

Bogart Resigns As Buddah President

Buddah Records President Neil Bogart has tendered his resignation to the label's parent company, Viewlex Corporation. Together with Art Kass, Bogart had headed up Buddah since its inception some six years ago.

Bogart told R&R that, until he is released from his present contract with the company, he can't seriously consider any further plans, though rumors have him in line for the presidency of MGM or slated to sign a special label deal

Continued on Page 2

R&R RADIO & RECORDS

Volume 1, Number 3

FRIDAY, OCTOBER 19, 1973

FM ROCKERS BATTLE ON

Ratings War In Pittsburgh

Pittsburgh's FM rockers fight on. As reported last week, KQV's "Great Fantasy" giveaway has been answered by 13Q's upping of their Cash Call jackpot to \$25,000. A talk with WPEZ's Bob Pittman confirmed Stereo Z's participation in the foray as well.

Stereo Z is running a 3-phase "Ultimate Zip-Off" that involves call-ins, with listeners picking up \$20, \$50 or \$100 bills, mail-ins where listeners list four friends and their phone numbers, one of whom is called and awarded \$100 if he answers 'Stereo Z' to the question 'what station do you listen to?'; and the Z-Man On The Street, who similarly awards cash for right answers. 13Q had been doing a "Great Rip-Off", giving away LP's and cash.

The fierce competition extends even to logos and jingles. KQV started with the slogan "Music And More", 13Q countered with "Music And Money", now WPEZ's announcing "Music, Money And The Most Winners". Pittman claims Stereo Z dropped a HiLo contest in its final stages (with spots ready to air and the package totally prepared) when 13Q premiered an unannounced HiLo of their own.

KQV has been in the market the longest, with 13Q having made its strides since last April. WPEZ, while similarly oriented in research to 13Q but running a considerably tighter format, has taken some audience from both KQV and 13Q. Pittman feels some degree of Stereo

Z's success is due to their strong (100-150 miles) signal.

As research head of WPEZ and one of two under-20-year-old personalities who came to Pittsburgh only a few months ago from WDRQ, Pittman feels the

market to be the most exciting in the country, with the possible exception of Miami.

"How could anybody interested in radio, having heard about what's going on out here, not want to join in on the action?"



This was the scene at Tower Records in Hollywood last Saturday afternoon. The occasion? A DeFranco Family autograph party, what else? For the latest on their hit single, "Heartbeat," check the Audience Acceptance Graph on page five.

WRC's 'Grease Man' Garners Big D.C. Audience

He arrived from Syracuse five months ago to handle a 10-2 AM slot, he's either 22 or 23 years old, and he masks his true identity by refusing photographers and adopting what some have tagged "the strangest act in radio." He's "The Grease Man", and he's helped boost Top 40 WRC's total audience from 17 to fourth in the Washington, D.C. market.

The Grease Man's mystery identity provides the kind of high profile personality that provokes audience reaction. He rumbles nightly in a dark guttural tone that suggests some aging swamp-dweller

from the Deep South. "He pictures himself as a funny dirty old man," says Brother Love (Allen Smith), who precedes "The Big Greasy One".

"He's getting plenty of response. At first it was mostly negative, but now people are beginning to come around. He takes some getting used to.

"When I talk with kids on the phone," Smith explains, "they think he's a real old cat, exactly what he portrays himself as. He sounds like he's from the

Continued on Page 4

This Week's Fastest Movers

SINGLES

Midnight Train To Georgia-Gladys Knight
Paper Roses-Marie Osmond
Photograph-Ringo Starr

POP/MOR

Be-Neil Diamond
Crunchy Granola Suite-Percy Faith
Leave Me Alone-Helen Reddy

Country

We're Gonna Hold On-George & Tammy
Sometimes A Memory-Jerry Lee Lewis
Paper Roses-Marie Osmond
Amazing Love-Charlie Pride

ALBUMS

Goodbye Yellow Brick Road-Elton John
Cyan-Three Dog Night

Grateful Dead Inaugurate New Label

In a move not without some precedent among major rock acts, the Grateful Dead have established their own company, Grateful Dead Records, to manufacture, promote and distribute their recorded product.

The move follows the expiration of the band's seven-year contract with Warner Bros., a relationship frequently characterized by friction on both sides.

As one of the first San Francisco bands to sign with a major label in 1966, the original five-man Dead received a comparatively large advance and contractual guarantees providing considerable "artistic control". Subsequent recording operations, however, proved costly for both the band and Warners, and it wasn't until later in the group's recording career that the situation stabilized.

Grateful Dead label head and longtime band associate Ron Rakow described Warner Bros. as "fine people, but we didn't get the attention we deserve there, and for this reason we've gone and created our own means for getting the music out to our audience.

"Essentially, Grateful Dead Records exists to allow the Dead to deal with people they can deal with personally. They're quite concerned with having control over all aspects of their recorded product, from creating the music to the manufacture of quality sound recordings to the merchandising."

At present, the operation

Continued on Page 6



on the inside....

EDITORIAL.....	2
R&R TOP TWENTY.....	5
ROCK ALBUMS.....	7
STATION PROFILE.....	8
PARALLELS.....	9
COUNTRY MUSIC.....	14
FCC.....	18
POP/MOR.....	19

R&R: The Future

Initial acceptance to R & R has been overwhelming, and all of us are deeply gratified that you have found us to be serving your needs from the beginning.

Both radio and the record industry in general continue to grow and change, daily. As a publication based on reporting those changes, R & R is not immune to development and revision of its own. For this reason, we solicit your comments on the magazine and will continue to welcome your suggestions. We've already begun structuring changes to expand and improve R & R.

In The Rock Section:

We're expanding the rock parallels in order to cover more records each week.

We'll enlarge the size of the boxes in parallels 1-3 in order to list more reporting stations.

We'll begin graphing more records on the Audience Acceptance Graph.

A new full page will be devoted to listing corresponding stations' adds, to enable you to see, at a glance, "new" activity at each station.

In The Rock Album Section:

We're expanding the Rock Albums page to list more LP's.

Added notations will reflect the level of airplay on each individual album, so you can easily tell which are the hottest albums.

In The Country Section:

The Country section will be expanded further to include a "Country Composite" which will note the week's "most added" records based on the cumulative reports of our corresponding stations.

Corresponding stations will also be listed individually with their new adds, to enable a quick reading of each station's activity regarding new product.

Our chief objective remains the same: to supply you with the most comprehensive, best coordinated presentation of *factual information*. These changes, which will take place over the next six issues, are designed to assist you in keeping pace with the daily and weekly changes that continue to shape contemporary radio. The information you read in R & R on Friday isn't made available to you in other publications until Monday. That's important.

—Bob Wilson



Helen Reddy is presented with "The Los Angeles District Number One Award" by KHJ jock Charlie Van Dyke, in honor of "Delta Dawn" 's No. 1 position on KHJ. Presentation was made at a luncheon at the Villa Capri in Hollywood.

She's Not Impressed With 13Q's Contest

...It happened at 9:30, Thursday morning, Oct. 11. In Pittsburgh, 13Q's Mike Dineen made an on-the-air call to jock Jack Armstrong at home, to tell Armstrong he led in a station-conducted straw vote to pick Agnew's successor. Armstrong was asleep, and when Dineen pressed Jack's girlfriend for a comment, he got it: "Fuck off!"...

NEWSHAWK HAKIM

...UA's Jack Hakim won \$25 for a news tip from Detroit's CKLW. Seems he'd just heard of Agnew's resignation (Wednesday, Oct. 10).

Radio News

and informed Bill Hennis as soon as Hennis picked up his phone on their regular call; Hennis told his news staff and Jack won the prize....

FOREVER CHANGES

...Denver's KIMN replaces departed afternoon man Bill Stevens with Danny Davis, recently of KTLK...At ABC-FM in New York, Jim Quinn has resigned as PD of WPLJ to go to WPIX...Tim Powell has stepped in as acting PD...

BASEBALL, BALLOONS, BANANAS

...Cincinnati's WEBN has a giant hot air balloon they flew over the playoff games. The 70-foot high, 50-foot wide balloon drew quite a few comments from stadium ball watchers...Charlotte's WAYS

has gone bananas. They're giving the fruit away on the air...WBBM-FM of Chicago giving away "three-packs up albums", and not the usual giveaway-type LPs; the 3-packs are comprised of the new Stones, Elton John, and Art Garfunkel. Listeners are going crazy at the chance of winning the city's top three albums every hour...Salt Lake City's KRSP is running an "All The Hits All The Time Sweepstakes", giving away all the hits and a 15-day trip to Europe....

KGB CHARITY CAPER

...San Diego's KGB has gone into the record business, producing an excellent charity promotion in an LP, *The KGB Homegrown Album*. Station asked listeners to write and record their own tunes about San Diego. They received 143 songs (ranging from civic pride anthems to odes to favorite schools and beaches), from which they selected 12. The album is now on sale at local outlets for \$1.01 (KGB's FM dial position), proceeds going to the United Way. Some of the featured cuts: "Mission Beach Boogie", "Dago From Diego", and "Back To El Cajon Blvd." Listeners who weren't musically inclined participated by entering their suggestions for album cover art....

WIP'S FABULOUS FORTIES

...Philadelphia's WIP ran a "Salute To The Forties And Fifties" Oct. 13, which included a live four-hour concert starring Eddie Fisher, Johnnie Ray, Rosemary Clooney, the Four Lads, the Ink Spots, and the Harry James

Radio News continued on Page 4

R&R

RADIO & RECORDS

Friday, October 19, 1973

Volume One, Number Three

BOB WILSON
PUBLISHER
GENE SCULATTI
EDITOR
MARK SHIPPER
ART DIRECTOR
KEN BARNES
PRODUCTION
NANCY LECUYER
CHART DIRECTOR
BARBARA BEVERLY
SUBSCRIPTIONS
BIFF COLLIE
COUNTRY MUSIC
DICK KRIZMAN
AD DIRECTOR

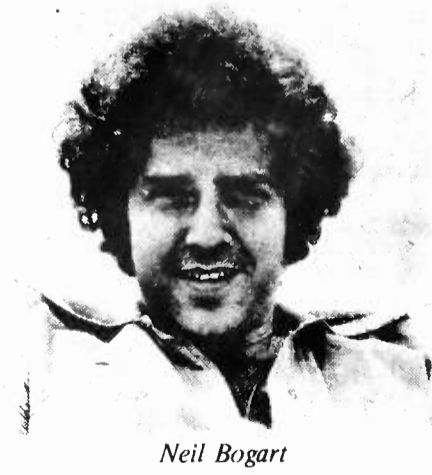
RADIO & RECORDS is published every Friday by Radio & Records, Inc., 6255 Sunset Blvd., Suite 719, Hollywood, CA 90028, 213-466-1605. Subscriptions \$130 per year or \$35 per quarter. No portion of this publication may be reprinted without the written permission of the publisher. Copyright 1973.

Bogart

Continued from Page 1

with Warners.

"I may not be let out of my contract here," he said, "so I might



Neil Bogart

actually be here for several more months."

Bogart did say, however, that when he is officially out of Buddah, he will move to the West Coast.

Looking for station personnel?

See Classified Ads on Page 22.

October 19, 1973

T G I F

TRY GETTING INFORMATION FRIDAYS

Can you afford to have your competition getting the latest news and record information on Friday while you have to wait till Monday?

R & R delivers all the available information on Friday...The other trades and tip sheets make you wait till Monday (if the mail gets delivered).

R & R delivers an "Update" every Monday with the latest news and record developments happening through noon Saturday. The other tips and trades "go to bed" Thursday or Friday.

RADIO & RECORDS delivers FIRST!



NAME _____

COMPANY _____

ADDRESS _____

CITY _____

state

zip

Make check or money order payable to

RADIO & RECORDS, 6255 Sunset
Blvd., Suite 719, Hollywood, CA
90028, 213-466-1605

ONE YEAR \$130

QUARTERLY \$35

Group - Disc Jockey - College Rates Available Upon Request

Radio News

Continued from Page 2

and Tommy Dorsey orchestras. Promotion centered around call-in answers to nostalgia questions, winners receiving pairs of tickets to the concert...

KDIG LIVENS UP

...At San Diego's KDIG-FM, new PD Bill Parker is working to localize the current automated format and make it sound "more live". The station has increased its power to 28,500 ERP and gone stereo. The new format leans toward adult rock with 40% current 20% LP product, and 40% gold. "This thing's been a turkey for a long time," claims Parker, "and we're going to make it a winner." Station does need record service as they'll be programming everything from the studio....

ENTERPRISING MORE MUSIC

...KKDJ jock Jay Stevens and Ron Lewis, special products mgr. for Custom Fidelity Corp., have formed a company, More Music Enterprises, in Los Angeles. New partnership's first venture is "The Great Hits" automation programming service, which will attempt to combine high professional quality programming with low costs, that moderate to small-sized stations can afford the popular service. The firm will continue to produce specials for syndication, such as the successful "Chronology Of American Music" and the forthcoming "Chronology Of Carole King". Info, demo tapes c/o More Music, 6684 Charing St., Simi Valley, Calif. 93063....

DRAGON THE LINE

...Along similar lines, Savannah's WSGA offers a \$200 bonue to any of its jocks who get married on the air...Other WSGA promotions include upcoming call-in contest, "Enter The Dragon"; callers can win movie soundtrack LPs to the new martial arts flick, *Enter The Dragon* posters, kites and t-shirts. Final drawing from 50 winners awards free karate lessons for two...The station currently running "Frisbee Frolics Contest"; air personalities give out 400 free Frisbees, hold Frisbee-tossing contest (with divisions for men, women) at Lake Mayer. Top prize \$50. Whole event broadcast over WSGA, including music by four local rock bands.

CHRYSALIS UNFOLDS

...Chrysalis Records is making available to stations free live concert tapes of their artists. National promotion director Mike Papale said the project grew out of

a 45-minute tape of a Robin Trower performance taped and sent to Chrysalis by KSAN-FM in San Francisco. Future tapes, he said, will be made in England, and will feature label acts Procol Harum, Steeleye Span, Frankie Miller and Ruby. Information on the tape series (in stereo, ranging from 45 minutes to an hour in length) can be obtained from Papale at Chrysalis, 6922 Hollywood Blvd., Room 707, Hollywood 90028....



Watergate star Sen. Sam Ervin is set for immediate release of his first single, "Bridge Over Troubled Water", with an album to follow.

KMET WEDDING DAY

KMET-FM pulled off a novel audience-participation promotion Friday morning, October 12, in a well-attended "Mass Wedding". Weekly spots notified interested parties (according to PD Mikel Hunter, "any couples who'd never gotten married and wanted to do so, either symbolically or legally") of the free ceremonies held at 7:30 AM on the shores of the La Brea tarpits in L.A.'s Wilshire district. Said Hunter: "The whole thing started out as a joke, but then we began getting more and more response, and it slowly became a serious project. For one thing, weddings are getting much too costly, and the idea of offering a free one to anyone who took up the offer sounded pretty good."

If you have any questions for our advising FCC attorney or chief engineer, call or write R&R, and we'll answer them in the respective columns through the coming weeks.

The station provided legal, certified marriage certificates for those with strictly serious intentions, and the ceremonies were conducted by the Right Rev. Dr. Jag. Music was furnished by the group Riot. Also in attendance was used car dealer/celebrity Cal Worthington, whose boast has often included promises to dance at the wedding of anyone who'll visit his car lot. Reception was held after the ceremony at the Prudential Square drug store.

Correction: Last issue we reported the new K100 PD is Gene West. Not so; it's Gene Price.

Country Radio

SIGN ON THE LINE

...WUBE, Cincinnati, running the "Zodiac Contest" and having great reaction. Different twist to it though...they take two callers each hour. Both must be born under the same astrological sign. If both contestants end up having the same birthdate they win \$500 cash....

JACKSON EXIT

...Sammy Jackson has left KLAC to join Pop/MOR formatted KGIL in San Fernando....

BARBEQUE BASH

...Tucson's KHOS celebrated ten years in country music with a barbeque for their listeners. 10,000 people attended the festivities....

LONG DISTANCE WIRE

...At WIRE, Indianapolis, Bill Robinson will go to Nashville for CMA and broadcast live to Indianapolis from Opryland/Nashville. They are also asking listeners to guess who'll win in the major ten award categories at CMA. The one coming closest to how the awards are given wins a weekend in Nashville....

KLAK HOMESTEAD ACTION

...Denver's KLAK "Gives Away The Country", a very unique promotion with the grand prize being a \$7000 parcel of Denver land. To qualify you had to win an hourly contest. Waylon Jennings came to town to draw the grand prize winner and award the deed....

'Grease Man'

Continued from Page 1

backwoods, he's gruff, but very hip."

The Man described himself to a Washington newspaper. "The sound picture is of an older, heavier, beer-drinking, dirty, sloppy, *basic* guy who enjoys what he's doing and is mildly surprised that he can make a big buck saying what he used to say on the front porch."

As the most recent addition to a six-man lineup brought in a year ago when WRC switched formats from MOR to rock, the Grease Man doesn't participate in the usual personal appearance promotions of his fellow jocks, according to MD Candy Wessling.

"His act is such that he couldn't do it in front of an audience," says Allen Smith. "The whole aura of the Grease Man is that nobody knows what he looks like or who he is. There aren't any pictures of him; on the survey he's photographed from behind. The quickest way to derail his engine would be to have him out there on one personal appearance.

"It's an unusual act. In a time when there aren't that many guys in radio with acts, as such. It sets him apart, just like Don Steele's schtick sets him apart. Very identifiable act. Grease sticks to the format like the rest of us, but his act is his alone. I think it developed over a couple of years; he worked at WAXC in Rochester for five years."

The conscious image-building program behind the Grease Man's act leads to obvious comparison with Wolfman Jack, whose status as a legendary sight-unseen grew for over a decade before he voluntarily began making public appearances.

"No. He'd never heard of the Wolfman," says Smith. "He grew up in New York. On the basis of what I've heard, I'd say he doesn't resemble Wolfman at all. He doesn't work the phones or any of that stuff."

Grease Man's audience seems to consist of the upper teens and college crowd, the 17-22 year olds (younger kids are asleep during his time slot), and assorted nightshift workers (he's a favorite with local policemen, among others), and he's making a name for himself and "the Great 98".

THE 'AUDIENCE ACCEPTANCE GRAPH' REFLECTS A RECORD'S LEVEL OF APPEAL TO THE MASS AUDIENCE. EACH STEP ON THE GRAPH EQUALS 25% OF THE WHOLE. THEREFORE A RECORD REACHING ONLY THE MIDDLE IS APPEALING TO APPROXIMATELY 50% OF THE TOTAL AUDIENCE. WE LEAVE IT UP TO LOCAL RESEARCH TO DETERMINE THE AGE/SEX LEVEL DIFFERENCES. THE HIGHER IN THE GRAPH A RECORD CHARTS THE MORE 'ACCEPTED' IT IS WITH THE WHOLE OF THE AUDIENCE.



TOP TWENTY

October 19, 1973

LW	TW		9/21	9/28	10/5	10/12	10/19	YOUR NOTES
1	1	ROLLING STONES <i>Angie (Rolling Stones)</i>						
2	2	CHER <i>Half Breed (MCA)</i>						
11	3	DE FRANCO FAMILY <i>Heartbeat-It's A Lovebeat (20th Century)</i>						
3	4	ALLMAN BROTHERS <i>Ramblin' Man (Capricorn)</i>						
7	5	ART GARFUNKEL <i>All I Know (Columbia)</i>						
14	6	GLADYS KNIGHT & PIPS <i>Midnight Train To Georgia (Buddah)</i>						
8	7	EDDIE KENDRICKS <i>Keep On Truckin' (Tamla)</i>						
5	8	MARIE OSMOND <i>Paper Roses (MGM/Kolob)</i>						
4	9	ISLEY BROTHERS <i>That Lady (T-Neck)</i>						
15	10	BOB DYLAN <i>Knockin' On Heaven's Door (Columbia)</i>						
10	11	GRAND FUNK <i>We're An American Band (Grand Funk/Capitol)</i>						
13	12	POINTER SISTERS <i>Yes We Can Can (Blue Thumb)</i>						
9	13	STEVIE WONDER <i>Higher Ground (Tamla)</i>						
NEW	14	CARPENTERS <i>Top Of The World (A&M)</i>						
NEW	15	JOE WALSH <i>Rocky Mountain Way (ABC)</i>						
NEW	16	CHICAGO <i>Just You And Me (Columbia)</i>						
20	17	BOBBY GOLDSBORO <i>Summer (The First Time) (United Artists)</i>						
12	18	PAUL SIMON <i>Loves Me Like A Rock (Columbia)</i>						
19	19	EDGAR WINTER <i>Free Ride (Epic)</i>						
NEW	20	OSMONDS <i>Let Me In (MGM/Kolob)</i>						

additional programming

		STORIES <i>Brother Louie (Kama Sutra)</i>						
	↑	RINGO STARR <i>Photograph (Apple)</i>						
		KRIS KRISTOFFERSON <i>Why Me (Monument)</i>						
	↑	ELTON JOHN <i>Goodbye Yellow Brick Road (MCA)</i>						
	↑	JIM CROCE <i>I Got A Name (ABC)</i>						
		HELEN REDDY <i>Delta Dawn (Capitol)</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 but 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.

"Oldies", the historical legacy of rock, are currently enjoying a new "golden" era. The evidence is everywhere, from the unprecedented sales wallop of oldies anthology packages like *Dick Clark/20 Years Of Rock 'N' Roll* (Buddah) and oldies-oriented soundtracks (*American Graffiti* from MCA and *Let The Good Times Roll* from Bell) to the throngs of rock revival troupes appearing everywhere from Broadway to the local roadhouse. But the two major manifestations of the boom are the proliferation of the "all-gold" format throughout the country on both AM and FM

rating success belies this truism, Moomey believes; he points to the figures as evidence that "the interest is still there", and cites the station's avoidance of nostalgic trappings as a factor.

KDEO's Wooster admits that "we have to expect we'll lose the kids. At first it was brand new music to the kids"; but inevitably, he feels, the novelty appeal will fade. Still, he attributes Top 40 rocker KCBQ's recent extensive addition of oldies (and their push on reissued product) as "a reaction to our impact on the market. If the kids are getting off to the gold, then they have to go with it." And

actively engaged in the reissue trend. London, besides the Pickett record, scored a hit with the Rolling Stones' 1969 track, "You Can't Always Get What You Want", and currently has the Zombies' "She's Not There" on the market, as well as an Alan Price album from 1968.

Warners has Napoleon XIV's once-controversial "They're Coming To Take Me Away" and an early T-Rex hit, "Hot Love", and Laurie has revived the Royal Guardsmen's "Snoopy Vs. The Red Baron" and the Music Explosion's "Little Bit O' Soul". UA, besides their trailblazing *Legendary Masters*

RE-ISSUES: The Very Next Thing

BY KEN BARNES

bands; and the related success of older catalog product reissued by record companies.

OLDIES RADIO

There's no doubt that oldies radio has had a great impact. Virtually every major market has an oldies outlet, and many are pulling down impressive ratings. Bob Moomey, PD at WIND-AM, Chicago, where oldies have reigned supreme for over two years, claims that the station is "Number one in the market in the 25-34 bracket, and number one most of the time in 18-34, number two among 18-49"; impressive figures especially with two other gold-stressing outlets in the market. WIND is an example of "one polarized end of the oldies-format spectrum; Moomey states, "We have never played it for nostalgia" and describes the station as "heavily personality-oriented". The playlist covers "everything from 1955 to early 1973, with a few new records too."

In contrast, KDEO-AM in El Cajon (San Diego) features what PD John Wooster terms "classic gold--all oldies all the time", with an automated presentation and a stressing of "well-known oldies"; tagging the format "nostalgia radio". The station, which switched to the gold format in June, is also doing quite well. "We're getting solid demographics," says Wooster. "We're giving the 24-39 group something to listen to." KDEO generally plays records from 1953-63, but recently introduced a "The 60's Are Coming" promotion, playing early British Invasion hits from the Beatles, Stones, Animals, etc.

There is a widespread opinion that oldies stations enjoy only a short-lived success; that the general population becomes saturated with the concept and turns off after a period of time. WIND's continuing

the 24-39 bracket has demonstrated lasting loyalty, and should, Wooster feels, continue to do so; "it's the music they grew up with." Judging from the success of the numerous gold format stations, it seems to be the music a lot of people grew up with.

REISSUES

Along with the oldies radio renaissance, some of the hit records of the past are enjoying a resurgence. The trend began in England as far back as 1968, with material as varied as Buddy Holly's "Rave On", the Shangri-Las' "Leader Of The Pack", and Al Martino's "Spanish Eyes" returning to the top of the charts. In the States, periodic rereleases have met success (notably "Louie Louie" and "Wipeout", both incidentally reissued again by Scepter and Paramount, respectively). Last year London scored a hit with a 1968 Moody Blues tune, "Nights In White Satin", but the real impetus stems from London's recent unleashing of Bobby "Boris" Pickett's ghoulish goulash, "The Monster Mash" on Parrot. This record (a Number One in late '62 and a regional hit again in 1970), upon hitting the top 10, set off a barrage of (mostly) novelty-oriented reissues which fit right into the oldies-format stations, some of whom claim credit for the phenomenon; and many rockers are also in the vanguard (WOKY-AM, Milwaukee, is credited with breaking the Pickett record, and KCBQ, at last count, featured no less than eight reissues on their playlist--four in the top 10).

Record company attitudes vary on the situation. Capitol's Al Coury states, "We will only reissue when we feel there's enough money in it. At the present time, we don't feel there are any dollars in it for Capitol." Other companies are

Series (with three more packages slated for upcoming fall release), chimed in with David Seville's "Witch Doctor" and Jan & Dean's "Dead Man's Curve", both marketed in the form of their Silver Spotlight Singles series. UA executive Bill Roberts says, "There was, ironically enough, some talk around UA of reissuing a Jan & Dean track. Lately we've had a great many requests for old material from the act, and the moderately successful records issued here by Dean Torrence's *Legendary Masked Surfers* were the initial breakthrough. With KCBQ going on "Dead Man's Curve", that cinched it for us. If it happens, KCBQ deserves all the credit."

NEW MARKET FOR OLD SOUNDS

Why all this furor over rereleases? Opinions vary. Bob Moomey thinks, "It's probably a direct result of the success of oldies stations", and also that "nothing very exciting is happening; the big thing of the 70's has not happened." John Wooster agrees that "progressive musical experiments reached a null, and there was no freshness in development." This is a common tack, and although subject to debate, its proponents agree that the oldies are "familiar, simple, and refreshing", as Wooster puts it; they "help people get their bearings, and remind them of the more comfortable environment they enjoyed the first time around", rather than the complexities of modern-day life. Add to that the fresh novelty appeal to the new generation of radio listeners, and you have a strong case for the continued and enduring popularity of both oldies radio and periodic reissues of older material; the old may well be coexisting with the new for some time to come.

Grateful Dead Label

Continued from Page 1

comprises eight people in addition to the six members of the band who all exercise the rights of executive decision. Under Rakow are Allen Trist, who handles the group's Ice Nine publishing firm, promotion men Steve Brown and Joshua, sales manager Andy Leonard and sales consultant Rock Scully.

"Right now," Rakow explains, "we've got it set up so one guy will promote the major markets, another the secondary markets, and one guy will travel ahead of the band to do advance promotion on the tour circuit. But we're all interchangeable as far as function goes. All of us will coordinate our efforts with the various distributors on the local level."

Unlike most band-initiated "custom labels" (Apple, Rolling Stones, the Moody Blues' Threshold or the Beach Boys' Brother), Grateful Dead Records won't depend on a major company for distribution. Instead, they'll utilize the services of eighteen independent distributors nationally.

Rakow is confident the independents can service the product to all market areas "much better than Warners did". The affiliates include Record Merchandising in Los Angeles, Alpha Distributing of New York, Music Merchandising of New England, Heilicher Bros. in Minneapolis and Dallas, Hotline of Memphis, Music Sales Of Florida and Schwartz Bros., Washington, D.C.

The label has engaged the San Francisco advertising firm of Owens & Co. to handle publicity. Rakow says they've received "overwhelming response" from letters mailed out to members of the official Dead Heads fanclub soliciting help in promoting the band's first GDR release, *Wake Of The Flood*, which shipped last week.

Future plans call for the label to release product by various Dead splinter groups and by individual members as solo acts, and inevitably, other groups attracted to the label at some later date. "People are coming to me already about recording for us," Rakow admits, "but we're holding off. We can't expect to launch any other acts until we've got ourselves a track record. And *Wake Of The Flood* is going to establish that record for us."

The band itself is preparing for a two-month national tour to promote the new LP. Plans are also proceeding on a special television project that Rakow characterized as being "a good six months away at this point".



ROCK ALBUMS

		album notes
ALLMAN BROTHERS Brothers And Sisters (Capricorn) <i>CUTS: Jessica--Southbound</i>	KRIS KRISTOFFERSON & RITA COOLIDGE Full Moon (A&M) <i>CUTS: Hard To Be Friends--Loving Arms</i>	<p>Tucky Buzzard getting good reaction. Top cut is "Fast."</p> <p>Grateful Dead: Most are playing the entire LP. Chris Jagger does not seem to wear well...limited play. Elton John top play cuts are "Yellow Brick Road", "Grey Seal", "Ballad Of Danny...", "Harmony", "All Love Alice".</p> <p>Steve Miller getting good continuous airplay. Strong, will cross to Top 40 with "Joker".</p> <p>Queen picking up play on "Liar" and "Keep Yourself Alive".</p> <p>Poco "Here We Go Again" getting top exposure...strong LP.</p> <p>Linda Ronstadt "Love Has No Pride" (single) getting good play; also "Desperado" and "Colorado".</p> <p>Neil Young: Most stations feel it's inferior product. Traffic getting some play. Most expressed they feel live versions not adding much. LP will probably sell well.</p> <p>Neil Diamond soundtrack to <i>Seagull</i>: "Lonely Looking Sky" and "Skybird" (2:18).</p>
AZTECA Pyramid Of The Moon (Columbia) <i>CUTS: Red Onions--Someday We'll Get By--Find Love Today--New Day On The Rise</i>	LYNYRD SKYNYRD Lynyrd Skynyrd (Sounds Of The South) <i>CUT: Free Bird</i>	
CHUCK BERRY Bio (Chess) <i>CUT: Woodpecker</i>	MANDRILL Just Outside Of Town (Polydor) <i>CUTS: Fat City Strut--Two Sisters--Never Die</i>	
DELANEY BRAMLETT Mobius Strip (Columbia) <i>CUTS: Are You A Beatle Or A Rolling Stone--Circles</i>	STEVE MILLER BAND The Joker (Capitol) <i>CUTS: The Joker--Sugar Babe--Shu Ba Da Du...</i>	
CAPTAIN BEYOND Sufficiently Breathless (Capricorn) <i>CUTS: Distant Sun--Starglow Energy--Sufficiently Breathless</i>	MOTHERS OF INVENTION Over Nite Sensation (DiscReet/WB) <i>CUT: Dirty Love</i>	
CHICAGO Chicago VI (Columbia) <i>CUTS: In Terms Of Two--Hollywood</i>	MOTT THE HOOPLE Mott (Columbia) <i>CUTS: Mother-Cadillac All The Way From Memphis</i>	
COUNTRY GAZETTE Don't Give Up Your Day Job (UA) <i>CUTS: Down The Road--Teach Your Children</i>	MARIA MULDAUR Maria Muldaur (Reprise) <i>CUTS: Don't You Feel My Leg</i>	
MICHAEL FRANKS Michael Franks (Brut) <i>CUTS: Dobro Ladies--Lovesick Lizzie--King Of Oki</i>	PFM Photos Of Ghosts (Manticore) <i>CUTS: Photos Of Ghosts--Mr. 9 To 5--Celebration</i>	
ART GARFUNKEL Angel Clare (Columbia) <i>CUT: I Shall Sing</i>	PINK FLOYD Dark Side Of The Moon (Harvest) <i>CUTS: Money--Time--Us And Them</i>	
GRAND FUNK We're An American Band (Grand Funk) <i>CUTS: Walk Like A Man--Black Licorice--Stop Looking Back</i>	POCO Crazy Eyes (Epic) <i>CUTS: Here We Go Again--Last Dance Tonight</i>	
GRATEFUL DEAD Wake Of The Flood (Grateful Dead) <i>CUTS: Mississippi Halfstep--Here Comes Sunshine--Eyes Of The World</i>	POINTER SISTERS Pointer Sisters (Blue Thumb) <i>CUTS: Wang Dang Doodle--Make It Foot</i>	
CHRIS JAGGER Chris Jagger (Elektra/Asylum) <i>CUTS: Let Me Down Easy--Hand Full Of Dust</i>	BILLY PRESTON Everybody Likes Some Kind Of Music (A&M) <i>CUTS: You're So Unique--Listen To The Wind</i>	
ELTON JOHN Goodbye Yellow Brick Road (MCA) <i>CUTS: Harmony--Grey Seal--All The Girls Love Alice--Goodbye Yellow Brick Road--Roy Rogers--</i>	ROLLING STONES Goat's Head Soup (Rolling Stones) <i>CUTS: 100 Years Ago--Dancing With Mr. D--Can You Hear Music</i>	
		LINDA RONSTADT Don't Cry Now (Asylum/Elektra) <i>CUTS: Love Has No Pride--Colorado--I Believe In You--Desperado</i>
		IAN THOMAS Ian Thomas (Janus) <i>CUTS: Painted Ladies--Evil In Your Eyes</i>
		THREE DOG NIGHT Cyan (Dunhill) <i>CUTS: Ridin' Thumb--Let Me Serenade You</i>
		TUCKY BUZZARD Alright On The Night (Passport) <i>CUTS: Fast Bluesy Woman--Rudi Movie Star</i>
		URIAH HEEP Sweet Freedom (Warner Bros.) <i>CUTS: Stealin'--Dreamer--Sweet Feelin'</i>
		WAR Deliver The Word (United Artists) <i>CUTS: Gypsy Man--Me And Baby Brother</i>
		STEVIE WONDER Innervisions (Tamla) <i>CUTS: He's Misstra Know It All--Golden Lady</i>
		JESSE COLIN YOUNG Song For Juli (Warner Bros.) <i>CUTS: Morning Sun--Song For Juli T-Bone Shuffle</i>
		NEIL YOUNG Time Fades Away (Reprise) <i>CUTS: I. A.--Last Dance--Don't Be Denied</i>

The above albums represent the most played this week.

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

Programming Reference:

John Fogerty

John Fogerty's success, as a solo artist and as writer, singer and guitarist of Creedence Clearwater has long been acknowledged. He's enjoyed popular and critical acclaim with records of such wide appeal as "Proud Mary" and "Who'll Stop The Rain", million-seller crowd pleasers all, yet he's rarely discussed his songwriting or his records publicly. Recently he broke his silence to talk about some of his songs. His comments are as concise and to-the-point as his music....

"PROUD MARY": *My exhilaration and joy at being discharged from the Army caused me to do a few*



backflips then run into the house, strum a few chords, which days later I remembered and they turned out to be the beginnings of 'Proud Mary'.

"FORTUNATE SON": *That's about our leader, Tricky Dick, and the people who think they've got to go around waving a flag or something to prove you love your country.*

"LODI": *I just wanted to write a song about Lodi...I'd never been there but it just sort of represented the small towns we used to play in.*

"TRAVELING BAND": *I was kind of surprised that no one ever wrote a song about a band's travels...so I did.*

"LONG AS I CAN SEE THE LIGHT": *People used to say that I never wrote any love songs. This was my closest attempt at writing a love song. But it's my kind of love song--where it wasn't the candle burning that was important, but the guy on the road.*

"WHO'LL STOP THE RAIN": *Rain means something different to me... 'Who'll stop the rain' means 'Who'll stop the horseshit?'*

"SOMEDAY NEVER COMES": *I knew when we recorded it that this would be the last single we would ever do. The song means something different to me, something more personal. It was significant that we recorded it when we did.*

"IT CAME OUT OF THE SKY": *Listen to the words. 'Spiro' is the well known Agnew, and 'Ronnie' is our governor, Ronnie Reagan.*

"GREEN RIVER": *The name was inspired by a soda drink I used to like when I was a kid. I just filed that name away, knowing that it was a good name, and that I didn't know what to do with it then, but I'd have a use for it later.*

"BAD MOON RISING": *I'd been trying to write that song ever since Elvis didn't follow up 'Mystery Train' with another song like it.*

In the wake of his recently launched, successful solo career as the man behind the Blue Ridge Rangers, John Fogerty's still influencing his musical contemporaries. His smash "Jambalaya" preceded versions by Leon Russell, the Carpenters and Jesse Colin Young. Brother Tom Fogerty follows John's style closely on his latest release, "Joyful Resurrection". John's new Blue Ridge Rangers single, "You Don't Owe Me"/"Back In The Hills" is just released.

STATION TEXT

ROCK 'N STEREO KLOS 95½

(Tom Yates has been Program Director at Los Angeles' ABC 'O & O' KLOS-FM for two years, since the progressive station's last major format change. He talks about the general evolution of progressive radio and about the KLOS operation in particular.)

MUSIC: "We tend to fall under the heading 'progressive' because we program a lot of album cuts. Basically, we program from a combination of albums and singles that we feel have a proven ability to draw listeners. What we try to do, as much as possible, is let the listeners be the program directors."

EVOLUTION OF FREEFORM: "The way we all got together for KLOS was, a bunch of people sat around and said, 'Hey, freeform ain't making it. Nowhere in the country has freeform ever done a killer job of getting a big audience,' and we felt like there was an appeal to the basic approach that was good, that could be worked with. The concept of people conscientiously searching for an alternative to Top 40 was valid, particularly if you remember back in 1968 when Top 40 was in pretty poor shape in lots of places but still had all the numbers."

"The way freeform had been practiced, it seemed to go a little too far; there was too much esoterica and so little discipline that it seemed to tune a lot of people out. What you saw was mediocre cumes and mediocre quarter hours, and a lot of intense feeling on the part of the ten or fifteen thousand who did listen."

"I think the great realization that really drove it home to us at KLOS was that one day in '71 we looked at a July-August ARB and the average quarter hour of KLOS, KMET and KPPC (and this was when KPPC was considered one of the big freeform stations), the combined cume wasn't as big as the quarter hour for KHJ-FM playing automated Solid Gold Rock & Roll. That was kind of a bad shock."

AM VS. FM: "There were a lot of people working to get KLOS moving; key people included Allen Shaw, the VP of ABC FM, Bob Hennabery, director of program development for the ABC AM stations, and Tim Powell, who helped Allen set up a lot of the basic music styles. We just sat down with the basic album format and decided to play some singles as well. The tendency had always been, pre-1971, no matter who the artist was, if Top 40 played him, you dropped him. This is the kind of thing that set a lot of FM stations turning their back on Cream (after "Sunshine Of Your Love" was picked up on AM), on the Jefferson Airplane and Judy Collins after they got Top 40 hits."

"We weren't quite that reactionary, but there was a definite tendency to say, 'well, they're an AM group, let's not play them any more.'"

GOOD MUSIC IS GOOD MUSIC: "We never used to play Three Dog Night, for instance. It was what I call 'hip elitism'; we got very snobbish and said, 'Well, people just don't like that kind of stuff so we won't play it.' But the basic fact is: people like good music. That's the common denominator. So we decided to try some mixes of hit albums and hit singles and see what happened. And we've gone in both directions."

"We started off being very conservative, playing only a few crossover Top 40 cuts; Three Dog was the only group we handled that we hadn't handled before. We were very selective on our albums. We had some nice audience figures that Oct.-Nov. '71 book."

SUGGESTED CUTS: "As far as interpreting our research data and coming up with suggested cuts on a given album, we work together. Generally speaking, lots of times you just hear a cut and know it's going to go right to the top and everybody's going to want to hear it. Like, the new Elton John LP came in the other day. We sat down, Paula who's

our MD, and Shelley, her assistant, myself, and whatever jocks were around at the time, and we went through the album. We pulled out half a dozen dynamite cuts right away."

MARKET RESEARCH: "Around that time, we started doing research and kind of see-sawed back and forth. We started out running the same basic kind of format, just sort of playing everything, 20 hours a day of music, and we started amassing an audience. We started to notice things like we were superstrong in men and not so strong in women, and we stopped and began considering the kind of programming we were doing at different times of day and who the audience was, etc. We began making the kinds of common sense considerations a lot of contemporary radio people made years ago. And from that point, we got into research. We do heavy local research, surveying reports on albums and singles from about 100 stores every week."

THE ABC CHAIN: "The overall success of the ABC FM operation, is the fact that it's a broadcasting company with lots of people working in it whom you can call on in problem situations. If you run up against a situation that really stumps you--say, a good way to handle a news break--you can call somebody up at one of our stations, one that might be 150% removed from your format, and get good advice. You might talk to some guy who'll know the answer right off and it's perfect. There's an open, friendly communication between people."

PROMOTION: "There's no question but that big money campaigns help the quarter hour, but our feeling is that we want to stay away from that. ABC doesn't give away a dime, doesn't promote outside of billboards, and yet has done amazingly well. Somebody in the company once described our format as being like a comfortable pair of old shoes. You may have a fancy pair that you go to Hollywood in, but when your feet get tired, you go back to your old comfortable pair. As we say, none of the format changes here have been really major. We've maintained the basic image of the station, we've kept the same logo, we haven't jingled...."

PERSONNEL: "Our situation at KLOS presently is one where all of our people came from freeform stations. In fact, Tim Powell, who's now head of program development back in New York, was MD at the original underground station in San Francisco, KMPX. We both worked there as jocks; I was PD. Paula here was our traffic girl there. Jim Ladd comes from KNAC, J. J. Jackson from WBCN, Demian's from KYMS. Jeff Gonzer of course is an old KPPC grad, Jerry Longden's from KNAC. We sort of came together after a lot of trial and error."

PERSONALITY: "One of the big problems we saw with the FM stereo formats, was a tendency for the jocks to talk an awful lot, to get musicological, political, off the wall. And the concept we arrived at was: it's a big party, and the jock is the kid with the record player. So all the jocks ever talk about is the kind of thing you'd talk to a friend about if you were playing a record for him. And if the record's 'Maggie May', what do you say about it at this point in time that hasn't already been said?"

"On the other hand, with the new Rod Stewart record, 'Oh No Not My Baby', it might be of interest for the jock to tell his listeners that the song's an old Carole King tune. That's allowable. Anything that helps keep the flow of the music going and the entertainment value up."

"If a guy's good at that type of thing and knows what to say, we encourage him. We don't give him structured things to say, and I think that's what's helped all of our guys get more comfortable in their roles. There's a cohesive, family feeling to the whole thing, and we think people respond to that kind of positive presentation. We don't want to come off sounding phony or 'announcerish'."

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.

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 WMEX 3-5 WRKO
P2
P3 38-27 KOMA 38-29 KLIF Add-KOIL Add-KGW
P4
P5
P6

NOTES: Finally picking up outside of Boston.

ALLMAN BROTHERS (Capricorn)

Ramblin' Man

P1 5-13Q 1-KXOK 4-5 WMEX 4-3 KFRC 16-18 KKDJ
P2 8-8 KIMN 13-19 KAFY 19-15 WMYQ 8-14 KDWB 6-9 KLIV 3-4 WRC 3-8 KRIZ
P3 4-2 KGW 38-12 WAKY 2-2 KUDL 19-KOMA 1-3 WISM 6-10 WSGA 11-19 WFIL
P4
P5
P6

NOTES: Peaked in sales--dropping slightly on AAG

BLOODSTONE (London)

Never Let You Go

P1 28-10 KFRC
P2 Add-KLIV
P3
P4
P5
P6

NOTES: Just starting.

JACKSON BROWNE (Asylum/Elektra)

Redneck Friend

P1 On-KXOK
P2
P3
P4
P5 KLZ-FM, KMET, WEBN, KLOS, WBBM, KGB, WABX
P6

NOTES:

CARPENTERS (A&M)

Top Of The World

P1 26-16 WRKO 20-17 KFRC Debut 29-WMEX 15-12 KKDJ Add-KXOK
P2 20-16 KDWB Debut 22-WMYQ 12-4 KCPX 17-7 KIMN 30-25 KAKC 21-14 KAFY
P3 23-11 KGW 35-30 WCFL 25-18 WISM 11-9 WSGA 16-9 WFIL 14-10 KOIL 31-25
P4
P5
P6

NOTES: Looks like it's heading for Top 10.

CHEECH & CHONG (Ode)

Basketball Jones

P1 8-KXOK 10-13Q 4-12 WDRQ
P2 14-Y100 9-5 WOKY 23-22 WRC 5-4 KCPX 17-15 WIFE
P3 9-KUDL 23-KOMA 16-8 KOIL 6-13 KGW
P4
P5
P6

NOTES: Strong requests still.

CHER (MCA)

Half Breed

P1 4-4 WRKO 2-2 WMEX 17-KXOK 2-5 KFRC 5-9 KKDJ 1-13Q 3-6 WDRQ
P2 8-12 KCPX 2-2 WOKY 7-9 KAFY 2-4 WQXI 2-4 KLIV 1-1 WHBQ 1-2 WIFE 2-2 KRIZ
P3 2-2 WFIL 3-3 KGW 1-2 KLIF 4-3 KOIL 6-KOMA 4-11 WAKY
P4
P5
P6

NOTES: Drops in sales--holding with audience.

CHICAGO (Columbia)

Just You And Me

P1 27-21 KFRC 17-16 KKDJ 25-20 WRKO 24-KXOK HB-CKLW 17-13 WMEX
P2 25-21 WHBQ Debut 20-KLIV 28-24 WIFE 21-18 WOKY 16-10 WQXI 26-20 KRIZ
P3 15-11 WISM 15-3 KOMA 30-21 KLIF 37-33 WHHY 17-16 WSGA 10-6 KGW 8-7 WFIL
P4
P5
P6

NOTES: Looks like a solid hit at this time.

JIM CROCE (ABC)

I Got A Name

P1 15-KXOK Add-KKDJ Debut 21-WMEX Add-KHJ
P2 12-6 KDWB 14-7 WQXI 29-27 KCPX 25-22 KAFY 18-13 KIOA Add-WHBQ 22-19 WRC
P3 21-19 KOIL 27-18 WHHY 24-15 WFIL 36-26 WCFL 23-17 WSGA Add-WAKY
P4
P5 KDAY, KLOS, KLZ-FM, KMET, WYSP, WCAR
P6

NOTES: Almost home--strong AAG.

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.

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.

DEEP PURPLE (Warner Bros.)

Woman From Tokyo

P1
P2 24-23 KIMN
P3 24-19 KLIF 13-17 WAKY
P4
P5
P6

NOTES: Not much play—not another "Smoke".

DE FRANCO FAMILY (20th Century)

Heartbeat—It's A Lovebeat

P1 Debut 20-WMEX 28-23 WRKO 4-KXOK 2-4 KKDJ 9-13Q
P2 2-1 WIFE 1-1 WOKY 14-16 KLIV 1-1 KAFY 6-3 KIMN 15-8 WHBQ 10-12 WQXI
P3 3-2 WISM 3-4 KOIL 19-12 KLIF 15-5 WFIL 2-12 WHHY 4-5 KOMA 3-2 WSGA
P4
P5
P6

NOTES: Seems to have peaked in both sales and audience.

NEIL DIAMOND (Columbia)

Be

P1 On-KXOK
P2 27-28 KIOA 28-26 KDWB Add-WOKY
P3 On-WAKY
P4
P5
P6

NOTES: Extremely slow on adds—most are waiting for film opening.

DOCTOR JOHN (Atco)

Such A Night

P1
P2 28-24 KAKC
P3 Add-KGW 22-17 WHHY 25-KUDL 14-11 KLIF 39-28 KOMA 28-23 WAKY
P4
P5 KLOS, WEBN, KLZ-FM
P6

NOTES: Requests where played.

DOOBIE BROTHERS (Warner Bros.)

China Grove

P1 16-KXOK 26-28 KKDJ 9-8 WMEX 18-15 WRKO
P2 21-15 WHBQ 20-19 WQXI 9-11 KDWB 13-11 WMYQ 4-6 WIFE 7-18 KAKC
P3 23-25 WFIL 17-22 KGW 15-13 WAKY
P4
P5
P6

NOTES: Holding at most stations.

BOB DYLAN (Columbia)

Knockin' On Heaven's Door

P1 24-12 WRKO 15-15 KFRC 20-KXOK 6-6 KKDJ 11-5 KHJ 7-7 WMEX
P2 20-9 KAKC 5-2 KDWB 18-13 WQXI 11-9 WIFE 10-17 KIOA 17-16 WMYQ 14-13 WOKY
P3 13-7 KLIF 15-14 KOIL 10-KOMA 27-16 WFIL 22-19 WSGA 29-25 WHHY 8-7 KGW
P4
P5
P6

NOTES: Doing very well.

FIFTH DIMENSION (Bell)

Ashes To Ashes

P1
P2 13-18 WOKY
P3 22-KOMA
P4
P5
P6

NOTES: Probably won't spread any more.

ROBERTA FLACK (Atlantic)

Jesse

P1 9-KXOK
P2 29-26 KIOA 21-22 WGOW 27-24 KCPX
P3 23-15 KOMA 19-19 KGW 31-24 WHHY 5-5 WSGA 17-18 KOIL 20-KUDL
P4
P5
P6

NOTES: Slowly moving up

DAVID GATES (Elektra/Asylum)

Sail Around The World

P1
P2 22-22 KCPX
P3 On-KUDL Add-WISM 36-33 KLIF Add-KGW
P4
P5 KLZ-FM, WBBM-FM, WCAR
P6

NOTES: Picking up—could be.

ART GARFUNKEL (Columbia)

All I Know

P1 21-7 WRKO 9-7 KKDJ 7-KXOK 11-13Q 22-20 WDRQ 14-7 KHJ
P2 7-5 KLIV 8-5 WHBQ 12-5 KAKC 7-6 KCPX 18-16 WGOW 22-17 WIFE 9-6 WGRQ
P3 25-16 WAKY 11-KOMA 20-13 KLIF 12-6 KOIL 26-26 WHHY 11-10 WISM 18-11 WFIL
P4
P5
P6

NOTES: Solid Top 10—seems to pull high female phones.

BOBBY GOLDSBORO (United Artists)

Summer (The First Time)

P1 12-11 KKDJ 14-KXOK 15-14 WMEX Debut 27-KHJ
P2 10-8 KLIV 9-15 WGOW 25-23 WRC 10-8 KAKC 11-16 WQXI 11-Y100 15-13 KDWB
P3 5-3 KLIF Debut 29-WFIL 29-24 KGW 1-1 KOMA 23-18 WAKY 15-KUDL
P4
P5
P6

NOTES: Solid upper chart.

GRAND FUNK (Grand Funk/Capitol)

We're An American Band

P1 7-14 KKDJ 8-13Q 9-10 WDRQ
P2 5-Y100 23-29 KAKC 14-19 KDWB 4-5 WMYQ 17-19 KLIV 7-10 KIMN 1-2 WRC
P3 4-8 WFIL 4-2 WHHY 2-10 KGW 11-15 KOIL
P4
P5
P6

NOTES: Holding on strong.

ISLEY BROTHERS (T-Neck)

That Lady

P1 21-11 WMEX 7-2 WRKO 21-KXOK 3-1 KFRC 6-15 KKDJ 12-16 WDRQ
P2 4-2 WGRQ 3-6 KLIV 10-9 WMYQ 26-24 WOKY 3-6 KAFY 3-4 KIMN 4-7 WHBQ
P3 4-KUDL 15-10 KLIF 8-6 WSGA 13-17 KOIL 12-15 KGW 14-20 WAKY 20-23 WFIL
P4
P5
P6

NOTES: Peaked.

ELTON JOHN (MCA)

Goodbye Yellow Brick Road

P1 Extra-WMEX 29-23 KFRC Debut 22-KKDJ
P2 22-20 WQXI Add-WOKY Add-KIMN 27-22 KDWB Add-KLIV Add-WHBQ 24-KRIZ
P3 Debut 30-KGW Add-KLIF Debut 40-WCFL Add-WSGA Add-WISM Debut 30-WFIL
P4
P5 KLZ-FM, KDAY, WBBM-FM, KMET
P6

NOTES: Most added.

EDDIE KENDRICKS
(Tamla)

Keep On Truckin'

P1	15-6 WRKO 16-15 WMEX 14-13 KFRC 14-13 KKDJ 9-4 WDRQ 12-13 KHJ
P2	4-2 WQXI 21-15 KAKC 6-4 WGOW 20-18 KIMN 6-4 WHBQ 14-7 KAFY 10-6 WRC
P3	9-6 WFIL 23-17 KLIF 6-5 WISM 15-12 KGW 4-3 WSGA 35-22 KOIL 9-5 WAKY
P4	
P5	
P6	

NOTES: Seems to be slowing slightly--may still pick up.

CAROLE KING
(Ode)

Corazon

P1	
P2	
P3	HB-WHHY Add-KGW
P4	
P5	WBBM-FM
P6	

NOTES: Many played as LP cut.

GLADYS KNIGHT & PIPS
(Buddah)

Midnight Train To Georgia

P1	10-3 KKDJ 11-6 KFRC 19-13Q 27-19 WMEX 1-1 WDRQ 5-KXOK 29-21 WRKO
P2	14-6 WMYQ 5-1 WRC 17-16 WOKY 30-23 KDWB 2-2 KAFY 13-12 KLIV 5-3 WQXI
P3	7-4 WFIL 14-11 KOIL 9-7 WSGA 26-10 WAKY 10-6 WHHY 6-3 KUDL 14-9 KGW
P4	
P5	
P6	

NOTES: Top Ten most places.

KRIS KRISTOFFERSON
(Monument)

P1	Add-WRKO 25-20 KFRC 20-13Q
P2	1-1 WQXI 1-1 KAKC 13-10 KCPX 17-KLIV Debut 28-KIMN 27-19 WHBQ Add-Y100
P3	2-2 KOIL Debut 27-WSGA
P4	
P5	KLZ-FM, WCAR, KDAY
P6	

NOTES: Good moves and responses.

LED ZEPPELIN
(Atlantic)

D'yer Mak'er

P1	Debut 26-KKDJ
P2	Extra-WGOW Debut 28-KDWB On-KIMN Extra-WRC
P3	30-KUDL Debut 37-WHHY Add-KGW Add-KLIF Debut 28-WSGA
P4	
P5	
P6	

NOTES: "Stairway" outpulling in requests most stations.

LOGGINS & MESSINA
(Columbia)

My Music

P1	
P2	Debut 28-KIOA Debut 22-WQXI
P3	Add-WHHY Add-WISM add-KGW
P4	
P5	WYSP, KLZ-FM
P6	

NOTES: Many stations hadn't received copies.

LOOKING GLASS
(Epic)

Jimmy Loves Mary Anne

P1	13-18 WMEX 24-25 KKDJ
P2	8-17 KAFY 4-6 KAKC
P3	11-6 KLIF 2-KOMA
P4	
P5	
P6	

NOTES: Peaked most places.

JOHNNY MATHIS
(Columbia)

I'm Coming Home

P1	
P2	
P3	21-20 WFIL
P4	
P5	
P6	

NOTES: No spread--we'll probably no longer report.

HAROLD MELVIN
(Phil. Int'l.)

The Love I Lost

P1	13-11 WDRQ Add-KXOK Add-KFRC Add-KHJ
P2	Add-KAKC Debut 27-WRC
P3	Debut 38-WHB 22-KUDL 17-14 WHHY Add-KLIF Add-KOMA 26-WFIL Add-WSGA
P4	
P5	KLZ-FM, WCAR
P6	

NOTES: Solid crossover hit.

OSMONDS
(MGM/Kolob)

Let Me In

P1	11-KXOK 26-24 WMEX
P2	15-13 WIFE 3-4 KIOA 18-16 KAKC 30-21 KIMN 6-17 KCPX 6-11 WOKY 11-9 KDWB
P3	8-KOMA 26-24 WFIL 10-7 WAKY 5-4 WHHY 21-KUDL
P4	
P5	
P6	

NOTES: Was a real slow starter--now happening.

MARIE OSMOND
(MGM/Kolob)

Paper Roses

P1	Debut 28-WMEX 12-KXOK 30-28 WRKO 3-2 KKDJ 17-9 KHJ
P2	3-2 KCPX 2-1 WGOW 20-11 KAFY 5-8 WMYQ 6-6 WQXI 4-3 KIOA 19-6 KIMN 9-8 WRC
P3	6-1 WAKY 6-7 KOIL 26-18 KLIF 3-3 WFIL 12-9 WHHY 16-8 WISM Debut 18-KGW
P4	
P5	
P6	

NOTES: Doing well most places--tapering in AAG.

GILBERT O'SULLIVAN
(MAM)

Ooh Baby

P1	On-KXOK
P2	Debut 27-WOKY On-KIMN 24-18 KDWB 30-28 WIFE Add-KCPX
P3	Add-KGW 40-34 KLIF 38-29 KOIL 29-18 WSGA 32-25 WCFL 27-KUDL
P4	
P5	
P6	

NOTES: Slow starter.

POINTER SISTERS
(Blue Thumb)

Yes We Can Can

P1	Debut 30-CKLW 20-15 KHJ 10-9 WMEX 10-KXOK 9-8 WRKO 5-4 KFRC
P2	7-3 WIFE 21-20 WRC Debut 26-WOKY 4-3 KLIV 11-4 KAFY 26-19 KAKC 10-9 WHBQ
P3	25-23 WSGA 29-22 KLIF 25-18 WFIL 10-9 KOIL 11-16 KGW
P4	
P5	
P6	

NOTES: Give it an 85 'cause you can dance to it.

ELVIS PRESLEY
(RCA)

Raised On Rock/For Ol' Times Sake

P1	25-KXOK
P2	Debut 30-WOKY 17-11 WHBQ
P3	24-22 WSGA 17-KOMA 24-KUDL
P4	
P5	
P6	

NOTES: No pattern--too spread so far.

BILLY PRESTON
(A&M)

Space Race

P1	13-KXOK Debut 19-CKLW 29-27 WMEX Add-WRKO 30-25 KFRC Debut 21-WDRQ
P2	26-KAKC 12-15 KIMN Add-KRIZ Add-WOKY 13-9 WRC 29-27 WIFE 19-15 KCPX
P3	Debut 38-WCFL 26-KOMA 22-16 WISM 25-20 KGW 28-24 WSGA Debut 28-WFIL
P4	
P5	WCAR, KLZ-FM, KDAY
P6	

NOTES: Looks solid.

CHARLIE RICH
(Epic)

The Most Beautiful Girl

P1	
P2	Add-WOKY Debut 29-KDWB Debut 22-KIMN Debut 24-WGOW
P3	Debut 30-KLIF 5-3 WAKY 23-KUDL
P4	
P5	
P6	

NOTES: Could be a big hit.

PARALLELS

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.

ROLLING STONES (Rolling Stones)

Angie

P1	1-1 KKDJ 10-5 CKLW 8-8 KFRC 2-13Q 3-KXOK 2-2 WDRQ 1-1 WMEX 1-1 WRKO
P2	9-7 WIFE 5-5 KAFY 4-2 KIMN 2-2 WHBQ 6-5 KIOA 1-1 KRIZ 2-3 WRC 3-Y100
P3	1-1 KUDL 1-1 WHHY 1-1 WFIL 2-2 WAKY 6-1 KLIF 2-1 WISM 1-1 KGW
P4	
P5	
P6	

NOTES:

LINDA RONSTADT (Asylum/Elektra)

Love Has No Pride

P1	
P2	
P3	
P4	
P5	WYSP, KMET, Add-WCAR
P6	

NOTES: Edited 2:55 version available.

DIANA ROSS & MARVIN GAYE (Motown)

You're A Special Part Of Me

P1	28-21 KHJ On-KXOK
P2	23-18 KAFY Debut 30-KCPX
P3	Debut 35-KLIF 27-25 WSGA Add-KOIL 14-KUDL
P4	
P5	
P6	

NOTES: Seems to take a few weeks to catch on.

TODD RUNDGREN (Bearsville)

Hello It's Me

P1	3-13Q
P2	Debut 21-WQXI Debut 28-WOKY 14-10 WIFE 27-20 WMYQ 10-5 KCPX 26-19 KIOA
P3	29-KUDL 39-35 WCFL Add-KOIL 8-5 WHHY Debut 28-KGW 34-23 KLIF 29-WSGA
P4	
P5	WCAR, KLZ-FM
P6	

NOTES: Potential Top 10.

SEALS & CROFTS (Warner Bros.)

We May Never Pass This Way Again

P1	On-KXOK 24-23 WMEX Add-KFRC
P2	25-27 KIMN 30-21 KIOA 16-12 KDWB Add-KLIV 22-19 KCPX
P3	18-KUDL 9-12 KOIL 21-21 WHHY 22-16 KLIF 16-KOMA 7-14 WFIL 28-26 KGW
P4	
P5	
P6	

NOTES: Mid-charting--slow requests.

PAUL SIMON (Columbia)

Loves Me Like A Rock

P1	25-27 KKDJ 14-22 WMEX On-KXOK 4-13Q 14-17 WDRQ
P2	12-12 KRIZ 5-6 WHBQ 5-5 WIFE 5-12 WOKY 17-18 WGOW 22-24 KIMN 7-16 WRC
P3	25-20 WCFL 20-KOMA 17-24 WAKY 3-11 WHHY 10-20 KOIL 13-21 WFIL
P4	
P5	
P6	

NOTES: Not a tune-out yet.

RINGO STARR (Apple)

Photograph

P1	20-15 CKLW 19-9 WRKO 18-14 KFRC 13-8 KKDJ 17-7 WDRQ 25-16 KHJ
P2	27-8 WOKY 18-10 KAFY 20-14 KLIV 15-8 WQXI 14-1 KAKC 20-13 KCPX 18-14 WIFE
P3	12-8 WSGA 27-17 WCFL 23-19 WHHY 32-26 KLIF 33-25 KOMA 26-17 WISM
P4	
P5	KSAN, KLZ-FM, KDAY, WYSP, WCAR
P6	

NOTES: Solid across the board.

B.W. STEVENSON (RCA)

My Maria

P1	15-13Q 19-KXOK 19-26 WMEX 22-23 KKDJ
P2	7-15 KDWB 12-20 WOKY 8-11 WIFE 5-9 KIMN 18-21 KRIZ 6-12 WRC
P3	18-25 KGW
P4	
P5	
P6	

NOTES: Slow to die--new single is ready.

ROD STEWART (Mercury)

Oh No Not My Baby

P1	
P2	
P3	33-27 KLIF Add-KGW
P4	
P5	WYSP, KLOS, Dropped WCAR
P6	

NOTES: Not spreading mass appeal.

STORIES (Kama Sutra)

Mammy Blue

P1	
P2	On-WQXI
P3	On-WAKY Add-WHMY Debut 39-WCFL
P4	
P5	
P6	

NOTES: "Brother" is still strong in most places.

STYLISTICS (Avco)

Rockin Roll Baby

P1	
P2	
P3	
P4	27-25 WRC 40-35 WHHY Debut 36-KLIF Extra-WSGA
P5	
P6	

NOTES: Still black--good potential cross.

SUTHERLAND BROS. & QUIVER (Island)

You Got Me Anyway

P1	
P2	Add-WGRQ 19-23 WIFE
P3	28-23 WHHY 10-13 WSGA 14-KOMA 25-20 KLIF
P4	
P5	
P6	

NOTES: Can't zero in on consistent up or down.

IAN THOMAS (Janus)

Painted Ladies

P1	Extra-WMEX
P2	Debut 29-KIOA Debut 29-WGRQ Add-KCPX
P3	Debut 40-WHMY Debut 27-KLIF Add-KUDL Add-WISM Extra-KGW Add-WSGA
P4	
P5	KDAY, KMET, KLZ-FM, WBBM-FM
P6	

NOTES: Looks like a hit.

PARALLELS

FOUR TOPS
(ABC)

Sweet Understanding Love

P1	Add-KXOK
P2	
P3	39-34 WHHY 28-KUDL 35-32 KLIF
P4	
P5	KLZ-FM, WCAR
P6	

NOTES: Like the last two--starts slow.

IKE & TINA TURNER
(United Artists)

Nutbush City Limits

P1	
P2	Debut 28-WMYQ Debut 14-WQXI Debut 30-KDWB
P3	10-7 KOMA
P4	
P5	
P6	

NOTES: Good strong gains this week.

JOE WALSH
(ABC)

Rocky Mountain Way

P1	11-10 KKDJ 25-17 CKLW 21-19 KFRC 20-15 WDRQ 23-KXOK 10-10 WRKO
P2	23-KAFY 11-10 KLIV 23-18 KRIZ 19-18 WQXI 17-12 KIOA 9-Y100 11-16 KIMN
P3	5-4 KGW 17-9 KLIF 8-KOMA 18-14 WSGA 26-22 WCFL 1-4 WAKY
P4	
P5	
P6	

NOTES: Solid hit.

WEDNESDAY
(Sussex)

Last Kiss

P1	
P2	28-16 WGRQ
P3	
P4	
P5	
P6	

NOTES: Not spreading--some stations bringing back J. Frank Wilson.

DOTTIE WEST
(RCA)

Country Sunshine

P1	
P2	17-16 KCPX
P3	19-26 WAKY Add-KUDL Add-KGW
P4	
P5	
P6	

NOTES: Not spreading too well yet.

AL WILSON
(Rocky Road)

Show And Tell

P1	5-3 WDRQ
P2	Extra-WGOW Add-WGRQ
P3	Add-WAKY Add-KLIF Debut 36-WHYY
P4	
P5	
P6	

NOTES: Crossed.

EDGAR WINTER
(Epic)

Free Ride

P1	19-17 KKDJ 7-13Q 22-KXOK 8-16 WMEX
P2	15-14 WOKY 16-16 KRIZ 18-24 KDWB 11-10 KAKC 10-12 WIFE 8-10 WMYQ
P3	6-3 WHHY 16-27 KGW 30-KOMA 6-10 WFIL 12-15 WAKY
P4	
P5	
P6	

NOTES: Slowly declining.

STEVIE WONDER
(Tamla)

Higher Ground

P1	6-KXOK 5-4 WMEX 7-9 KFRC 18-19 KKDJ 16-13Q 6-5 WDRQ
P2	9-7 KLIV 9-20 KCPX 10-13 KRIZ 11-19 WMYQ 15-22 KAKC 12-17 WQXI 9-11 KIMN
P3	7-5 KLIF 10-17 WFIL
P4	
P5	
P6	

NOTES:

additional programming information

Brownsville Station "Smokin'" seems to be strongest comer. Dramatics "Fell For You" could be the next big crossover. Three Dog biggest add this week. Many had been playing off LP...Picking up top five requests at KRIZ. Nino Tempo surfacing again...On and doing well at WFIL/KXOK/KUDL. David Essex "Rock On" good P 5 action and spreading. Hollies "The Day That Curly Billy..." sounds like "Long Cool Woman" and could be as big...Stations that got it many went right on it. El Chicano might spread from Northern California now that KKDJ/L.A. went with it. Tavares getting good exposure...could come through. New Sly is "F-risky" from the LP.

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

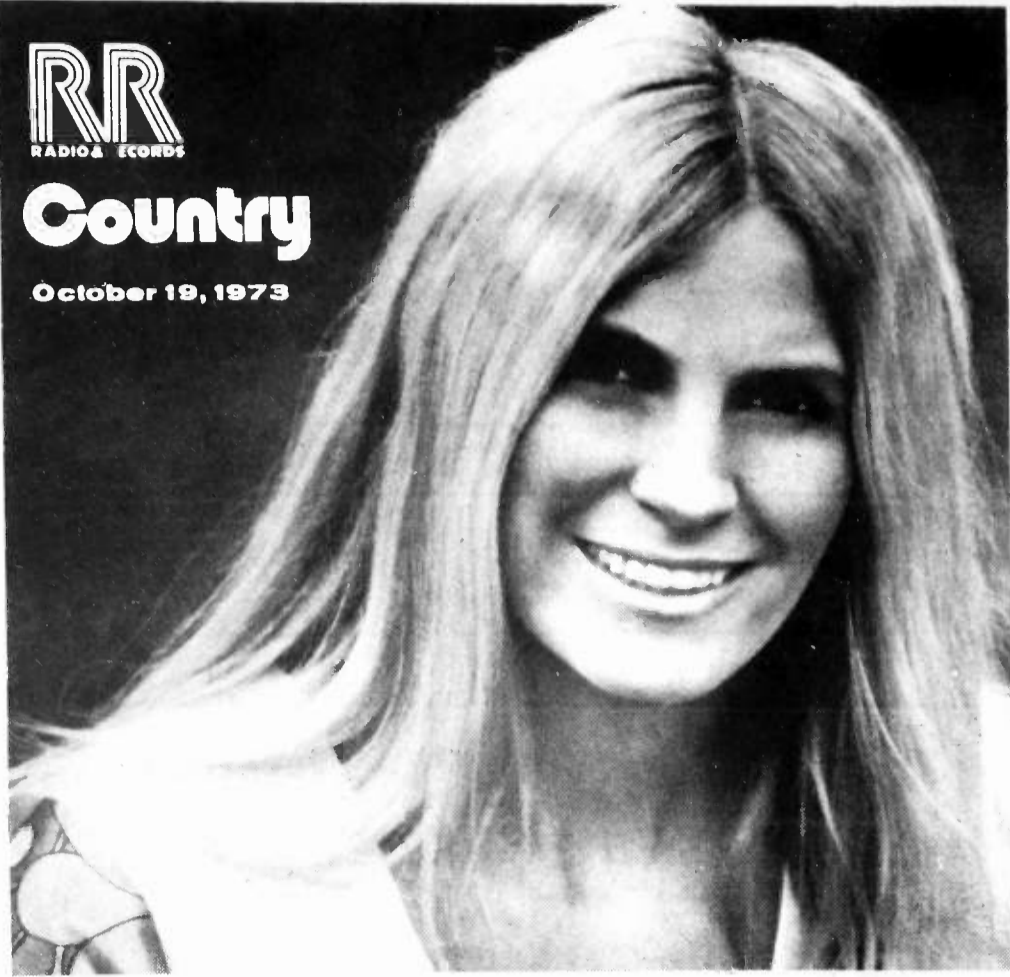
NASHVILLE
 LOUISVILLE
 MEMPHIS
 HOUSTON
 DALLAS

PARALLEL 5

ABC-FM NEW YORK BASE
 KDAY LOS ANGELES
 KGB SAN DIEGO
 KLOL-FM HOUSTON
 KLZ-FM DENVER
 KMET-FM LOS ANGELES
 KRMI-FM AUSTIN
 KSAN-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
 K100 LOS ANGELES
 KILT HOUSTON
 KLEO WICHITA
 KLIF DALLAS
 KOIL OMAHA
 KOMA OKLAHOMA CITY
 KRUX PHOENIX
 WAYS CHARLOTTE
 WBBQ AUGUSTA
 WCAO BALTIMORE
 WCFL CHICAGO
 WCOL COLUMBUS
 WIIJ KANSAS CITY
 WHHY MONTGOMERY
 WISM MADISON
 WIXY CLEVELAND
 WMAK NASHVILLE
 WPGC WASHINGTON D.C.



RR
RADIO & RECORDS
Country
October 19, 1973

Skeeter Davis: Her new album, titled after her smash "I Can't Believe It's All Over", is just out, with a new single forthcoming shortly.

NASHVILLE

Charlie Pride was paid \$85,000 for his recent one-night show in Nashville. His manager, Jack Johnson, believes this to be the highest dollar ever paid to a Country artist for a single day's performance... Songwriter/journalist Mae Axton has a new 350-page hardback book, *Country Singers As I Know 'EM*, released this week by Sweet Publishing, Austin. In addition to having close to a hundred of her songs recorded, including "Heartbreak Hotel", she's had considerable journalistic experience and even taught school for 18 years... Chet Atkins does sing! Hear him on his new album, *Fiddlin' Around*.

...The gospel music world mourns the death of "the Chief", Jim Weatherington, the original and twenty-five year veteran ace singer for the Statesmen Quartet. He died of a heart attack October 4, en route to Nashville Hospital. He'd been in town for Gospel Music Week... Now there are three proposed weekly network TV series featuring country music; *Dean Martin Presents Music Country* on NBC, Mac Davis's projected late Saturday night show (the pilot will debut sometime next month), and a Loretta Lynn/George "Goober" Lindsay special, to be shot in Hollywood and already sold to CBS....

...Singer/rancher Jimmy Newman is celebrating twins born to his family. Twin calves on his ranch, that is. The pair needs names, so send your suggestions to Jimmy C. Newman, c/o the Grand Ole Opry... The Nashville Songwriters Association at their

fourth annual confab announced the newest inductees into their Hall Of Fame. Included are Roger Miller, Harlan Howard, Cowboy Jack Clement, Don Gibson, Willie Nelson, and Steve and Ed Nelson, Jr.

This Week's Fastest Movers

We're Gonna Hold On
George & Tammy
Sometimes A Memory
Jerry Lee Lewis
Paper Roses
Marie Osmond
Amazing Love
Charlie Pride

...The next University of Tennessee songwriters course starts next Thursday (Oct. 25) in Nashville and will run for eight consecutive Thursdays. According to a U.T. spokesman, last spring's course had people registered and attending the sessions each week from as far away as Richmond, Virginia... Red hot Johnny Russell, of "Rednecks, White Sox And Blue Ribbon Beer" fame, says he's not fat, despite the fact that he weighs 300 pounds (give or take 20 or 30). He claims he's just short. He says he used to be seven feet, eight inches tall and that somebody dropped a piano on him. That'll spread your weight around (Johnny says the only thing that's thin about him is his hair, but who wants fat hair?)....

by Biff Collie

ALBUMS

- | | |
|---|---|
| BRUSH ARBOR/No. 2
<i>Now That It's Over</i> <i>Song To Mary Ann</i>
<i>We Need Rain</i> <i>Home Again</i> |  |
| JOHNNY DUNCAN/Sweet Country Woman
<i>Fools</i>
<i>You're My Woman</i> |  |
| NARVEL FELTS/Drift Away
<i>Runaway</i> |  |
| DON GIBSON & SUE THOMPSON/Warm Love
<i>That's The Way Love Is</i>
<i>Love Is A Lonesome Thing</i> |  |
| TOMPALL GLASER/Charlie
<i>Bad Bad Bad Cowboy</i> <i>Cowboys And Daddies</i>
<i>Big Jim Colson</i> <i>Sold American</i> |  |
| KRIS KRISTOFFERSON & RITA COOLIDGE/Full Moon
<i>Loving Arms</i> <i>From The Bottle To The Bottom</i>
<i>Bluebird Song</i> |  |
| LORETTA LYNN/Love Is The Foundation
<i>I Love You I Love You</i> <i>Hey Loretta</i>
<i>I Gave Everything</i> |  |
| RAY PRICE/She's Got To Be A Saint
<i>Help Me</i> |  |
| JEANNE PRUETT/Satin Sheets
<i>Hold On Woman</i> <i>What My Thoughts Do All The Time</i>
<i>Baby's Gone</i> <i>Sweet Sweetheart</i> |  |
| CHARLIE RICH/Behind Closed Doors
<i>We Love Each Other</i>
<i>Sunday Kind Of Woman</i> |  |
| JOHNNY RODRIGUEZ/All I Ever Meant
<i>That's The Way Love Goes</i> |  |
| JEAN SHEPARD/Slippin' Away
<i>Come On Phone</i> |  |
| STATLER BROTHERS/Carry Me Back
<i>Whatever Happened To Randolph Scott</i>
<i>Take Good Care Of Her</i> |  |
| MEL TILLIS/Sawmill
<i>Leona</i> <i>Cheap Imitation</i>
<i>Remembering</i> |  |
| CONWAY TWITTY/You've Never Been This Far Before
<i>She Needs Someone To Hold Her</i> <i>Darlin'</i>
<i>Each Season Changes You</i> <i>Born To Lose</i> |  |
| LEON RUSSELL/Hank Wilson's Back Vol. I
<i>Rollin' In My Sweet Baby's Arms</i> <i>Goodnight Irene</i>
<i>Battle Of New Orleans</i> <i>Truck Drivin' Man</i> |  |
| JERRY WALLACE/Primrose Lane-Don't Give Up On Me
<i>I Can't Keep My Hands Off Of You</i>
<i>Ruby Red Wine-Primrose Lane</i> |  |
| DON WILLIAMS/Volume One
<i>No Use Running</i> |  |

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:

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

RR

RADIO & RECORDS

CONGRATULATES CMA

...It's the biggest week of the year for Country Music, and the biggest night of his life for Roy Clark. Roy walked away with CMA's Entertainer Of The Year award and a \$3 million contract with Howard Hughes in his back pocket this Monday night at the televised awards banquet...Charlie Rich was voted Male Vocalist Of The Year, and his "Behind Closed Doors" took Single and Album Of The Year honors. It's a long way from cotton-pickin' time in Arkansas for the forty-one year-old, white-haired, pop-turned-country hitmaker. Kenny O' Dell wrote the Song Of The Year for Rich.

...Last year's Entertainer Of The Year, Loretta Lynn, took two awards home--Female Vocalist and Vocal Duo, thanks to partner Conway Twitty. Loretta, by the way, made headlines this week by way of the Tennessee Supreme Court. Her husband Mooney, just home from a Montana hunting trip, learned the news of a retrial pending in the \$5 million breach of contract lawsuit filed by the Wilburn Bros. Wilhelm Talent Agency against Loretta. She signed an exclusive 20-year contract with them in 1966, but her attorneys claim an exchange of letters between them and attorneys for the Wilburns in 1971 constituted a release....

...The Statler Bros. won Vocal Group Of The Year Award for the second straight year. In accepting for the group, member Don Reid, referring to Johnny Cash and in reality the Carter Family, said, "We want to thank Johnny and also four ladies here tonight who have given more than we have for this." The

group's bass singer Harold Reid followed up by saying, "Yeah, and we hope our wives don't find out about that!"

...Danny Davis & the Nashville Brass picked up their fifth straight Instrumental Group Award. Another repeater, for Instrumentalist Of The Year, was harp player Charlie McCoy. He concluded his acceptance speech with, "The Mets are gonna win, too!" McCoy should receive a performance award this year for his playing of "The Star Spangled Banner" at major league ballparks....

...Johnny Cash hosted the Awards show, which included the naming of new Country Music Hall Of Fame members. In the deceased category, Patsy Cline (she died in a plane crash with three other stars in 1963) was admitted, while in the living category, the winner was favorite of Music Row buffs, Chet Atkins. Chet really says what he thinks. His acceptance line was, "A lot of others deserve this more, and y'all know it, but my wife told me if I won to be grateful."

...Perhaps the biggest surprise of Convention Week left few dry eyes among the 500 industry-hardened veteran tradespeople at Wednesday night's ASCAP Awards dinner. ASCAP president Stanley Adams wheeled onto the stage the disabled, yet most important Country writer/member ASCAP has ever had, Bob Wills....

...The happiest people in Music City this week: the award winners and Bittner's Formal Wear rental service. This is Biff Collie inside Nashville....



Country TOP TWENTY

I.W.	TW	Artist & Song	9/21	9/28	10/5	10/12	10/19	YOUR NOTES
	1	JOHNNY RODRIGUEZ <i>Ridin' My Thumb To Mexico (Mercury)</i>						
15	2	GEORGE JONES & TAMMY WYNETTE <i>We're Gonna Hold On (Epic)</i>						
5	3	MARIE OSMOND <i>Paper Roses (MGM/Kolob)</i>						
10	4	JERRY WALLACE <i>Don't Give Up On Me (MCA)</i>						
2	5	RAY PRICE <i>You're The Best Thing (Columbia)</i>						
6	6	CONWAY TWITTY <i>You've Never Been This Far Before (MCA)</i>						
8	7	JOHNNY RUSSELL <i>Rednecks, White Socks (RCA)</i>						
14	8	MEL TILLIS <i>Sawmill (MGM)</i>						
NEW	9	DOTTIE WEST <i>Country Sunshine (RCA)</i>						
11	10	FREDDY WELLER <i>A Perfect Stranger (Columbia)</i>						
4	11	BARBARA FAIRCHILD <i>Kid Stuff (Columbia)</i>						
3	12	BARBARA MANDRILL <i>The Midnight Oil (Columbia)</i>						
7	13	JEANNIE SEELY <i>Can I Sleep In Your Arms (MCA)</i>						
NEW	14	CHARLIE RICH <i>The Most Beautiful Girl (Epic)</i>						
NEW	15	BRENDA LEE <i>Sunday Sunshine (MCA)</i>						
NEW	16	OLIVIA NEWTON-JOHN <i>Let Me Be There (MCA)</i>						
20	17	RONNIE MILSAP <i>I Hate You (RCA)</i>						
18	18	JACK GREENE <i>I Need Somebody Bad (MCA)</i>						
NEW	19	BILLY CRASH CRADDOCK <i>Till The Waters Stop Running (ABC)</i>						
NEW	20	JEANNE PRUETT <i>I'm Your Woman (MCA)</i>						
<p>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.</p>								
		ANDERSON, LYNN <i>Sing About Love (Columbia)</i>						
		BARE, BOBBY <i>You Know Who (RCA)</i>						
		BROWN, JIM ED <i>Broad-Minded Man (RCA)</i>						
		BURNETTE, DORSEY <i>Darlin' Don't Come Back (Capitol)</i>						
		BUSH, JOHNNY <i>Green Snakes On The Ceiling (RCA)</i>						
		GLEN CAMPBELL <i>The Wherefore And The Why (Capitol)</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 but 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

	9/21	9/28	10/5	10/12	10/19	YOUR NOTES
WAYNE CARSON <i>You're Gonna Love Yourself (Monument)</i>						
TOMMY CASH <i>I Recall A Gypsy Woman (Epic)</i>						
JOHNNY CASH & JUNE CARTER <i>Allegheny (Columbia)</i>						
JOHNNY DUNCAN <i>Talkin' With My Lady (Columbia)</i>						
DONNA FARGO <i>Little Girl Gone (Dot)</i>						
NARVEL FELTS <i>All In The Name Of Love (Cinnamon)</i>						
DON GIBSON <i>That's What I'll Do (Hickory)</i>						
TOMPALL GLASER <i>Bad Bad Bad Cowboy (MGM)</i>						
FREDDY HART <i>If You Can't Feel It (Capitol)</i>						
DOYLE HOLLY <i>Lia (Barnaby)</i>						
WAYLON JENNINGS <i>You Ask Me To (RCA)</i>						
DICKEY LEE <i>Sparklin' Brown Eyes (RCA)</i>						
JERRY LEE LEWIS <i>Sometimes A Memory Ain't Enough (Mercury)</i>						
MELBA MONTGOMERY <i>Wrap Your Love Around Me (Elektra)</i>						
WILLIE NELSON <i>Stay All Night (Atlantic)</i>						
PATTI PAGE <i>I Can't Sit Still (Epic)</i>						
JOHNNY PAYCHECK <i>Song And Dance Man (Epic)</i>						
CHARLEY PRIDE <i>Amazing Love (RCA)</i>						
MARTY ROBBINS <i>Crawlin' On My Knees (MCA)</i>						
LEON RUSSELL <i>Rollin' In My Sweet Baby's Arms (Shelter)</i>						
KENNY SERRATT <i>Love And Honor (MGM)</i>						
SAMMI SMITH <i>City Of New Orleans (Mega)</i>						
GARY STEWART <i>Ramblin' Man (RCA)</i>						
TERRY STAFFORD <i>Sweet Gypsy Rose (Atlantic)</i>						
STATLER BROTHERS <i>Carry Me Back (Mercury)</i>						
NORRO WILSON <i>Ain't It Good (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 but 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.

NEW FCC REGULATION

Buried Alive Under Paperwork?

Contrary to the self-serving declaration of FCC Commissioners, Bureau Chiefs, key Staff members and the Office of Tele-Communications, the FCC's re-regulation effort is spiraling upward threatening to bury all broadcasters in a mountain of paperwork. The FCC on October 4, 1973 served notice to the broadcast industry that it had adopted the proposals set forth in its interim Report and Order issued May 1, 1973 concerning new license renewal requirements. Thus, while the Commission has seduced the broadcaster into believing that a new era of de-regulation is underway by instituting long overdue engineering relaxations, the truth of the matter is that the agency is busily at work imposing new hardships on radio as well as television licensees.

The new renewal filing dates and new renewal public notices will apply first to renewal applicants whose license expire on December 1, 1974, and to all renewal applicants thereafter. In short, the good people of California will be first blessed with meeting the Commission's new renewal requirements to be followed in February by Alaska, Guam, Hawaii, Oregon and Washington; Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island, Vermont in April of 1975; New Jersey and New York in June of 1975; moving to Delaware and Pennsylvania in August of 1975; next to Washington, D.C., Maryland, Virginia and West Virginia in October of 1975; and then on to North and South Carolina in December of 1975. How fortunate for those broadcasters in Arizona, Idaho, Nevada, New Mexico, Utah, and Wyoming to have just missed the first go-round!

New Procedural Requirements For All Broadcast Stations

The new procedural requirements for all renewals provide that:

1) All radio and TV license renewal applications will henceforth have to be filed four months in advance of the license expiration date (rather than three months as is now the case).

2) All stations will have to start announcing their forthcoming renewal applications six months in advance of the license expiration (i.e., which will be two months before the filing of the renewal application itself). This replaces the present "six weeks" in advance publication requirement.

3) The Commission has, however, completely deleted the requirement for publication of the

renewal filing in a local newspaper.

4) The dates and times of such renewal announcements have been substantially varied from what was the case before. The Commission's Decision and Rules include the specifics to be included in each of these renewal announcements which, for the first time, are now to be made both prior to the filing of the renewal application as well as after the filing of the application.

The renewal announcements for radio and TV differ only slightly,

Station's will be required with their renewal applications to submit a statement that the required pre-filing announcements have already been aired, and that the required post-filing announcements will be aired. This of course represents a significant potential for misunderstanding and misrepresentation if stations are not particularly careful in this regard.

6) During the renewal announcement period, the other "licensee obligation"

indicated that extra time to file protests will not universally be denied, but will be granted when local groups make a "compelling showing of unusual circumstances". Therefore, one will have to wait to see--with some skepticism--whether the Commission will be any more strict than before in accepting untimely petitions to deny (or treating them as informal objections), or in extending the time for filing petitions to deny.

9) **Totally New and Continuing Public Announcements of "Licensee Obligations":** All broadcast stations will now be required at least once every 15 days throughout their license periods--except for that five months period when the renewal announcements will be aired--to make special on-the-air public announcements concerning their licensee obligations as a "public trustee" to the listening/viewing public. The FCC's Decision contains a so-called "sample" of the type of licensee obligation announcement which incorporates all the requirements of its new Rules and procedures. Although parties are supposedly free to use any and other announcements incorporating such requirements, it seems clear that prudent stations will use the precise announcement which the Commission has approved as a so-called "sample".

10) The FCC makes clear that these "licensee obligation" announcements are designed to supplement and not to replace the entire "community survey" process which has for many years been required as the specific means for stations to ascertain local community problems and needs "including face-to-face contacts". This is true of TV licensees, notwithstanding that they are also required to develop an annual listing of local TV needs and issues. Thus, until some further notice of the Commission's elimination of its Primer and its "community survey" requirements for renewal applications--which FCC says it has under further study, but is most unlikely to be dropped--all stations are still subject to the full range of the "community survey" requirements of Part I of Section IV of the renewal form and the Primer on Ascertainment of Community Needs, issued in February of 1971.

11) These new "licensee obligation" announcements are likewise to be required every 15 days for the indicated period and at certain specific times. This includes a certain number during prime

THE FCC (So You Can Understand It)



By JASON SHRINKY
(The Law Offices of Stambler & Shrinky)
Washington, D. C.

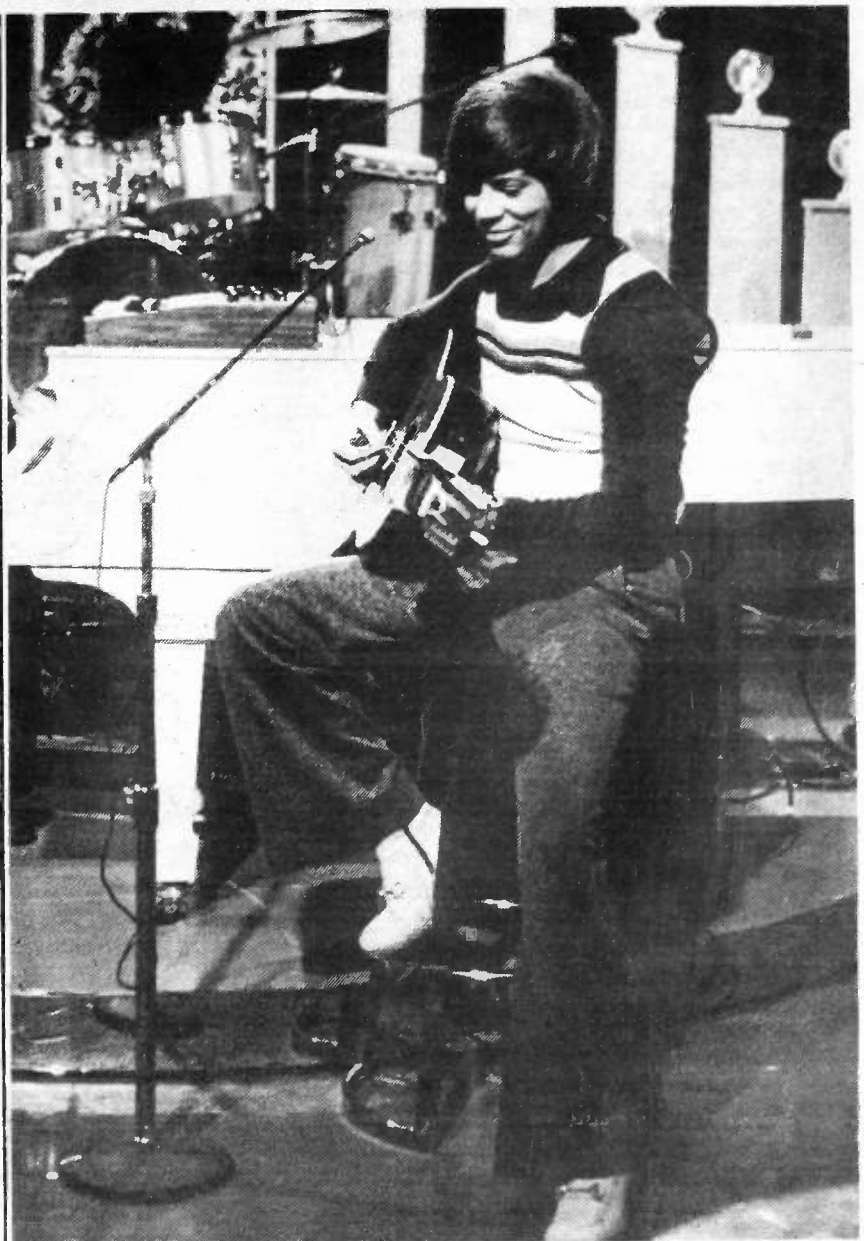
but each provides for announcements every 15 days. Some in prime time and the remainder distributed throughout the rest of the broadcast day. With respect to the TV announcements--both of the renewal and "licensee obligation" varieties, the FCC has added the new requirement that the Station visually show a sign board with its local address when that is orally specified in both of those announcements. However, the existing requirement that TV renewal announcements be read by an "on-the-air" announcer has now been eliminated. To repeat, all of these renewal announcements will have to be made at the specified times, every 15 days, starting six months in advance of the filing of the renewal application and continuing after the filing for an additional two months until the time for filing protests, petitions to deny or competing applications shall have expired (which is one month prior to the expiration of the license).

5) These renewal announcements have been both shortened and modified from those originally proposed by FCC.

announcements will be suspended. But they will be started up again as soon as the renewal announcements are terminated.

7) The Commission has retained the same cut-off date for Petitions to Deny, or for competing applications against renewals. That is, the first day of the last month before the license itself expires. It has, however, extended the time for filing Oppositions to Petitions to Deny to 30 days, and the time to Reply to Oppositions to Petitions to 20 days.

8) The Commission's Decision indicates that it contemplates "firm deadlines" for filing petitions to deny licenses or competing applications (i.e., at least one month prior to their expiration), since it is extending for an additional month the time within which possible opponents will have to review the renewal application and be heard at FCC. It has further emphasized that extensions of time for filing petitions to deny will be granted on the basis of negotiations between the local parties only when both parties so affirm that they are so negotiating and that some settlement is near. However, the Commission's Decision already



MIGHT BE HIS BIGGEST SINCE 'HONEY'

Goldsboro's 'Summer' Crosses Over

Bobby Goldsboro is one of many artists enjoying dual market success these days. As a mid-sixties Top 40 rocker, he had no trouble making the charts consistently with uptemp material like "It's Too Late", "Little Things" and "Voodoo Woman". In 1968 his sentimental story-song "Honey" maintained Hot 100 status for fifteen weeks, eventually taking No. 1 honors and firmly establishing him with the growing Pop/MOR audience. His self-penned, *Summer Of '42*-inspired "Summer (The First Time)" is a solid Pop hit, which has crossed into Top 40, and looks to be his biggest hit since "Honey".

Getting Behind The Record

As UA national promotion director Jack Hakim explains it, he heard the song as a hit right off, but knew it would be "a work record that was going to take some time."

"Bobby came in with his producer Bob Montgomery about six months ago and brought a tape of the song. The first thing Bobby said was, 'I think it's the best thing I've done in years.' The lyrics were heavy, to be sure, and it sounded very definitely like the kind of record you'd have to listen to twice to really get into it."

Top 40 Potential

"I felt the song had rock crossover potential, but I knew it wouldn't happen for quite a while. So we worked Pop/MOR first, since Bobby's always been accepted extremely well by that market.

"We didn't have any trouble breaking the record

Pop/MOR at all. Once we began getting reports on action *beginning* in Top 40 markets, we geared our promotion to secondary Top 40 markets. We realized that we did have a hit, and it still took us another two or three months, but it started to happen; No. 1 in Dayton, Ohio, top five request at K-101 in San Francisco. Then, finally, the majors began going on it and we were on our way; now it's on Top 40 in Los Angeles, Milwaukee, Minneapolis."

Secondary Markets

"The first ones on it were like Dallas, Atlanta, Boston. But the real action started with the secondaries, in the Midwest, the heartland, in places like Des Moines and Duluth.

"At one time, a promotion man would make his trips to Chicago, Philadelphia and Detroit, return to New York, and *know* whether or not he had himself a hit. If you had one of those big ones, you had them all and you didn't have to worry."

Strategies

Just prior to "Summer", the label followed a similar strategy with Shirley's "Never Never Never" last April. They concentrated on breaking her in the particular markets that had previously demonstrated strong acceptance of her, before trying for Top 40 success. Such considerations are part of the "teamwork and coordination" that Hakim feels are essential to a label maintaining such a diversified talent roster.

"In 'Summer', I feel we have a record that *could*

go top ten or top five nationally. The crossover situation is becoming a more and more frequent one, and you can't discount it in the least. The potential for it is always there. Right now, we're starting to pick up some FM play on the record, because the story is a hip one. Needless to say, Bobby's television show has been of great assistance, as far as exposing the song to audiences.

"And you have to keep in mind that Bobby's audience comprises all kinds of people. He appeals to everybody from 12-year-olds to the college crowd, to people in their forties and fifties.

"Often, when you describe an artist's primary appeal as 'Pop/MOR', it can be misleading. Bobby, for instance, is not in the same bag as, say, Glen Campbell, with whom he's sometimes identified with, in terms of the audiences they appeal to. For one thing, Bobby's a prolific writer, having written most of his own hits and collaborated with people like Roy Orbison on material for other people.

"He's just finished producing Burt Reynolds' first album in Nashville, and he's working on a new batch of songs for his own next album. He's a much more versatile talent than is usually acknowledged.

"'Summer' is his biggest hit since 'Honey' and quite possibly might be his biggest yet, because of the crossover. It's the kind of record we went after 100% because we believed in it. It was a matter of *determination*, of believing and then delivering."

—Gene Sculatti



POP/MOR

9/21 9/28 10/5 10/12 10/19

YOUR NOTES

	9/21	9/28	10/5	10/12	10/19	YOUR NOTES
CARPENTERS <i>Top Of The World (A&M)</i>						
RAY CHARLES <i>Come Live With Me (Crossover)</i>						
CHER <i>Half Breed (MCA)</i>						
CHICAGO <i>Just You And Me (Columbia)</i>						
CLIMAX <i>Walkin' In The Georgia Rain (Bell)</i>						
PERRY COMO <i>Love Don't Care (RCA)</i>						
JIM CROCE <i>I Got A Name (ABC)</i>						
CROSS COUNTRY <i>Midnight Hour (Atco)</i>						
NEIL DIAMOND <i>Be (Columbia)</i>						
DRUPI <i>Vado Via (A&M)</i>						
BOB DYLAN <i>Knockin' On Heaven's Door (Columbia)</i>						
PERCY FAITH <i>Crunchy Granola Suite (Columbia)</i>						
FIFTH DIMENSION <i>Ashes To Ashes (Bell)</i>						
ROBERTA FLACK <i>Jesse (Atlantic)</i>						
ART GARFUNKEL <i>All I Know (Columbia)</i>						
DAVID GATES <i>Sail Around The World (Elektra)</i>						
BOBBY GOLDSBORO <i>Summer (The First Time) (United Artists)</i>						
DOBIE GRAY <i>Loving Arms (MCA)</i>						
CLINT HOLMES <i>Shiddle-Ee-Dee (Epic)</i>						
ENGELBERT HUMPERDINCK <i>Love Is All (Parrot)</i>						
INCREDIBLE BONGO BAND <i>Bongo Rock (Pride)</i>						
OLIVIA NEWTON-JOHN <i>Let Me Be There (MCA)</i>						
CAROLE KING <i>Corazon (Ode)</i>						
GLADYS KNIGHT <i>Midnight Train To Georgia (Buddah)</i>						
KRIS KRISTOFFERSON <i>Why Me (Monument)</i>						
STEVE LAWRENCE <i>At The End Of A Rainbow (MGM)</i>						
LOBO <i>There Ain't No Way (Big Tree)</i>						
LOGGINS & MESSINA <i>My Music (Columbia)</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.

POP/MOR

9/21 9/28 10/5 10/12 10/19

YOUR NOTES

JOHNNY MATHIS <i>I'm Coming Home (Columbia)</i>						
MAUREEN McGOVERN <i>I Won't Last A Day Without You (20th Century)</i>						
BETTE MIDLER <i>Friends (Atlantic)</i>						
RICK NELSON <i>Lifestream (MCA)</i>						
WAYNE NEWTON <i>Pour A Little More Wine (Chelsea)</i>						
LOOKING GLASS <i>Jimmy Loves Mary Anne (Epic)</i>						
MARIE OSMOND <i>Paper Roses (MGM/Kolob)</i>						
GILBERT O'SULLIVAN <i>Ooh Baby (MAM)</i>						
CHRISTOPHER PAUL <i>Venus (MGM South)</i>						
BILLY PRESTON <i>Space Race (A&M)</i>						
CHARLIE RICH <i>Most Beautiful Girl (Epic)</i>						
DIANA ROSS & MARVIN GAYE <i>You're A Special Part Of Me (Motown)</i>						
SEALS & CROFTS <i>We May Never Pass This Way Again (WB)</i>						
PAUL SIMON <i>Loves Me Like A Rock (Columbia)</i>						
RINGO STARR <i>Photograph (Apple)</i>						
B.W. STEVENSON <i>My Maria (RCA)</i>						
BARBRA STREISAND <i>The Way We Were (Columbia)</i>						
NINO TEMPO <i>Sister James (A&M)</i>						
DOTTIE WEST <i>Country Sunshine (RCA)</i>						
ANDY WILLIAMS <i>Solitaire (Columbia)</i>						

ALBUMS

ART GARFUNKEL
Angel Clare (Columbia)
CUTS: *I Shall Sing--*
Traveling Boy



GILBERT O'SULLIVAN
I'm A Writer Not A Fighter (MAM)
CUT: *If You Love Me Like*
You Love Me



JIM CROCE
Don't Mess Around With Jim
CUT: *Time In A Bottle*



BOBBY GOLDSBORO
Summer (The First Time) (United Artists)
CUTS: *Summer (The First Time)*
Mississippi Delta--
Sing Me A Smile



HELEN REDDY
Long Hard Climb (Capitol)
CUTS: *Loving You--*
Leave Me Alone



DAWN
New Ragtime Follies (Bell)
CUTS: *Strawberry Patch With You--*
Daydream--Steppin' Out



ELTON JOHN
Goodbye Yellow Brick Road (MCA)
CUTS: *Goodbye Yellow Brick Road (single)--*
Roy Rogers



FRANK SINATRA
Ol' Blue Eyes Is Back (Reprise)
CUTS: *Let Me Try Again--*
Nobody Wins--Dream Away



ROBERTA FLACK
Killing Me Softly (Atlantic)
CUTS: *No Tears (In The End)--*
Jesse (single)--
When You Smile



ROGER MILLER
Dear Folks (Columbia)
CUTS: *I Believe In Sunshine--*
The Day I Jumped



THREE DOG NIGHT
Cyan (Dunhill)
CUTS: *Let Me Serenade You--*
Story Book Feeling



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.

JOCKS

- KHJ looking for the most dynamite 9-midnight jock; tapes to Sean Conrad, KHJ.
- KERN, Bakersfield, seeks creative announcer, must have strong production credits; tape and resume w/pdtn. samples to KERN, P.O. Box 2700, Bakersfield, Calif. 93303.
- CKLW, Detroit, needs weekend man; contact Bill Hennis.
- WPEZ, Pittsburgh, needs jocks; tapes and resumes to WPEZ.

POSITIONS WANTED

- Program director of No. 1 Top 40 station in 8-stn. medium market (after 3 years) looking for new gig—either programming or air work for knowledgeable PD; Larry Norton, 509-457-8379.
- Gospel music DJ looking for small market position as fulltime announcer. Experienced in country, news, production, copywriting, currently doing weekends, 11M. All formats considered, West Coast loc. preferred. 25, single, immediately available; Leonard Quimby, Gen. Del., Halsey, Ore. 97348, 505-369-2307.
- Jock, entertainer, have done mornings. Mature, happy sound, 6 yrs. exp.; Chuck Berberian, P.O. Box 362, Georgetown, Del. 19947, 302-856-3207.
- News Man Dan Abernathy, WDRQ, Detroit, looking for work. 313-543-2494.

FCC

Continued from page 18

time, with the remainder rotated throughout the broadcast day. If some "emergency" precludes the airing of any "licensee obligation" announcement on the schedule 15th day, FCC provides that it shall be aired on the day following the ending of the emergency at the identical time and time period.

It should be noted, however, that both the length and the text of such "licensee obligation" announcements have been changed and liberalized somewhat from FCC's original proposals. The announcements now more clearly solicit favorable as well as unfavorable audience feedback, by inviting "suggestions and comments", rather than the "opinions, criticisms or suggestions" as previously proposed. The original proposed invitation to send comments directly to the FCC has now been deleted in order to promote a local dialogue and the local resolution of complaints and differences. And, the phrases "adequacy of performance" and "public property" have also been deleted to eliminate possible confusion respecting their meanings. But it's still quite clear that these regular "licensee obligation" announcements will cause a great

deal of local public feedback to stations over the years.

New Station Files for Local Comments and Suggestions

12) New FCC Rules and procedures now require all stations to retain in their local public file all written comments and suggestions received from the public concerning station operations. (This requirement for radio is stated to be only on an experimental basis, and to be reviewed in about a year as part of the FCC's "re-regulation" effort.) These "C&S" letters must be retained for three years (rather than the seven originally proposed). Radio Stations need not break down such letters into any categories. But TV stations only must break down and file them into two separate categories "programming and non-programming".

Although FCC does not specify any particular time when these "comments and suggestion" letters must be placed in that local file, it expects that this should be "within a reasonable period of time from the date received". However, this local file does not have to include any internal communications between station personnel concerning these public letters. And a specific exemption from the file is provided for "obscene and defamatory letters", which determination is left up to the station's "good faith judgment". But FCC makes clear that it will be overseeing whether a station arbitrarily deems letters to be so obscene or defamatory in order to exclude them from the file.

13) The Commission has not adopted any requirements for stations to respond (either "promptly and completely") to all public letters, or to maintain in their public files references to actions taken in response to them, or to seek meetings with the local parties. But it does "encourage licensees to carefully evaluate all feedback received from their audiences and to be continually engaged in a dialogue with members of their communities concerning [local] problems and needs and the kind of broadcast services which can help meet [them]..." It even reaffirms that licensees should not hesitate to implement the public feedback "solely because of a fear of 'promise versus performance' criticisms from FCC. But it says nothing, however, about licensees then being caught between "the Devil and the Deep Blue Sea" in either responding to the local comments and suggestions by changing it's "promise-versus-performance" record, on which basis its later renewals will still be evaluated.

TO BE CONTINUED
NEXT WEEK

Big Mac Mystery

Title of next Fleetwood Mac album (Warners) is *Mystery To Me*...Buddy Miles' new Columbia set, *Booger Bear*, nearing completion; includes versions of the Kinks' 1964 hard rocker "You Really Got Me", Loggins &

music news

Messina's "Thinking Of You", and Stylistics' "You Are Everything"...Isley Bros. have just garnered eighth gold record with "That Lady (Part I)", their first single since moving their T-Neck label into Columbia's custom label fold...

ESSEX, STARR STAR IN "STARDUST"

...Ringo Starr and England's David Essex ("Rock On") costar in *Stardust*, a film based on the rise to



Ringo Starr

fame of a young rocker in the Beatlemania era. Essex plays the lead character, with Ringo as his manager. Musical aspects of the flick to be supervised by Phil Spector...Buddah's Gladys Knight & the Pips doing plenty of TV; a *Dean Martin Show* segment Oct. 12, and on the 17th they appear on the *Tonight Show*. Label's Stories group featured on *In Concert* Oct. 25....

WHO'S ON FIRST OR BUST

...The Who's new album, tentatively titled *Quadrophenia*, is completed. While not another *Tommy*, the program does have a theme ("adolescence"), and might eventually be suitable for staging. Lead voice Roger Daltrey claims, "If it's not number one in America, I'm quitting the business."

DIAMOND SEAGULL SATURATION

...Columbia planning a major push for Neil Diamond's first release on the label. His soundtrack for the film *Jonathan Livingston Seagull* will be backed up on the merchandising front by 1) a saturation advertising campaign on both national and local levels to promote the album's first single, "Be", and 2) heavy television and print advertising by both Columbia and Paramount Pictures to coincide with the film's Oct. 24 premiere in New York. Merchandising will involve intensive radio campaigns on Top 40, MOR and progressive, a special hour-long interview with Diamond, and featuring excerpts from the LP; and a complete "Jonathan Livingston Seagull" kit for retailers, including blow-ups of the album jacket, mobiles and a poster of Diamond....

TULL TALES AND TROWER POWERS

...Chrysalis Records' debut by ex-Procol Harum guitarist Robin Trower pushing toward the six figure number in sales. Ian Anderson has finished the synopsis for the Jethro Tull movie *War Child*, a film fantasy set in the 21st century. The band's next album, not due till next summer, will not be a concept album, but instead will feature group songs from the film....

ELO SHOWDOWN

...Long awaited Electric Light Orchestra single (UA) out, Jeff Lynne-penned "Showdown", sounding a little like "Brother Louie" and "I Heard It Through The Grapevine"...Johnny Mathis' new Columbia album is *I'm Coming Home*, produced by Thom Bell, with material expressly written for Mathis by Bell and Linda Creed...Billy Paul's new Philly International LP out within a month....

WOULD YOU BUY A RECORD FROM THIS GROUP?



OVER 4 MILLION PEOPLE ALREADY HAVE.

This group is the Cornelius Bros. & Sister Rose. And while their name isn't exactly a household word yet, their records are.

Treat Her Like A Lady was their first shot at the pop singles market. It shot up the charts almost overnight, selling well over a million copies. Not bad for openers.

Then along came *Too Late To Turn Back Now* which proved even more successful. So we went back to their incredible first album and plucked out another hit, *Don't Ever Be Lonely*.

This week the Cornelius Bros. & Sister Rose delivered their second album. **BIG TIME LOVER**. Every track sounds like a smash hit. But we had to pick one and it's called *I Just Can't Stop Loving You*.

It's one of those records you like to hear over and over again. And maybe this time you'll remember the name:

CORNELIUS BROS. & SISTER ROSE

"I Just Can't Stop Loving You" # UAXW318W

On United Artists Records 

Production & Sound: Bob Archibald, Music Factory, Miami, Florida

URIAH
 HEPP
 SWEET
 FREEDOM

INCLUDES THE HIT SINGLE
 "STEALIN'"

A big beginning on Warner Bros. Records and Tapes.

