

# Radio News

## ROQ CHRONICLES

Burbank's hard rocker KROQ has been jolted by another series of shocks. Last week Gary Bookasta was ousted from the presidency of the station. Now he's followed by jocks Jimmy Rabbitt and Shadoe Stevens, who were handed their releases this week; Sam Riddle, who is departing as of October 18; and morning celebrity Charlie Tuna, who resigned Thursday, October 4, and has already signed with KKDJ for the morning slot.

Latest word out of the "ROQ" is a statement to the effect that Jim Taber has been strongly reinstated as program director. The station is looking for new jocks and will reportedly shorten its playlist to include only very familiar music.

## FANTASY STRIKES BACK

Pittsburgh: KQV decided to fight back against 13-Q. They've created the "Great Fantasy" where listeners write/call in with their most far out fantasy...items have ranged from an audience with the Pope to new cars, cash, etc. KQV will award a fantasy with a value up to \$25,000. Support with color newspaper ads, billboards...13-Q immediately countered by raising their hourly "Cash Call" jackpot to \$25,000. Every call, every hour is worth \$25,000. And that's not fantasy....

## KRISMA CONSCIOUSNESS

...PROMOTIONS: Phoenix's KRIZ now running a contest called "Future KRIZMA", which runs in several phases. Phase one was "Double Cash KRIZ Calls", while phase two found the station giving away official KRIZ "Barf Shirts" to commemorate "Back To School Barf Day". "Street Rip-Offs" comprise phase three: jocks go into the street, asking people at random what radio station they listen to. Persons who answer "KRIZ" win anything from color TV's to hundred-dollar bills on the spot....

## BIG CASINO

...Los Angeles' KHJ now running "The KHJ Casino", a clever reworking of the "Jock In The Box" routine which takes advantage of sound effects to create specific images within the listeners' imaginations. The call-in contestant enters the Casino and places his bet on any one of the KHJ jocks. An electronic wheel spins

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# RR

## RADIO & RECORDS

October 12, 1973



Drummer Don Brewer has cake and eats it too at Grand Funk bash.

Photo by Richard Creamer

## Grand Funk Honored at Capitol Reception

Capitol Records President Bhaskar Menon presented Grand Funk Railroad with a gold album for the success of "We're An American Band" at a Capitol-sponsored cocktail party held at the Beverly Hills Hotel Wednesday evening, Oct. 3.

Menon commended the group for their efforts this past year. "By any standards that are prevalent in the contemporary music business at any time, the achievements of this group can only be described as 'phenomenal and outstanding'. Viewed against the period of this last year, it has been an accomplishment that can only properly be read as a triumph of the character, personality and fortitude of four great human beings."

He went on to cite the band for their "unique collaboration with Todd Rundgren" which gave Capitol "a gold album, a gold single, a No. 1 album and a No. 1 single throughout this nation and hopefully throughout the world."

Mark Farner, Don Brewer, Mel Schacher, new organist Craig Frost and producer Rundgren entered to much applause to accept the album. Drummer Brewer thanked Menon, joked that "we definitely have a tape recording of all that Bhaskar said, and we'll be using it when we renegotiate our contract!", then went on to bestow general thanks on Capitol and the assembled guests.

Photos and a spirited cake-throwing incident initiated by Farner and Brewer followed.

Brewer disclosed to R&R that the band's next single will definitely be "Walk Like A Man", a Farner-Brewer cut from the album. "We've already edited it, and it should be out probably within two weeks."

"American Band" was an original Brewer composition, and the tall drummer admitted he was "writing more now than I have previously, 'cause everybody's pushin' me to do it since 'American Band'."

## This Week's Fastest Movers

### SINGLES

I Got A Name--Jim Croce  
Keep On Truckin'--Eddie Kendricks  
Photograph--Ringo Starr

### POP/MOR

Top Of The World--Carpenters  
I Got A Name--Jim Croce  
Vado Via--Drupi  
All I Know--Art Garfunkel

### C&W

We're Gonna Hold On--George & Tammy  
Let Me Be There--Olivia Newton-John  
Ridin' My Thumb--Johnny Rodriguez  
Sawmill--Mel Tillis

### ALBUMS

Goodbye Yellow Brick Road--Elton John  
The Joker--Steve Miller

## Pewter Named Program Director at KRTH-FM

Thirty-one year old Jim Pewter, one of the best-known "oldies" radio personalities on the West Coast, has been named program director for Los Angeles' KRTH.

Pewter hopes to "localize" the 24-hour gold station's programming, and has a number of innovative plans on tap. He emphasizes the inclusion of several "creative things that will crop up to enhance the programming and give the music an added dimension."

"My intention will be to relate this music to the public in a natural fashion, in an honest manner, so the music itself can communicate properly."

"K-EARTH" is the undisputed king of the oldies stations in the area at present and draws particularly good nighttime ratings. The only competition comes from Orange County's KWIZ-AM, which doesn't have the signal reach; and Glendale's KIEV-AM, which doesn't broadcast 24 hours. XPRS-AM, traditionally black but with a late night oldies slot for years (Wolfman Jack had it in the mid-sixties, later Art Laboe and most recently Rick Ward), has gone semi-gold and may eventually provide a challenge.

Pewter is presently holding meetings with KRTH general manager Hal Rosenberg, the outcome of which should considerably change the programming approach of the currently totally-automated station.

A number of specials are planned, and Pewter hopes to initiate his own live weekend oldies show, possibly based on the successful show he held down for the two years at KMET-FM. One-time features have already

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# Radio News

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as the jocks' names go by from high to low speed simulating a roulette spin. Finally at the slowdown, the jock's last name comes on to electronic tone beeps. If the contestant picked the correct jock, he wins his cash bet....

## BUZZ BIZ

...MIAMI: Buzz Bennett's Y-100 (WLQY) is changing call letters to WHYI. Buzz also going into Honolulu with "Z-93"....

## KLIF JOCKS TACKLE FEMMES

...KLIF, Dallas, is doing their own Battle of the Sexes; jocks and newsmen are taking on the Blue Bonnets, a touring female football team. "We understand they're really big girls," says one staffer...Milwaukee's WOKY is premiering the movie *Electra Glide In Blue*, giving away tickets and soundtrack albums....

## KISN CONTEST

...A lot of money's being given away at Portland's KISN...like \$91,000. They're giving it away in increments of 91 (for dial position): \$9.10, \$91.00, \$910, and \$9100. In the first three weeks they've already given away \$11,000. Two methods are used: one, a cash call-out contest where listeners must answer their phone "Keep on KISN" and know the current amount up for grabs; the second method is a "Keep On KISN" bumper sticker promotion which involves a mobile unit pulling over stickered cars and awarding money on the spot....

## WEST TO K100

...Los Angeles' K100-FM has a new PD in Gene West. He plans a new approach to the station's total sound. He'll expand the playlist, adding album cuts to feature "the best in new music". "While all the other stations are playing all the hits all the time," he explains, "we'll become a more listenable alternative." Craig Hines resigned as PD, but will remain on as a



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# RADIO & RECORDS: A DEFINITION

BY BOB WILSON

People have asked me why I left radio to begin "another tip sheet." The answer is simple; there is a definite need for a sheet that serves all facets of the industry, one that furnishes organized factual material, compiled by professionals in a direct, more usable manner than is currently available.

As a programmer, record executive or promotion person, if you stop and think about the kind of information you're getting from the existing trades and sheets and the way it's being presented, you already have an inkling as to why I've started "another tip sheet."

When it comes down to available, relevant information, most sheets generally draw you rather sketchy pictures at best. You're given a list of stations throughout the country that are playing records, and little else in the way of informative data upon which to base your conclusions and make decisions. The lack of depth is accompanied by a corresponding lack of vision when it comes to laying out the material that's being furnished. You're compelled to do all the work yourself, paralleling markets, interpreting demographics, and assessing audience appeal, etc.

RADIO & RECORDS is a readable, coordinated compilation of data and text, designed to save you time. We'll deliver the goods, and we'll balance factual reporting with an informed perspective in an attempt to take as much of the guesswork out of the procedure as possible.

We're comprehensive, and not only in Rock. If you're a Country or Pop station, you'll find a complete and thorough magazine section devoted to servicing your particular programming needs. Station profiles, special reports and timely features will add insight to the necessary charts and parallels to give you an expansive, accurate representation of the total picture defined by your interest area.

We're aware of the difficulties involved for a programmer or record company person trying to assimilate the pertinent information in a sheet on a typically overrun Monday morning. We've designed R & R with the intention of relieving at least some of that pressure.

You'll receive the paper Friday morning! You can take it home over the weekend, pass it around to your staff, and get something of a head start on the week. On Monday Mornings we supply you with an "R & R Update" to inform you of late-breaking news that happens through Friday afternoon.

More often than not, you can recall instances of receiving a record late Thursday or Friday and waiting until two Mondays later before finding any mention of it in the tips or trades. We'll be up late several nights a week with R & R, and our printer will print at 3 A.M., so we can make the mailing deadlines and get the information to you.

You'll notice the inclusion of advertisements in R & R. The ads are here to enable us to do the job we're here to do better; the quality, quantity and the two mailings each week necessitate paid space. If we didn't sell space, few stations outside the top fifteen markets would be able to afford our service.

At no time will our ad space exceed 30% of the publication, so by design the ads will never "support" the paper, only supplement enough revenue to provide us with the ability to be the best at what we do. The individuals who collectively represent R & R (our reporting stations, correspondents, and office staff) understand that the inclusion of advertising cannot change the fact that we are a service to the industry which specifically reflects the day by day, week by week, progression of product based on fact. Documented facts.

jock. Also added is jock Jim Carson, last at KFRC....

## GLOBAL GIVEAWAY

...Buffalo's WGRQ-FM is "Giving Away The World". They're asking listeners where they'd like to go if they had their choice, regardless of money limitations. A scrambled playback of three city names follows; if the caller identifies the cities, he gets to go wherever he wants....

## JACKED-UP JACKPOT

...In the Charity Department, KDWB, St. Paul, is repeating their successful radio-thon for St. Jude's Hospital from last year. They gained national attention for the two-day marathon broadcast from a local

shopping center which raised more than \$25,000. PD Chuck Buell also notes the on-the-air play the station enjoyed when they first brought in Bill Gardner (from KCBQ) to do mornings. Gardner apparently came on the first day and felt the Cash Call jackpot was too small for his style. He raised it \$1000, only to be followed by afternoon man Don Blue, who raised another \$1000 with the remark, "This new guy can't get away with that!" Within 3 days the jackpot had risen from \$630 to \$6300....

## CHARITY BEGINS AT "HOUSE"

...Wilmington's WAMS now repeating their charity-oriented "Haunted House" promotion for Muscular Dystrophy. They charge a

buck for entry into the house, which is manned by WAMS staff and Wilmington Jaycees. Last year they moved 13,000 people through in three days; this year they'll be open for four days....

## RICHARD'S GOES LIVE

...Richard's, an Atlanta nightclub, has come up with a unique promotional device. The club supplies national radio stations with free live concert tapes. So far, fifteen stations now regularly broadcast "Live from Richard's" to audiences in Atlanta, Nashville, Orlando, Birmingham, Montgomery, and Little Rock. Acts presented in 45 minutes to an hour concerts thus far: Rory Gallagher, Tower of Power, Manfred Mann, Spirit, Bachman-Turner Overdrive, and Freddie King. Richard's promotion director Michael Bone distributes the tapes free on a rotating basis. Only cost involved is the recordings, which is covered by the artists' record companies. Bone finds most labels "very cooperative" with the venture, and claims the series' worth as a boost to local sales is being proven. Most stations have indicated good response to the project, and Bone reports "many tell us their phones are up." Contact him at 931 Monroe Drive, N.E., Atlanta, Georgia, 30308, 404-872-4736....

## KSAN SPECIALS SET

...San Francisco's KSAN lining up a full schedule of new programs and specials for October-November. "Sunday Funnies", a Sunday morning variety/interview show, debuts October 7, 8 AM to noon; hosts Larry Lee and Bonnie Simmons will incorporate news satire, radio drama and audience phone-ins into the show...On Oct. 6 (6 PM-midnight) Tom Donahue will host a special on producer Richard Perry (Carly Simon's "You're So Vain", Fats Domino, Nilsson, Ringo Starr's new LP) which will include George Harrison's first radio interview since the Beatles' split...On Oct. 28 (noon-midnight), "The Best Of KSAN Live Show" features 12 hours from station's special-studded past five years, and Nov. 3 and 4 showcase "The Weekend Of Heroes" with musical tributes to the Beatles, Beach Boys, Zeppelin, Dylan, and others. The station broadcast the Allman Brothers' Winterland concert to Bay Area audiences Sept. 26....

WBZ-FM Boston coming in at No. 2 with teens in the 3-7 PM slot, right behind WRKO; station tapes intros made by local high school students for the daily Top 40 countdown...John Gorman promoted to PD at WMMS-FM; station still needs a music director. Mary Deccio of WEBN-FM, Cincinnati, now on the air weekends as well as acting MD....

## WOLFMAN IMPERSONATED

...KMMT-FM, Mammoth Lakes, California sponsored a tube race down Owens River, and gave away albums, beer and hot dogs...Brian Cummings of KQWB, Fargo, N.D., did a Wolfman Jack takeoff on a local TV spot for "In Concert", going as far as having the "beauty parlor" style his hair after Wolfman's for the occasion....

Radio News continued on page 4



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## music news

### REED: ALL ABOUT IT

...Lou Reed began his first European tour last week in London; upcoming dates include Paris, Copenhagen, and Brussels. Reed's new RCA album, *Berlin*, (produced by Bob Ezrin, utilizing such sidemen as Stevie Winwood and Jack Bruce) is completed and will be released late this month or early November, to coincide with a planned U.S. tour... Also due from RCA this month, new albums from Elvis, the Hues Corporation, David Bowie (*Pin Ups*), Main Ingredient, ex-Monkee Mike Nesmith, Cass Elliot, ex-Airplaner Marty Balin, and singer-writer Jim Weatherly, who penned Gladys Knight's "Midnight Train To Georgia" and "Neither One Of Us". Country product includes releases from Floyd Cramer, Ronnie Milsap, Chet Atkins, Johnny Russell (*Rednecks, White Socks, and Blue Ribbon Beer*), "Best Of" collections from Jim Reeves, Connie Smith, and Jim Ed Brown...

### GILBERT GETS DOWN

...Gilbert O'Sullivan's first bona fide U.S. tour, already underway, will include dates in Phoenix (Oct. 10-11), Salt Lake City (Oct. 12), San Diego (Oct. 13), Los Angeles (Oct. 14), and Seattle (Oct. 15); new album, *I'm A Writer, Not A Fighter* due immediately....

### CARMEN COPY

...Raspberries lead singer Eric Carmen reveals the inspiration behind group's current single "Tonight" (Capitol) as coming from the Small Faces' 1968 follow-up to "Itchycoo Park", "Tin Soldier". Carmen's fave albums: *Beach Boys Today*, *Golden Hits Of Lesley Gore*....

...Sharon Lawrence will now handle stateside Elton John publicity....

### FURAY FORAY--LEAVES POCO

...Poco leader Richie Furay has announced plans to leave the group to work on a number of "special projects", according to manager Elliot Roberts. The 4-man Poco will continue to record for Epic....

...Stax-Ardent releasing their first Quad albums this month; Staple Singers' *Be What You Are*, Isaac Hayes' *Joy* and *Shaft* albums....

### OCTOBER CAPRICORNIA

...October releases from Capricorn include Gregg Allman's first solo album, *Laid Back*, Cambridge, Massachusetts' James Montgomery Band in their debut, *First Time Out*, and *Why Quit While You're Losing*, a repackaging of Cowboy's two previous Capricorn sets. Also shipping: singles from Wet Willie ("Country Side Of Life"), the Marshall Tucker Band ("Take The Highway"), and Otis Redding's twelve-year-old son Dexter ("Love Is Bigger Than Baseball"/"God Bless")....

### FOGERTY RESURRECTED

...Ex-Creedence guitarist Tom Fogerty appears on Dick Clark's show Saturday, Oct. 13, to perform his new Fantasy single, "Joyful Resurrection", which he's described as "a capsule history of Creedence."...Taj Mahal has postponed until next year his plans to do an album with producer Allen Toussaint. Instead Taj's next LP (Columbia) will lean toward the acoustic side and will feature the Pinter Sisters...Columbia's Aerosmith, starting to click with their "Dream On" single, are set for an upcoming U.S. tour with Mott The Hoople....



Tom Fogerty (L) formerly of Creedence and Richie Furay (R) formerly of Poco.

### BIG BLAND BACKING

...Dunhill's Thomas Jefferson Kaye is finishing up his second album, *American Lovers*; background vocals feature an assist from Dusty Springfield, and ex-Poco leader Richie Furay. Rick Derringer plays some lead, Steely Dan's Walter Becker wrote some songs, and the LP's produced by Steely Dan producer Gary Katz...The label also readying a big push for blues/soul legend Bobby Bland ("Turn On Your Lovelight", "Call On Me" for Duke in the sixties). The singer's embarking on a national tour to promote his first ABC album.



### Pewter...

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included mini-specials for the recent birthdays of Chubby Checker and Eddie Cochran.

For Checker, Pewter phoned the singer, then aired the interview tape several times during the day.



Jim Pewter

Pewter's contention that "not one station in America will be able to lend the unique perspective to the music of the fifties and sixties that KRTH soon will, is well-founded. His own involvement with rock's early days has provided him with a wealth of personal contacts, rare records, tapes and exclusive interviews (including one memorable conversation he conducted with Buddy Holly, Ritchie Valens, and the Big Bopper two nights before their fatal 1959 plane crash) that cover several years of musical history.

Born in Minnesota, he had done radio shows on WISK (later KDWB) before he graduated from Brown Radio Institute in 1963. Later that year he joined the Army and in Korea

met Richard Nader. While stationed together at Radio Cavalier (AFKN), the two first conceived the concept of the "rock revival" concerts which Nader later realized in 1969 and has been hugely successful with since.

Jim has been doing his own network radio shows for Armed Forces Radio and TV Service in Los Angeles since 1966 and reaches an estimated audience of 500 million listeners. He's also written and produced a number of radio specials that have aired nationally, including 1970's *The Beatles--Their Long And Winding Road* and 1972's *The Buddy Holly Special*. More recently, he co-produced and co-hosted *Twenty Years Of Rock 'N' Roll* with Dick Clark.

K-EARTH has enjoyed good ratings as the area's only "total oldies" outlet, and Pewter hopes to serve the Southern California collecting/listening audience even better.

"The basic hits from the past relate to everybody. Everybody's familiar with all the big hits. What happens, though, all the time in any heavily populated area, is that you have lots of regional hits--records that may have broken big here in Los Angeles that never made the charts anywhere else.

"We hope to reflect a certain amount of this aspect of the oldies scene on KRTH," he explains. "We want to play more Dick Dale, early Jan & Dean, lots of Johnny Otis stuff and various Penguins and Olympics things, for instance, which definitely apply to our audience.

"We want to add more to the reputation of many of the artists of the past. It seems a shame that people like Holly or Eddie Cochran, or Gene Vincent, though their roots are solidly American, actually enjoy more of an audience abroad."

## Radio News

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### BROOKS SHARES LAUGHS

...Comedian Albert Brooks' new LP, *Comedy Minus One: Introducing the Comedy Team Of Albert And...* (Dunhill), offers listeners the chance to participate as half of a comedy duo; a 10-minute track on side 2 provides a backing track of a wildly appreciative nightclub audience, and Brooks sets up straight lines. The listener, following a script that comes with the LP, supplies the punch lines and audience responds appropriately. George Jessel is also featured in a walk-on....

### CHICAGO

...A fire Saturday, Sept. 29, on the ninety-ninth floor of the John Hancock Center, caused malfunctioning of seven of eleven FM transmitters located there; the stations were off the air from 11 PM to 5 AM that evening....

### WGRT MOVES

...Chicago's WFMT-FM has begun broadcasting the first of their recently purchased 200 hours of BBC specials...WGRT will be moving into the Johnson Publications Building in Chicago in about a year; station became Chicago's first black-owned R&B station when they were bought by Johnson, the firm which publishes black magazines *Jet* and *Black Stars*...Dale Dawson leaves WBBM-FM as a jock, to take over as GM at WLTH, Gary, Indiana....

### DINNER WINNER

...WDHF-FM running a promotion called "Guess Who's Coming To Dinner". Listeners fill in entry blanks at over 500 local food stores, while the station broadcasts regular clues as to the identity of the star who's "Coming To Dinner". Entry that picks correct star wins; star is then flown into town, chauffeured to the winners' home where both enjoy a gala supper complete with maitre d' and chef from Chicago's Pump Room restaurant...WLS fighting WCFL's successful Last Contest with a similar phone/write-in promotion, "The Musicradio Game"....

### RADIO ADS SUBTRACTED

...The *Chicago Daily News* has announced that it is cancelling all of its radio advertising for at least two months, part of a self-imposed austerity program in reaction to the paper shortage....

### KOWH TOTAL SOUL

...Omaha's KOWH informs it will change from the present "strict R&B" format to a "total soul concept" that would include white artists like Carole King and Chicago along with black soul....

**CORRECTION:** Last week we misrepresented Ted Scott taking over as PD at KSO-AM and FM. He's PD at KFMG; Perry St. John holds down KSO

# URIAH

# HEEP

# FREEDOM

INCLUDES THE HIT SINGLE  
"STEALIN"

A big beginning on Warner Bros. Records and Tapes.



At the helm of San Diego's KCBQ, program director Rich Robbins must be doing something right. As well as being largely responsible for a spate of recent reissues ranging from the Royal Guardsmen's "Snoopy Vs. The Red Baron" to Simon & Garfunkel's "Sounds Of Silence", the station remains No. 1 in a highly polarized market that pits their exciting Top 40 format against one solid "oldies" station (KDEO) and one progressive AM rocker (KGB).

KCBQ's own "Q" format is an uptempo blend of the best that has always characterized rock radio: a fast pace, good personality, plenty of contests (a recent one found San Diego's mayor phoning in to win a t-shirt, while another involved listeners trying to out-wolf whistle jocks on the air), jingles and a spirited, researched programming approach.

Twenty-nine year old Robbins started in radio fifteen years ago. "I was fascinated with radio. I was in Minneapolis, listening to WCCO, and they had this magic, sort of getting you to feel you were a part of it."

He became an errand boy for the station at sporting events, built his own 5-watt station ("broadcasting for a mile off a bamboo pole atop the house"), then did 18 months in the service from '63 to '65 with Armed Forces Radio. Gigs followed with WCCO again, Detroit's WWWW, until he came to KCBQ in January of 1971 (first as a jock, now back after KIQQ, Los Angeles, as a P.D.).

#### THE "Q"

Robbins has his own ideas on everything from personality to oldies, from the importance of dial position and call letters to, appropriately, the success of the 'Bennett Q format' in the San Diego market.

"The Q was simply the next logical step in the sequence of events in Top 40 radio; that was, to become less stilted and more communicative, to have a little more of that magic."

"You take the music being in order, then you must have signal parity, the money and the contests adn all, then you add the human element, and give it that third dimension. Some people call it 'depth', being able to reach into it, the ability to come across like the guy next door, but not so much like the neighbor that you take him for granted."

"As a PD, it's my job to get the jocks to sound the way I want them to sound. The way they should sound is happy, happy to be at KCBQ, and the best way for the guy to project that sound is by being himself."

"When I first came here, there were a couple jocks who loved being here, but didn't come across right, and those jocks are gone. We had to adjust some things along the way, but now we've got what we want."

#### ON THE AIR

"The best way I've been able to explain what I want, is to say to the jock: 'be yourself'. Be like you'd be if you were on an awful lot of speed; you would feel good, you'd be fast, friendly, the nicest guy on the face of the earth."

"You've got to get the jock

## Rich Robbins KCBQ San Diego

mentally juxtaposed, so that that's the way they feel. Some guys can't eat for twelve hours before they go on the air, some guys have to be drinking coffee constantly. Others have to go on a little soused or a little stoned. Some guys need speed, or a little piece of valium or a muscle relaxer, some kind of depressant to take the edge off.

"If a guy can get his mind right, the way it would be if it were Friday night and he's ready to go out and

we do a mid-week check, and we handle phone requests, between 3000 and 5000 a week. The kids are calling up, and one out of five is over 20, and they're calling in for their favorites.

"Maxwell's Silver Hammer' is No. 7 this week. That's based on monster request action. To most PD's, if they got a super lot of requests for something like 'Maxwell', they'd write the audience off as a bunch of retarded perverts and play the record maybe once every 2½ days. We play it



chase girls or do whatever he most likes to do in the world--if a guy can go on the air in that condition, he's going to project an awful lot of warmth, an awful lot of personality, and they'll bring the listener up, which is what it's all about.

"A person would rather turn on the radio and hear some guy yelling and screaming and doing a rapid backsell, than hear somebody else come on and say, 'It's three and a half minutes after six o' clock. It's been a long day, my dog died', and this kind of stuff."

#### PLAYLIST

KCBQ has gained quite a reputation recently as some kind of maverick Top 40 station, since their current survey lists, in addition to Stories, the Stones, and Art Garfunkel, such sixties stars as the Beatles ("Maxwell's Silver Hammer" at No. 7), the Royal Guardsmen ("Snoopy Vs. The Red Baron" at No. 8), Napoleon XIV ("They're Coming To Take Me Away Ha-Ha" at No. 9) and Jan & Dean ("Dead Man's Curve", No. 21).

"I'm doing it the 'rightest' way I can," Robbins says. "Right now we've got 'Purple People Eater' and 'Witch Doctor' on the survey, and I just got a re-release on 'Sounds Of Silence' from Columbia."

"As far as oldies, it's pretty hard to determine which are the super-important ones (it's easier with new product). But here, I can pretty much give you the demographic importance of every oldie; we call about 15 different sources each week,

once every 2½ hours because we have to.

"Just the other night, the No. 1 requested record was Vicki Lawrence's 'The Night The Lights Went Out'. We got 900 requests for it that day; even though it wasn't even on the survey any more, it was still being requested."

#### SAN DIEGO MARKET

"We've found, from our jukebox research, that here in San Diego we have to ignore somewhat the R&B thing that happens in bars here. You can have an R&B record that is huge on jukeboxes, and yet you can go out and interview people and ask them what records they like and you'll never hear them mention that record."

"I decided to find out why some months ago. I went to a lot of bars and discotheques where people were dancing to records, and asked people, of both sexes, 'Why did you request or select tht record?' 'Because it's good to dance to!'

"Then I'd ask, 'What's your favorite record that you don't dance to?' 'Paul McCartney's 'My Love'."

"The next question, then, is: 'If you like the Pointer Sisters' dance record and it comes on one station, and 'My Love' comes on another, which one would you listen to?' The answer is usually the McCartney, or another one of our power records."

"I'm not saying it's a good idea to ignore R&B on jukeboxes altogether, because when people are out at discotheques they want to hear dance music. I'm saying San Diego's black population is just a shade under 4%

and R&B records have legendarily not made it here.

"They just don't connect. Barry White's 'I'm Gonna Love You Just A Little More' is personally one of the five most incredible records I've ever laid my ears around, but it stiffed here; same for Eddie Kendricks and Sly Stone, for some reason. You've got to know your market."

#### DIAL POSITION

On the discussion over the importance of dial position vs. call letters, Robbins finds dial position to be of great value, "if you've got something to work with."

"The most perfect position of all is 100; it's stronger than the Big 610 or the Big Eight. What does the Big 610 or 93 tell you? Not much. When I was with KIQQ (100.3) in Los Angeles, we called it K-100 FM. 'K' means radio, 100 is where it is, an 'FM' tells you it's not AM. K-100 FM. We always said it exactly like that--never any part separate from the rest."

"The bottom line is: you show me a radio with call letters printed on it, and I'll show you 20 million that have numbers printed on them. And that's why your frequency is more important than your call letters. Unless you're an institution or unless for some reason it's too cumbersome; lots of spots on the high end of the dial are hard to work with. But, if you have a dial position that in any way can be worked with, you should work with it."

Robbins feels the presence of a working PD at a station precludes the position of "Music Director".

"To have an MD who reads the charts and programs the station and all this, and to have a PD too, is ridiculous. What's the PD do? He goes to lunch and pacifies the manager, he's screwing around with the salesmen...I cannot function under that kind of situation. I can't see how PD's cannot be involved with music, if their station plays any music at all. The amount of time he spends working with music should be in exact proportion to the amount of music that station plays. But how many do that??"

"A PD, for one thing, deals with the jocks, and to do that he's got to have his ego under control. That's the only way he can take a jock coming in and bitching 'I did a bad show today because--'. That's when I say 'bullshit. Don't give me excuses. Don't say it's because so-and-so didn't pull your first half hour's worth of cartridges or because the room's a pig sty. Don't say it's because you haven't gotten laid in three weeks. Don't give me a reason. If you had a bad show, admit it.'

"It's my job to be able to transmit to the jocks what I want them to sound like; which is, like 'the guy next door', the next door neighbor that everybody likes a lot, but not because he's always throwing a party. I want them to sound like the guy that always had all the girls, the guy that was always handsome, the guy that was always just a little bit better. That's the way KCBQ is. It's absolutely the Mark IV of [Top 40] radio stations. It's not only formatically intact. It moves, there's personality on the air."



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## Programming Reference

### Albert Hammond

Like most overnight success stories, Albert Hammond's began long ago, years before "It Never Rains In Southern California" made it to the top of the charts late last year.

Born twenty-nine years ago on Gibraltar on the southern tip of Spain, Hammond skipped formal music training, preferring to learn guitar by listening to the Johnny Cash and Jimmy Dean records his father, a jukebox operator, brought home. "I would hear a note and then work at duplicating it on my guitar, then I'd move on to chords."

At twelve, Albert left school to get a job. He found one, playing guitar and singing at a strip club in Morocco.

He ran through assorted gigs in Spain, eventually reaching star status there as a result of the popular cover records he'd cut for the European market.

"I used to record the American hits by Elvis and other stars in Spanish, and they'd become No. 1 records in Spain. I became a big star. The thing was, I became so big, and wasn't ready for it, that I let it go to my head and within a year I was at the bottom again."

In between his ups and downs in Spain and the success of "It Never Rains", he managed to write hits like Leapy Lee's "Little Arrows" in '68 and the Pipkins' "Gimme Dat Ding" in 1970, and was in an English pop group, Family Dogg (one album on Buddah) in 1970.



He writes his songs from "experiences and/or fantasies" "It Never Rains In Southern California" was inspired by Spanish hard times, but he chose California as the setting, to hit the American audience with familiar images.

"I was coming to California and I'd heard about how waitresses are discovered and become movie stars and how sunny and opportunity-filled Hollywood was, and besides, no one in America would have bought a song

called 'It Never Rains In Madrid'."

At the time, Albert was actually begging for pennies. As it happened, he unknowingly begged from his cousin, whom he hadn't seen in five years. His cousin recognized him, took him back to his hotel, fed and clothed him and gave him enough money to start again. "All I kept saying to him was, 'Don't tell my father', which led to the line in the song, 'Please don't tell the folks back home....'"

Since his first hit, he's changed his

attitudes about performing live, and he's grown into a more confident concert artist. "I remember when I played on a radio show in England called 'Pop Goes The Beatles'."

"When the Beatles played 'From Me To You', which was No. 1 at the time, someone said to Paul that he'd forgotten to do the harmony on the second verse. Ringo came over and remarked, 'Well, it's No. 1 already, so don't bother now.' I just said, 'Oh wow, they're so big they can do that!' Today as a performer I realize that you can go out in front of an audience and perform a song that you recorded with strings and a full orchestra and do it live with just an acoustic guitar and the people will accept it."

At present, he's working with producer Michael Hazlewood, writing new tunes. He penned Johnny Cash's current single, "Praise The Lord And Pass The Soup".

"Peacemaker" is reality. It's about my marriage. Everyone has quarrels and makes up. In my marriage I seem to be the one that always calms down first and says 'let's make up', mainly 'cause I know my wife isn't gonna give in. After seven years of marriage the situation became a song. I think most people can identify with this song; married couples or just boyfriend-girlfriend relationships, they all have quarrels."

Albert's new album is tentatively titled *I Don't Want To Die In An Air Disaster*.

"I'm writing the title song because most people can identify with it too. Not necessarily dying in an air disaster, but taking adventuresome changes for that moment of fun, like speeding on the freeway at 100 miles an hour. You don't really stop and think about being killed. This song is about that fun while you're there. When you do think about it, you say, 'Wait a minute, I've got a long life to live! I don't want to die (in an air disaster)!'"

## STATION TEXT:

# KTUF KNIX

STATION PROFILE: KTUF-AM, KNIX-FM

MARKET: Phoenix, Arizona  
PROGRAM DIRECTOR: Larry Daniels

POWER: KTUF-AM 50,000 Day  
KNIX-FM 100,000

KTUF and KNIX are Buck Ownes radio properties. Larry Daniels worked for KUZZ-AM in Bakersfield and is now program director of this dual station operation.

Larry's philosophy for successful country programming is simple: "Communicate with your audience."

"We believe in communication.

even though that phrase is really overused. We do get totally involved in country music. Our personalities get out with the people, and when a country recording star comes to town we get them involved with our station, on the air."

PROMOTIONS: "We do year-round promotions and contests, not just a few a year designed for the ratings. The most recent community-involved promotion is our takeoff on the Billie Jean King-Bobby Riggs match. Our KTUF personalities are going to play the Phoenix Giants baseball team's wives. The Giants are going to act as umpires. All proceeds go to charity."

NEWS: "We have a very respectable news operation. It's a two-man team and a very important part of our format."

MUSIC: "We have what is considered in country music as a tight playlist. We only play 60 or 70 current records." When rock stations today seem to be playing less new product, why are country stations playing so much? "The reason seems to be lack

of competition with C&W stations. You usually don't have more than one per market and they can pretty much do what they want, musically."

OLDIES: "KTUF/KNIX play about six oldies per hour, which we feel is a very important part of our total sound."

REQUESTS: "We have a 'Personality Line', where the listeners can call and get right into the personality on the air. It's a little taxing for the jock, but we all feel that it's extra added communication, the one-to-one approach that helps make the difference. It also gives us a good pulse on our audience."

MARKET RESEARCH: "KTUF does a great deal of research. We conduct a comprehensive music store survey weekly and publish a hit list. We also go out several times a month and talk to people, asking about their likes and dislikes."

SPECIAL FEATURES: "We have a program at night where we feature new country albums. We play the

entire album straight through. We've found a major increase in sales on the albums we play, and great audience response."

#### THE AUDIENCE ACCEPTANCE GRAPH AND HOW TO USE IT

The "AAG" is divided into four sections per record. We also divide these four in half for a total of eight possible movements up or down. Movements and placement on the graph reflect the individual records' appeal demographically and psychographically to the "mass audience". A mid-graph record therefore would be appealing to approximately half the audience. If it continues to grow upward it is gathering familiarity and the "passive" portion of the audience is picking up on it. A record that never goes beyond a certain level must then be interpreted as appealing to a limited part of the audience. Individual market research can tell you whether it is female or teen or male, etc.

#### DOWNWARD TREND

The graph also charts audience peak acceptance and when and how long a song stays popular even with a smaller portion of the audience.



# TOP TWENTY

October 12, 1973

LW	TW		9/21	9/28	10/5	10/12	YOUR NOTES
2	1	<b>ROLLING STONES</b> <i>Angie (Rolling Stones)</i>					
1	2	<b>CHER</b> <i>Half Breed (MCA)</i>					
3	3	<b>ALLMAN BROTHERS</b> <i>Ramblin' Man (Capricorn)</i>					
7	4	<b>ISLEY BROTHERS</b> <i>That Lady (T-Neck)</i>					
14	5	<b>MARIE OSMOND</b> <i>Paper Roses (MGM/Kolob)</i>					
5	6	<b>MARVIN GAYE</b> <i>Let's Get It On (Tamla)</i>					
13	7	<b>ART GARFUNKEL</b> <i>All I Know (Columbia)</i>					
15	8	<b>EDDIE KENDRICKS</b> <i>Keep On Truckin' (Tamla)</i>					
8	9	<b>STEVIE WONDER</b> <i>Higher Ground (Tamla)</i>					
4	10	<b>GRAND FUNK</b> <i>We're An American Band (Grand Funk/Capitol)</i>					
9	11	<b>DE FRANCO FAMILY</b> <i>Hearthead--It's A Lovebeat (20th Century)</i>					
6	12	<b>PAUL SIMON</b> <i>Loves Me Like A Rock (Columbia)</i>					
20	13	<b>POINTER SISTERS</b> <i>Yes We Can Can (Blue Thumb)</i>					
17	14	<b>GLADYS KNIGHT</b> <i>Midnight Train To Georgia (Buddah)</i>					
18	15	<b>BOB DYLAN</b> <i>Knockin' On Heaven's Door (Columbia)</i>					
10	16	<b>B.W. STEVENSON</b> <i>My Maria (RCA)</i>					
19	17	<b>LOOKING GLASS</b> <i>Jimmy Loves Mary Anne (Epic)</i>					
11	18	<b>HELEN REDDY</b> <i>Delta Dawn (Capitol)</i>					
12	19	<b>EDGAR WINTER</b> <i>Free Ride (Epic)</i>					
New Entry	20	<b>BOBBY GOLDSBORO</b> <i>Summer (The First Time) (United Artists)</i>					

## additional programming

		<b>STORIES</b> <i>Brother Louie (Kama Sutra)</i>					
↑		<b>CARPENTERS</b> <i>Top Of The World (A&amp;M)</i>					
↑		<b>RINGO STARR</b> <i>Photograph (Apple)</i>					
↑		<b>KRIS KRISTOFFERSON</b> <i>Why Me (Monument)</i>					
↑		<b>CHICAGO</b> <i>Just You And Me (Columbia)</i>					
		<b>JOE WALSH</b> <i>Rocky Mountain Way (ABC)</i>					

The "Audience Acceptance Graph" reflects actual audience demographic appeal as researched and reported by our corresponding radio stations. For example: A particular record could be diminishing rapidly in sales at the audience may still want to hear it a great deal more than the declining sales would indicate. A specific Number One record in sales may not reach the

same height on the "AAG" as another Number One record. Another example would be a single competing with its "Mother" album. The single sales may never put it on top, yet the "AAG" reflects the song's true audience appeal. The reflection of demographic information on a graph best illustrates at a glance the values and growth patterns of each individual record.

# PARALLELS

Conscientious programmers and promotion people most likely have been attempting to do most of the work we're now assembling in this section. Programmers, once furnished with a list of radio stations playing a given record, usually select those stations from the list which most "parallel" their own. Selections are generally made on the basis of similarities in market makeup, playlist size, rotation of records, etc. "Parallels" represent a complete division of stations, hence conclusions may be drawn and decisions made without sifting through an excess of stations.

Stations are divided into five different "parallels"; the sixth reflects sales.

P1: Top 15 major markets/20-30 record playlist/emphasize 7-10 "hot records"/very little new product added.

P2: Secondary market/20-30 record playlist/emphasize 7-10 "hot records"/very little new product added.

P3: Major and secondary market stations with 30-50 record playlists/some new product exposed.

P4: Specialized markets affected by black or country influences.

P5: Progressive stations.

P6: Sales Parallel.

## HOW THE PARALLELS WORK

You must first find the "parallel" which most accurately approximates your own in terms of playlist size. You'll then be able to check a given record's progress at those stations most similar in format and target audience to your own.

This procedure serves to simplify the process of following the act on stations report on specific records. When time permits, you should take a look at stations reporting outside your own parallel as well for further insights into records.

### AEROSMITH (Columbia)

*Dream On*

P1 3-3 WRKO
P2 2-2 WGRQ
P3 Debut 38-KLIF
P4
P5 KLOS
P6

NOTES: Slowly spreading.

### ALLMAN BROTHERS (Capricorn)

*Ramblin' Man*

P1 9-18 CKLW 4-8 KDWB 5-7 KSLQ 8-5 WRKO 8-16 KKDJ 5-4 KFRC
P2 6-2 KAKC 5-6 WIFE 3-11 KCPX 1-1 WAYS 9-8 KIMN 4-3 WRC
P3 3-2 KLIF 7-8 WAKY 6-4 KFXM 16-8 WIXY 4-3 WCFL 12-11 KISN
P4
P5 KLOS KDAY KGB
P6

NOTES: Audience acceptance level still high.

### JACKSON BROWNE (Asylum/Elektra)

*Redneck Friend*

P1 19-16 KYA
P2 16-19 KIOA
P3
P4
P5 WEBN KLOS KDAY
P6

NOTES: Starting to move out of P5.

### CARPENTERS (A&M)

*Top Of The World*

P1 22-19 KSLQ 18-19 KYA 21-26 WRKO Debut 15-KKDJ Debut 20-KFRC Debut 26-KHJ
P2 21-16 KIOA 24-12 KCPX 30-27 WAMS Debut 22-WAYS Debut 30-KAKC Add-KRIZ
P3 Debut 31-KLIF 40-34 WHHY 38-28 KISN 40-28 WIXY 27-18 WAKY 39-35 WCFL
P4
P5
P6

NOTES: Big jumps—solid.

### CHEECH & CHONG (Ode)

*Basketball Jones*

P1 12-14 CKLW
P2 21-17 WIFE 11-5 KCPX 28-23 WRC 17-21 KRIZ 16-7 WHBQ 19-9 WOKY
P3 16-21 KDZA 19-9 WCFL
P4
P5
P6

NOTES: "Sister Mary Elephant" outpulling on requests.

## MARKETS

P4 allows for stations in markets affected by a specific demographic (black or country) influence. These stations will be placed within P4 only with respect to certain records. WDRQ, Detroit, for example, would normally appear in P1, though regarding play on a specific black record not being played on other Top 40 stations, it would appear in P4 (never in both parallels with respect to the same record), since the market is heavily black-influenced. A black record, therefore, can be tracked accurately in its crossover pattern.

The same applies for a country-oriented record like the recent Charlie Rich that broke Top 40 off KLIF in Dallas. KLIF, while normally considered in the P2 category, would be listed in P4 initially on the Rich record, owing to the strong local country influence. It would remain there until proven a pop crossover.

## THE SALES PARALLEL

The sales "parallel" is designed to follow sales in all reporting markets. Following sales in relation to airplay (or lack of it) provides you with an important additional perspective, and could be a major factor in the addition of records to playlists.

There are various stores, one-stops, and racks in each reporting market who we will call upon for their reaction to specific records. Stores will be regulated by calls at different intervals and inquiries about different records, in order to establish a definitive cross-survey.

There are four symbols which reflect sales response in parallel six. An upward arrow indicates increased sales over previous week. A straight line means no change in movement. A zero means no sales registered at this point, and an arrow downward indicates sales decreased from the previous week.

### CHER (MCA)

*Half Breed*

P1 1-6 KDWB 4-5 KKDJ 5-6 CKLW 1-1 KSLQ 2-2 KFRC 3-2 WFIL
P2 5-3 WGRQ 1-1 WIFE 3-2 WQXI 3-4 KCBQ 1-2 KRSP 2-2 KRIZ 1-1 WHBQ
P3 2-1 KLIF 1-1 WCFL 8-10 KISN 1-3 KFXM 1-3 WIXY 3-4 WAKY
P4
P5
P6

NOTES: Dropping in sales—AAG is still high.

### CHICAGO (Columbia)

*Just You And Me*

P1 15-10 KDWB 30-25 WRKO Debut 27-KFRC Debut 17-KKDJ Debut 30-KHJ 14-8 WFIL
P2 19-16 WQXI 28-18 WGRQ 18-17 KRSP Debut 26-WRC 24-20 WAMS 26-22 KAKC
P3 23-9 KDZA 37-30 KLIF Debut 28-KFXM 33-27 WIXY 32-28 WCFL 39-29 KISN
P4
P5
P6

NOTES: Growing solid.

### JIM CROCE (ABC)

*I Got A Name*

P1 Add-KSLQ 19-12 KDWB Debut 24-WFIL
P2 25-22 KCBQ 30-13 KIMN 19-14 WGRQ Debut 21-WAMS 25-19 WOKY 26-22 WRC
P3 Extra-KISN Add-KLIF 40-27 KDZA Debut 26-KFXM 37-20 WIXY 38-36 WCFL
P4
P5 Add-WEBN KLOS KDAY
P6

NOTES: No longer a gamble—will be a hit.

### DEEP PURPLE (Warners)

*Woman From Tokyo*

P1 17-25 KDWB
P2 24-24 KIMN
P3 31-24 KLIF 29-25 KFXM 13-13 WAKY
P4
P5
P6

NOTES:

DE FRANCO FAMILY  
(20th Century)

Heartbeat--It's A Lovebeat

P1	2-2 KKDJ 13-8 CKLW 8-3 KDWB Add-KSLQ 4-13 KYA 2-1 KHJ
P2	3-7 WGRQ 17-10 WAMS 1-1 KCPX 12-10 WQXI 12-6 KIMN 5-6 KRIZ 18-15 WHBQ
P3	9-4 WCFL 12-3 KDZA 3-1 WIXY 26-19 KLIF 19-15 WFIL 2-3 WAKY
P4	
P5	
P6	

NOTES: Peaking in some markets--but still solid across the board appeal.

DR. JOHN

(Atco)

Such A Night

P1	
P2	Debut 28-KAKC 6-7 WAYS
P3	19-14 KLIF Debut 28-WAKY 39-38 KDZA 34-26 KISN
P4	
P5	KDAY KLOS WEBN
P6	

NOTES: Strong requests where played.

DOOBIE BROTHERS

(Wamers)

China Grove

P1	16-13 KSLQ 5-9 KDWB 16-23 WFIL 19-26 KKDJ
P2	13-26 WAMS 10-21 KCPX 18-20 WQXI 9-7 KAKC 3-4 WIFE
P3	10-8 KISN 20-15 WAKY 5-8 KLIF 2-7 WCFL 2-6 KFXM 22-18 WHHY
P4	
P5	KLOS
P6	

NOTES:

BOB DYLAN

(Columbia)

Knockin' On Heaven's Door

P1	9-5 KDWB 17-17 KSLQ 9-8 KKDJ 18-15 KFRC 16-11 KHJ 30-27 WFIL
P2	17-14 WOKY Debut 18-WQXI Debut 26-KCBQ 19-16 WAYS 10-15 KIMN 22-18 WHBQ
P3	36-29 WHHY 16-10 KFXM 35-30 WIXY 34-30 WCFL 14-13 KDZA 17-9 KISN
P4	
P5	
P6	

NOTES: Might not be Top 5.

FIFTH DIMENSION

(Bell)

Ashes To Ashes

P1	15-14 KSLQ
P2	14-13 WOKY
P3	27-25 WIXY
P4	
P5	
P6	

NOTES: Still happening where played.

ROBERTA FLACK

(Atlantic)

Jesse

P1	Debut 14-KYA 18-12 KSLQ
P2	29-23 WAMS Debut 29-KIOA Debut 27-KCPX
P3	Add-KFXM Add-WIXY 31-30 KDZA
P4	
P5	
P6	

NOTES: Picking up action this week.

DAVID GATES

(Elektra/Asylum)

Sail Around The World

P1	
P2	Debut 25-KCPX Add-KRSP
P3	Debut 36-KLIF
P4	
P5	All
P6	

NOTES: Only out a week.

ART GARFUNKEL

(Columbia)

All I Know

P1	Debut 27-CKLW 7-4 KDWB 20-18 KSLQ 11-9 KKDJ 29-21 WRKO 19-14 KHJ
P2	9-7 KLIV 10-7 WQXI 10-9 KCBQ 18-14 WAYS 13-18 KIMN 13-8 WHBQ 6-5 KRIZ
P3	19-15 KISN 8-6 KDZA 16-12 WCFL 25-20 KLIF 26-22 WIXY 30-25 WAKY
P4	
P5	
P6	

NOTES: Looks like general Top 10

MARVIN GAYE

(Tamla)

Let's Get It On

P1	8-9 KSLQ 3-4 KKDJ 2-2 WRKO 1-1 KFRC 5-6 KHJ 2-5 WFIL
P2	6-3 KCBQ 8-12 WIFE 4-8 WGRQ 10-11 WAMS 14-15 KRIZ 18-25 WOKY
P3	4-9 WIXY 14-22 WCFL 1-2 KIMN 17-23 KDZA 2-1 KISN
P4	
P5	
P6	

NOTES: Still holding fairly strong with audience.

BOBBY GOLDSBORO

(United Artists)

Summer (The First Time)

P1	23-20 KSLQ 18-15 KDWB 11-8 KYA 12-12 KKDJ Add-KHJ
P2	17-11 WQXI 12-6 WGRQ 14-10 KAKC Debut 25-WRC Add-WHBQ 23-24 WOKY
P3	28-21 WIXY 10-5 KLIF 27-23 KFXM 29-23 WAKY 25-16 KDZA 15-5 KISN
P4	
P5	
P6	

NOTES: Picking up this week and solidifying.

GRAND FUNK

(Grand Funk/Capitol)

We're An American Band

P1	6-7 KKDJ 10-10 KSLQ 7-11 CKLW 10-14 KDWB 4-4 WFIL
P2	2-3 WIFE 7-8 KCBQ 8-13 WAYS 15-28 KCPX 4-7 KIMN 1-1 WRC 4-7 KRIZ
P3	1-3 KISN 8-12 WIXY 7-4 WHHY 9-11 KDZA
P4	
P5	
P6	

NOTES: Holding in Top Ten most places.

ISLEY BROTHERS

(T-Neck)

That Lady

P1	9-11 KSLQ 10-19 CKLW 5-6 KKDJ 17-7 WRKO 3-3 KFRC 3-3 KHJ
P2	20-21 WIFE 29-21 KCBQ 4-4 WGRQ 8-6 WAMS 2-5 KAKC 13-23 KIOA 3-5 WAYS
P3	5-2 KFXM 18-15 KLIF 12-10 WCFL 8-3 KIMN 8-14 WAKY 5-5 KDZA 7-6 KISN
P4	
P5	
P6	

NOTES: Strong--moving up most places.

EDDIE KENDRICKS

(Tamla)

Keep On Truckin'

P1	13-3 KYA 4-4 CKLW 14-14 KKDJ 18-15 WRKO 17-14 KFRC 12-12 KHJ 13-9 WFIL
P2	23-27 KIOA 4-4 WAYS Add-13Q Add-Y-100 16-20 KIMN 14-10 WRC 9-6 WHBQ
P3	16-9 WAKY 28-23 KLIF 13-9 KFXM 10-5 WIXY 13-11 WCFL 18-18 KDZA 37-16
P4	KISN
P5	
P6	

NOTES: One of the strongest this week.

GLADYS KNIGHT

(Buddah)

Midnight Train To Georgia

P1	2-1 CKLW 28-16 KSLQ Debut 30-KDWB Debut 29-WRKO 14-10 KHJ 8-9 KYA
P2	8-5 WQXI Debut 28-KCBQ 30-25 KIOA 29-19 WAMS 7-2 WAYS 8-5 WRC
P3	6-4 KDZA 30-21 KLIF 11-7 WIXY 28-26 WAKY 25-23 WCFL 20-14 KISN
P4	
P5	WCAR
P6	

NOTES: Gaining exposure but not high numbers yet.

KRIS KRISTOFFERSON

(Monument)

Why Me

P1	12-17 KDWB Debut 25-KFRC Debut 27-KHJ
P2	8-1 KAKC 4-5 KIOA 1-1 WQXI 27-19 KRSP Debut 27-WHBQ 15-20 WOKY
P3	Add-KFXM
P4	
P5	
P6	

NOTES: Could be a Top 10.

LED ZEPPELIN

(Atlantic)

D'yer Mak'er

P1	Add-KKDJ
P2	31-27 KIMN Add-WRC Add-WGRQ
P3	40-37 WCFL
P4	
P5	
P6	

NOTES: Heavy play from P5 off album--now crossing to masses.

# PARALLELS

### EXAMPLE OF PARALLELS:

If you are a secondary market station playing a pretty tight playlist and you are considering the new Chicago record for addition to your playlist, you probably would want to know if any stations similar to yours in playlist size, record rotation patterns and market make-up, have added it, or how it's doing. All you have to do is look in

P2. If you are curious about stations that have a larger playlist than yours you look in P3. The idea is that a station that plays 40 to 50 records should not be compared to a station that plays 22. A 5 point movement of 22 to 17 on a tight-listed station should mean more than the same amount 40 to 35 on a larger listed station. Thus the reason for the parallels...to simplify the research time in comparisons.

### LOOKING GLASS (Epic)

*Jimmy Loves Mary Anne*

P1	17-24 KKDJ
P2	7-4 KAKC 15-27 WIFE 17-29 KIMN
P3	5-6 WCFL 6-23 KISN 11-11 KFXM 16-11 KLIF 15-28 KDZA
P4	
P5	
P6	

NOTES: Almost done--both in sales and audience.

### JOHNNY MATHIS (Columbia)

*I'm Coming Home*

P1	25-22 KSLQ 23-21 WFIL
P2	
P3	
P4	
P5	
P6	

NOTES: Seems to get good response where played.

### HAROLD MELVIN (Phil. Int'l)

*The Love I Lost*

P1	
P2	
P3	Add-WIXY 23-17 WHHY Debut 39-KDZA Debut 39-KISN
P4	17-9 CKLW Add-WRC
P5	
P6	

NOTES: Definite crossover--looks like a hit.

### OSMONDS (Kolob/MGM)

*Let Me In*

P1	16-11 KDWB 29-26 WFIL
P2	7-6 WOKY 20-18 KAKC 23-15 WIFE 3-3 KIOA 21-30 KIMN 8-6 KRSP
P3	23-10 WAKY Add-KFXM 24-24 KDZA 22-18 WCFL 20-16 WIXY 11-10 KLIF
P4	
P5	
P6	

NOTES: Still growing.

### MARIE OSMOND (Kolob/MGM)

*Paper Roses*

P1	12-6 KSLQ 18-15 CKLW 7-3 KKDJ Debut 30-WRKO 21-17 KFRC 22-17 KHJ
P2	Debut 6-WQXI 2-2 KCBQ 28-19 KIMN 3-4 KRSP 19-9 WRC 9-4 KRIZ 26-20 WHBQ
P3	Extra-KISN 20-8 KDZA 26-19 WCFL 32-26 KLIF 15-6 WAKY 12-12 WHHY
P4	
P5	
P6	

NOTES: Strong gains--seems to draw more female requests than male.

### GILBERT O'SULLIVAN (MAM)

*Ooh Baby*

P1	28-24 KDWB
P2	Add-KIMN Add-WGRQ Debut 30-WIFE Add-KRSP
P3	Add-KLIF Add-KFXM 37-32 WCFL Debut 41-KDZA Extra-KISN
P4	
P5	
P6	

NOTES: Picking up adds--no major movements.

### POINTER SISTERS (Blue Thumb)

*Yes We Can Can*

P1	6-2 KDWB 24-23 CKLW 6-7 KYA 19-9 WRKO 6-5 KFRC 27-25 WFIL
P2	29-26 KAKC 16-7 WIFE 20-17 WQXI 20-16 KIMN 17-8 KIOA 27-10 WHBQ
P3	35-29 KLIF 4-12 KISN 9-7 KFXM 15-13 WIXY 21-16 WCFL 7-20 KDZA
P4	
P5	
P6	

NOTES: Big gains this week.

### ELVIS PRESLEY (RCA)

*Raised On Rock/For Ol' Times Sake*

P1	30-21 KSLQ
P2	Add-WOKY
P3	Debut 27-KFXM 41-40 KDZA 36-32 KISN
P4	
P5	
P6	

NOTES: Slow.

### BILLY PRESTON (A&M)

*Space Race*

P1	Add-CKLW 21-17 KYA Add-KFRC Add-KHJ
P2	25-22 WAMS 30-29 WIFE 25-19 KCPX 19-12 KIMN 11-10 WAYS 21-13 WRC
P3	26-22 KFXM 13-11 WHHY 29-19 KDZA 36-26 WIXY Add-WAKY 35-27 KISN
P4	
P5	
P6	

NOTES: One of the stronger new songs in gains.

### CHARLIE RICH (Epic)

*The Most Beautiful Girl*

P1	
P2	
P3	10-5 WAKY Debut 36-KDZA
P4	
P5	
P6	

NOTES: Too soon to track a pattern.

### ROLLING STONES (Rolling Stones)

*Angie*

P1	2-1 KDWB 7-2 KSLQ 1-1 KKDJ 1-1 WRKO 11-8 KFRC 2-1 KHJ 1-1 WFIL
P2	1-1 WGRQ 5-4 WOKY 4-6 KCBQ 7-4 KIMN 3-2 WRC 1-1 KRIZ 5-4 WOKY
P3	2-2 WIXY 12-6 KLIF 6-2 WAKY 3-2 WCFL 4-1 WHHY 2-1 KDZA 16-2 KISN
P4	
P5	All
P6	

NOTES: Solid.

### DIANA ROSS & MARVIN GAYE (Motown)

*You're A Special Part Of Me*

P1	22-23 KYA
P2	Debut 28-WAMS Add-WGRQ Add-KCPX 23-18 WAYS Debut 29-KRSP
P3	Extra-KISN Add-KLIF 24-20 KFXM 21-22 WAKY 36-33 WCFL 36-22 KDZA
P4	
P5	
P6	

NOTES: Slow on audience response so far.

### TODD RUNDGREN (Bearsville)

*Hello It's Me*

P1	26-23 KDWB
P2	18-14 WIFE Add-KAKC 22-26 KIOA 25-28 KIMN 12-9 KRSP Add-WOKY
P3	Debut 39-WCFL 17-8 WHHY 35-32 KDZA
P4	
P5	
P6	

NOTES: Looks like hit potential.

### SEALS & CROFTS (Warners)

*We May Never Pass This Way Again*

P1	Add-KSLQ 20-17 WFIL 21-16 KDWB
P2	28-22 KCPX Add-WAMS Debut 30-KIOA Debut 25-KIMN 26-27 KRSP
P3	27-22 KLIF 22-19 KFXM Add-WIXY 29-25 WCFL 26-17 KDZA 40-34 KISN
P4	
P5	
P6	

NOTES: Picking up adds but no super jumps.

PAUL SIMON  
(Columbia)

Loves Me Like A Rock

P1	19-21 CKLW 14-22 KDWB 6-5 KSLQ 22-25 KKDJ 9-13 WFIL
P2	8-12 KIOA 11-13 WQXI 7-15 WAMS 14-22 KIMN 9-11 KRSP 6-7 WRC 8-12 KRIZ
P3	7-6 WIXY 14-17 WAKY 10-17 WCFL 11-12 KDZA
P4	
P5	
P6	

NOTES: Sales peaked--slowing with audience also.

RINGO STARR  
(Apple)

Photograph

P1	27-20 CKLW 20-13 KDWB 27-15 KSLQ 20-13 KKDJ 26-19 WRKO Debut 18-KFRC
P2	Debut 17-WAMS 23-14 KAKC 25-18 WIFE 23-17 WRC Debut 27-WOKY 15-8 KRIZ
P3	42-26 KDZA 38-32 KLIF 23-18 KFXM 38-17 WIXY Add-WAKY 33-27 WCFL
P4	
P5	WCAR KDAY KLOS
P6	

NOTES: Biggest mover this week.

B.W. STEVENSON  
(RCA)

My Maria

P1	2-4 KSLQ 3-7 KDWB 12-14 WFIL 21-22 KKDJ
P2	6-8 WIFE 3-5 KIMN 14-15 KRSP 5-6 WRC 18-18 KRIZ 10-12 WOKY
P3	6-4 WIXY 7-13 WCFL 5-24 KISN
P4	
P5	
P6	

NOTES: Still hanging in at several stations.

ROD STEWART  
(Mercury)

Oh No Not My Baby

P1	
P2	
P3	39-33 KLIF
P4	
P5	WCAR KLOS KDAY
P6	

NOTES:

SUTHERLAND BROS. & QUIVER  
(Island)

You Got Me Anyway

P1	
P2	Add-WAMS 19-19 WIFE 21-19 WAYS
P3	15-14 WCFL 17-16 KFXM 29-25 KLIF 22-23 WIXY
P4	
P5	KLOS
P6	

NOTES:

TEN CC  
(UK)

Rubber Bullets

P1	
P2	6-4 KCPX Debut 20-KRSP
P3	17-15 WCFL
P4	
P5	
P6	

NOTES: Good response where played.

IKE & TINA TURNER  
(United Artists)

Nutbush City Limits

P1	
P2	26-25 WAMS Add-WQXI
P3	Add-WIXY Add-WAKY 31-22 KISN Debut 36-WQAM
P4	
P5	KDAY WCAR
P6	

NOTES: Could come through.

JOE WALSH  
(ABC)

Rocky Mountain Way

P1	Debut 20-KYA 13-11 KKDJ Debut 25-CKLW 16-10 WRKO 25-21 KFRC
P2	9-8 WAMS 8-5 WGRQ 30-27 KAKC 20-17 KIOA 19-16 KCPX 11-11 KIMN
P3	28-26 WCFL 24-17 KLIF 7-21 KFXM 1-1 WAKY 13-14 KDZA 14-19 KISN
P4	
P5	
P6	

NOTES:

EDGAR WINTER  
(Epic)

Free Ride

P1	11-18 KDWB 14-26 KSLQ 5-6 WFIL 24-19 KKDJ
P2	9-10 WIFE 16-21 WQXI 13-11 KAKC 6-5 WAMS 23-20 KCBQ 9-8 WAYS 12-16 KRIZ
P3	6-5 WCFL 3-7 KISN 10-15 KDZA 12-10 WIXY 12-12 WAKY 6-9 KLIF
P4	
P5	
P6	

NOTES: Seems to have peaked at all levels.

STEVIE WONDER  
(Tamla)

Higher Ground

P1	5-6 KYA 1-2 CKLW 15-18 KKDJ 7-7 KFRC 6-10 WFIL
P2	3-15 KAKC 17-10 WGRQ 5-6 WAYS 6-9 KIMN 7-8 WRC 14-25 WIFE 7-10 KRIZ
P3	8-8 WCFL 11-4 KISN 3-1 KFXM 4-10 KDZA 13-7 KLIF 9-15 WIXY
P4	
P5	
P6	

NOTES: Audience still likes hearing it even though sales are off.

# additional programming information

Neil Diamond-- "Be" apparently meeting some resistance to slowness and length.  
 Wolfman Jack-- "My Girl" picking up well from San Diego to Detroit...might be.  
 El Chicano-- "Tell Her" Northern California action.  
 Elton John single is picking up a great deal of late adds.  
 Loggins & Messina single out Tuesday is picking up a lot of late week picks-- "My Music".  
 Three Dog Night "Serenade" adds from the LP...single forthcoming.  
 Dramatics getting added at many stations.  
 Brownsville Station picking up quite a few movements this week...could spread.  
 Ian Thomas-- "Painted Ladies"...sounds like America...more adds each week...will probably come through.  
 Lobo getting picks...a bit too early to track.  
 Carole King-- "Corazon" getting many P3 picks this week.  
 Sister Mary Elephant is getting strong requests all around the country as "Basketball" peaks.  
 New Stories is "Mammy Blue", note a few adds as it just came out.

# LEGEND

### PARALLEL 1

CKLW DETROIT/WINDSOR  
 KFRC SAN FRANCISCO  
 KHJ LOS ANGELES  
 KKDJ LOS ANGELES  
 KQV PITTSBURGH  
 KSLQ ST. LOUIS  
 KXOK ST. LOUIS  
 KYA SAN FRANCISCO  
 WABC NEW YORK  
 WDRQ DETROIT  
 WLS CHICAGO  
 WRKO BOSTON  
 WXLO NEW YORK  
 WWDJ NEW YORK  
 KDWB ST. PAUL/MINN  
 WFIL PHILADELPHIA

### PARALLEL 2

KCBQ SAN DIEGO  
 KCPX SALT LAKE CITY  
 KIMN DENVER  
 KING SEATTLE  
 KLIV SAN JOSE  
 KRIZ PHOENIX  
 KRSP SALT LAKE CITY  
 WAMS WILMINGTON  
 WGRQ BUFFALO  
 WHBQ MEMPHIS  
 WIFE INDIANAPOLIS  
 WOKY MILWAUKEE  
 WMYQ MIAMI  
 WQXI ATLANTA  
 WRC WASHINGTON D.C.

### PARALLEL 4

Black Demographic C&W Demographic

#### EXAMPLES

DETROIT  
 WASHINGTON D.C.  
 CHICAGO  
 SHREVEPORT  
 RALEIGH  
 RICHMOND  
 PHILADELPHIA

#### EXAMPLES

NASHVILLE  
 LOUISVILLE  
 MEMPHIS  
 HOUSTON  
 DALLAS

### PARALLEL 5

ABC-FM NEW YORK BASE  
 KDAY LOS ANGELES  
 KGB SAN DIEGO  
 KLOL-FM HOUSTON  
 KLZ-FM DENVER  
 KMET-FM LOS ANGELES  
 KRMH-FM AUSTIN  
 KSN-FM SAN FRANCISCO  
 WABX DETROIT  
 WBBM-FM CHICAGO  
 WBCN BOSTON  
 WCAR DETROIT  
 WEBN CINCINNATI  
 WHCN-FM HARTFORD  
 WYSP PHILADELPHIA

### PARALLEL 3

KAAY LITTLE ROCK  
 KDZA PUEBLO  
 KEEL SHREVEPORT  
 KEZY ANAHEIM  
 KGW PORTLAND  
 KIOA DES MOINES  
 KIOO LOS ANGELES  
 KILT HOUSTON  
 KLEO WICHITA  
 KLIF DALLAS  
 KOIL OMAHA  
 KOMA OKLAHOMA CITY  
 KRUX PHOENIX  
 WAYS CHARLOTTE  
 WBBQ AUGUSTA  
 WCAD BALTIMORE  
 WCFL CHICAGO  
 WCOL COLUMBUS  
 WIIB KANSAS CITY  
 WHFY MONTGOMERY  
 WISM MADISON  
 WIXY CLEVELAND  
 WMAK NASHVILLE  
 WPKC WASHINGTON D.C.

# RR RADIO & RECORDS ROCK ALBUMS

<p><b>ALLMAN BROTHERS</b>                      Brothers And Sisters (Capricorn)  <i>CUTS: Jessica--Ramblin' Man--                      Southbound</i></p> 	<p><b>ELTON JOHN</b>                      Goodbye Yellow Brick Road (MCA)  <i>CUTS: Harmony--All The Girls Love                      Alice--Goodbye Yellow Brick Road--                      Grey Seal--</i></p> 	<p><b>POINTER SISTERS</b>                      Pointer Sisters (Blue Thumb)  <i>CUTS: Wang Dang Doodle--Jada--                      Make It Foot</i></p>  <p>Blue Thumb Records, Inc.</p>
<p><b>CHUCK BERRY</b>                      Bio (Chess)  <i>CUT: Woodpecker</i></p>  	<p><b>KRIS KRISTOFFERSON                      &amp; RITA COOLIDGE</b>                      Full Moon (A&amp;M)  <i>CUTS: Hard To Be Friends--                      Loving Arms</i></p> 	<p><b>ROLLING STONES</b>                      Goat's Head Soup (Rolling Stones)  <i>CUTS: 100 Years Ago--                      Dancing With Mr. D--                      Can You Hear Music</i></p> 
<p><b>BLOOD SWEAT &amp; TEARS</b>                      No Sweat (Columbia)  <i>CUT: Roller Coaster</i></p> 	<p><b>LYNYRD SKYNYRD</b>                      Lynyrd Skynyrd  <i>CUT: Free Bird</i></p> 	<p><b>SEALS &amp; CROFTS</b>                      Diamond Girl (Warners)  <i>CUT: We May Never Pass</i></p> 
<p><b>CAPTAIN BEYOND</b>                      Sufficiently Breathless (Capricorn)  <i>CUT: Sufficiently Breathless</i></p> 	<p><b>STEVE MILLER BAND</b>                      The Joker (Capitol)  <i>CUT: Sugar Babe</i></p> 	<p><b>SOPWITH CAMEL</b>                      Miraculous Hump (Reprise)  <i>CUTS: Fazon--Coke,                      Suede And Waterbeds</i></p> 
<p><b>CHICAGO</b>                      Chicago VI (Columbia)  <i>CUTS: Just You And Me--                      Hollywood</i></p> 	<p><b>MOTT THE HOOPLE</b>                      Mott (Columbia)  <i>CUTS: All The Way From                      Memphis--                      Mother--Cadillac</i></p> 	<p><b>B.W. STEVENSON</b>                      My Maria (RCA)  <i>CUT: Good Love Is Like A Good Song</i></p> 
<p><b>FABULOUS RHINESTONES</b>                      Freewheelin' (Just Sunshine)  <i>CUTS: Freewheelin'--                      Roots With You Girl</i></p>  	<p><b>MARIA MULDAUR</b>                      Maria Muldaur (Reprise)  <i>CUT: Don't You Feel My Leg</i></p> 	<p><b>URIAH HEEP</b>                      Sweet Freedom (Warners)  <i>CUT: Stealin'</i></p> 
<p><b>ROBERTA FLACK</b>                      Killing Me Softly (Atlantic)  <i>CUTS: No Tears--Jesse</i></p> 	<p><b>PFM</b>                      Photos Of Ghosts  <i>CUTS: Photos Of Ghosts--                      Mr. 9 To 5--                      Celebration</i></p> 	<p><b>WAR</b>                      Deliver The Word (UA)  <i>CUTS: Gypsy Man--                      Me And Baby Brother</i></p> 
<p><b>ART GARFUNKEL</b>                      Angel Clare (Columbia)  <i>CUTS: All I Know--I Shall Sing</i></p> 	<p><b>PINK FLOYD</b>                      Dark Side Of The Moon  <i>CUTS: Money--Time--                      Us And Them--                      Brain Damage</i></p> 	<p><b>STEVIE WONDER</b>                      Innervisions (Tamla)  <i>CUTS: He's Misstra Know It All--                      Higher Ground--                      Golden Lady</i></p> 
<p><b>GRAND FUNK</b>                      We're An American Band  <i>CUTS: Walk Like A Man--                      Black Licorice--                      Stop Looking Back</i></p> 	<p><b>POCO</b>                      Crazy Eyes (Epic)  <i>CUTS: Here We Go Again--                      Last Dance Tonight</i></p> 	<p><b>JESSE COLIN YOUNG</b>                      Song For Juli (Warners)  <i>CUTS: Morning Sun--Song For Juli--                      T-Bone Shuffle</i></p> 

The above albums represent the most played this week.

The cuts listed are the consensus selections compiled from all corresponding stations.

# NASHVILLE by Biff Collie

Faron Young says he was justified in spanking a 6-year-old girl during a West Virginia show last year. Asked Federal Court dismissal of \$200,000 lawsuit...E.G. "Gab" Blackman suffered a heart attack Tuesday--27 years WLAC Nashville Sales Manager...Jerry Lee Lewis after taping guest shot in the *New Police Story* series, when asked how he did in his dramatic acting debut: "Good!" Is he modest? "I have nothing to be modest about."...Eddie Miller's giant song "Release Me", rewritten this year with Christian lyrics, won a Dove nomination and Eddie the Dove award for album liner notes in Blackwood Brothers gospel album, *Release Me*...

Birthdays this week--Steel guitarist Pete Drake, and Glen Campbell's man Gordon Terry...George Jones's mother critically ill in Beaumont...Mel Tillis, about his guest show last week on Carson show, explained the reason the show ran longer than normal 90 minutes: "B-b-b-because I was the g-g-guest!"...Charlie Pride grossed more than a million at 19 fairs this year...Watch for Columbia Christmas single duet by Tommy Cash and brother; "That Christmasy Feeling"...Porter and Dolly recorded the official American Bicentennial song, "Here Comes The Freedom Train" by New Yorker Steve Lemberg...

Hank Snow celebrated his 38th RCA anniversary. He was discovered in Nova Scotia as a seagoing kid of 17...What is the Hillbilly Carnegie Hall? The Grand Ole Opry House...What ever happened to the Raquel Welch record station reported here a couple of months ago? The Nashville "producer" who furnished the bait didn't get the kind of bite he had hoped for. Figure it out for yourself...

## country correspondents

- KCKC San Bernadino
- KCKN Kansas City
- KERE Denver
- KFGO Fargo
- KFOX Long Beach
- KHOS Tucson
- KIKK Houston
- KLAC Los Angeles
- KLAK Denver
- KRAK Sacramento
- KSON San Diego
- KTUF Phoenix
- KUZZ Bakersfield
- KWJJ Portland
- WCMS Norfolk
- WEET Richmond
- WHOO Orlando
- WINN Louisville
- WIRE Indianapolis
- WJJD Chicago
- WKDA Nashville
- WMC Memphis
- WONE Dayton
- WPLO Atlanta
- WRCP Philadelphia
- WSLR Akron
- WUBE Cincinnati

Glen Campbell and wife Billie moved into a swank new giant Hollywood estate and he now heads for Nashville to play in the Music City Pro-Celebrity Golf Tourney. Is it true that their new estate covers more ground than the city limits of Delight. Arkansas (Glen's hometown)?...Loretta Lynn and George "Goober" Lindsay co-host an hour-long country special for CBS called "Country Corners" November 5 and 6...As we begin, Faron Young...told me he read in the paper where a West Virginian couple were divorced after 48 years of marriage. Faron's reaction: "At least they gave it a try." P.S.: Faron is trying to book a new act for his road show: Judy Mallet, fiddler and Miss Texas finalist in recent Miss America Contest....

## C&W Radio

### 'HOS RUSTLING

Tucson's KHOS is running the "Missing K" contest. Jocks have begun identifying the station as "Hos 94", dropping the "K"; listeners are given clues regularly, and hourly chances to guess the location of the missing "K"; the winner will get a trip to the Virgin Islands....

### KFOX LINEUP

Jonathan Frick gets his new lineup ready for the ratings at Long Beach's KFOX: 6-10AM is Hal McClain from Houston's KULF. 10-2PM is Mike Anthony, formerly with San Diego's KSON. John Novack from KLAK, Denver, handles 2-6PM, Terry Moss from KSON takes over from 6PM-midnight, while Joe Ferguson does midnight-6AM....

### KIKK ON THE REAR (BUMPER)

Houston's KIKK is running a "KIKKer Sticker" contest. They've passed out over 400,000 KIKKer Sticker bumper strips. Way it works is, air personalities show up at various locations around Houston and call into the station. The first person to arrive at jock's location with a strip on his car wins a prize, cash or goods....

### ARTIST SPOTLIGHT

Chicago's WJJD is celebrating Country Music Month by saluting a different country artist each day and playing at least one song by the artist per hour; in addition, air personalities ask questions about the artists' careers hourly and listeners with correct answers receive the artist's latest album. Reaction has been great....

# Country & Western ALBUMS

### BRUSH ARBOR/NO. 2

*Now That It's Over*  
*Song To Mary Ann*



### DORSEY BURNETTE/DORSEY BURNETTE

*Lila*



### LEE CLAYTON/LEE CLAYTON

*Ladies Love Outlaws*  
*Carnival Balloon* *Loesome Whiskey*

MCA RECORDS

### DON GIBSON & SUE THOMPSON/WARM LOVE

*That's What I'll Do*  
*Love Is A Lonesome Thing*



### TOMPALL GLASER/CHARLIE

*Bad Bad Cowboy*  
*Big Jim Colson*



### KRIS KRISTOFFERSON & RITA COOLIDGE/FULL MOON

*From The Bottle To The Bottom*



### LORETTA LYNN/LOVE S THE FOUNDATION

*I Love You I Love You*  
*I Gave Everything* *Hey Loretta*

MCA RECORDS

### RAY PRICE/SHE'S GOT TO BE A SAINT

*Help Me*



### JOHNNY RODRIGUEZ/ALE I EVER MEANT

*That's The Way Love Goes*



### DAVID ROGERS/JUST THANK ME

*Touching You Goodbye*  
*If I Throw Away My Pride*



### JEAN SHEPARD/SLIPPIN' AWAY

*Come On Phone*



### STATLER BROTHERS/CARRY ME BACK

*What Ever Happened To Randolph Scott*  
*Take Good Care Of Her*



### MEL TILLIS/SAWMILL

*Leona* *Cheap Imitation*  
*Remembering*



### CONWAY TWITTY/YOU'VE NEVER BEEN THIS FAR BEFORE

*Born To Lose*

MCA RECORDS

### LEON RUSSELL/HANK WILSON'S BACK VOL. 1

*Battle Of New Orleans* *Truck Drivin' Man*  
*Goodnight Irene* *Rollin' In My Sweet Baby's Arms*



### JERRY WALLACE/PRIMROSE LANE--DON'T GIVE UP ON ME

*I Can't Keep My Hands Off Of You*  
*Ruby Red Wine-Primrose Lane*

MCA RECORDS

### DOC AND MERLE WATSON/THEN AND NOW

*Bottle Of Wine*  
*That's All*



### DON WILLIAMS/VOLUME ONE

*No Use Running*



The albums and selected cuts listed reflect a compilation of the most played this week as reported to R&R by our radio station correspondents.



# Country & Western TOP TWENTY

LW	TW		9/21	9/28	10/5	10/12	YOUR NOTES
6	1	<b>JOHNNY RODRIGUEZ</b> <i>Ridin' My Thumb To Mexico (Mercury)</i>					
1	2	<b>RAY PRICE</b> <i>You're The Best Thing (Columbia)</i>					
8	3	<b>BARBARA MANDRILL</b> <i>The Midnight Oil (Columbia)</i>					
5	4	<b>BARBARA FAIRCHILD</b> <i>Kid Stuff (Columbia)</i>					
20	5	<b>MARIE OSMOND</b> <i>Paper Roses (MGM/Kolob)</i>					
2	6	<b>CONWAY TWITTY</b> <i>You've Never Been This Far Before (MCA)</i>					
14	7	<b>JEANNIE SEELY</b> <i>Can I Sleep In Your Arms (MCA)</i>					
4	8	<b>JOHNNY RUSSELL</b> <i>Rednecks, White Socks (RCA)</i>					
3	9	<b>TANYA TUCKER</b> <i>Blood Red &amp; Goin' Down (Columbia)</i>					
13	10	<b>JERRY WALLACE</b> <i>Don't Give Up On Me (MCA)</i>					
18	11	<b>FREDDY WELLER</b> <i>A Perfect Stranger (Columbia)</i>					
12	12	<b>FARON YOUNG</b> <i>Just What I Had In Mind (Mercury)</i>					
15	13	<b>JOE STAMPLEY</b> <i>Too Far Gone (Dot)</i>					
17	14	<b>MEL TILLIS</b> <i>Sawmill (MGM)</i>					
19	15	<b>GEORGE JONES &amp; TAMMY WYNETTE</b> <i>We're Gonna Hold On (Epic)</i>					
7	16	<b>JOHNNY CARVER</b> <i>You Really Haven't Changed (ABC)</i>					
9	17	<b>BILL ANDERSON</b> <i>The Corner Of My Life (Columbia)</i>					
11	18	<b>JACK GREENE</b> <i>I Need Somebody Bad (MCA)</i>					
New Entry	19	<b>OLIVIA NEWTON-JOHN</b> <i>Let Me Be There (MCA)</i>					
10	20	<b>RONNIE MILSAP</b> <i>I Hate You (RCA)</i>					

The C&W Top Twenty is determined by active weekly sales. The remaining songs are listed alphabetically with the audience acceptance graph reflecting the song's current demographic level as reported and tabulated to R&R by our corresponding radio stations.

<b>ANDERSON, LYNN</b> <i>Sing About Love (Columbia)</i>							
<b>ARNOLD, EDDY</b> <i>Oh Oh I'm Falling In Love (MGM)</i>							
<b>BARE, BOBBY</b> <i>You Know Who (RCA)</i>							
<b>BROWN, JIM ED</b> <i>Broad-Minded Man (RCA)</i>							
<b>BURNETTE, DORSEY</b> <i>Darlin' Don't Come Back (Capitol)</i>							
<b>BUSH, JOHNNY</b> <i>Green Snakes On The Ceiling (RCA)</i>							

The "Audience Acceptance Graph" reflects actual audience demographic appeal as researched and reported by our corresponding radio stations. For example: A particular record could be diminishing rapidly in sales at the audience may still want to hear it a great deal more than the declining sales would indicate. A specific Number One record in sales may not reach the

same height on the "AAG" as another Number One record. Another example would be a single competing with its "Mother" album. The single sales may never put it on top, yet the "AAG" reflects the song's true audience appeal. The reflection of demographic information on a graph best illustrates at a glance the values and growth patterns of each individual record.

# Country & Western

	9/21	9/28	10/5	10/12	YOUR NOTES
<b>GLEN CAMPBELL</b> <i>The Wherefore And The Why (Capitol)</i>					
<b>WAYNE CARSON</b> <i>You're Gonna Love Yourself (Monument)</i>					
<b>BILLY CRASH CRADDOCK</b> <i>Till The Waters Stop Running (ABC)</i>					
<b>MAC DAVIS</b> <i>Kiss It And Make It Better (Columbia)</i>					
<b>JIMMY DEAN</b> <i>Your Sweet Love (Columbia)</i>					
<b>JOHNNY DUNCAN</b> <i>Talkin' With My Lady (Columbia)</i>					
<b>DONNA FARGO</b> <i>Little Girl Gone (Dot)</i>					
<b>NARVEL FELTS</b> <i>Drift Away (Cinnamon)</i>					
<b>DON GIBSON</b> <i>That's What I'll Do (Hickory)</i>					
<b>GEORGE HAMILTON</b> <i>Second Cup Of Coffee (RCA)</i>					
<b>DOYLE HOLLY</b> <i>Lila (Barnaby)</i>					
<b>WAYLON JENNINGS</b> <i>You Ask Me To (RCA)</i>					
<b>BRENDA LEE</b> <i>Sunday Sunshine (MCA)</i>					
<b>DICKEY LEE</b> <i>Sparklin' Brown Eyes (RCA)</i>					
<b>JERRY LEE LEWIS</b> <i>Sometimes A Memory Ain't Enough (Mercury)</i>					
<b>ROGER MILLER</b> <i>Open Up Your Heart (Columbia)</i>					
<b>WILLIE NELSON</b> <i>Stay All Night (Atlantic)</i>					
<b>TOMMY OVERSTREET</b> <i>I'll Never Break These Chains (Dot)</i>					
<b>ELVIS PRESLEY</b> <i>For Ol' Times Sake (RCA)</i>					
<b>CHARLIE PRIDE</b> <i>Amazing Love (RCA)</i>					
<b>JEANNE PRUETT</b> <i>I'm Your Woman (MCA)</i>					
<b>SUSAN RAYE</b> <i>Plastic Trains, Paper Planes (Capitol)</i>					
<b>BOBBY G. RICE</b> <i>The Whole World's Making Love Again (Metromedia)</i>					
<b>CHARLIE RICH</b> <i>The Most Beautiful Girl (Epic)</i>					
<b>MARTY ROBBINS</b> <i>Love Me (MCA)</i>					
<b>TERRY STAFFORD</b> <i>Sweet Gypsy Rose (Atlantic)</i>					
<b>STATLER BROTHERS</b> <i>Carry Me Back (Mercury)</i>					
<b>DOTTIE WEST</b> <i>Country Sunshine (RCA)</i>					
<b>NORRO WILSON</b> <i>Ain't It Good (RCA)</i>					

# THE FCC

## (So You Can Understand It)



By JASON SHRINSKY  
(The Law Offices of Stambler & Shrinsky)  
Washington, D. C.

### SUBJECT: PUBLIC FILE

The purpose of the Public File is to make available to local residents the same information which would be available to them if they traveled to Washington and inspected the FCC files in the Reference Room. The materials with respect to requests for time by candidates for public office must be kept in the Public File for a period of two (2) years. All other material must be kept for a period of seven (7) years or until the FCC has taken action on the second renewal application following the date of the material, whichever is longer.

You must show the Public File to anyone asking. You may request the name of the person, but they are under no obligation to tell you the reason they want to see the file or who they represent. You should never attempt to make their task difficult.

### PUBLIC FILE INCLUSIONS

Basically, the following materials must be contained in the Public File:

- 1) All applications and amendments, letters and other documents pertaining to them (renewals, assignments, power increases, etc.);
  - 2) All Ownership Reports (FCC Form 323) and supplements, amendments, letters or other correspondence pertaining to ownership.
  - 3) All requests for broadcast time made by or on behalf of candidates for public office with notations showing the disposition of the request and the charges for the time, if any;
  - 4) Every Annual Employment Report (Section VI), amendments, letters or other documents pertaining thereto.
- There are certain minor exceptions to the general rule outlined above, but

these need not concern you at this time. If an error is to be made in the material to be placed in the Public File, it is better to err on the side of inclusions rather than exclusions.

Information concerning a former transmission mode need only be retained for three (3) years. This means that if the Station operated with a non-directional pattern until 1967 and then changed to a directional pattern, engineering information pertaining to non-directional operation need only be retained until 1970.

It is *not* necessary to place the Annual Financial Report (FCC Form 324) in the Public File. This information is strictly confidential and is *not* available to the public at either the Station or at the FCC offices in Washington.

As a matter of practice, we suggest that you maintain a log at the Station to reflect times when a request is made by local citizens to inspect the Public File. This is for internal purpose only inasmuch as FCC requirements do not call for the person requesting inspection of the Public File to identify themselves.

The Public File should be maintained at the Station's main studio. While the Commission's Rules do provide that the File may be maintained at another accessible place in the community it is our recommendation that the File be kept at the Station.

The File must be made available to the public during regular business

hours of the Station. We would recommend that you keep this file completely separate from your other business files. Although following this practice may require additional copies of certain material, it will serve to minimize the risk of losing important portions of your business file.

### CORRESPONDENCE

One final item with respect to this Rule is the matter of correspondence between the Station and this office, or any other attorney. If we would send a letter to the FCC on your behalf, you'll be sent a carbon copy which, ordinarily, must be included in the local file. However, private correspondence should *not* be included in the Public File. In fact, you may wish to keep a completely separate file for these materials since they are privileged communications and no one, not even an FCC inspector, has the right to see these letters.

*(Despite last week's column, apparently many stations still do not understand how lotteries work. On Sept. 26, the FCC fined KWAC, Bakersfield, for broadcasting lottery information. They were also fined for failing to log the broadcasting of program dedications paid for by listeners. Total tab: \$2500.)*

If you have any questions about the legalities involving your Radio Station, or suggestions for future subjects to be covered in this column, just write to R&R.

# Engineering

BY ANDY LAIRD

### THE CARE AND USE OF EARPHONES:

*(Andy Laird, Chief Engineer at Los Angeles' KDAY, comments regularly on radio station problems and solutions, from the technical side. Any questions or correspondence should be directed to him, c/o R&R.)*

The two biggest control room headaches in a radio station are earphones and the studio chair, because both of them break readily. As far as the chair goes, with somebody sitting in it 24 hours a day, seven days a week, you can't expect it to last. As for earphones, there are a lot of problems involved, and there are certain ways to eliminate these problems.

### LEVELS IN THE PHONES

Most disc jockeys like to run their headphones superloud, which is obviously hazardous for health reasons, but seems to be something of an "industry hazard"; it happens not only in broadcasting, but in recording studios and wherever phones are used.

Actually, the jock needs the level fairly high in the phones, since he's trying to balance his voice with the volume of the music. Your voice, coming out of your head, created a

certain volume, and you want to hear everything else up at the same level, and sometimes it takes a lot of volume in the headphones to get it up to that level.

In addition to balancing his voice and music volumes, the disc jockey has to use the earphones to hear problems in the studio while his mike's on. He's got to be able to know if something's malfunctioning, if perhaps some machine didn't stop, so he can shut it off.

### EARPHONES

Generally, DJ's like to do one of two things with earphones, and this varies from jock to jock. They either prefer to hear the air signal or the studio sound. Personally, as an engineer, I prefer to provide studio sound to the disc jockey, because when you provide studio sound, he can hear his mix better. Granted, he won't hear the peak limiting and the automatic control of the radio station, but if he's mixing his show correctly at the board, he doesn't need to hear what's happening on the automatic equipment. I don't like to have the automatic equipment hooked up to the earphones, nor would I hook up an off-the-air monitor, because that

creates all kinds of problems with feedback into the announce microphone. That's problem No. 1, if the jock runs the earphones loud.

The other problem with hooking the automatic equipment up to the phones, is that some of the new peak limiters have automatic phase reversing circuits in them, and they create a change in sound every time the phase is changed. It won't change the sound to the listener at home, or to anybody listening to a loudspeaker, but it will change the sound of the disc jockey's voice inside his earphones and that chance would be very disconcerting.

### BREAKAGE

The two most common reasons for earphones breaking are: one, the driver portion burns out or develops voice coil rub from loud levels, and two, the cord, or the jack on the cord, breaks.

As far as the cord goes, you've got to realize there's a lot of strain on them. One solution is to mount the earphone jack fairly high, so that when the jock lays them down on the table, the cord won't drag onto the floor and be run over by the jock in his chair. You could have a short cord, with the jack very close to where the guy's working. Or you could simply plug the phones in overhead, from the ceiling, with the cord long enough so that the guy can go anywhere around his operating point and still not run over the cord.

In regard to the burnout, there are a couple of types of phones out now

that will handle lots of power without burning out the driver; Telex has a new series. The old Brush Crystals will create a loud sound without burning out. Another good kind I've worked with is the Sennheiser.

### TYPES OF EARPHONES

There are two popular types of earphones. The first is the type that seals tightly around the ear, and locks everything out of the room, and the second would be like the Sennheiser, that fits loosely and allows room sounds to come in along with the audio of the earphones. The nice thing about the loose kind is that they're usually very light and amazingly rugged. One problem involved with them, though, is that if you do run them at really high levels and they're hooked up to off-the-air audio, they'll feed back more easily.

### TONE CONTROLS

Depending on how they build them, most radio stations build bass and treble controls on their earphone amplifiers. Most outputs, however, don't really have enough gain or amplification in them to get loud earphone levels, and console earphone setups most often don't have tone controls on them. I actually have mixed emotions on tone controls for earphones. I would prefer for the disc jockey to hear the sound with a balance similar to the way it goes over the air, frequency response-wise; also, so that if he's monitoring through the phones, and there's a problem, he'll hear it through the headphones.

# FOOTBALL CONTEST GAMES START TOMORROW

This weekend's football games kick off the Lu Fields Football Contest--one of ten presented by RADIO & RECORDS throughout the remainder of the football season.

If you mailed in your entry and if it is received in the post office box by tomorrow (Saturday) noon (PDT), you have a chance at winning \$300--1st prize, \$150--2nd place, and \$50--3rd place per contest.

Below is an example of Contest No. 1. You will receive Contest No. 2 with RADIO & RECORDS Update Report this Monday.

Good luck

**Lu Fields-Motown Records Football Contest #1**

**Example**

**Saturday, October 13**

(69)	Mississippi	vs	Georgia*	(31)
(41)	LSU	vs	Auburn*	(59)
(28)	Alabama	vs	Florida*	(72)
(63)	Purdue	vs	Illinois*	(37)
(26)	Michigan	vs	Michigan State*	(74)
(30)	Nebraska	vs	Missouri*	(70)
(40)	Oklahoma	vs	Texas*	(27)
(73)	Air Force	vs	Colorado*	(65)
(35)	California	vs	Oregon*	(71)
(29)	UCLA	vs	Stanford*	(50)
(50)	Arkansas	vs	Baylor*	(33)
(67)	Texas A & M	vs	Texas Tech*	(61)
(39)	Redskins	vs	Giants*	(64)
(36)	Jets	vs	Patriots*	(48)
(52)	Colts	vs	Bills*	(53)
(47)	Bears	vs	Falcons*	(68)
(32)	Lions	vs	Saints*	(56)
(44)	Steelers	vs	Bengals*	(43)
(57)	Eagles	vs	Cardinals*	(55)
(45)	Broncos	vs	Oilers*	(46)
(54)	Chiefs	vs	Packers*	(34)
(66)	Chargers	vs	Raiders*	(58)
(42)	Vikings	vs	49ers*	(51)
(49)	Cowboys	vs	Rams*	(62)
(38)	Dolphins	vs	Browns*	

**Sunday, October 14**

**Monday, October 15**

**How To Win:** you get those points. If your team loses you get zero. Just mark an "x" next to the points of the team you figure will win. If your team wins, you choose. If your team loses you get zero. If a football game ends in a tie, you receive the points of the team you choose. If you notice that for each football game there is a total of 100 points. If you predict a game will end in a tie, you must write "tie" next to both point totals. If the game actually ends in a tie, your points for that game will be zero. If the game does not end in a tie, your points for the highest number of points - not the highest number of wins. Winners will be selected by the highest number of points. **DO NOT PREDICT SCORES - MARK "X's" OR TIE ONLY!** Picking the right aspects is the name of the game.

\*Denotes home team

Legal Name \_\_\_\_\_  
 Radio Name \_\_\_\_\_  
 Company \_\_\_\_\_  
 Address \_\_\_\_\_  
 City \_\_\_\_\_ State \_\_\_\_\_  
 Zip Code \_\_\_\_\_ Phone \_\_\_\_\_

Mail to: Lu Fields-Motown Contest #1  
 P. O. Box 631  
 Woodland Hills, Calif. 91364

SocSec# \_\_\_\_\_  
 Birthdate \_\_\_\_\_

**Important Notes:**

- 1) Mail the ORIGINAL only as your entry. If you want a copy of your picks for yourself, make a photo copy. Photo copies will NOT be accepted as entries. Only the ORIGINAL football contest offsets can be accepted as entries.
- 2) 1st prize - \$300, 2nd prize - \$150, 3rd prize - \$50. In case of tie, prize money will be divided equally.
- 3) Eligibility is open to all who receive RADIO and RECORDS first four weekly complimentary issues and to all subscribers thereafter.
- 4) No number of persons may enter from a company; however, only one name may appear on any entry. No person may enter more than once per week.
- 5) Any number received in post office box after Saturday noon (PDT) will not be accepted. Any entries with postage due will be refused. No entries will be taken by telephone.
- 6) Contest entries are tallied by electronic computer and will be reported weekly by RADIO and RECORDS.

Double-check your count on all twenty-five games--omissions count as losses.

# TWITTY, RICH, FARGO & LEE RETURN C&W TO POP CHARTS

Country crossovers are proliferating at a rapid rate. What with Charlie Rich's No. 1 Country turned Top 20 pop smash, "Behind Closed Doors", Donna Fargo's "Happiest Girl In The Whole USA" and "Funny Face", and Conway Twitty's trailblazing "You've Never Been This Far Before" climbing the charts, the pop pastures are looking greener than ever for C&W acts. Early reports on Brenda Lee's "Sunday Sunrise" show pop play in Chicago, Pittsburgh, Cleveland, and other sizable markets, and Donna Fargo's latest, "Little Girl Gone", looks slated to follow in the footsteps of her previous hits.

Carson Schreiber, music director at Los Angeles' country KLAC, feels a



Charlie Rich

glance at the current Hot 100 would reveal roughly 20% of the chart to be comprised of country crossovers, including Twitty's hit, Marie Osmond, Anne Murray, and Jean Shepard.

The tradition of country-pop crossovers actually goes back quite a ways. Schreiber cites the recording situation "of the forties and early fifties, when a label would cut a writer's song simultaneously with a big band, a pop singer, an R&B singer and a country singer, to reach all markets. Now, it's possible for a country singer to reach all of them with one record."

The list of million-selling country hits that made the pop charts stretches back to Roy Acuff's "Wabash Cannonball" in 1948, and features such strong country acts as Johnny Horton, Eddy Arnold, Jim Reeves, and Sonny James.

The recent profusion of crossovers, though, seems to most closely parallel the early sixties, when Johnny Cash, Don Gibson, Charlie Rich and Brenda Lee delivered chart-topping double punches.

Lynn Shults, director of sales and promotion for United Artists country product, doesn't see many similarities in the types of country records that have crossed pop.

"Donna Fargo's 'Happiest Girl' was modern country, with a lot of pop to it, but then you had Freddie Hart's

'Easy Lovin' and Jeanne Pruett's 'Satin Sheets' which were hardcore country of the traditional kind.

"Generally, the cross begins when the record hits on the country station and the pop audience gets exposed to it, say on a jukebox in a bar or some place. They begin requesting it on the pop station which isn't even playing it yet. When the pop station begins to get curious and phones the one-stops and finds some action, that's when the pop play will start."

KLAC's Schreiber acknowledges the exposure of country on television by such widely accepted personalities as Johnny Cash and Glen Campbell, and has his own ideas as to country records' success in the MOR/pop market.

"For one thing, MOR and country radio aim at similar demographics; the 25-49 year-old group. The lyrical content of country music is such that it is directed more toward people in that older area. Teenyboppers can't get behind country music, with its songs about life lived and love won and lost. To appreciate country, you have to have lived long enough to have experienced all these things."

Progressive stations expose selected country acts like Waylon Jennings, Kristofferson, and Willie Nelson, though their younger audiences in many cases aren't ready for older, traditional country material.

Joe Fiorillo, head of Austin's progressive KRMH relies "on such artists as Jennings and Nelson and Tom T. Hall, with whom our audience is somewhat familiar, but playing someone like Conway Twitty means tune-out." The problem also seems to afflict KOKE, a progressive country station in Austin.

## Z.Z. TOP BREAK, BLOODSTONE REPEAT

London Records, long considered merely the American licensing arm of British Decca and a clearinghouse for such thoroughly English success stories as the Rolling Stones, Moody Blues, Ten Years After, Savoy Brown, Procol Harum and the Zombies, has taken on a new image this past year. The label's achievements with Bloodstone and Z.Z. Top, not to mention the saga of Bobby Boris Pickett's "Monster Mash", signal a growing involvement with domestic product. The comparatively small company recently charted four Top 60 singles simultaneously (Al Green, Bloodstone, Pickett, and 10 CC).

Walt McGuire, New York A&R head, signed Z.Z. Top three years ago on the strength of a tape that the band had submitted. "The group's first two albums sold well regionally, in the South, on the West Coast, and in the Denver area, but we're counting on their third, just released, to break them with the rest of the country."



Donna Fargo

Artists like Charlie Rich and Brenda Lee are in especially fortunate positions, having long ago established their reputations with both pop and country audiences.

Brenda's first record (the label credited "Little Brenda Lee, 9 Years Old") was Hank Williams' "Jambalaya", and it took pop honors in 1956. Her subsequent pop hits "That's All You Gotta Do", "Emotions", and "Dum Dum" showcased such promising songwriters as Jerry Reed, Mel Tillis, and Jackie De Shannon, respectively. Originally a part of Memphis's Sun Records with Elvis and Jerry Lee Lewis, Charlie Rich has gone on to have numerous country hits and enjoyed top 30 crossovers in 1960 with "Lonely

Weekends" and in 1965 with "Mohair Sam".

Twitty's career likewise bridges both fields, as have those of Roger Miller, Glen Campbell, Kris Kristofferson, and Jerry Lee Lewis. Donna Fargo and Lynn Anderson have enjoyed success in the two markets from the outset, Tanya Tucker has an added asset in her relative youth, while Freddy Weller built his country status while a touring member of a prominent rock group.

Most all of the artists seem assured of achieving considerable status with both pop and country audiences based on the current attitudes of acceptance on the part of both. The situation has never looked better.

"We're merchandising wherever Z.Z. plays," explains advertising head Bob Small. "We're hitting radio in all markets, progressive particularly, even in areas where they haven't yet appeared, in the hopes of building up at least some familiarity on the audience's part for when the band does appear. Once they come into town, we coordinate the radio spots and retail displays in an all-out promotional effort."

Bloodstone provided a rather unique case for London's promotional forces. They were forced to build a foundation for the group's popularity with the black audience after their first record demonstrated the group's ability to claim white pop audiences.

"They came out of left field with 'Natural High'," explains Small. "With Al Green, we had an artist with whom the black audience was already familiar, and loyal to, over the course of several R&B hits (notably 'Back Up Train', on Hot Line); he didn't break pop until 'Tired Of Being

Alone'. Bloodstone caught on with both white pop and black the first time out, so we've had to go to some lengths to convince black audiences that the group was still an R&B act.

"Green's situation is different. He's had the black hits and his audience won't desert him. We have to concentrate on introducing him more to that white pop audience. We've got a similar situation with Syl Johnson on Hi. Ann Peebles needs a big R&B hit first, then we can get behind her."

Walt McGuire had good words for Bloodstone. "They're such a prolific group. They've already completed their second album, they've recorded their third and are in England now, mixing it with producer Mike Vernon, and they've just taped Soul Train, which we hope will consolidate their gains with the black market.

"Their second single, 'Never Let You Go', is out now and moving onto the R&B charts, and also ascending the pop charts in the spirit of 'Natural High's' success."

# RR POP/MOR

RADIO & RECORDS

	9/21	9/28	10/5	10/12	YOUR NOTES
<b>CARPENTERS</b> <i>Top Of The World (A&amp;M)</i>					
<b>CHER</b> <i>Half Breed (MCA)</i>					
<b>CHICAGO</b> <i>Just You And Me (Columbia)</i>					
<b>CLIMAX</b> <i>Walkin' In The Georgia Rain (Bell)</i>					
<b>PERRY COMO</b> <i>Love Don't Care (RCA)</i>					
<b>JIM CROCE</b> <i>I Got A Name (ABC)</i>					
<b>CROSS COUNTRY</b> <i>Midnight Hour (Atco)</i>					
<b>DEODATO</b> <i>Rhapsody In Blue (CTI)</i>					
<b>NEIL DIAMOND</b> <i>Be (Columbia)</i>					
<b>DRUPI</b> <i>Vado Via (A&amp;M)</i>					
<b>BOB DYLAN</b> <i>Knockin' On Heaven's Door (Columbia)</i>					
<b>FIFTH DIMENSION</b> <i>Ashes To Ashes (Bell)</i>					
<b>ROBERTA FLACK</b> <i>Jesse (Atlantic)</i>					
<b>ART GARFUNKEL</b> <i>All I Know (Columbia)</i>					
<b>DAVID GATES</b> <i>Sail Around The World (Elektra)</i>					
<b>BOBBY GOLDSBORO</b> <i>Summer (The First Time) (United Artists)</i>					
<b>DOBIE GRAY</b> <i>Loving Arms (MCA)</i>					
<b>CLINT HOLMES</b> <i>Shiddle-Ee-Dee (Epic)</i>					
<b>ENGELBERT HUMPERDINCK</b> <i>Love Is All (Parrot)</i>					
<b>OLIVIA NEWTON-JOHN</b> <i>Let Me Be There (MCA)</i>					
<b>CAROLE KING</b> <i>Corazon (Ode)</i>					
<b>GLADYS KNIGHT</b> <i>Midnight Train To Georgia (Buddah)</i>					
<b>KRIS KRISTOFFERSON</b> <i>Why Me (Monument)</i>					
<b>STEVE LAWRENCE</b> <i>At The End Of A Rainbow (MGM)</i>					
<b>LOBO</b> <i>There Ain't No Way (Big Tree)</i>					
<b>LOOKING GLASS</b> <i>Jimmy Loves Mary Anne (Epic)</i>					
<b>JOHNNY MATHIS</b> <i>I'm Coming Home (Columbia)</i>					
<b>MAUREEN McGOVERN</b> <i>I Won't Last A Day Without You (20th Century)</i>					

The songs on the Pop/MOR graph are listed alphabetically. The audience acceptance graph on the right reflects the song's current level of demographic appeal as reported to R&R by our corresponding radio stations.

**FREE CLASSIFIED ADS!!**

Free classified ad space is available on a first come basis. If you have something to advertise from a job position to equipment for sale, call or write R & R. 213-466-1605, 6255 Sunset, Suite 719, Hollywood, Calif. 90028.

**PRODUCTION**

Production man capable of doing DJ shift, WAKR, Akron, Ohio; contact Larry Crawford.

**PROGRAM DIRECTORS**

PD needed, KYA, San Francisco; contact Howard Kester.

**NEWS**

Newsman needed, WFUN, Miami; tapes and resume to Paul Henderson.

**JOCKS**

Weekend person, any race, any sex, KMET-FM, Los Angeles; tapes only to Michael Hunter.

Heavy voice midday man, WAIR, Winston-Salem, N.C.; tapes and resume only to Art Gibson.

Top 40 personality, WTAC, Flint, Mich.; the station's first opening in two years; contact Peter Cavanaugh.

First phone jock, KYSN, Colorado Springs, Colorado; contact Gregor Volli.

7-Midnight communicator, KMNS, Sioux City, Iowa; contact Jeff Merritt, 712-258-0628.

Midday man and parttime night jock needed, WTHI, Terre Haute, Indiana; contact Tom Sherwood.

Female and minority group applicants for future openings, WSAR, Fall River; contact Al Carter.

Jock needed, WRKO, Boston; contact Jerry Peterson.

Jock, KOKA, Lake Charles, Louisiana; contact Bill Conway.

**POSITIONS WANTED**

Jock, looking for a challenge. Ten years experience at WPRO, Providence, R.I.; Joe Thomas, 213-846-4438, 213-765-1606.

**POP/MOR**

Continued from Page 21

	9/21	9/28	10/5	10/12
<b>BETTE MIDLER</b> <i>Friends (Atlantic)</i>				
<b>JOHNNY NASH</b> <i>Ooh What A Feeling (Epic)</i>				
<b>RICK NELSON</b> <i>Lifestream (MCA)</i>				
<b>MARIE OSMOND</b> <i>Paper Roses (MGM/Kolob)</i>				
<b>GILBERT O'SULLIVAN</b> <i>Ooh Baby (MAM)</i>				
<b>BILLY PRESTON</b> <i>Space Race (A&amp;M)</i>				
<b>HELEN REDDY</b> <i>Delta Dawn (Capitol)</i>				
<b>CHARLIE RICH</b> <i>Most Beautiful Girl (Epic)</i>				
<b>DIANA ROSS &amp; MARVIN GAYE</b> <i>You're A Special Part Of Me (Motown)</i>				
<b>SEALS &amp; CROFTS</b> <i>We May Never Pass This Way Again (WB)</i>				
<b>PAUL SIMON</b> <i>Loves Me Like A Rock (Columbia)</i>				
<b>RINGO STARR</b> <i>Photograph (Apple)</i>				
<b>BARBRA STREISAND</b> <i>The Way We Were (Columbia)</i>				
<b>NINO TEMPO</b> <i>Sister James (A&amp;M)</i>				
<b>DOTTIE WEST</b> <i>Country Sunshine (RCA)</i>				
<b>ANDY WILLIAMS</b> <i>Solitaire (Columbia)</i>				

**POP/MOR ALBUMS**

<p><b>JIM CROCE</b> Don't Mess Around With Jim (ABC) <i>CUT: Time In A Bottle</i></p> 	<p><b>ART GARFUNKEL</b> Angel Clare (Columbia) <i>CUTS: I Shall Sing--Traveling Boy</i></p> 	<p><b>JOHNNY MATHIS</b> Killing Me Softly (Columbia) <i>CUT: Arianne</i></p> 
<p><b>DAWN</b> New Ragtime Follies (Bell) <i>CUTS: Strawberry Patch With You--Daydream--Steppin' Out</i></p> 	<p><b>BOBBY GOLDSBORO</b> Summer (The First Time) (United Artists) <i>CUTS: Summer (The First Time) Mississippi Delta</i></p> 	<p><b>ROGER MILLER</b> Dear Folks (Columbia) <i>CUTS: I Believe In Sunshine--The Day I Jumped</i></p> 
<p><b>CASS ELLIOT</b> Don't Call Me Mama Any More (RCA) <i>CUTS: Seeing You--My Love--Torch Song Medley</i></p> 	<p><b>ELTON JOHN</b> Goodbye Yellow Brick Road (MCA) <i>CUTS: Goodbye Yellow Brick Road--Roy Rogers</i></p> 	<p><b>GILBERT O'SULLIVAN</b> I'm A Writer Not A Fighter (MAM) <i>CUT: If You Love Me Like You Love Me</i></p> 
<p><b>ROBERTA FLACK</b> Killing Me Softly (Atlantic) <i>CUTS: No Tears (In The End) Jesse (single)</i></p> 	<p><b>LOVE UNLIMITED</b> Love Unlimited (20th Century) <i>CUT: Love's Theme</i></p> 	<p><b>HELEN REDDY</b> Long Hard Climb (Capitol) <i>CUTS: Loving You--Leave Me Alone</i></p> 



# RINGO



Apple Album SWAL-3413  
PRODUCED BY RICHARD PERRY



# Big B.W. is bigger than ever.

LSP-4794  
P8S-2072



LSP-4685  
P8S-1960



APL1/APS1/APK1-0088

**RCA** Records and Tapes