. The deals between the company vary so we'll not spend time on that...We'd estimate that there are no more than 50 independent promotion men in the US...if that many...

The local promotion man is as much the key to the success of a record as any facet of promotion. He may work just one city...might add smaller outlying areas...or may work two or three major cities and the smaller territories on occasion. Generally considered as one of the best local promotion men in the US, is not a promotion "man" at all...but, a lady...Her name is Jan Bashum...first beginning her entrance into the record business via promotion for GNP Crescendo...she later moved to promotion for Record Merchandisers, an independent distributor in Los Angeles and most recently has become the LA area promotion man (can't figure out how to get around that word) A&M...On one of her treks through the smaller cities on the coast we sat over coffee and she explained her job...

How do people become promotion men? Various ways...out of the mail room is one way...Also promotion people usually have had something to do with the business before...like radio...or musicians or members



Paul Williams ...Anybody?

of a group...or if you know of somebody...like brothers, cousins or whatever of people in the business.

This is the end of my fifth week with A&M...it's a little different there than at Record Merch...so I'll kind of relate what I do from that standpoint. The first couple of days of the week, since most of the stations change their lists on Tuesday... are the worst, as far as time is concerned. We as local guys must hit the top forties in town, KMPC which changes its list on Tuesdays, KROQ, KRLA, KDAY, KGBS and KHJ...plus we have to see the Hamilton office and the Billboard office on those days because they also go to press...that's in between trying to call the outlying stations who are also changing their lists on Wednesday...I also see John Wellman at Programming DB every week. Then you just try and pick up as many LA stations on Mondays and Tuesdays as possible...KNX-FM...KBIG, I see about every three weeks, because I don't have a lot of product for them...and then I try to go out of town once a week. By out of town I mean the Oxnard, San Diego and Bakersfield trip. At Record Merch, it got to the point where I couldn't get out of town a lot because I had so many other responsibilities but at A&M I'm able to do that. Because the outlyings are very important to us because, even though they too have tight playlists still a record is going to go on and why shouldn't it be mine...Wednesdays is KGFJ day and if I have a piece of black product, then I must pick up the rest of the stations in town such as progressive and MOR that can add records anytime. Thursdays I'm trying to make my out of town day...some market

every Thursday. Now San Diego, thank God I can finally make it a two-day trip, because it's a huge market...no longer is it a hit and miss, go to two stations and you're out...I mean you have 8 stations that at least you should see...and since you don't see them all the time you spend a lot longer than you would with the LA stations. Friday, again, I'm picking up the rest of the stations. Now during the week from publicity and things. I just finished the Groucho Marx thing...trying to get the tickets to everybody. I try to set up interviews with our artists...I work with our own publicity department...like they call me and tell me who's in town and who's available. I have an availability list but because we like to work together they'll say so and so is in town, could we get a couple of interviews? That sounds very easy but when you have an unknown artist it's not that easy...but, everybody wants to interview Cat Stevens but very few want to interview Joe Blow; who has his first record and you can dig it...you can understand that. I try to talk to the outlying stations every week, on the phone...if it's possible.

At Record Merch we had a lot of manufacturers, so I was on the phone a lot to talk to our manufacturers when I was over there. I don't listen to product in the office...because you just can't ...so I listen to it at home...I listen to an album all the way through.

I have to go to the concerts and do the artist relating thing at night...Last week, I was out three days.

My husband works for a company that handles unemployment insurance...and I have two daughters, twelve and fourteen. He used to go with me when I had to go to these activities but he doesn't too much anymore.

I love what I'm doing...I want to make that clear...that being a local promotion man is where it's at...for me...because we're involved in every facet of the business...We have a little bit of dealing with publishing...and we deal with artists and we deal with public relations and we deal with not only program and music directors, but we deal with general managers...we deal with distributors...trades...you name it and the local promotion guy is into it...

Promotion men make...I would say the lowest is \$150 or \$175...and from then on the sky's the limit...It depends on the company...it depends on you...it depends on



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a lot of things.

In the long run, the local promotion man has the greatest responsibility we're in the radio station day in and day out...dealing with day to day problems and that's why I resent them putting inexperienced promotion men on the street...without a care in the world...with a list of radio stations and a stack of records...and they're on their own.

Pressure? ...from the company?...I haven't felt it yet...I believe that a good promotion man puts his own pressure on himself...and if he does I don't think the company has added to it...

Frustrations? Oh yes...Like when you really believe in somebody...like I currently believe in Paul Williams...When you feel in your bones that an artist is there...and top forty wise you can't get arrested...and underground they think he's too pop ...Paul Williams is just brilliant...so the frustrations are when you believe in something and you can't make it happen...some of the other frustrations are some of the music directors that we have to deal with. In radio, and I'm going to say radio rather than mention the specific stations...they're constantly saying that we should be more professional...we as promotion men...but then they give us a non-professional to work with...It's frustrating on music day to sit and wait for an hour...I try to time it so I avoid the crowds...I prefer to come back rather than wait...I'm not fond of waiting but that's what I'm getting paid to do...I'm not a delivery body...I do not leave my records at radio stations...If I cannot see the program director or music director I will not leave my records...

We asked Jan to explain the word "promotion"...

I think it's a matter of "information"...I really think we're informational rather than promotional...In this day and age of the tight play list...I know things have changed since I started...It seems that if you were truly excited about something and the radio station believed in you and also heard the record they would give you a shot with it...Now with the tight playlist...all the emotion and all the hopes I've had for Paul Williams have not enabled me to get him on...So it's not so much promotion as it is...I'm a source of information for a radio station...not only on my records...but on other records as well...I've always tried to help the radio stations any way that I can...There are still some radio stations that

will go with a local guy if he's truly excited about something...For the most part I get national figures, regional figures sales wise for both singles and albums...success stories on a record...they're one of the most important things that I've got going...Background on artists...current information on what they're doing...I try to learn as much as I can about our artists...It's not just a mechanical thing...Otherwise they could just hire some kid to deliver the records...

Although Jan didn't touch on it in our conversation, the simple purpose of a "promotion" man is to "promote" the record. This not only has to do with radio stations which was the subject of our conversation, but in many instances will entail promotion of racks, one stops, retail record stores...and just about any place they can promote. Certainly also the method of promotion has changed...once promotion men were thought of and certainly were approaching their "promotee" a little like a used car salesman sell cars on late night television. There are still those who use the "negative" approach of having a battle with their "promotee" and some of them are still successful... ..but it's a harder way to go as some of them will tell you...but in certain instances will get a record on faster...the general idea today is to build relationships with the music or promotion director with "music" as the relatable...rather than it being a quick..."I got it on"...Both methods, in all fairness, have their advantages but the new "communication" rather than "sell" seems to be the majority method of promotion.

The Sales Managers

Bud Katzel is general manager of Avco Records, a small but very successful company situated in New York. He began in the record business in 1951 after graduation from college doing public relations for Decca Records. After six months he became Decca's first promotion man in Chicago. From there he became Sales Manager of Roulette Records. He's been involved in sales since then, on one level or another. At one time he was doing national sales for ABC-Dunhill. We asked him to explain the situation of sales to us...He began initially by reminding that, depending on the size of the company there will be a Marketing Director and a Sale Manager. The Marketing Director is responsible for everything in

moving the record from the plant to consumer...which would include advertising, public relations, promotion, in store merchandising and sales itself. The sales manager of a company may take on all of these chores with promotion possibly being a separate department in itself. "The responsibility of a sales manager," said Katzel is simply to see to it that the product is out there"...by "out there" Bud explained that he meant "merchandise that's being played on the air must be in the marketplace at the retail level...it must be available when the consumer wants it."

So then how does this happen?...The sales manager does it in several ways. First of all in the case of Avco they use what are called "independent distributors"...These distributorships are privately owned (rather than owned by the record company) and they contract with the various record companies to carry their line. We'll explain more about distributors in a later section. "It used to be," said Katzel, "that being sales manager of a company was simply a matter of calling up a distributor and asking him how many records he wanted...trying to get him to take as many as possible...but, today an order clerk can take the order. It is not as structured as it used to be because of the rack jobber who may sell product in Miami and Pittsburgh and Atlanta and all over the place." "A local store may buy from a one stop or rack jobber 500 miles away...and those racks and one stops are not as aware of radio station play." A record is bought by a distributor...then sold to one stops, rack jobbers and retail outlets. Radio station play is still the most important influence on whether or not a record is sold in a market. A company like Columbia for example has successfully used other methods such as coordinating sales of a record to an outlet at the same time the artist is appearing in concert in the market...but "they have the number of salesmen to be able to do that." Columbia also has the number of people to cover bases that would again be a book in itself on record merchandising. Advertising too plays a key role in developing the market...whether it be newspaper advertising or radio station advertising or point of purchase, display advertising. "Radio advertising" said Katzel "is coming into its own." I'm a total believer. I've seen it work time and time again. But it can't be

a haphazard kind of buy...the spot has to be carefully planned." Avco has done something interesting with their production of spots...first, experimented with on the last Stylistics album. "Most spots play a little of the hit single...then a little rap...then a little more of another cut...then maybe another cut. With those spots we used only one cut out of the album on each spot and asked the station to rotate the spots...using five spots...the final spot did contain several cuts out of the album. The initial buy on the Stylistics album was \$35,000...then a second buy was made. Avco decides on where the buys will be made and tries to key in with a local retail store and distributor when making the spot.

The first decision made by the sales department of a record company is to decide how many records should be pressed..."This depends" said Katzel on the record...whether it's an unknown group with no hit single...whether or not it's a working group or a studio group, where they're from, what kind of record it is, who produced it and so on. "I usually take the album if it's a totally new group, to 10 key markets that I think it might be suitable for. I usually play them a couple of cuts, let them know what we're going to spend for advertising, what kind of advertising will be done on it, etc., then they give me an initial order, and from that I decide how many I'm going to press." Usually on an album on an "unknown" the company will press about 10,000 LPs...with about 25,000 jackets to back it up...as they take longer to get printed than the pressing process.

In the case of Avco, dealing with independent distributors is a whole different set of problems than a company that owns its own distributors will have. It's up to the sales manager to continue to build relationships with the distributor, to make sure that the distrib. salesman is out on the street selling his product...to make sure he's getting the promotion that's needed...to make sure that point of purchase display advertising is being used correctly in the stores...so part of his job is to motivate his distributors rather than attempt to sell them the product itself. "Finally" said Katzel, "when you hang up the phone, you don't take anything for granted...you get on a plane and make sure it's being done...You go into a city and visit all the key accounts...make sure the product is in the

store when there is airplay...make sure that, once again, your product is being presented in the stores correctly. "There was a time" said Katzel that we used to pressure a distributor into taking as many records as we could, but no more...why overload him, when we'll just wind up getting them back."

Records are sent into the distributor and then he sells them to racks, one-stops and retail stores. At a certain point the record stops selling and what's left on the floor of the distributor becomes a problem.

"The stock return deal today is 10-15% but, realistically, we give practically 100% support."

This then becomes one of Katzel's major problems." You have to know how much stock to sell, you don't want to overpress and ship, because you'll just get it back...yet you don't want to lose sales by not having the stock in the market. It's always been the glob of the business... product goes in and comes right back out."

Katzel keeps in constant contact with his inventory. If one distributor has 2 or 3 thousand records on the floor at the end of the record and another distributor "orders 2,000 rather than press more we'll transfer them from one distrib to another, rather than just getting it back."

"A sales manager must learn not to shove merchandise out there, there's no demand for yet, he can't be too cautious either."

"Today," Bud told us, "the rack jobbers account for 65 or 70% of the volume of LP product. Handleman, J.L. Marsh and ABC Records and Tapes are the major racks. The biggest returns with singles come from the racks...not necessarily with a top 5 record but, you get killed with the mid chart record."

This again goes back to the rack jobber putting singles in one of his outlets where there's no display...he orders based on what's happening on charts that have nothing to do with certain individual markets.

"Twenty to twenty-five percent of single sales today go to juke box operators...then a good percentage, again go to racks.

Katzel who says the difference between sales at a large company ("they coordinate information coming in from everywhere") and the small company ("he is involved in every aspect...") comes down to relationships.

Katzel is continuing to talk with distrib

owners he's known for years, plus built long time relationships with racks and one stops...He has 175 one stops on mailing lists to keep them informed. "Credibility with these people means everything" Katzel said.

"Trade advertising doesn't mean anything...it just lets other companies know you're in business"...We do very little.

"It all boils down" Bud ended, "with the fact that there are only human beings out there...distrib racks one stops retailers...after all they are just people."

Whatever way our sales manager works he at least must have some of the same ideas that Katzel does if he's successful. The Stylistics and several others have sold their share this year...and the company is still alive. With the competition in this very large country, that's saying something.

The Distributor

There are two kinds of distributors...as we've pointed out earlier...The independent distributor and the company owned distributor. Columbia, RCA, United Artists, MCA and Warners own their own...They in turn will make a deal with other labels to carry their lines in the distributors. Stax for example just made a deal for Columbia to carry their line, rather than using the independent.

We visited both kinds of distributors – Record Merchandising in Los Angeles which also has its own rack jobber and one stop operation, to get a look at those phases and then with the very large UDC distributorship in LA...to talk with the Regional Sales Manager...Lenny Chapman...He gave us a super detailed look at what really happens at the branch...

"When you follow it through and realize who really has the responsibility, that's what would drive an artist nuts. If you follow it through man, here comes a legitimate artist who really firmly believes in his product and he comes through and he's hyped man, and goes through months of negotiations, and gets his contract, gets his product, the company goes in and gets into the session, and all the hoopla and \$30,000 in recording costs and buying the covers and all that. When you're putting a record together, the jackets come from one place, the middle of the record with the label copy from another, proof reading, more money, and all that goes on, and finally there's this little guy making \$125 a week walking around with your wallet. That's the freaky

part of the business. How do you motivate that man and get him excited about this artist's career? The artist is seeing show-biz...distribution of records is not show-biz...no way...no how.

Take us, for example. We've got Polydor, UA, MGM, DDG and all that, in 30 days last month we had released...110 albums.

Singles are not even a problem because basically a distributor is a leech on a single to a promotion man. We cannot sell singles unless it's on the radio...except "x" amount...sure, if a new Don McLean single comes out...or a new War single...we'll get some in, but if it's a new artist, without a previous hit, and it's not on the radio...no man.

When a new record comes out, we automatically get so many...but it's basically just to let us know the record is out...it's usually very small...MGM is averaging 10 singles a week, UA is averaging 6, Polydor is averaging 4, so that initial allocation is as low as 65...that's stock...DJ's, we always get the same amount. We handle the 11 western states. We get in 500 of a single to mail, plus each promotion man in each branch probably gets 150 singles to service. But I'm saying that the single and the LP are two separate things. We can sell an LP to an account, it's not going to be a big seller, unless we get play on it, but we can sell some, unless it's a big artist, that's a different thing too.

You see man, in Distribution, we don't even listen to the records, man. Why? Our job is to distribute them, we make no A&R. You never find my salesman, except maybe personally at home, saying "I don't like that record, I like that record."

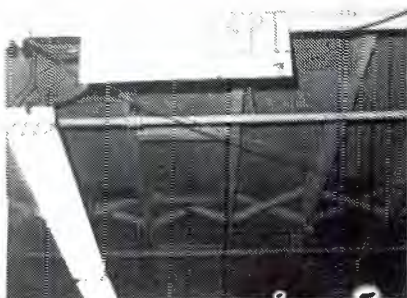
We sell to one stops, racks, mama and papa stores. There are about 30 racks in LA. But you take a large discount store like Tower, they buy all of their singles from Nehi, which is a large one stop in LA. Singles is the toughest thing in the world to buy, much tougher than albums. What kind of mistake am I going to buy on the...say Tony Bennett album, I'm going to buy 5,000 and I'm going to be close. I know on Tony Bennett...I'm going to get out 4,500 initially...at least. But on singles I don't know. You've got to keep on singles every day. Because you can get an order a single...Soul City for example likes a single...they'll buy 10,000, you may have only 6,000 on the floor, so singles is a much harder faster sale.



Radio Play... Of Course



"Loose Stock"



And back again...

In this city, as far as singles play are concerned...KHJ and KGFJ are the whole ball game. We get the information on whether these stations are going on a

record...as soon as possible...when they go on a single...I'll order today...10,000 say, if KHJ goes on a record. Once it's on KHJ it's my job to immediately alert the accounts...they know too when a record is going on KHJ...they immediately call all their major one stops...the salesmen do. We'll have the 20,000 out in less than a day.

This region is the worst singles buying area in the country. A top record, top five average is about 60,000 and the average one on KGFJ is about 45,000...so you get both of them on a record, you get your white and black market together and you can sell right around 110,000... as in War's Slipping Into Darkness.

Outside of LA, I have branches...I have a branch manager and two salesmen in San Francisco, I have a branch manager and two salesmen in Seattle and I have a branch manager in Denver... that's strictly a rack territory. In this region in the 11 western states I have 20 salesmen, that's excluding branch managers. If they want to cover the stores in San Francisco they call me...My job really is coordinating. I report to the Vice President and General Manager of UDC. There are six regional people...the strength of our organization is that if you've called these six people you have called the whole country...they in turn, 10 minutes later have just got on their respective watts lines with their branches...who in turn relate it to their salesmen. You have something happening with the whole organization at 12 o'clock tomorrow. That's a lot of strength.

All singles are 100% guaranteed to anybody...from manufacturer to distributor to accounts. That's to all accounts, albums are guaranteed for exchange. You have two types of accounts you're selling to...wholesalers or retailers, a one stop is a wholesaler...When you sell to a mama-papa store you're selling to a retailer...that's what makes the price structure different.

How is an album broken...new artist? It's a freaky abstract trip. If I knew that answer I would be making half a mil a year. Once in a while something happens...everything is done right...the artist comes over...the head office gets excited...they in turn excite the sales and promotion staff...Like take Don McLean...what happened...He was unknown...Let's be honest...the salesmen walks in with 110 records...the promotion man...how many records can go to KHJ and say this is a smash...this is a smash...this is a

smash...

There are 81 people that work in this building...It's by chance that the LA branch and the regional office are both in this building...there are two separate entities here.

Lenny then took us on a tour of the UDC distrib...A new record comes out and there is first the DJ allocation...and the sales allocation. The next step is to let the salesmen know they're coming...We then went to the mail room...DJ samples come to the branch about a week before the allocation...It's here that several young men are sending out records to radio stations, major buyers, and trade publications for review. The mail people stuff the records in envelopes and send them out immediately.

We then went to the freight department where the records are delivered to the branch by truck. It is taken out and stacked...(the men who are stacking are members of the Teamsters Union)... They are receiving until about 2:30 in the afternoon, after that the process is reversed and they are shipping out...Boxes of hot albums are stacked near the freight department, lesser albums go into another catalogued area of the warehouse. (They sold 80,000 of the War album in the first six days of release...the boxes of War albums were stacked near the door.) Lenny gets an hourly report of what records come in. Also in the warehouse were filings of loose albums that have been out for a while but, that they still get occasional orders for...Then we went upstairs where several ladies were sitting...taking orders on the telephone. Once the order is taken a form is filled out...and placed into a specific area...the orders are then picked up (and a copy of it picked up by accounting). It is then taken downstairs (the invoice) to inventory control. Here the invoice is posted onto cards and deducted from the inventory...so that Lenny knows how many records he still has on the floor. He also then knows how many records he has sold...at any moment he wants to look. The order is then picked up by men in the warehouse who come to the window of inventory control...they go through the warehouse...make up the order...and it is then packaged in a special mailing department...The order is either mailed out or if big enough and need of expediting is important enough it is shipped by truck...otherwise it is mailed.



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President/Russ Regan

National Sales Manager/Tom Rodden

National Pop Promotion Director/Paul Lovelace

National R&B Promotion Director/Hosea Wilson

8255 Sunset Blvd., Los Angeles, California 90046

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We then went upstairs again to what is called the RA department...RA-Return Adjustment. (On the way up we passed by the tape department which is kept under lock and key because "they're too easy to rip off".) KHJ is playing all through the warehouse on speakers.

Once in the RA Department Lenny explained..."This is 30 percent of the record business "returns" 30 percent of everything you sell, comes back. It's an exchange of albums (100% - singles it's 100% straight guarantee. The records come to this department and are then taken back downstairs to go back into inventory. (LP's must be out 90 days before it can come back)... Back into inventory control, the paper comes back to be readded back on the stock accounting.

So the over-simplified quick tour of a record distributor...ending back in Lenny's office with a statement again about radio..."Hey man you tell me one major artist that ever broke, without a single, name me one...yes, radio play...that's it."

Indys, Racks & One Stops

We then visited Record Merchandising...independent distributor...Here the difference is that the distributor makes a deal to carry a line...he then takes the records and treats them much the same way that the UDC branch works...The distributor has its own promotion men and salesmen. Indy distributors have seen serious days in the most recent years because of the company owned distributorship...but as owner Sid Talmadge explained...there will always be a need for the record distributor on the independent level...everybody can't go to the manufacturer owned distributor.

Talmadge also owns a one stop operation...this is in its most simple form a store for the store owners. Most of them go by and pick up the records from the one stop themselves. The one stop buys its records from the distributor...they carry all lines.

Same is true of the rack jobber outlet that Sid owns...Only the rack jobber has a deal with the store itself to buy all of its records from the rack. A truck takes almost daily shipments to the 20 or so stores (which in Sid's case included army bases)...that included records from all companies. Some rack jobbers are much bigger...they'll service in the 100+ category,

possibly all of the Sears stores, or the Walgreen drugs or whatever. A "rack" is usually a department of a large store that sells a lot of other products as well. A small mama and papa store will almost always do its own buying and generally from a one stop, advantage being the convenience.



From the Outside...



Sid and his son and office right arm, Pat Mooreland.



The One Stop & the Rack Jobber

The Record Store

There are basically two kinds of record stores...the large discount store in recent years has come on strong...prior to that most stores were small...what are called "mama and papa stores." We visited two such stores both on Sunset Boulevard in Hollywood. Talking first of all to Tower Records Stan Goman...Stan is the assistant manager, Charlie Shaw is the manager. We shot questions as fast as possible...

Q. Let's start with how you order records...where do you buy them...how do you decide what you buy?

A. We buy them from company distributors mostly...We have independent distributors that distribute smaller labels...What's weird is the larger companies are now getting into owning their own distributors...so you have the gigantic conglomerates distributing for the small record company...Then you get into that fine line between a one stop which is distributor that carries everything...they don't sell to the public...they sell to little record stores. We buy our singles from the one stop...for the convenience...they tell us what the top ten is and it's just racked. We go by the KHJ top forty...and if it's number one on KHJ it's number one here. We get them for a cheaper price from the manufacturer, maybe 10 cents less but we don't want to go the trouble. They're 100 percent guaranteed...

Q. How many Tower record stores are there?

A. Two in Sacramento, one in Berkely, one in San Francisco, one in LA and one in San Diego. We're still spreading...

Q. You buy for this store and not for all the others?

A. Right... We buy independently but if there is a special deal...like a chain deal we have a general manager, John Shire in Sacramento who coordinates total buys for the chain. Like right now we are setting up a chain wide on Atlantic Records, so he called all the store people, and said "Okay, we're going to do the Atlantic thing and here are the ten titles, what do you want? So we give him our order and he takes everybody's order and puts it all together into one big order and gives it to Atlantic.

Q. What do you get a 50-50 co-op on ads?

A. Usually you'll get the ad money,

and say you get the \$275 on the LP. Okay...to run on the weekend...and what we do with that we use that to pay the radio station which we advertised on, and see we have a running account with them and at the end of the year maybe we have to pay a little more...But there are so many other deals, you'll get like a thousand dollars to advertise like 5 things over a weekend here. So there's surplus money there, it all balances out.

Q. Who started Tower Records and how did it start?

A. Russ Solomon started it in Sacramento. His father had a drug store and after World War II Russ was just hanging out and his father said "Take over the record department" so he did and really got into it I guess. In those days you had to buy a franchise so, he got an RCA franchise and started from there. Then that got bigger and bigger and he opened a store in the north area in an old barber shop and then to a store in a shopping center and finally went across the street from a drug store and started a store there. So then stereo came out and Russ...he's really an artistic man...he's an artist in the record business. Russ is into kindness. He works with the record company. Anyway he really got into stereo, so he got a whole bunch of Decca stereos and sold them at cost and turned the whole town into stereo...He's a promoter and innovator. He was the first guy to think of giving away free posters instead of selling them. Like the Cat Stevens poster which is beautiful and it's got Tower Records in a little bitty area down in the corner very artfully done.

Q. Salesmen call on you from the manufacturer?

A. Yes... It depends on the company, what they try to sell you...they usually try to sell you their new releases...we have salesmen from one store, distributors and manufacturers - come in and let us know what new LPs they've got and we'll give them an order. The order is based on experience, we kind of know how much we'll sell, but it doesn't make much difference because you've got 100% return. We try to work with the company on that too. They negotiate different deals at different times.

Q. How much do you pay for an album?

A. I don't know...around \$2.80. It depends, for a \$5.98 record we pay \$2.86 I

think some you pay \$2.81.

Q. What makes the difference?

A. They'll give you 10 percent off on invoice if they're having a big promotion on say, RCA Red Seal classics to get people to buy their older stuff...and to generate billing, get people buying...

Q. What's the annual billing of this store?

A. I don't know, you'll have to ask Russ. I know it's probably in excess of a million dollars...

Q. How many people do you have working here?

A. 26

Q. What are the various jobs?

A. We have a manager, an assistant manager and then we have about 4 other management personnel. People that like run shifts, like the foreman of the crew you might say in other words they're in charge at night or in the day when the manager or the assistant manager isn't around. The other people have sections of the store...one guy will be in charge of the country section, one guy will have the rock section, we have a manager of the tape department, and one guy just runs the back room, shipping and receiving and a guy that helps him out. He does reseals and refills. Like a guy comes up with a record and says how much is this? He says I don't want it, then we put it into refills, or somebody will come in the store and open it up, we'll find it and take it back here and reseal it.

Q. What about defective merchandise?

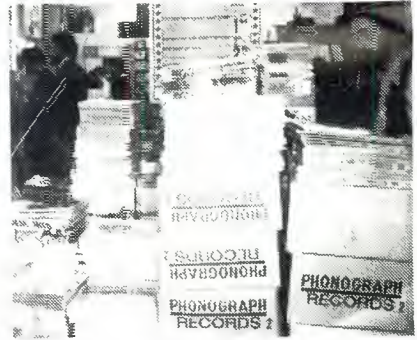
A. We don't get too much, records are fairly well made, the only problem you have is warpage and that only affects the guy with the \$400 stereo...

Q. When you're out of a record...what do you do?

A. You call the branch and tell them to send you so much...

Q. How do you know when you're out?

A. We just know...that's the uniqueness of this operation, is that we're not on an inventory system (they tag everything and when they sell it they take the tag and put it into the box and at the end of the day they total up the tags and they know how much they sold)... whereas we don't do that,,we get a feel for it. Like records have a peaking sales...like a record may start out slow, a month later selling like



Stacks and Stacks



And Stacks ... And Stacks...



\$6.98? That's \$4.88

hot cakes, and after that nothing. The record business is like any other form of show business, it's an emotional business, it's really essential too. You have a feel for



Bill Belcher, The "Papa" of A Mom 'n Pop Store.

this group, you order a lot, just because I like it, and I kind of promote it. Everytime a salesman comes in we go through the racks, and I keep a mental note in my head like how many we usually keep in stock, and we've got more than that.

Q. How do you discount records?

A. We have certain standard prices. We have a rack price which is all their catalogue stuff and just standard base price of \$3.99. Stuff that sells really good and really sells fast is cheaper, we'll sell it for \$3.44. We have a weekend sale price say we'll run four albums over the weekend as draw, that's \$3.22 then we'll have prices on special buys might sell for \$2.99, then the budget line stuff which is a \$2.98 list, we'll sell for \$1.88. So we have different prices but they're constant.

Q. How many albums would you say you have there?

A. I really don't know, I'd say just a wild guess maybe between 100,000 and 500,000 albums. It depends. We return three or four times a year, when we have an inventory.

Q. What about merchandising itself?

A. Yeah, this is Russ Solomon's basic merchandising idea, and a few things are our own, like the way you see the front of the store, that's our own. This is a very unique store, the largest store in LA record company presidents come through, ask us about putting the name of their artist on the marquee. Artists come in. They paint album covers on our windows.

Q. Radio stations call you for reports?

A. Yeah, they ask us for the top thirty, the singles buyer knows what he orders, our singles sales aren't even one

percent of our volume, singles are fun, they're like toys. We carry them for the same reason we carry children's records, it's an integral part of the business.

Q. Who buys the single?

A. The same people that have been buying them forever, the 10 to 15's. They can't blow all their brand on an LP, so they'll buy a single. We sell them for 75 cents, buy them for 55 cents, we could buy them from the company for about 45 cents, it's easier to let somebody just rack us. The singles buyer coordinates that...

The Small Record Store

Tower Records, the biggest store in town, before them Hollywood's record center was Music Hall, right across the street from the Whiskey...Bill Belcher is owner of the store which appears to be about 1/10th the floor space of Tower, and about 1/20th the inventory. One person is behind the counter, in the back Belcher and an assistant are going over books.

Q. I'm trying to find the difference between the large discount record store and the mama and papa store...

A. It's difficult to explain for sure. Tower and Warehouse have just come into this area and they've caused an awful lot of people to close. This store has been here about 7 years. They have locations all over California and they buy at a lot better price than we do...they've brought prices down to the point where it's very difficult to stay alive. I'm in a peculiar situation where I have four billboards here, they actually pay my expenses. I have another location in Newport, and we don't have the Tower type competition like we do here. We're trying to stress in our store...some kind of service, which Tower can't do. We try to be really conversant about the music. We have people who are really into music.

Q. How much do you pay for albums?

A. Well, I don't think that's something I want to say. I mean, because it does vary. We're all fighting for better prices. One of the things happening to the business is that the large buyers are buying so much better than the ordinary record dealer and bringing prices down. I have a feeling that we're going to see a problem in the very near future because of that too...because they're closing down a lot of their record outlets. Those big stores whole interest is in turning dollars and turning product. Sure, you can turn a lot of product

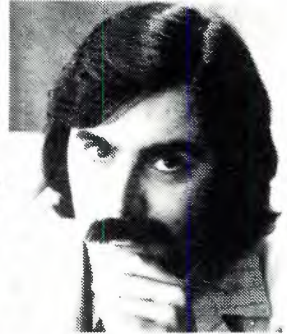
through these types of operations but, I wonder after a while when you start closing down small stores all over everywhere. We're the only place left within miles from here, there used to be a lot, but one by one they closed.

So that's it...the record business...finally whether it's a Tower or a Music Hall, the dollars go over the counter and people like Ed Gezcik, twenty years old, walks out with it. How many new albums does he buy a year, maybe two, or three, occasionally if he's really into a song, he'll buy a single. He gets about 8 new LPs a year...most of them come from friends as gifts, he listens to KLOS, doesn't own a stereo because he can't afford it, just has a little record player. How did I know he bought records? Because at the drive-in I overheard him saying, "Hey you chicks want to come over to my pad? I've got the new James Taylor album." Which could be the clue to it all. How much different from that statement was the reasons for Eddie Reeves writing a song?...From Eddie or James or Carly or Santana or whoever, from their head to the ears of the consumer...

Over simplified, certainly this story is volumes of books, that would have to in-depth show far more differences than we have, what about the music business

attorney, or the RIAA, the pirating, the need for legislations, the Spanish-type record company, the returns, the story is long and endless and we didn't expect to cover it all, but we hope you've gotten a little idea about that "electro-litic processed piece of vinyl, that in truth, is the sound of man's soul.

IT'S YOUR MOVE



Rook

Y "And then there's John Rook at WCFL. After a five year stint at ABC's KQV - Pittsburgh, Mr. Rook was brought to WLS in early 1967 as Program Director. By mid 1968 WLS's audience had risen to about 4.2 million listeners each week and was #1 across the board. Mr. Rook was approached by Lew Witz of WCFL with an offer to counsel WCFL, Mr. Rook began work at WCFL on May 1st of this year" Broadcasting Magazine (1972)

Y "After a year of frustration, mounting costs and diminishing returns, John Rook took over the consultancy of KTLK Radio. He brought us the best personnel we've ever had, upgraded the News, straightened out our sound and currently has the programming at its highest professional point in history. He's done it all...it's in the book".....

Joseph A. Finan Vice Pres. & Gen. Mgr.
KTLK Radio - Denver (Nov. 1972)

JOHN H. ROOK

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We are reminded of Gibran...

Farewell to you and the youth I have
spent with you.

It was but yesterday we met in a dream

You have sung to me in my aloneness,
and I of your longings have built a tower in
the sky.

But now our sleep has fled and our
dream is over, and it is no longer dawn.

The noontide is upon us and our half
waking has turned to fuller day and we must
part.

If in the twilight of memory we should
meet once more, we shall speak again
together and you shall sing to me a deeper
song.

And if our hands should meet in another
dream we shall build another tower in the
sky...

This is our report...we hope it serves you
well...on your journey to the promised land
across the mountain.

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All right, you don't HAVE to be a total recording company. There aren't very many. It's easier to specialize in your single field. There's only one trouble with that. You miss a lot.

In a way, it's easier to be all over the place. When the unexpected happens, the unpredictable, you're covered. You have friends there. And the unpredictable is what's predicted for tomorrow. In the record business and in radio. How many industries pay so much attention, so carefully, to exactly what is happening? And where, among whom? We and you do it because we have to.

Last year -- 1971-72 -- Columbia got much more involved with Black music than ever before. Successfully, thank you. But we know that the musical frontier (praise be!) retreats beyond reach as you advance toward it. It can never be closed. And we wouldn't have it any other way. Maybe tomorrow we'll discover a whole new area of excitement. If so, great.

Meanwhile, our continued thanks.

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