

Radio & Records

THE INDUSTRY'S NEWSPAPER

INSIDE:
COMPLETE
SEMINAR DETAILS
& SCHEDULE

R&R Convention Souvenir Edition



Office of the Governor

Atlanta, Georgia 30334

George Busbee
GOVERNOR

March 14, 1975

Buane Riner
NEWS SECRETARY

Dear Friends:

As Governor of Georgia, it gives me great pleasure to welcome you to our state for the 1975 Radio and Records Convention.

The Radio and Records Convention has proven to be a valuable and effective forum for the exchange of ideas which provide new directions for your industry. This meeting in Georgia is especially timely as I recently signed into law the strongest piece of anti-piracy legislation of any state in our nation.

We are honored that for the first time you have chosen Atlanta as your convention city. You will find that our capital city has a lot to offer to her citizens and guests. I am sure you will enjoy your visit with us this March.

Sincerely,


George Busbee

**Screen Gems-
Columbia Music
and Colgems Music
want to take this
opportunity to thank
"Radio & Records"
and
Radio and Records
for all your help,
always,**

Danny Davis

V.P., Director, National Exploitation

Screen Gems-Columbia Music/Colgems Music

The music publishing division of Columbia Pictures Industries, Inc.



PLEASE NOTE:

**CONVENTION BADGES & TICKETS WILL BE ISSUED UPON
REGISTRATION AT THE ROYAL COACH HOTEL**

**IDENTIFICATION BADGES MUST BE WORN AT ALL
TIMES BY BOTH MEN AND WOMEN, AT ALL CON-
VENTION FUNCTIONS, BUSINESS AS WELL AS
SOCIAL.** This includes all cocktail receptions and dinner.

An identification badge AND a ticket for the
event, are both required for admission. The security guard
will refuse to admit anyone with only a ticket or only a
badge.

Your identification badge and your ticket book are the
same as CASH. If lost, they cannot be replaced. Guard
as you would the cash in your pocket!

**Thank you for your
cooperation**

THE R&R STAFF

R&R CONVENTION '75

Welcome To R&R's First Convention

The dream has come true. The first R&R Convention is a success. The attendance at this printing was close to 600, with the desirable 50-50 split between radio and record attendees. This convention has been designed to compress a great deal of learning, including opportunities for one-to-one exchanges, into a very short amount of time. We have also designed it to be fun, since the best atmosphere for consuming knowledge is when you are relaxed. We hope we've covered all the bases. The R&R Staff will be wearing easy-to-see "blue badges," and if you have any questions, feel free to ask them. After the convention is over and you've returned to your own environment, we'd like to hear from you regarding this convention's strong points as well as any weak points that may have occurred, so that we may improve for next year. Thank you for coming and participating in what we hope will be a milestone in industry conventions.

-Bob Wilson

SCHEDULE

Friday, March 21

12 NOON-7 PM
Registration Desk
2nd Floor

Convention Registration

7 PM-9 PM
King Arthur
2nd Floor

Welcoming Reception

Zell Miller—Lt. Governor of Georgia
Keynote Welcoming Address

9 PM
King Richard & King Henry
2nd Floor

All-Night Rap Sessions

"One To One Communication"

9 PM
Camelot
2nd Floor

Backgammon Tournament

King John
2nd Floor

Video Tape Displays

MR. PICKWICK COFFEE SHOP IN HOTEL OPEN 24 HOURS

Saturday, March 22

7:30 AM-9:15 AM
King Arthur
2nd Floor

Continental Breakfast

9:30 AM-12:30 PM
See separate schedule
for meeting rooms

Seminar Sessions

11:45 AM
Queen Matilda
2nd Floor

POP/MOR "What Is It"

11:45 AM
Sir Gawaine
2nd Floor

Progressive Radio Meeting

12:30 PM
King Arthur
2nd Floor

Lunch

Radio 1:45 PM
Castle I
Lower Level

ARB Session

Jack Fawcett, VP Arbitron

FCC Legal

"Question & Answer"
Jason Shrinsky, Attorney

Saturday, March 22

Records 1:45 PM
Castle V
Lower Level

"Record Promotion Today"

'What Is It?'

Ron Alexenburg, Neil Bogart, Al Coury, Dennis Lavinthal,
Russ Regan, Joe Smith.

General Session

3:30 PM
Castle I & II
Lower Level

Clive Davis

Questions And Answers

General Session

4:30 PM
Castle I & II
Lower Level

Radio & Record Debate

Moderator: Michael Spears

Radio Panel: Jay Cook, Gerry Peterson, Jerry Clifton

Records Panel: Gary Davis (WB); Dennis Ganim (Polydor),
Mel Phillips (Epic)

6:30 PM
Castle Ballroom
Lower Level

Cocktail Reception

7:30 PM
Castle Ballroom
Lower Level

Dinner

8:45 PM
King Arthur Showroom
2nd Floor

Convention Show

MC: Jay Thomas

Hosts: Cheech & Chong

Starring: Pointer Sisters, Jim Stafford, Sami Jo,
Paul Davis, Loudon Wainwright III

ALL NIGHT RAP ROOMS WILL RE-OPEN AFTER THE SHOW

King Richard & King Henry
2nd Floor

Sunday, March 23

10 AM
Castle I & II
Lower Level

Magid Presentation

"Programming Through Research:

How To Beat The Book"

Bill Moyes, Director of Frank N. Magid Associates

Thanks for having
us on your show!

The artists and
management of
Elektra / Asylum / Nonesuch
Records

Seminar Sessions

Seminar Sessions — How They Work:

At most conventions, it has been the practice to either gather a large group of people in one room and parade speakers in front of them throughout the day or to have smaller rooms, and have the audience move from room to room to hear the speaker(s) of their choice.

The R&R CONVENTION sessions are designed to take the best of both methods. We have four rooms, each holding about 100 people. We ask that you and friends pick one of the rooms to settle in. You can remain in your chosen seat for all the seminar sessions, and we will move the speakers into each room in rotating teams. You will never have to get up and change rooms. You will be able to see most everyone during one of the four sessions in each room. Pads and pencils will be provided at your table.

King Richard Room

- 9:30 Michael Spears*, Gerry Peterson, Scott Shannon
- 10:15 Buzz Bennett*, Lee Abrams, Robin Mitchell
- 11:00 Bob Harper*, Jay Cook, Bill Tanner
- 11:45 Jerry Clifton*, Bill Hennes, Peter McLane

King Henry Room

- 9:30 Jerry Clifton*, Bill Hennes, Bob Harper
- 10:15 John Rook*, Michael Spears, Bill Tanner
- 11:00 Mike Scott*, Peter McLane, Robin Mitchell
- 11:45 Gerry Peterson*, Buzz Bennett, Jay Cook

Sir Lancelot Room

- 9:30 Jay Cook*, John Rook, Gerry Peterson
- 10:15 Bill Hennes*, Scott Shannon, Jay Thomas
- 11:00 Michael Spears*, Jerry Clifton, Buzz Bennett
- 11:45 Mike Scott*, Lee Abrams, Bob Harper

Sir Pellinore Room

- 9:30 Peter McLane*, Bill Tanner, Mike Scott
- 10:15 Gerry Peterson*, Jerry Clifton, Jay Cook
- 11:00 Scott Shannon*, Lee Abrams, John Rook
- 11:45 Please join other rooms

Welcome to Bob Wilson's convention!

The Promotion Department of Warner Bros. Records



Don McGregor

Carol Hart

David Urso

Susie Harris

Ria Cesario

Gary Davis

Pam Gross

Danny Davenport
Atlanta

Dave Dannheisser
Charlotte

Frank Turner
Memphis

Peter Kane
Miami

Mike Symonds
Boston

Bill Beamish
Hartford

Roy Chiovari
Chicago

Mike Schied
Chicago

Dick Merkle
Minneapolis

Doug Kragaskaw
St. Louis

Dan Kelly
Pittsburgh

Al Stann
Cincinnati

David Cahn
Buffalo

Mike Stone
Detroit

Brian Rooney
Detroit

Jimmy Lewis
Dallas

Norris Green
Houston

Robb Sydes
Houston

Jerry Barrett
Oklahoma City

Tom Williams
New Orleans

Chris Crist
Los Angeles

Bob Stolarski
Los Angeles

Bob Galliani
San Francisco

Rick Galliani
San Francisco

Bert Keane
Denver

Jason Minkler
Seattle

Herb Gordon
Philadelphia

Ed Kalicka
Baltimore

Al Moss
Virginia

Dave Morrell
New York

Mike Shavelson
New York



A Yankee's Guide To Dixie...

By John Leader, WQXI

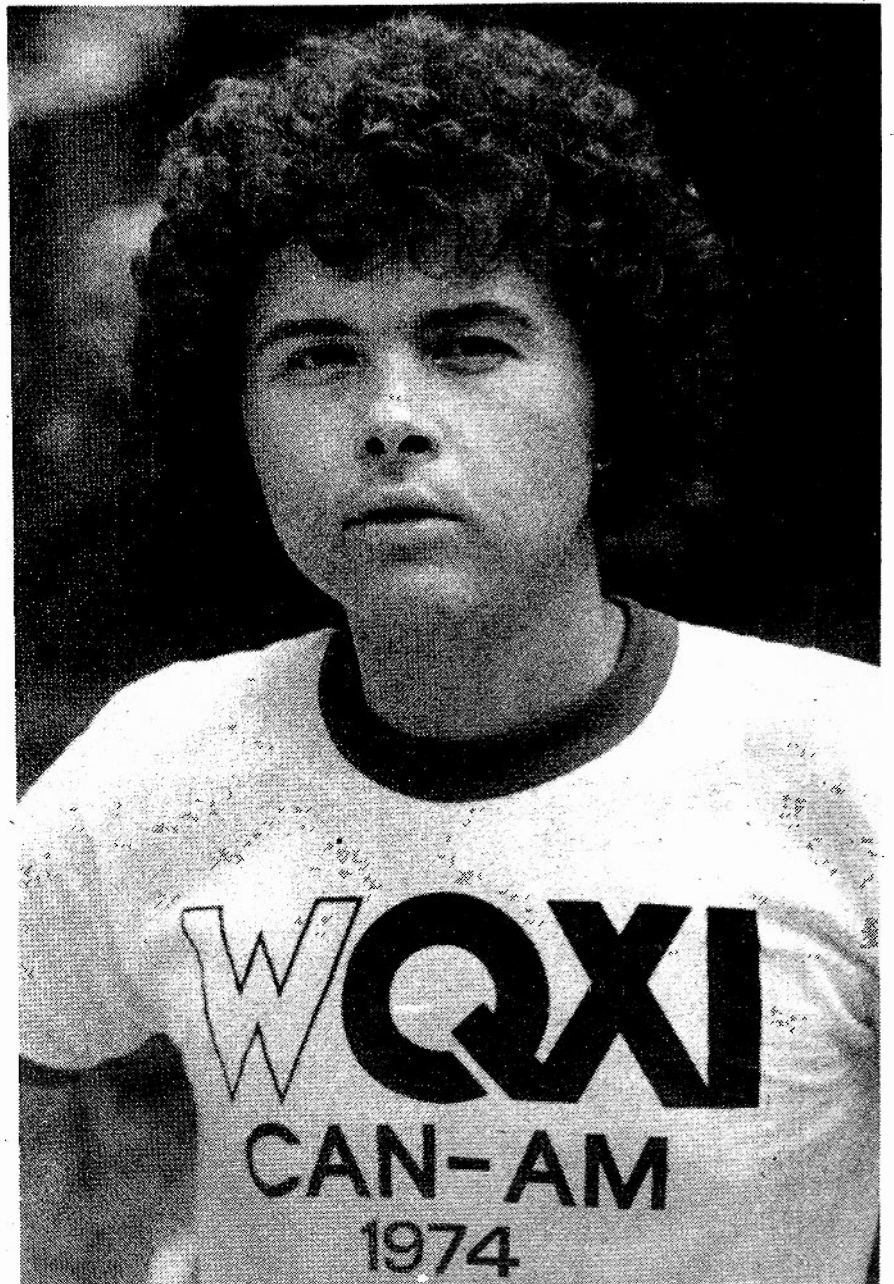
So you're here in Atlanta for the first RADIO & RECORDS conference. Great! The weather at this time of year in Atlanta is perfect for tennis, golf, swimming, (yes, outside) and the nights should be mild and clear.

Now, if you've never been to Atlanta before, there are a few small items we should cover. First of all, don't be surprised if every pick-up truck you see has a rifle rack (with real rifles). It takes about six months of seeing 'em every day before you get used to it. But since a lot of you will be driving rental cars with Georgia plates, you shouldn't have any problems (Alabama plates are okay, too).

If you go into the coffee shop for breakfast and order, say, bacon and eggs with coffee, don't be alarmed when you see a white blob next to your eggs. It's not Cream-of-Wheat! We call it GRITS and with some salt, pepper and butter they're not bad. However, grits are not recommended as a cure for a hangover.

Many Southern natives do not speak English, as we know it today. It is a form of English, but it goes far beyond the dialect form... let me explain: Coca-cola is "KŌ-KOLA" (with ice it's "KO-KO-KOLA"); "Y'ALL" used to simply be a contraction of the words "you all", but now has taken on much broader meanings so whenever anyone says "Y'ALL", just nod knowingly and you'll be fine; cars are "CORES"; a "raffle" is something you see in those racks in the pick-up truck; a "grudge" is where you park your car (core) are you starting to get the picture? Don't worry, you'll do fine ... just stay with your group.

There are lots of fun places to visit in Atlanta, the best known of which is Underground Atlanta. Underground Atlanta is full of shops, nightclubs and restaurants, and on Saturday night Lester Maddox shop sells tee-shirts, clocks, ax-handles, eight by ten glossies all of which can be autographed by Lester himself, because he works the counter! If you want to run into native Atlantans, you won't see any in Underground Atlanta... tourists only. Six Flags Over Georgia is a super excursion west of town, highly recommended if you get off on roller coasters. Six Flags has "The Great American Scream Machine" which is in fact, the world's highest, longest and fastest roller coaster. This ride is also not recommended for hangovers. Night spots? Alex Cooley's Electric Ballroom features top acts, quad



sound and a health bar featuring hand-squeezed citrus juices. The Great Southeast Music Hall also features name entertainment in a more laid-back setting, no chairs, just cushions on the floor, very nice. Restaurants? You name it ... Italian-Cognitos or Vittorios ... Chinese-Benihana or Nakato... California style-The Sandpiper or The Moorings ... Pizza-Everybody's or Gigi's... Ribs and Chicken- Old Hickory House ... International-Journey's End.

Those are the highlights. There's a lot to do and see in Atlanta and of course, we do have a national "first" just a short drive to the north of the city. In Marietta there is an actual Top 40 radio station OWNED BY A RECORD PROMOTER (Steve Wax eat your heart out) and it might be worth the trip just to drive by so you could tell your kids you saw it!

Welcome To Atlanta



From The Gang at Bang

CONVENTION SPEAKERS



LEE ABRAMS **Kent Burkhart** **& Associates, Atlanta**

"When the McDonald's fast food operations decided to add Dr. Pepper to their "format," no one person at their home office decided to add it; instead, their consumers did by requesting the drink at certain McDonald's locations where the menu was removed as a research project to find out what people wanted to consume without being prodded by a menu. When McDonald's aims advertising to 5-12 year olds, they're not trying to reach them, they want to reach the parent through the suggestion of the child. If you look at an annual report from McDonald's Corporation, you'll find that they have manufactured themselves into an enormously successful institution in a short period of time. As alien as it may seem, there are strong direct parallels between the fast food business and radio. The link is "communication technology" the correct usage of available tools to maximize the effectiveness of a radio station.

We're in an era where primary audience types are fragmenting, in many cases at a pace faster than stations can adapt to this trend of change. Now more than ever it is vitally necessary to take advantage of the technology that's available. This certainly doesn't mean to program off a computer print; but it does mean the ones that use proper information gathering methods and interpret and execute well, will gain and sustain more audience. Naturally, the more technology that's available, the more misuse there will be. Hazards of the trade are shifting from picking wrong records to acting on improper and invalid research data. These hazards can only be overcome with intelligent and well-guided program people."

BUZZ BENNETT **The Buzz Bennett** **Organization,** **Los Angeles**

"For as long as I can remember, radio has been a business almost unto itself. This self-sufficient position led programmers, in many cases, to consider themselves superior to members of the recording industry, who have been forced to suffer loss of dignity in terms of waiving aesthetics to crack often tight radio playlists.

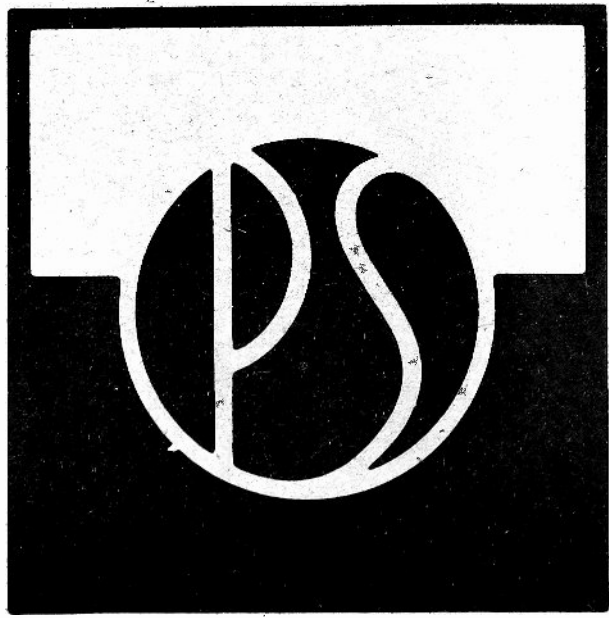
A lack of sophisticated data has prevented the recording industry from convincing programmers they can safely expand their playlists, and create the variety needed to maintain demographic appeal now being lost by stations, due to seemingly unavoidable repetition.

Today, alternative media has adjusted this often slavish adherence to demographics and rating points somewhat, but still the concept of a 'war zone' seems to exist. The loud clash is heard between the radio and the record industries; obviously, both are essential to the public.

Hopefully, exchanges such as the first RADIO & RECORDS Seminar will teach us to compliment, have respect for, and promote one another where these two great mediums can work together in harmony."



Private Stock Records Thanks You

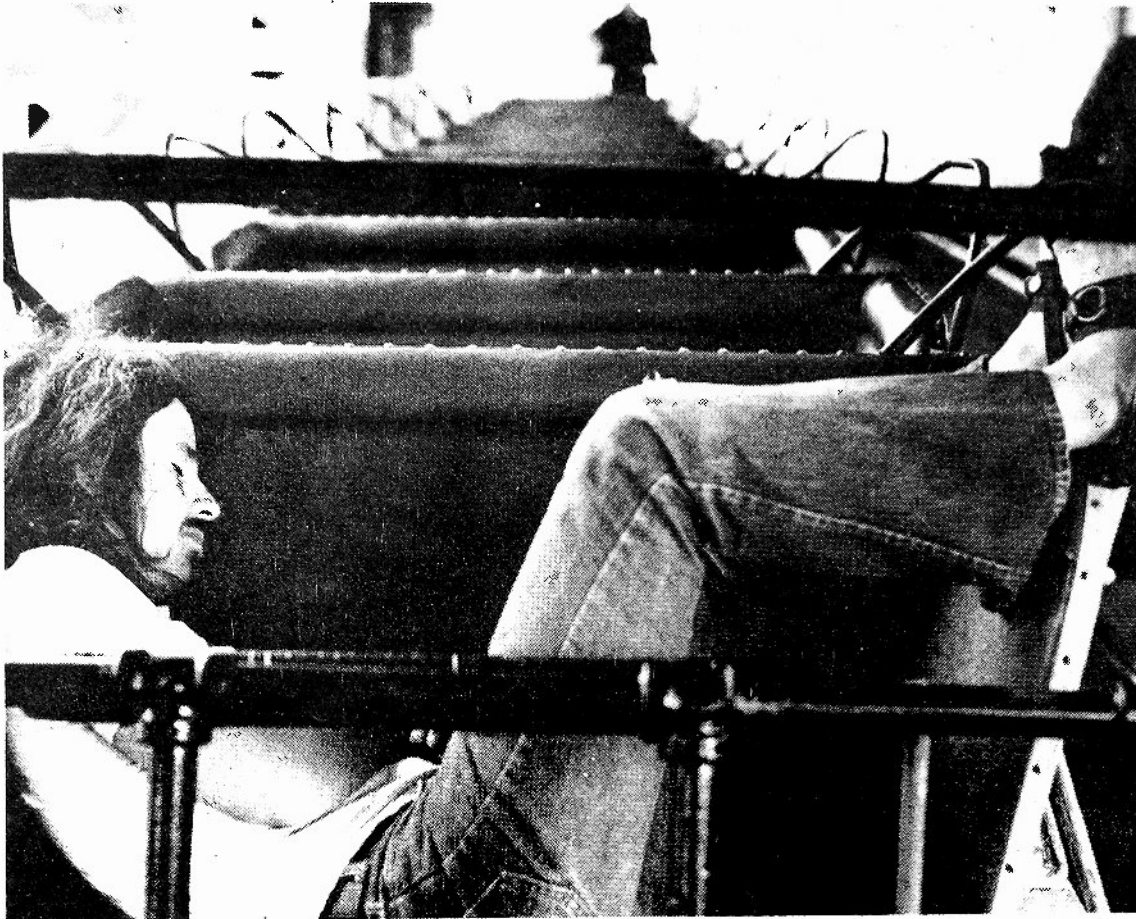


**PRIVATE STOCK
RECORDS**

FRANKIE VALLI #1

Look for next No. 1:
BERGEN WHITE

CONVENTION SPEAKERS



JERRY CLIFTON National Program Director Bartell Broadcasting

(Editor's Note: Unfortunately, Jerry fell asleep on this roller coaster and didn't get his statement into us in time for publication.)

JAY COOK Program Director WFIL/Philadelphia

"Record companies are going to have to realize that if they're going to cut records that the public wants to listen to and buy then they need more than four cats in denim, bearded, playing guitars. I'd like to see a little more razzle-dazzle, a little more showmanship in the music.

I really wish that record companies could get permission to look over a stack of ARB diaries, then they'd get some idea of the apathy radio is facing in the public. Only about two percent of the ARB respondents even take time to make any kind of remarks or suggestions in the diaries. That's pretty apathetic.

I think radio is a leader. I think we have a lot of influence over what the public likes in music, and if we continue to feed them mediocre music then they'll probably continue to exhibit apathy. What is it? Only six percent or so of the public ever buys a record. The companies should start thinking of ways to reach that other 94 percent.

Speaking as an Eastern programmer. I think too much of the music released today is influenced by the West Coast. With so many of the companies operating out of L.A., I think that the people out there tend to spend a lot of their time talking to each other and a vicious creative cycle has come about. I don't think the average listener or record buyer in L.A. is that much different from his counterpart in Philadelphia in the way he thinks or buys, but the people in charge of the creative direction of music on the West Coast are not paying enough attention to the great bulk of the public who doesn't live like they do."



Trust us, we're not over thirty.

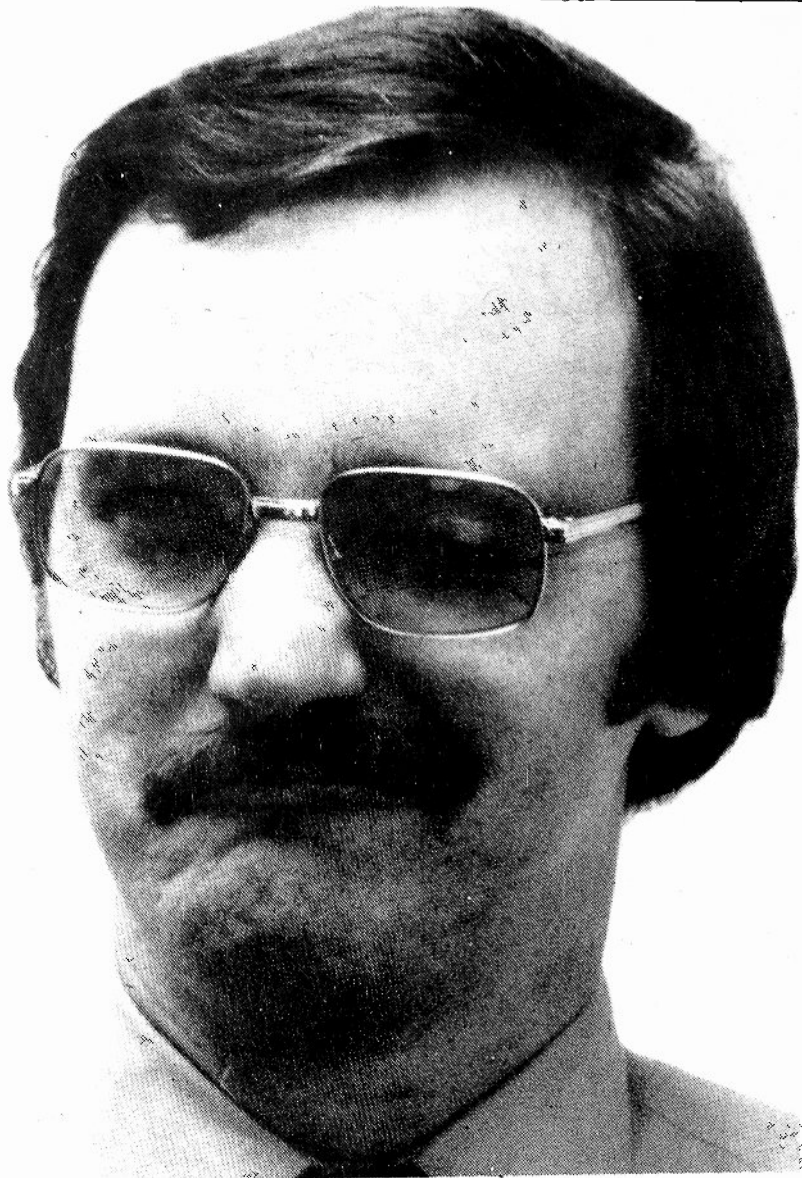
1. Mike Becce (National Singles)
2. Michael Abramson (National Albums)
3. Karen Williams (East Coast)
4. Georgeann Cifarelli (West Coast)
5. Don Wright (Chicago)
6. Chris Grey (Cincinnati)
7. Skip Pope (Chicago)
8. Kelvyn Ventour (Detroit)
9. Ron Geslin (Minneapolis)
10. Marty Mooney (Cleveland)
11. Bob Spendlove (Atlanta)
12. Ron Phelps (Charlotte)
13. John Parker (Atlanta)
14. Ken Van Durand (Miami)
15. John Bettencourt (Memphis)
16. Al Matthias (Houston)
17. Skip Groff (St. Louis)
18. Pat Bullock (Dallas)
19. Teddy McQuiston (New Orleans)
20. Phil Rush (Hollywood)
21. Lynn Adam (Hollywood)
22. David Newmark (San Francisco)
23. Nancy Richter (Seattle)
24. Robin Wren (Denver)
25. Steve Rowland (Hollywood)
26. Dave Bupp (Northeast)
27. Rick Alden (Philadelphia)
28. J.B. Brenner (Washington-Baltimore)
29. Don DeLacy (Boston)
30. Steve Greenberg (New York)



Tony Montgomery
Director

RCA Records and Tapes

CONVENTION SPEAKERS



BOB HARPER Program Director **WKBW/Buffalo**

"Some time ago, a program manager, for whom I have a great deal of respect and admiration, gave me this list to answer the question. "What does a Program Director do?" I look at the list every day and use it to steer my performance:

1. You are the representative of your audience. Be a P.D. as though you are their elected ambassador.
2. Don't lock into the ways of the past.
3. Don't let your ego get in the way.
4. Don't accept the cliches of our business.
5. There are no simple or clear-cut solutions to problems.
6. Every employee has strengths and weaknesses ... keep them working on their strengths!"

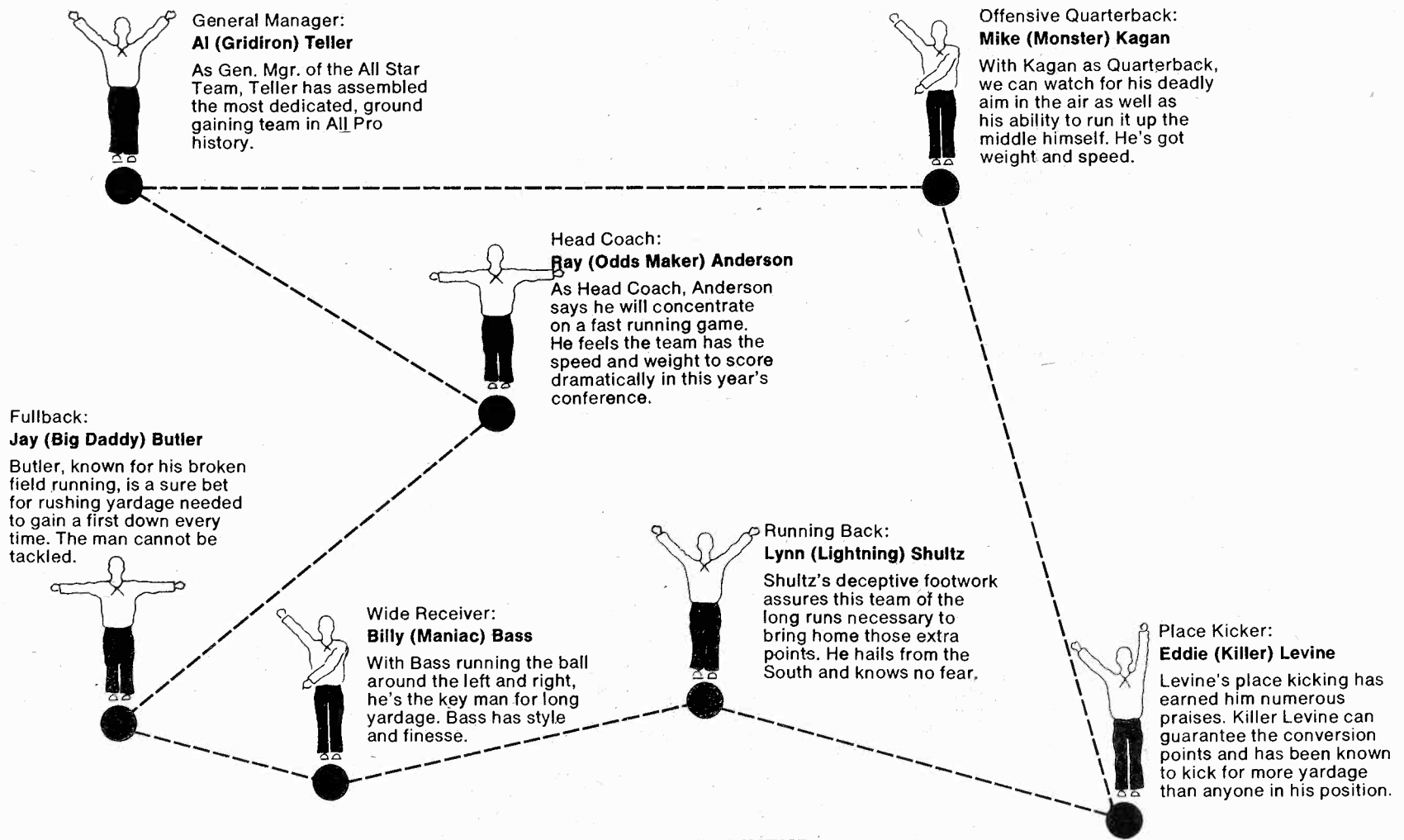
BILL HENNES Program Director **CKLW/Detroit**

Success is hard to understand....
The only place where success comes before work ...
is in the dictionary!



The UA All Star Promo Team

tips its helmet to Bob Wilson and the R & R Staff.



THE STARTING LINEUP

From New York: Stewart Sank	From New York: Gene Armond
From Baltimore: Steve Wallace	From Memphis: James Heathfield
From Philly: Larry Cohen	From Atlanta: Bruce Williams
From Baltimore: Tom Schoberg	From Miami: Tom Moore
From Dallas: Bob Hines	From Cleveland: Gary Bird
From Chicago: Mike Cornwisher	From Boston: Billie Lee Horn
From Detroit: Lee Morris	From Atlanta: Jackie Dean
From Los Angeles: John Davis	From Detroit: Dawna Savedo
From San Francisco: Jack Campbell	From Houston: Steve Cummings
From St. Louis: Ricki Renna	From Minnesota: Jack Satter
From Cincinnati: Lois Kennedy	

CHEERLEADERS

Terry Barnes Cherie Champion Lygia Brown

CONVENTION SPEAKERS



ROBIN MITCHELL Program Director **WSAI/Cincinnati**

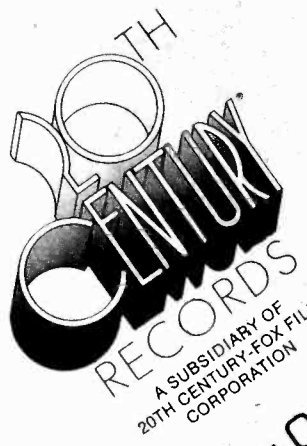
"Many stations are skewing for an audience that's not broad-based enough, and that's the main reason shares are diminishing all over the country. Everyone's chasing their tail, and the circle keeps getting smaller.

Calling stores and checking the request line isn't enough unless you've already achieved your rating goal. We have to know what the people who don't listen to us are listening for, get their attention through promotion, and prove to them that we're their kind of radio station. People of all ages are people, and that's the common denominator. Find the key to compelling people and you've got a winner!"

PETER MC LANE Program Director **KIOA/Des Moines**

"McLane's Rules of Order: 1) The listener is always right. 2) When the listener is wrong, see Rule number 1.

I have been with KIOA for 12 years, my personal goals in radio are heading toward ownership and management ... and Buzz Bennett is not directing my next movie."



Thank You For Being Our Personal Friends!

CONVENTION SPEAKERS



GERRY PETERSON

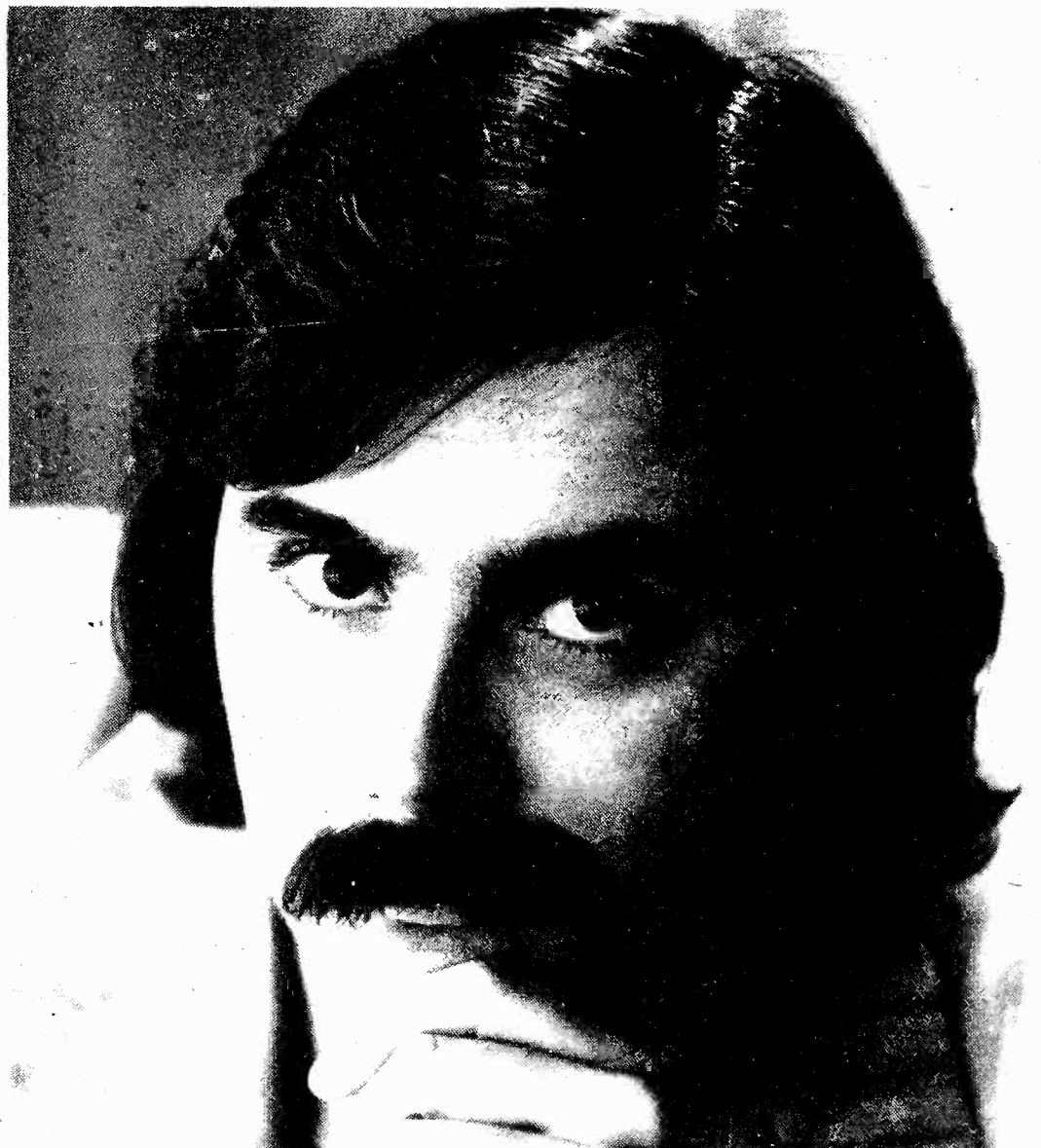
"Most programmers say that the teenage audience is the most fickle audience in the world. I think that's true, but it's what keeps your station alive, trying to program to their fickleness. I think Top 40 radio was designed for teens, and I believe it creates an excitement that gets to people in the upper demographics as well; people who might be 30 but don't feel 30 will want to identify with it.

I don't know how many programmers in the country today know what goes into putting an ARB together, but I'd say we could count them all on one hand.

People who go into programming should know that it's work. So why are there so many willing to put their careers on the line when they don't know what the hell they're doing? Anybody can program a pretty radio station ... but, since our jobs depend on surveys, why don't people learn about these things?"

JOHN ROOK John Rook and Associates

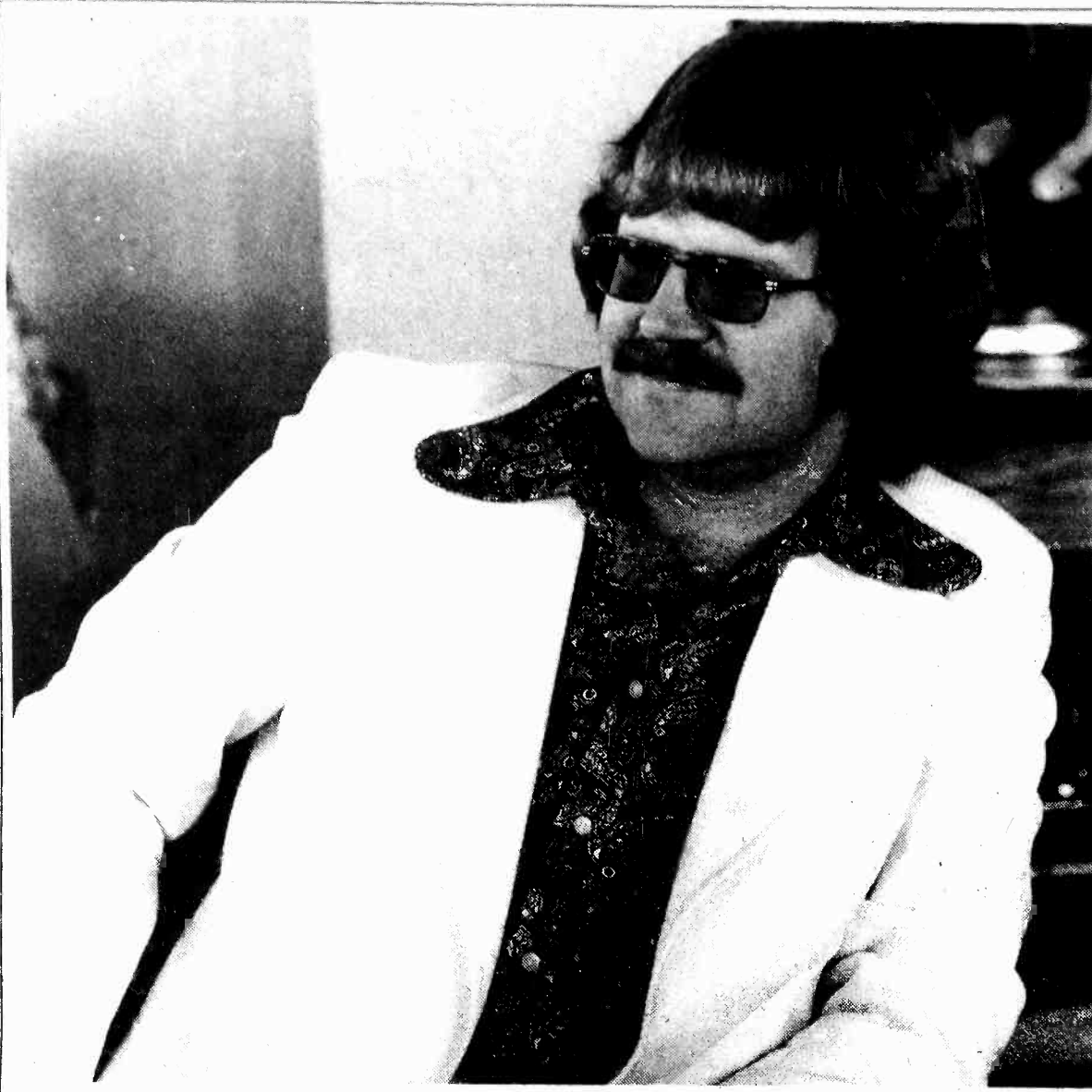
"Overindulgence in anything is bad news and the successful broadcaster understands the importance of having a balance take place in all areas of a radio station. You can have the greatest sounding radio station in the world but without sales, everyone goes hungry. Without good engineering, programming will suffer; without good programming, sales will suffer. So it is management's responsibility to motivate and direct each area of the station without showing a neglect to sales, engineering or programming. It may sound corny but teamwork is the answer. The manager who knows how to inspire pride and, at the same time, suppress his own personal ego and the ego of others on his staff has the edge towards being successful. Having pride in yourself leads towards perfection, while ego is the single most important cause of failure. It is vital that we all learn to work together if we are to succeed. No one area is more important than the other. Let's put the world's greatest manager, sales manager and program director all in the world's best facility. Now let's add a chief engineer who has never been motivated to have pride in his professions. Very soon, due to the lack of preventive maintenance, the station is knocked off the air. Tell me, just how successful will everyone in that station be?"



HAVE A BLAST!



CONVENTION SPEAKERS



MIKE SCOTT National Program Director **GCC, Atlanta**

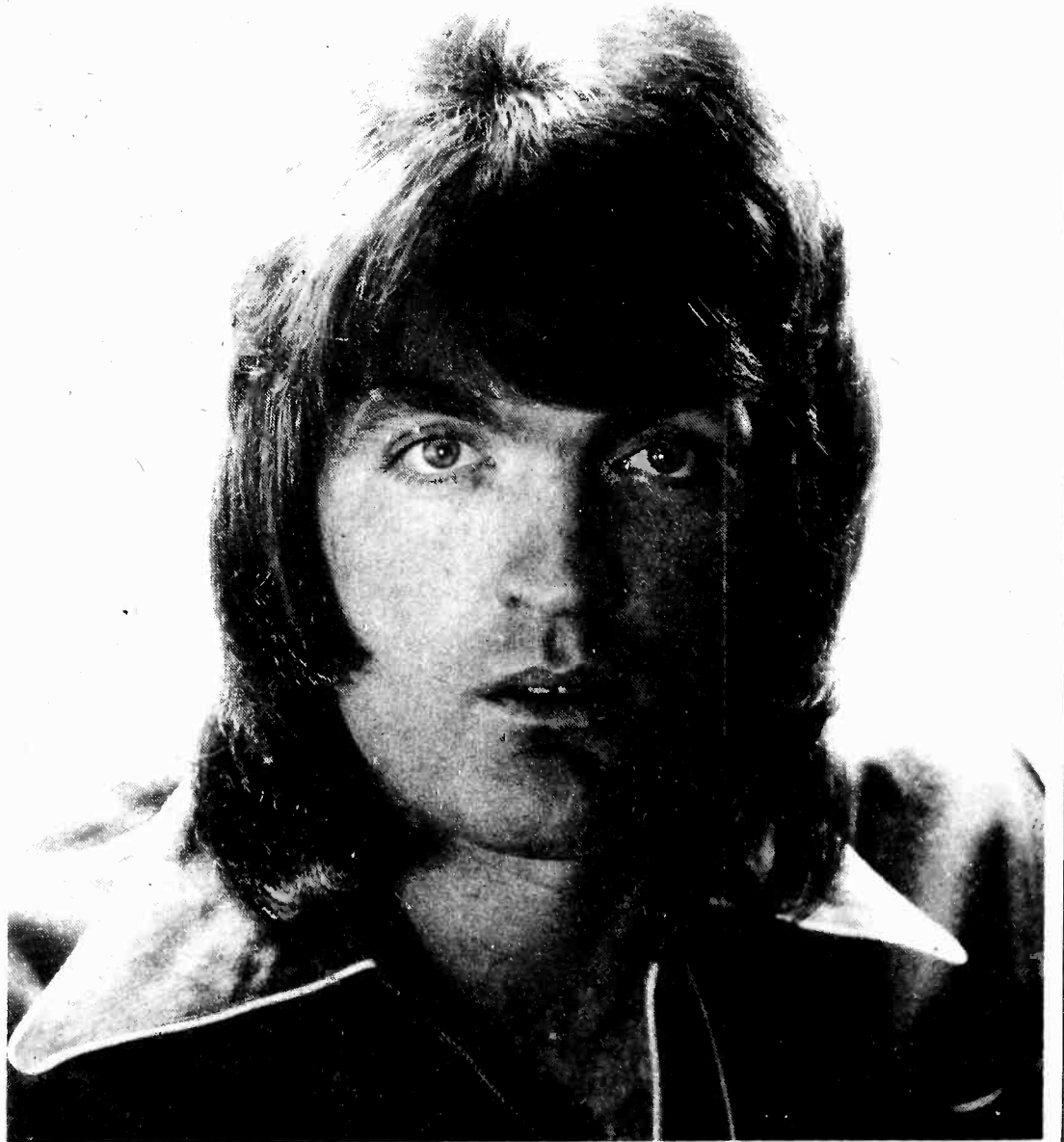
"Communication with your target audience is most important. You must reflect their likes and dislikes without alienating anyone. The more mass appeal a station tries to be the more difficult this becomes. I never tell my audience what they want to hear, I let them tell me."

SCOTT SHANNON Program Director **WQXI/Atlanta**

"I always try to hire jocks on the way up, rather than jocks that are already established. Nothing makes me feel better than to find a young jock doing time and temperature at some obscure backwoods' station, hire him and work with him until he's an accomplished radio personality, capable of expressing himself in an intelligent, concise manner.

WQXI is a very human radio station. It's a little different every day, and it's a helluva lot of fun to listen to. I'm very proud to be Program Director of Quixie.

I always wanted to be a disc jockey in a major market and, after listening to myself on a bootleg top forty album, I came to the realization that the only way I was going to get on the air in a major market, was to become the Program Director and hire myself. So, I became a P.D. and here I am."





Chrysalis

OUR ARTISTS:
FLASH FEARLESS
PROCOL HARUM
FRANKIE MILLER
BRYAN PROTHEROE
STEELEYE SPAN
ROBIN TROWER
JETHRO TULL
UFO

OUR PEOPLE:
Terry Ellis
Derek Sutton
Michael Papale
Fred Mancuso
Bob Zurich
Donna Siani
Sandee Lewis
Jim Galbo
Kathy Kenyon

CONVENTION SPEAKERS



MICHAEL SPEARS Operations Manager **KFRC/San Francisco**

"Radio today is where it was in the mid sixties, trying to find the "New Void." In 1972 I predicted that it would be the year of the "FM's" (when I was working with KNUS-FM for McLendon in Dallas.) Now, AM radio is trying to find itself a safe place and a large share of the audience since the FM's have become so respectable. I find myself on the other side of the band, working with the greatest broadcast company in America. Fortunately RKO has been farsighted enough to allow me, as a Program Director and now as an Operations Manager, to run my ship as I see fit in this market. Top 40 radio is the MOR of today. I believe it's entirely possible for a Top 40 radio station to be number one in its market. There's a definite game plan that a station must follow, I feel, to get there. It certainly cannot be done by a "ratings doctor" in two books. Business just isn't as simple as it was five years ago, and the audience is much more sophisticated ... and jaded. Those radio stations that persist in using high energy jocks, one-second jingles and a winner an hour with "Truckin' T-Shirts to Win" concept, will find that that kind of radio station will take them only so far.

Our thrust in San Francisco is to become the dominant powerhouse. I have been fortunate to have been associated with Gordon McLendon's incredible promotional touch, Paul Drew's format and music discipline and lucky enough to have surrounded myself with the most capable jocks in America along with the finest engineering team. You've said it before that our growth has been astounding. "Thank you," but really doesn't it just make logical sense that all of these ingredients blended into one radio station couldn't create anything but a winner? Charisma, dynamics, warmth and persistence make one radio station sparkle over another. For those of us who wish to, in our lifetimes upgrade the industry, our energies should be directed toward that end."

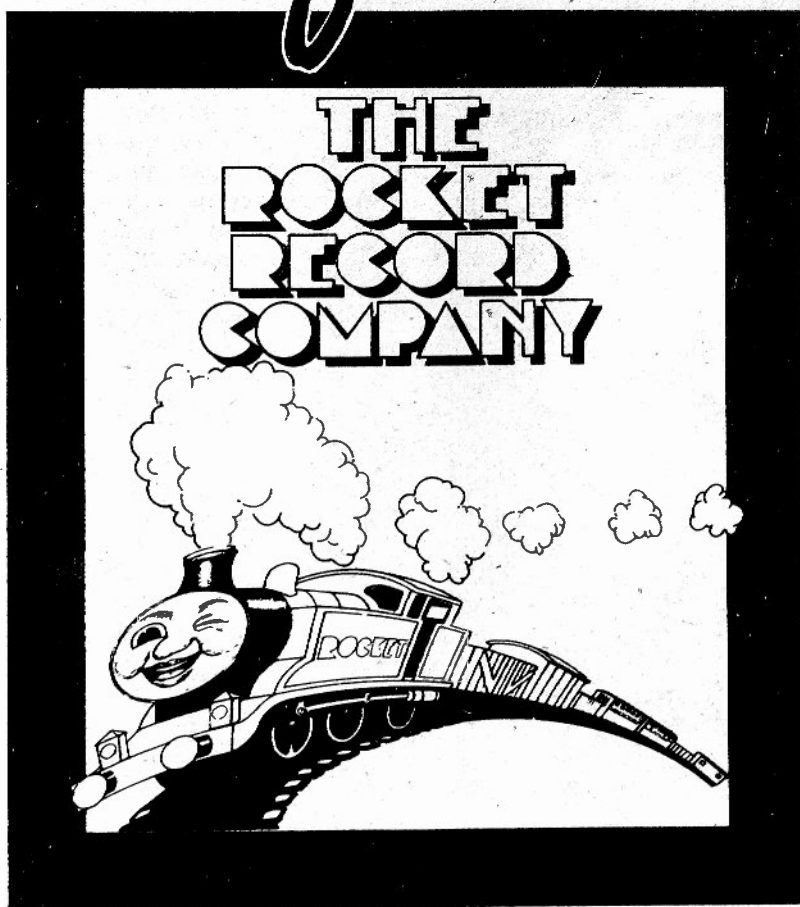
BILL TANNER National Program Director **Heftel Broadcasting**

"HAVE FUN! Those are the two most important programming words I can think of. Those two words are probably why you got into radio in the first place, and they're quite possibly the reason your listeners turned your station on, too.

ESCAPE is very important in 1975. People are "escaping" everywhere ... to the movies in record numbers ... to Florida vacations by the thousands ... and the list goes on. If you can offer your listeners a little laughter ... a lot of warmth ... a radio station full of joy ... you'll be giving them the escape they're so obviously seeking. It all starts when you are having fun ... really gettin' down. Before long, the whole thing becomes very contagious. A special sort of "magic" develops between the station and its listeners ... a magic that is virtually impossible for a competitor to rip off. Take this magic ... and add the correct math which comes from research and "feel" of the market, and you'll have an absolutely incredible radio station HAVE FUN!"



Thank You Radio!



Kiki Dee Band
Neil Sedaka
Brian & Brenda Russell
Nigel Olsson
Maldwyn Pope
Colin Blunstone
Davey Johnstone

211 South Beverly Drive, Suite 200, Beverly Hills, California 90212 Tel: (213) 550-0144.

CONVENTION SPEAKERS



JAY THOMAS Program Director **WAYS/Charlotte**

"It seems to me so many programmers try and imitate a radio station or concepts in markets that very seldom match their own market. The best advice any program director can give to himself is know your market, which means know its people, find out what special interest the people that listen to your radio station have.

Every market has special records, old records that are peculiar to that market and your station should be playing these records. In the long run if your station sounds fantastic and your numbers are mediocre, then perhaps that fantastic sound that you have does not belong in your market. Work day and night to sound like your city and area.

When the worth of a program director is measured, many times it's not measured by the sound of his radio station, just by the size of his numbers, and by his ability to go into any market and guide a radio station to the heart and mind of its market."

BILL YOUNG Program Director **KILT/Houston**

Today's PD's must decide if programming is an "art" or a "science" ... If enough think it a "work of art" ... maybe there is hope!



**A&M
WELCOMES
RADIO
TO
ATLANTA**

R&R SPEAKERS

Jason Shrinsky



**Attorney
Stambler and Shrinsky,
Washington D.C.
FCC Question & Answer
Session**

Mike Kasabo



**POP Editor
POP/MOR
"What Is It?"**

Mike Harrison



**FM Rock Editor
Progressive Radio Meeting**

THANK YOU, RADIO '75 LOOKS GREAT!

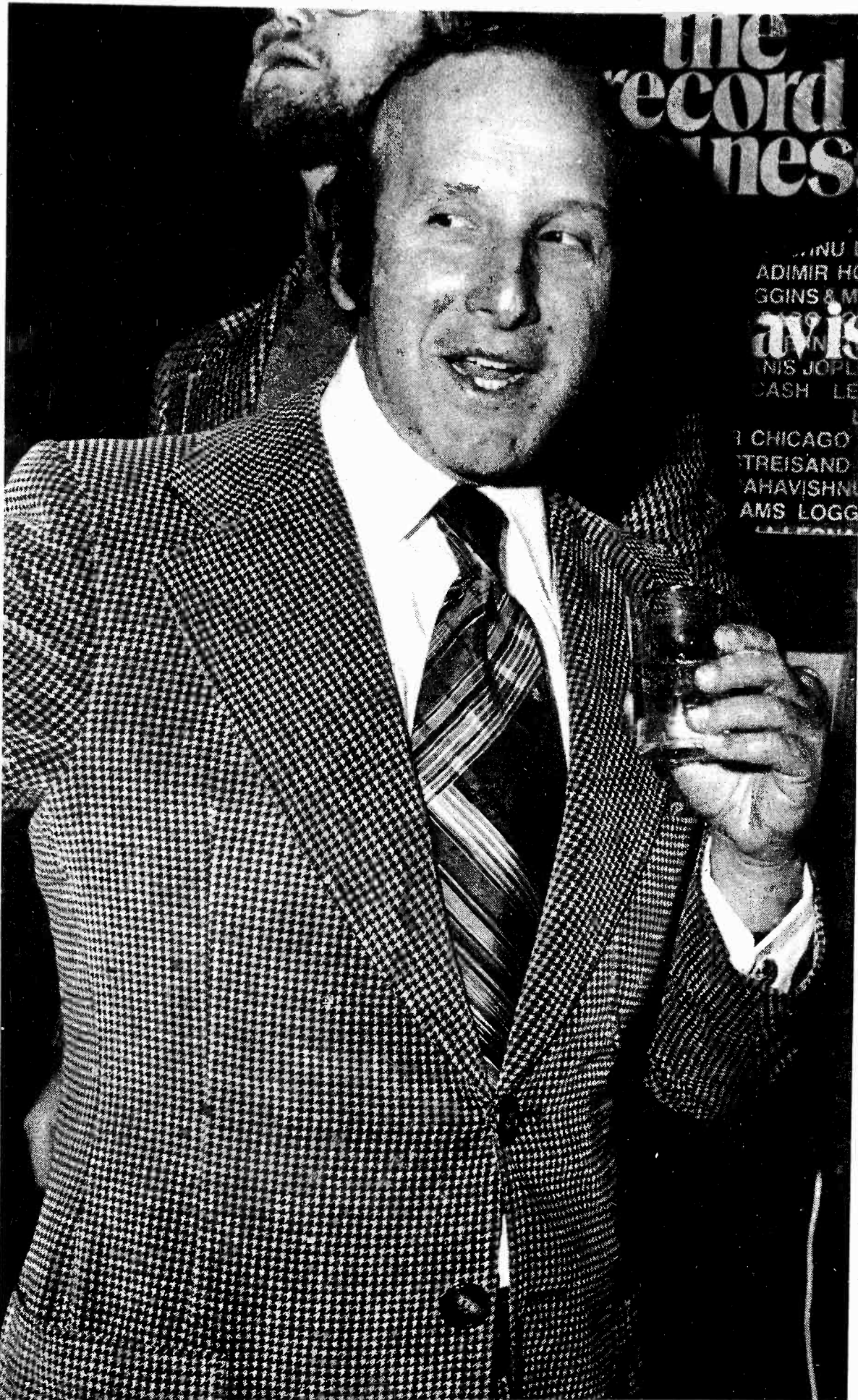


Phonogram/Mercury Family



CONVENTION SPEAKERS

CLIVE DAVIS



Arista Records

Question & Answer Session

3:30 PM SATURDAY

CASTLE 1 & 2

IT'S A FIRST!

LET'S DRINK TO IT!
JOIN US IN OUR HOSPITALITY SUITE.
POLYDOR INCORPORATED
POLYDOR • MGM • ECM • HICKORY
PEOPLE • SPRING

*P.S.
Don't forget to enter our
Pinball Wizard Contest!*

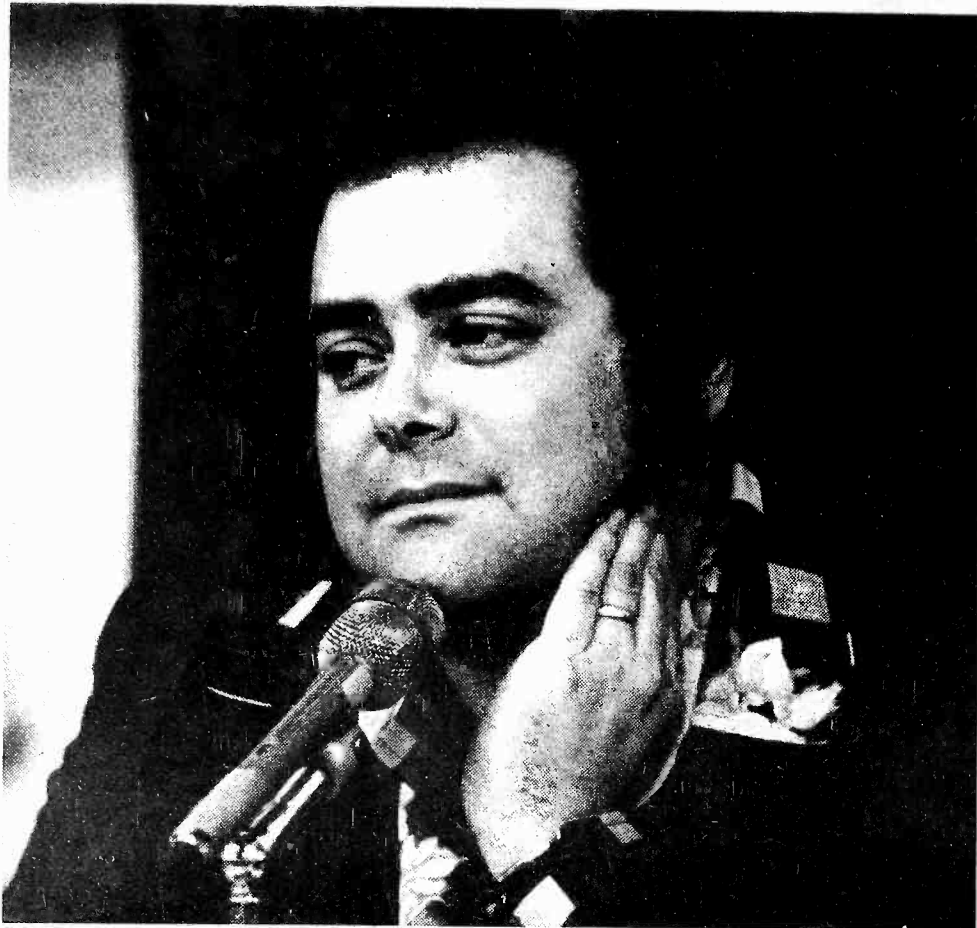
Dennis Ganin

Mike Martin

Ron Mosley

CONVENTION SPEAKERS

RON ALEXENBURG



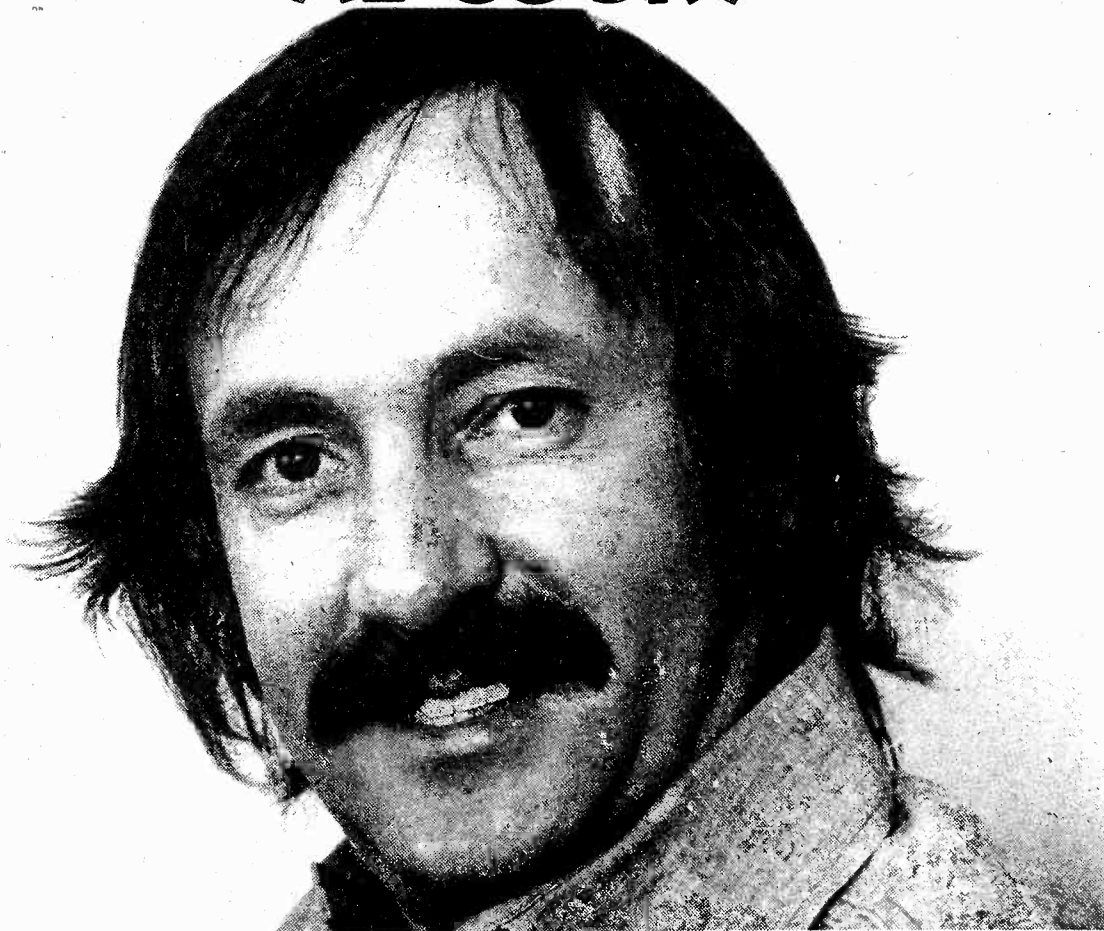
Epic Records

NEIL BOGART



Casablanca Records

AL COURY



Capitol Records

"Record Promotion Today—What Is It?"

**1:45 PM SATURDAY
CASTLE 5**

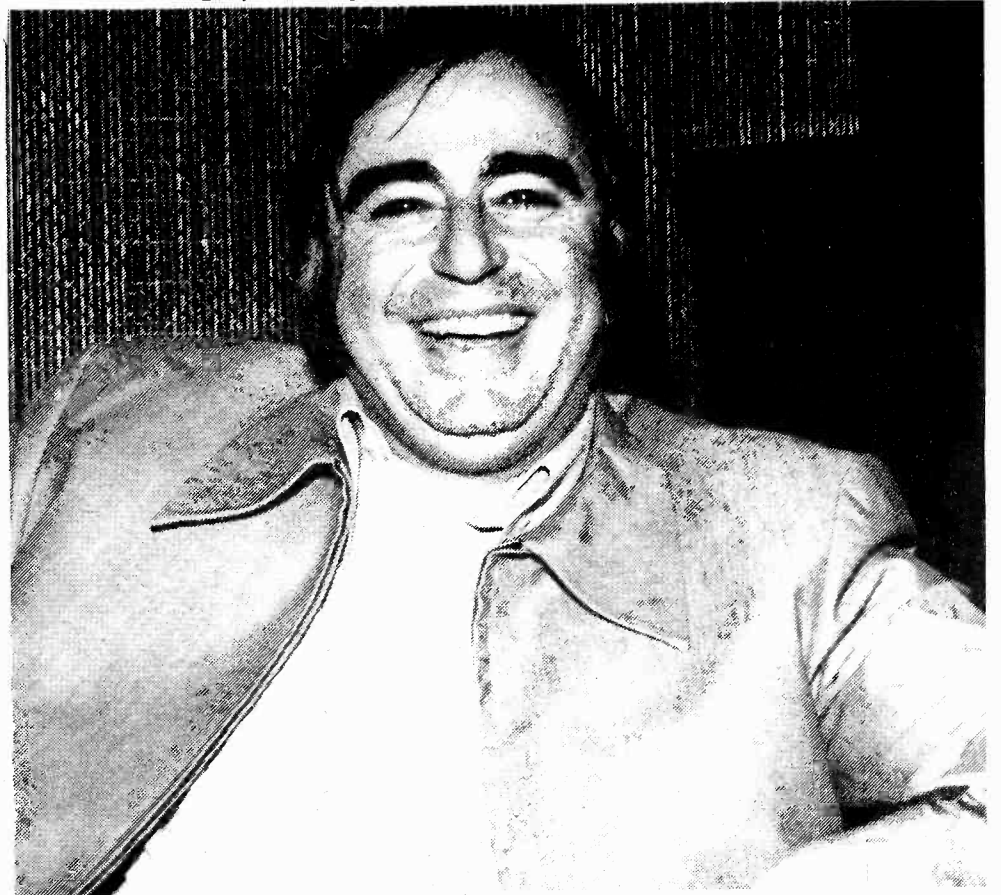
We're big on radio and records.

Columbia, Epic and the Columbia / Epic Custom Labels.

CONVENTION SPEAKERS

DENNIS LAVINTHAL

RUSS REGAN



ABC Records

20th Century Records

JOE SMITH




Warner Brothers Records

"Record Promotion Today—What Is It?"

**1:45 PM SATURDAY
CASTLE 5**

**Just wanted to say
thanks
to all our friends
for helping us stay
hot
and feel good!**

The  **Records** **Family**
TM

CONVENTION SPEAKERS

GARY DAVIS



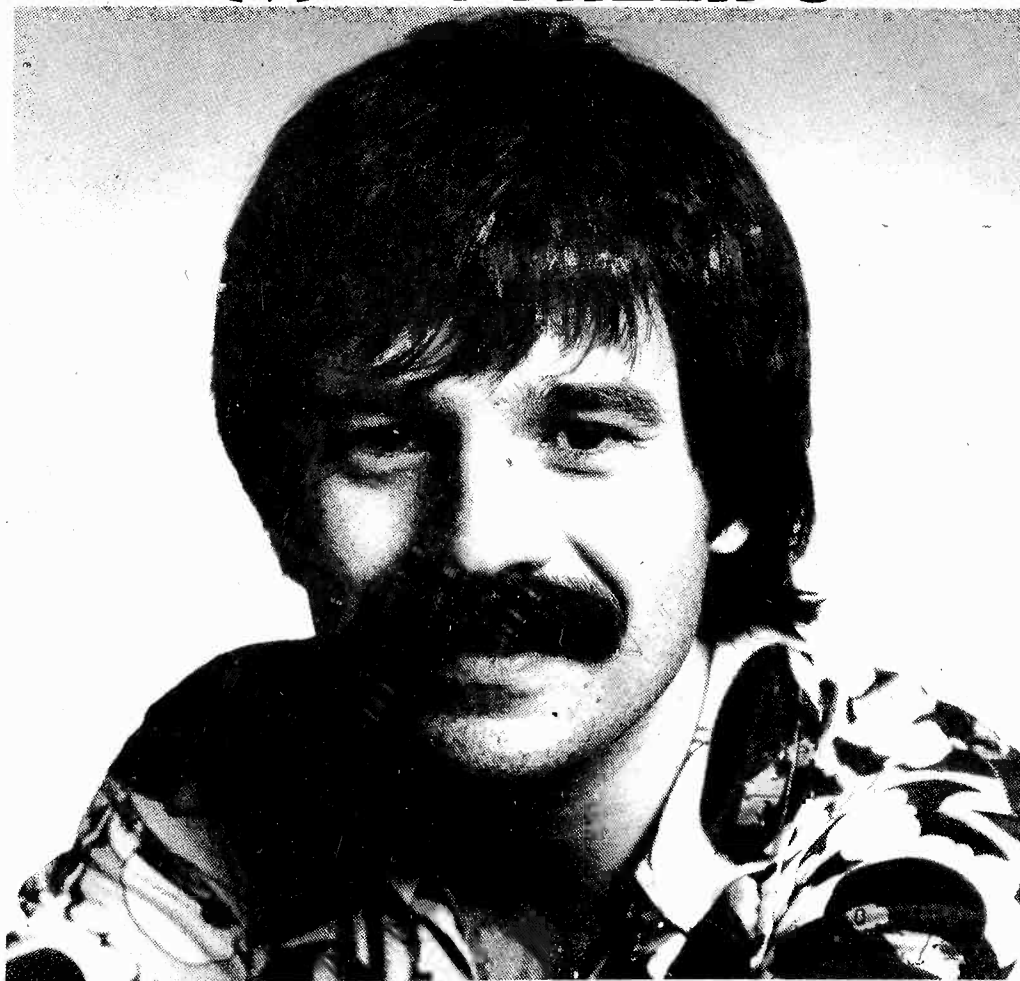
Warner Brothers Records

DENNIS GANIM



Polydor Records

MEL PHILLIPS



Epic Records

Radio Vs. Record Debate

**4:30 PM SATURDAY
CASTLE 1 & 2**

CONVENTION NOTES

ARTISTS

CHEECH & CHONG

Ode Records



Tommy Chong, son of an itinerant topless night club owner, was born in Edmonton, Alberta, Canada. The Chinese member of the group began show business as a guitar player in R&B bands around Western Canada. His group, Bobby Taylor and the Vancouvers, was discovered, and signed to Motown, by Berry Gordy. They had a hit written by Chong, "Does Your Mama Know About Me." When the group broke up Tommy settled in Vancouver to direct stage shows for the family owned topless club.

Richard Marin, better known as "Cheech" is the Hispano-American member. Cheech was born in the better section of Watts, California, son of a L.A. policeman, graduated from San Fernando College, then journeyed to Canada to see the sights. It was then, that Cheech & Chong joined forces as members

of an improv. group known as City Lights.

When City Lights parted company, Cheech & Chong stayed together as a duo. Lou Adler heard them at "Hoot" night at the Troubadour, and shortly thereafter signed them to a contract on Ode Records.

Every record release from Cheech & Chong has bordered on the ridiculous, a fact which has made their popularity flourish. Singles such as "Black Lassie" and "Earache My Eye" reached massive radio audiences, and all their albums, up to their latest "Wedding Album" has enjoyed a popularity and massive sales strength practically unheard of in the comedy world. Always controversial, their special style reaches the hip world, and generates response from even the most conservative factions.

ARTISTS

THE POINTER SISTERS Blue Thumb Records



Ruth, Anita, and Bonnie Pointer, unknowns who had leapt to fame and supposed fortune amid a gargantuan wash, nay, tide, of public and critical adulation: they had stepped on stage to instant acclaim instant gold records, S.R.O. tours. Those who read camp embraced their style, those who thrive on whimsy loved their clothes, those who went deeper heard and were taken by their music. Even the "Jazz" critics didn't crit, they too fell in love, and dug.

In May, 1973, their first album, "The Pointer Sisters," appeared on Blue Thumb Records. Their single "Yes We Can Can" followed immediately. Both were very substantial hits, the album being certified

"gold" later that year. Their second album, "That's A Plenty," was released early in 1974, and it too qualified for a gold record.

The Pointers came out of Oakland to try on six glass slippers. The fit was almost perfect. They radically altered the standards by which black females would be judged and by which they would judge themselves. They threw off the stereotypes of generations, the labels, applied by rote, no longer would stick. They have given joy to enraptured audiences from Osaka to Frankfurt, Zaire, Nashville, Newark; they have had ten careers and have only just barely begun their first.

ARTISTS

JIM STAFFORD MGM Records

Jim Stafford is a rare talent, a true original. His natural wit is inseparable from his music. Born in Winter Haven, Florida, Jim has the Southern-bred charm, soft drawl and easygoing manner that characterize so many of his show business friends. Jim started playing guitar when he was 14. Seven years later he was working with the Grand Ole Opry in Nashville. Shortly after that, he moved to Atlanta and began performing as part of a singing duo. Five years ago, his partner decided to pack it in and Jim went out on his own. Wherever he goes, critics jump on the Stafford bandwagon, giving out rave reviews and predictions of stardom.

In 1973, Jim signed with MGM Records. His first single, "Swamp Witch" made the top 40 across the country, followed close behind by "Spiders and Snakes".

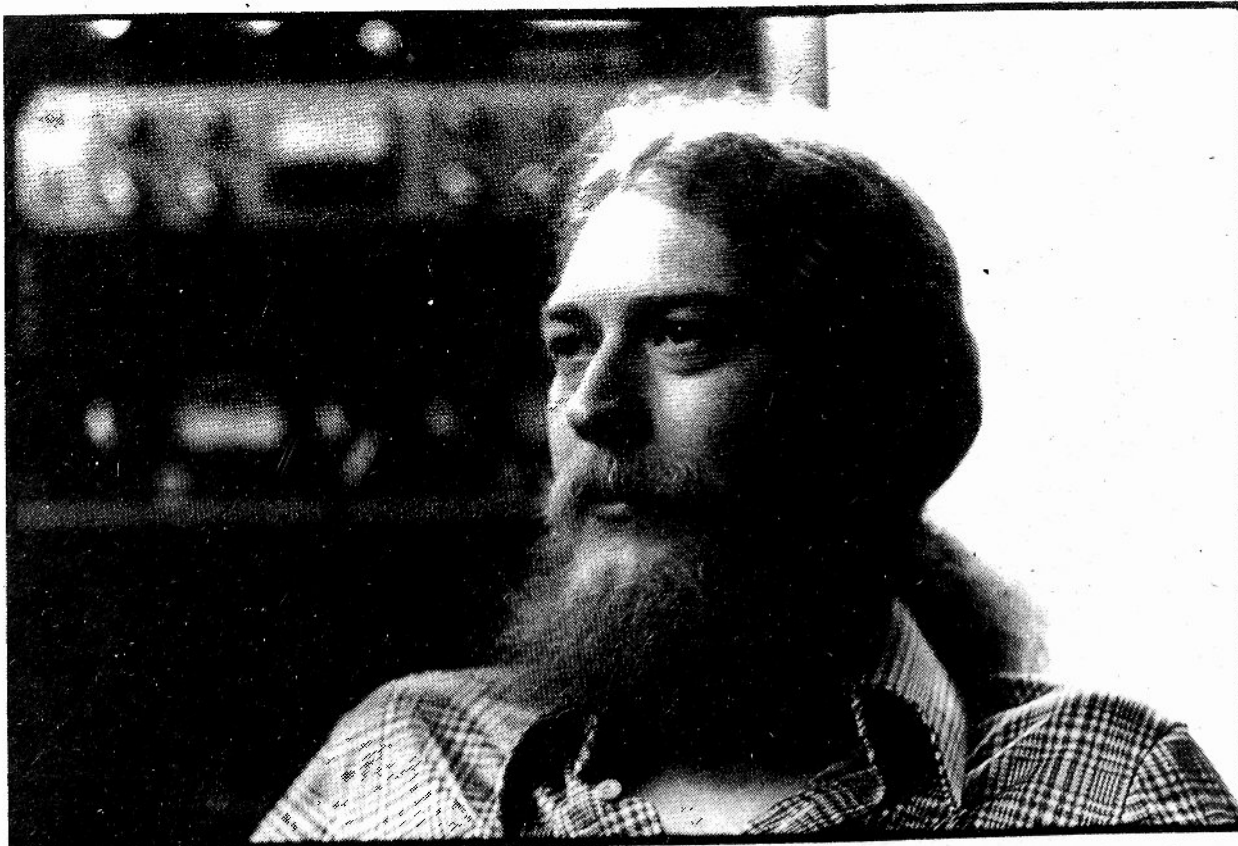
One of the standard questions interviewers ask is "Who influenced you?" "Mark Twain, Edgar Allan Poe", Jim replies. "I love a good story. That's what I try to do in my songs, build a good story. Whether the story of his life or the story in his songs, if Jim Stafford tells it, it's bound to be zany, entertaining, winsome ... and good.



PAUL DAVIS Bang Records

Paul Davis was born April 21, 1948 in Meridian, Mississippi. His father was a minister and as a result Paul spent most of his young life moving from one parish to another throughout Mississippi. He started in music at the age of 5. At age 12 he moved to Nashville. While in Nashville he discovered another sound besides the gospel and country he knew. Rhythm & Blues became very special to Paul, he loved the feel. By the time he got back to high school in Meridian, he was singing in a rock & roll band. Over the years, Paul has taught himself to play many different instruments. He does not consider himself a good musician, yet most people at the studios he works in disagree. Some of the best Davis tracks are demos that he cut where he plays everything himself.

Paul has spent time in the studios from New York to Los Angeles. He has played concerts with such artists as Jim Croce and Three Dog Night. Today he lives in Atlanta. His days of leisure entail playing golf, fishing, painting and wood carving. Most nights he can be found at the studio just hanging out with groups and playing cards. He's quiet, but not shy, has a terrific sense of humor, and is gifted with a sincerity, a very kind and gentle person. If you don't get the chance to meet Paul, his music is second best, his unique voice, his melodies and lyrics so describe him.



ARTISTS

SAMI JO **MGM Records**

Anyone who has ever seen Sami Jo perform is an instant believer. Lately, anyone who has heard her songs on the radio, is also a convert. On record or in person, there's an indefinable magic in the lady that reaches directly to the senses. Gorgeous she is, memorable of face and figure, and her contralto voice clear but with a natural catch, is equally remarkable.

Though at present, Sami doesn't write any of her own material, she thinks she may give it a try. What with the demand for her personal appearances, it may have to wait awhile. For someone who in her words, "lucked into it ... and I love it!", Sami Jo has built herself a dynamite career.



LOUDON **WAINWRIGHT III** **Columbia Records**

Loudon Wainwright III is a "post-psychedelic aristocratic beatnik" whose first two records have received unanimous critical praise. His performances in both North America and Great Britain are marked by their (literally) moving and spontaneous portrayal of his own works of bop prosaics, lyrical ambiguities and musical acrobatics. When not writing or performing, Mr. Wainwright enjoys smoking cigarettes.

Welcome To Our Backyard

CAPRICORN RECORDS
MACON, GEORGIA

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