

## This Week's Fastest Movers ROCK

Terry Jacks - Seasons  
John Denver - Sunshine  
Black Oak Arkansas - Jim Dandy  
David Essex - Rock On  
Carly Simon - Mockingbird

## Country

Tex Ritter - Americans  
Charlie Rich - Won't Be Anymore  
Johnny Rodriguez - The Way Love Goes  
Brenda Lee - Wrong Ideas

## POP/MOR

Terry Jacks - Seasons  
Barbra Streisand - Way We Were  
Glen Campbell - Houston  
Anne Murray - Love Song  
Cliff De Young - My Sweet Lady

# R R

## RADIO & RECORDS

VOLUME 2, NO. 3

FRIDAY, JANUARY 25, 1974

## TOP TWENTY

FRIDAY, JANUARY 25, 1974

- 1 1 BARBRA STREISAND
- 3 2 RINGO STARR
- 4 3 LOVE UNLIMITED
- 2 4 STEVE MILLER
- 10 5 JIM STAFFORD
- 5 6 AL WILSON
- 8 7 OLIVIA NEWTON JOHN
- 7 8 BROWNSVILLE STATION
- 14 9 BYRON MAC GREGOR
- 6 10 JIM CROCE
- 16 11 DAVID ESSEX
- 20 12 TERRY JACKS
- 12 13 STEVIE WONDER
- 9 14 CHARLIE RICH
- 15 15 GLADYS KNIGHT
- 13 16 BARRY WHITE
- 11 17 ELTON JOHN
- 18 BLACK OAK ARKANSAS
- 19 ARETHA FRANKLIN
- 20 CLIFF DE YOUNG



THE ROLLIN' RIG: Pictured inside Jerry Morris' promotion bus, are (l. to r.) Morris, partner Brad Miller, Jerry (behind Bud can) and MCA vice president-promotion director Pat Pipolo.

## XPRS Shifts Format Again... This Time To Country

XPRS-San Diego, the powerful 100,000 watt Mexican facility broadcasting throughout Southern California, has undergone its second major programming change in less than six months. The station switched from a live oldies format, to "Big Country" automation Monday, January 21.

The new format is supplied by The Program Shoppe, which services automated Country, gold and easy listening formats for several stations nationally. XPRS, itself having gone through soul and oldies formats most recently, becomes the eighth subscriber to "Big Country;" other markets include Milwaukee (WBCS), CHYM (Toronto) and the infamous WOLD (Marion, Va.).

According to Program Shoppe head Jim Hampton, "the decision to change formats came and was put into effect rather swiftly. We did it in 48 hours.

"Paul Schaeffer, who runs XPRS, knew about our operation through BCS in Milwaukee where we've been pretty successful. 'Big Country' is quite a bit different from most other automated services. It's the most live-sounding automated programming around."

XPRS' new sound was put together by country personality Chris Lane,

who'll be one of four new XPRS airmen; he'll do 10-2, with Harry Cherry handling 6-10 am, Chuck Roberts doing 2-7 pm, and Bob London holding down nights.

(Continued on page 22)

## Promo Men Set 'V Day' To Combat Vinyl Shortage

V-Day is on its way. Next Monday, January 28, the Promotion Men of Southern California will hold a meeting in Los Angeles with representatives of radio and record manufacturing management. Their aim; to set about organizing V-Day, a combined industry effort at alleviating some of the problems brought on by the current vinyl shortage.

According to Jan Basham, A & M local promotion, who's organizing the first meeting, the Promotion people will meet with Biggie Nevins of KFI, Michael Hunter of KMET-FM, and Wayne Volat of Nehi onestop distributing. Ostensibly, plans will emerge for some kind of joint venture regarding the recycling of vinyl. Stay tuned for details on V-Day.

## SELL ON WHEELS

### Jerry Morris' \$60,000 Promo Bus: The Last Word In Servicing

Jerry Morris ought to see Dave Dudley about setting the story of his "rollin' rig" to music. Morris' customized \$60,000 bus, outfitted with the ultimate in leisure features and plenty of room for records, has got to be the last word in promotion servicing.

Morris has been travelling throughout the Northwest and along the West Coast for eleven years doing regional and local promotion. After a year with Bell in Los Angeles and some time with Music West in San Francisco he returned to Seattle in 1970, where he now does independent promotion. That's where the bus comes in.

#### SECONDARIES

Morris' experience has shown him the key role secondaries play in breaking hits. The bus is designed to facilitate service to the network of secondaries he regularly works - for Bell-Big Tree, Famous, MGM, Buddah, Motown and other labels.

"It's a matter of coordinating airplay among all the secondaries up and down the coast," he explains. They're where it happens first; it takes somebody to start a record, it takes the addition of more stations to confirm the record, and it takes the sheets to report that action.

"I concentrate on hitting the reporting secondaries - the ones who correspond with Gavin, with R & R, etc. There are over two hundred stations in the Northwest alone, places in Idaho, little stations like the one in Cottage Grove, Oregon, and the KLIV's and the KSTN's, the KNYO's. They all need service, and they're all potentially important.

#### SEATTLE TO BAKERSFIELD

"With the bus, if I can get a record on in Seattle Monday morning, I can be in Tacoma that afternoon and tell them about it. Tuesday, I'm in Portland, Eugene and Salem. If I've picked up any stations there, by Wednesday I'm in Sacramento at KROY and I've got the ball rolling. It's the only way to build a record."

Though Morris eventually hopes to be able to afford national trips (the bus only gets 3-4 miles per gallon), right now the West is the best. "I can see myself going as far south as Fresno and Bakersfield, and east into Idaho; that's about as much territory as I want to cover. Right now, the

West Coast is the hottest market in the country."

#### VEGAS

In addition to record service and promotion, the bus can accommodate

(Continued on page 22)

## LATE NEWS:

### KGB Changes Format, Takes Aim at KCBQ

New G.M. of KGB-San Diego is Jim Price of KAFY-Bakersfield. Price comes with a solid programming background, as does new sales mgr. Tom Schaefer. Ron Jacobs remains as p.d., citing a new direction for KGB AM with "...more obvious familiar music, going head on against KCBQ." New morning man is Lou "The Wizard" Rogers (KNAK-Salt Lake City). KGB-FM to remain progressive. The rock 'n' roll battle begins a new in San Diego; Price and Jacobs worked together in '62 in Fresno. (Price continues to consult KAFY; Ozzie Knudson promoted to G.M. there.)

#### OUT IN FRISCO, NEW YORK

Jock "Citizen Bill" is out at KFRC-San Francisco. John David is out at Elektra Records' New York office.

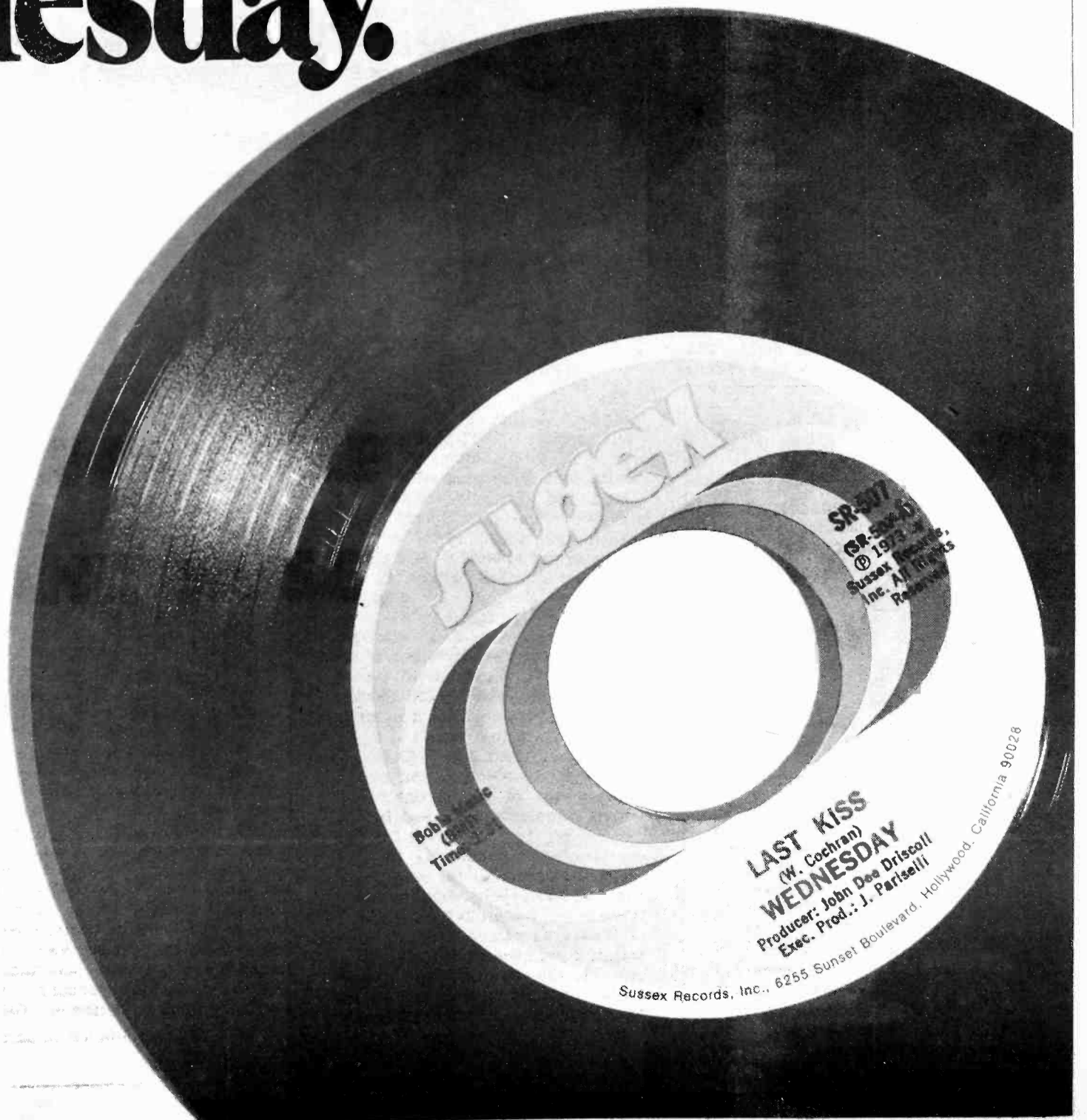
#### R&R EXPANSION

Continuing with our policy to develop the most comprehensive Country section in R & R, we're proud to announce that Jonathan Fricke, operations mgr. and P.D. of KFOX-Long Beach, is joining us as Country editor. He'll be in touch with all correspondents weekly and will help tabulate our Country listings. Jonathan came to KFOX from WMC-Memphis where he won award as Billboard's Country Music Program Director of the Year. Biff Collie continues with R & R in Nashville.

#### RATINGS

Denver Pulse (Oct-Dec.) shows KHOW (contemp. MOR) with 15 share, KIMN (rock) with an 11 share, Mon.-Fri., 6 am-midnight. Next highest share is KLLK's (country) 8. Other rocker KTLK has a 5. Of the 2 progressives in the market, KBPI-FM has a 7, KLZ-FM a 3.

**Sometimes  
 it takes 4 months  
 to break a hit record...  
 or sometimes  
 you can do it on a  
 Wednesday.**



# RADIO

## WMEX/Boston Puts Together Energetic PSA's

"None of it's too heavy or anything. It's entertaining." That's how WMEX-Boston PD Bill Rock describes MEX's latest energy-directed PSA's. He's edited four current records (NRBQ's "Get That Gasoline," the Energizers' "Simon Says," Linda Hargroves' "What If We Were Runnin' Out of Love" and Jerry Reed's "Crude Oil Blues") into 30-second spots which run hourly with the tag, "Don't be fuelish. WMEX urges you to conserve energy." ... Rock also persuaded Dickie Goodman to tape a custom splice into his current "Energy Crisis '74" novelty side ... Midsong, Goodman says, "I have WMEX on the phone, where they've got a lot of energy and no crisis. WMEX is (cut to 'Helen Wheels')."

### TENNESSEE ARB

The Chattanooga ARB for Oct.-Nov. is out. Mon-Sun., 6am-midnight, total 12 plus:

	April-May	Oct.-Nov.	Teens
WDEF (MOR)	21.6	25.2	
WFLI (Rock)	6.0	8.9	30.4
WGOW (Rock)	10.3	8.7	21.4
WDBX (Rock)	13.3	5.8	14.3
WNOO (Black)	9.5	5.8	
WSIM (Lp/rock)	5.0	3.6	

Interesting to note that rock radio went down in total shares because of a major loss in the 35 plus audience.

### CASH CHIPS

KLEO-Wichita now giving away KLEO Cash Chips. They look like Nevada casino chips and come in \$10, \$20, \$50, \$100, etc. denominations. Contest winners can spend them like cash at all participating local stores.

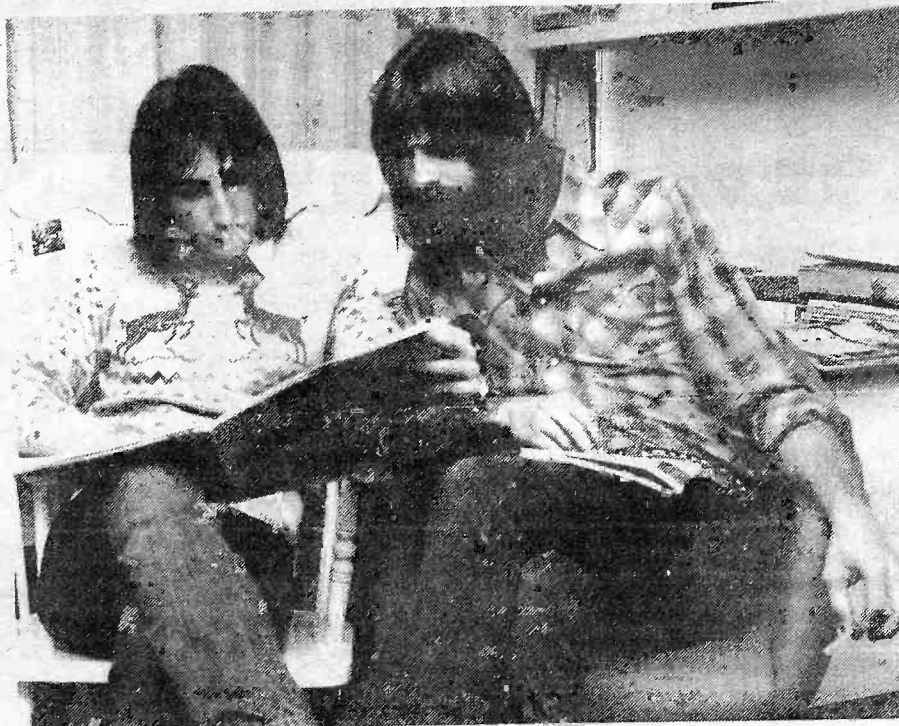
### CONNECTICUT

Progressive radio is alive and well in New Haven, Connecticut. New Haven and nearby Hartford being only 45 miles apart, stations in the two cities frequently cut into each other's broadcast territory. For instance, WPLR, for the second ARB in a row, has done well in the Hartford, as well as the New Haven book. In Hartford, they showed No. 3 at night (TSA totals) and No. 1 in 18-34 adults-

(TSA)... Also from Connecticut; WHCN-Hartford has supposedly been sold. Rumors are that the 50,000 watt Fmer will switch to automated gold. That would leave WPLR as the only progressive station in Connecticut.

### ORLANDO STASH

WLOF-Orlando is now into its Super Rip-Off with a chance an hour for listeners to rip off the station's Stash Of Cash as part of the contest. They're also giving away free trips to Disneyworld for Valentines Day to 72 lucky couples.



Loggins and Messina on a recent visit to the R&R office. "My Music's follow-up is due imminently. By the way, if it seems like everybody's reading R&R lately, there's a reason for it. They are."

**WIFE: GIVING IT ALL AWAY**  
WIFE-Indianapolis still giving it away; \$13,000 so far in their "Right On WIFE" promotion. It runs for a full year.

### "SNOW BUST"

KJR-Seattle ran a "Snow Bust" promotion recently. Tied in with local client as sponsor, they offered a free fun weekend for area skiers, with contests, races, etc.

### DOWN IN THE VALLEY

Because of the large metropolitan area of the Los Angeles basin, Pulse

conducts a special survey for the 1-1/2 million people in the San Fernando Valley. In the recent Oct.-Nov. Valley Pulse, KGIL came out a solid number one with 25-49 group from 6-10 am, 10-3 pm, 3-7 pm, and weekends.

### SALT LAKE ARB

Salt Lake City ARB, Mon-Sun., 6am-midnight, total 12 plus metro area shares:

	Oct.-Nov.	Teens
KLUB (beautiful music)	13.0	
KCPX (Rock)	12.7	52.2
KSL AM (MOR)	11.1	
(KSL, AM and FM owned by Mormon Church)		
KSL-FM (MOR)	7.4	
KRSP (Rock)	7.0	20.6 (AM/FM combined)
KALL (MOR)	5.0	
KSOP (Country)	8.7	

### SPOKANE ARB

Incredible results for KJRB in the Oct.-Nov. ARB (Mon-Sun., 6am-midnight)

KJRB (rock)	25.3
KSPO (Country)	10.2
KHQ (MOR/Info)	9.1
KREM (Rock)	7.8
KEZE-FM (Easy list.)	7.5
KGA (Country)	6.7
KDNC FM (Easy list.)	5.4
KDNC-AM (Easy list.)	2.2

Interesting; in adults 18-49, KJRB has more total adults than the No. 2, 3, 4, and 5 stations combined. What a great rock radio market.

### "GALLON GAMBLE"

WAMS-Wilmington running "Gallon Gamble", similar to Beat the Bomb in mechanics; contestant "hears" gallons of gas being pumped over the air, must say "stop" before the tank overflows. Prize is the amount of gas already pumped.

### FORFEITURE CUT

The FCC has reduced a \$2500 forfeiture imposed on KWAC-Bakersfield, licensee of KMAP, to \$2000. The Commission ordered KWAC to forfeit \$2500 for broadcasting lottery information and other rule violations last September.

### KSON AND KOZN

The FCC denied a request by Broadmoor Broadcasting, licensee of KSON-San Diego, for the revocation of the call letters of KOZN-FM-San Diego. KSON complained that KOZN was represented in ARB surveys as "KOZN", with out the "FM" suffix and thus confused potential KSON listeners. FCC nixed the request, saying stations can use any call letter they desire, provided the letters are available and in good taste.

### DEAD END

KEYY-Provo, Utah did it. On the back of their survey last week, among other things, they printed the following item: "The Rocky Mtn. Casket Company of Colorado is now offering a great bargain to everyone who plans on someday dying. For a mere \$125.00 they'll ship you a wooden casket for your eternal resting place, along with some suggestions on how to use it in the meantime. The company points out that the coffin will serve you faithfully as a gun cabinet, a rack for pool cues, a book cabinet, a coffee table, or anything else you can think of. For an extra ten bucks, they'll even include four shelves that fit nearly inside, transforming the casket into a wine rack."

## THE FCC

### Station ID Requirements

BY JASON SHRINSKY

The Commission's station identification rules and requirements while succinct have fallen victim to many varied translations by station owners and programmers. Simply stated the Commission's Rules provide that station identification announcements shall be made at the beginning and ending of each period of operation (sign-on-sign-off); and hourly, as close to the hour as feasible, at a natural break in programming. Should a "natural break" in programming occur at :15 every hour rather than at :00, then it would be consistent with Section 73.1201 of the Commission's Rules to give the I.D. at that time.

#### WHAT IS A LEGAL I.D.?

"Official" station identification must consist of the station's call letters immediately followed by the name of the community or communities specified in the broadcast license. If the station has qualified for dual-city identification it is absolutely imperative that the city of license be named first. In other words, if you have qualified for dual-city identification as "Ft. Worth-Dallas" it would be a violation of the FCC Rules to identify as "Dallas-Ft. Worth."

As an outgrowth of the ISN case in 1962, the Rules further specify that a broadcast station shall not in any identification announcement, promotional announcement or other matter, including stationery, either lead or attempt to lead the station's audience into believing the station has been authorized to identify officially with cities other than those permitted and specified in the license. This latter ruling stemmed from a widespread practice among stations licensed to communities located near large cities to camouflage their call letters and license location in the required station I.D. slots, and in numerous intervals throughout the remainder of the broadcast day to announce the call letters of the station and associate them with the larger cities without making any mention of the community or license. Back in the early 60's Radio Station KISN while licensed to Vancouver, Washington, was competing for the larger Portland, Oregon audience. For example, at many of the required times the station's call letters were followed by the phrase Vancouver Radar Weather Control and then a general weather forecast for Portland, Oregon followed. Other

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BOB WILSON  
PUBLISHER

GENE SCULATTI  
EDITOR

MARK SHIPPER  
MANAGING EDITOR

DICK KRIZMAN  
AD DIRECTOR

ANN VAN BEBBER  
ASSOCIATE EDITOR

NANCY LECUYER  
CHART DIRECTOR

JACKIE CLARK  
SUBSCRIPTIONS

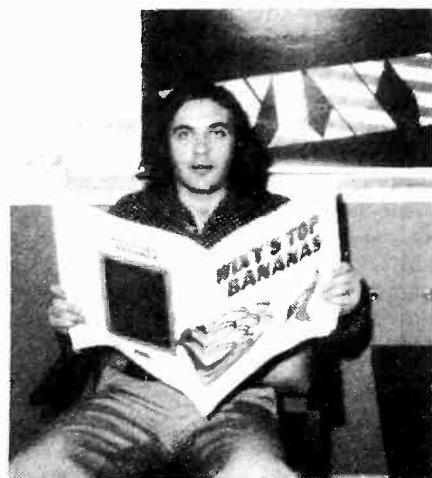
BIFF COLLIE  
COUNTRY MUSIC

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# RADIO

## STATION TEXT

# WIXY 1260



The people of WIXY-Cleveland. From upper left to lower right they are: Program Director Eric Stevens, afternoon driver Terry Stevens, 6-10 p.m. host Wilde Childe, program & promo asst. Bill Saus, newsman Hal King, music director Margie Bush, and GM Dick Bremkamp.

There's nothing unusual about Eric Stevens. Despite the fact that he's the program director of Cleveland's number one-rated WIXY, has been in radio for ten years, and right now has a gold record, for Brownsville Station's "Smokin' In The Boys' Room." He's twenty-five.

It began in 1964 when Eric was 15, and he co-hosted record hops with Jim Runyon and Jim Stagg of KYW in Philadelphia. Since he was into folk music, Eric found himself doing the music for Runyon's folk show, then going on to become the show's producer.

"Then NBC bought the station and I continued to produce the folk show, for Jay Lawrence who's now doing country at KLAC in Los Angeles. When WIXY came on the air, I came here and got a job making up cartridges, for \$60 a week. I worked my way up to production director."

### MUSIC DIRECTOR

With Gerge Brewer's arrival at WIXY as program director, Stevens found himself music director, as well as production director, a dual post he maintained for three and a half years. He left to start his own record production company, a venture which he returned to WIXY from just last July.

The production company had its misses (a number of near-hits by the Damnation of Adam Blessing), but it had its hit, Brownsville's Yeah album from which came "Smokin'." Eric co-produced it.

While WIXY has been a strong force in the Cleveland market for some time, and Stevens explains the station's success as a result of its intention "to entertain people," he's less prone to theorize about programming philosophy and more likely to describe what he means by running down a typical WIXY day. The practical side.

"One of the basic things we tried to do when I came in as p.d. last July, was to accelerate the pace of the station. We brought in Dick "Wilde Childe" Kemp, who's been around some time and is a real uptempo jock. Mike Raneri does 5:30-10 am. He's like an institution in this market. He came in very strong for a rocker in the current book; he was second in the market for 25-49 which I think is amazing, and he obviously has the teens.

### TALK-ROCK

"Mike's been here six years, and, as far as I know, he and WIXY pioneered the morning drive talk-rock format.

Mike plays music, but he probably only plays half of what the other guys play, because the rest of the time he's taking calls.

"It's been a successful formula. The feeling used to be, 'hey, you can pull a certain amount of numbers in the morning just by playing wall-to-wall music.' But we wanted to separate ourselves from everybody else in the Cleveland market who was operating on that same premise. So we initiated the talk-rock idea in 1967.

"We decided that in the morning, people don't necessarily care to hear as much music as they might later in the day, and this was simply the way to recognize that fact and get our audience involved."

Jocks never use the call letters W-I-X-Y, instead relying on the phrase "WIXY" to identify the station. At the top of the hour, jocks came on to announce that the music lines are open and invite callers. From 6 am- 6 pm, news comes regularly at 15 and 45 (with no news 6 pm-12 midnight). WIXY uses TM 2 jingles.

### MIDDAY

"Gary Drake was moved from the all-night slot to 10 am-2 pm and his feature is the WIXY Grab Bag which he runs once per hour. "We have imaginary curtains, with prizes hidden behind each curtain, one for W, one for I, etc.; it's like a radio Let's Make A Deal; winners get anything from \$25 worth of groceries, to rock show tickets.

"This book reflected considerable adult growth in midday, and I feel Gary and the contest had a lot to do with it. He does a very uptempo show, he's very personable with his audience, and yet he doesn't gear his show--like some midday guys do -- exclusively to a female audience. Because there are men out there too. (In the Grab Bag, we have men as well as women calling in.)"

### DAYPARTING

Stevens doesn't favor dayparted programming, but does recognize at-home women listeners as probably the largest portion of midday audiences. "It's our feeling that women at home all day don't want to be told that they're housewives. We don't stress that on the air. For the women who want to feel that way it's there, but we don't emphasize it so it becomes obnoxious to the people who wouldn't dig it.

"We do very little actual dayparting as such. The only person who

approaches it is Mike in the morning. He simply doesn't play as many records as the other guys, the result being that some of the harder ones don't get rotated. In the morning as well, we go a little farther back with the oldies.

"We don't get soft from 10 am to 2 pm. Gary doesn't come on and say, 'How are all you ladies out there?' or anything like that. In this book, we went up in men 25-49, as well as women.

### AFTERNOON DRIVE

"Terry Stevens does afternoons, 2-6 pm. He's pulled good numbers here for about a year and he doesn't just play wall-to-wall music either. He has the space to do bits during his show when he wants to. We allow him freedom to do that. The feeling is, when we hire a jock here, we're hiring a professional and if I'm going to stand behind him every week and tell him what to do, I might as well have hired a machine.

"The format is there as a guideline, but it doesn't have to be adhered to strictly every minute of the day. It takes the excitement and spontaneity out of the station when you do that."

### "WILDE CHILDE"

Dick "Wilde Childe" Kemp holds down 6-10 pm, having been in Top 40 with McClendon, in Chicago, Buffalo and in Cleveland, at WIXY, in 1967 and 1968. Stevens acknowledges Kemp as "a super pro" and recalls WIXY's high energy days when both Kemp and 13 Q's Jack Armstrong rocked on the station.

Bill Black handles nights. "We brought him over from WJMO, where he did afternoon drive for the past two and a half years."

### CLEVELAND MARKET

Stevens points out that Cleveland has always been a unique market. "It's a funny one; it's a big city, yet it's a very tight-knit community, and as a radio station you've really got to be in touch with it.

"That's Cleveland. Al Green is not a soul act; all of his records go pop immediately. The last three Barry White records went pop automatically. There's always been an acceptance of black music.

"There's hardly a crossover. Now, for instance, "Sexy Mama' by the Moments is a crossover, but it's the first in a while.

"We've found that as times change, people change. I can remember ten years ago where a black person wouldn't call the station. Today, we get lots of calls from blacks. If it's a hit



# RADIO

## CHANGES

### Records

#### CBS APPOINTMENTS

Don DeVito, Director of Product Management for Columbia, has appointed Ron McCarrell Associate Product Manager. McCarrell will work with marketing, merchandising concepts for assigned CBS artists ... CBS prez Irwin Segelstein has appointed LeBaron Taylor vice president of Special Markets for CBS Records... Taylor will be responsible for marketing of all R & B product for the label, as well as Epic and the custom labels. He was formerly A & R director for Atlantic R & B product, and was responsible for signing and/or co-producing acts like Melvin Van Peebles and Nikki Giovanni.

#### LOOKING FOR WORK

As a result of RCA's recent consolidation of their Atlanta, Charlotte and Knoxville offices, Fred Vail, RCA promotion, is looking for a new gig. (See Classified.)

#### A&M

David Fitchis the new A&M artists development man headquartered in Denver, handling the West Coast. He replaces Terry Easter. Steve Dunnis the new Midwest artists development man for the label; he was formerly doing local promotion in Detroit.

#### WARNERS

Murray Nagel now in charge of Warner Bros. L.A. promotion. Bob Stolarski is in charge of all MOR, country, Top 40 and FM promotion in San Bernardino, San Diego, Bakersfield, Phoenix, Tucson, Phoenix and Las Vegas markets.

#### U.A. CHANGES

Bob Cato, United Artists creative services vice president, has appointed Allen Levy director of publicity and artists relations; Levy replaces Lloyd Leipzig, who recently left U.A. to work on a special production show for a major television packager.

#### BUDDAH, MERC MOVEMENT

Lindy Goetz is now doing L.A. area promotion for Mercury, replacing Frank Loeffel who's into independent promotion. Goetz was formerly with M.C.A. in album promotion. Bob Gators is now handling regional West Coast promotion for Buddah.

#### CORNYN PROMOTED

Stan Cornyn has been promoted to senior vice president for Warner Bros. Records. Stan continues as creative services director, administering art, editorial, advertising and publicity services, but will take on new duties as well. As v.p., he'll be reviewing all current and future commitments with artists and labels to "insure maximum domestic and international coverage on all projects."

#### POLYDOR SHUFFLE

Plenty of changes in Polydor promotion. Lulu Sims (Houston local) is out, as are Roger Branch

(Charlotte), Bill Skull (Cincinnati) and Lenny Meisel (New York). In are Chris Murray, formerly with KJRB-Spokane, Randy Roberts (handling New York promotion; he was formerly with U.A.), and David Newmark, who moves from Miami to San Francisco for the label.

#### CAPITOL PROMOTION

Tom Salino has been named to a new promotion post in the Los Angeles market for Capitol. He'll be handling all secondary stations around the Los Angeles area, in addition to all of Arizona and southern Nevada. He'll report directly to Al Coury. Salino was formerly a record buyer for TMC.

#### L.A. TO FRISCO

Phil Rush has transferred from local L.A. promotion at R.C.A. to San Francisco local. Steve Rowland from United Artists Los Angeles replaces Rush at R.C.A. in L.A. ... Robin Wren, assistant to national promotion department at RCA, will go to Denver to handle local promotion for the label.

### Radio

Richard D. Rosenbaum was named West Coast radio manager, ABC News, by ABC radio news director Thomas A. O'Brien; Rosenbaum headed up ABC News' Midwest bureau out of Chicago since last January. He joined ABC News in 1965.

#### BUFFALO

WGRQ-Buffalo has hired Rufus Cayote to handle 6-10 pm. Rufus is actually Lee Pool, formerly at WISL-Pennsylvania and WPHD-Buffalo.

#### GEORGIA MOVES

Dan Conger has left WHYY-Montgomery to program WRFC-Athens, Georgia.

#### MIAMI

Y 100-Miami is looking for jocks with good strong production talents. No calls, just tapes to Ronnie Grant.

#### NEW YORK

William D. Brown has been appointed program director for WCBS-FM; Brown has been with the station since 1969, hosting his own daily show. ... At WKBW-Buffalo, the new lineup; Don Berns, moving from middays to 6-10 pm; Hank Nevins (from WGR-Buffalo) doing all nights, replacing Jim Pasterick who's moved to weekends. John Summers is in to do 10 am-2 pm (he's from WEAM-Arlington, Va.) Only staff man out altogether is Shane.

#### ATLANTA

John Parker has resigned as PD at WIIN-Atlanta. His replacement is Brent Alberts, formerly with WVLD-Valdosta, Georgia. Dan Eden now going by the name 'Burt Crabs' to do middays. Dan was previously with WZAT-FM-Savannah. Mike Durrett is in to handle morning drive. He's from WRAS-FM-Atlanta.

#### RICHMOND

John Anthony, general manager of WFBG-Altoona, Pa. to become new general manager at WLEE-Richmond.

### Engineering

## Automatic Gain Control Problems

BY ANDY LAIRD

(Continued from last week)

If you have soft-spoken jocks who are not screamers, they may be able to turn on their mikes and adjust the volume of their voices so that they always run about the same level on the console.

If you are a top 40 rocker and your jocks are going to be both loud and soft, you may need a compressor on the mike channel; this will take loud and soft words and make them come out at the same volume. This device should be operated with a fairly fast attack and an immediate release. This mike compressor will help prevent the music from disappearing as he decides to shout (by causing the automatic gain unit controlling the transmitter to dip the music away from it).

Therefore, you can set your automatic level control on a slow release and your music will sound better.

#### COMPRESSOR MISTAKES

I prefer to use a compression ratio of 4 to 1, or 5 to 1, which means that, once the compressor is working, for every five units you register on the VU meter of the console, the compressor will only change the output of the transmitter one unit.

Mistakes you hear involving compressor units are A) either the station is using too much compression, or B) their attack and release timings aren't right.

The compressor should not see peaks; the peaks should go right through it and go on to the peak-limiting device which is the next part of the system. The compressor should be used to affect average loudness.

I prefer the 4 to 1 ratio with about 8 db of "action," so that it takes anything from a minus eight on the board to a zero and converts it into one or two db output.

The automatic gain unit will guarantee that the compressor will always see a similar amount of input signal; then the compressor can be set, to do this 8-10 db work of compressing.

#### PEAK LIMITERS

The third and final part of the system is the peak limiter. Broadcasters are now using two different types of peak limiters. One is the zenir diodes type that slices off the peaks, and the other is an "active peak limiter" that reduces the gain of the station slightly for just a moment, so that the peak won't over-modulate the transmitter.

One of the most important things for engineers and jocks to do is to listen and learn to recognize what each one of these individual units sounds like. Each one of them has a different sound, and if you've learned them, you'll know right away which one can be causing audio problems.

The peak limiter should act inaudibly on the audio. It should be able to remove the peaks from the material without substantially changing the sound of the material. The reason for using the limiter is to allow the loud signal you've already

(Continued on page 7)

record, it doesn't matter what color the artist is.

"For a long time, it was cool to say, 'white people dig black music, but black people don't buy white records.' Fact is, if somebody likes a record, they like it. Research has shown that blacks bought the Beatles and Stones proportionately well.

"We survey almost every account in the city, and if a record is really a hit, it's selling everywhere. 'Seasons of the Sun' is No. 1 in requests; now I'm sure sales are coming from every part of our audience.

"Marge Bush, our music director, conducts most of our research. She's out in the stores, watching who buys what. We just did a thing with Ultra Bright, where we went out to fifty high schools. We sent out questionnaires, to find what kids' preferences were.

"Our new GM is Dick Bremkamp, and he's really attuned to contemporary radio. He understands sales, and programming, which is necessary to keep the station running.

"The basic feeling is, if you don't take the time to work with everybody at the station -- from sales to traffic to engineering -- you're not going to have a smoothly run station. I'm blessed that I don't have any problems in those areas, because we do sit down and work things out together.

"In the seven months I've been PD, I can quite honestly say we haven't had any problems at all. We have team effort, and that's the outstanding feature about WIXY. There's nobody that won't go down and pick up some freight if it's necessary."

#### PROMOTIONS

"We try to run lots of different kinds of contests. Last summer we did our 'WIXY's Gone Bananas' promotion. We had Gary Drake stand on the ledge of the WIXY building and do a show from outside, in a leopardskin Tarzan suit. We handed out bananas and caused a 30-block traffic jam downtown."

Which is not to say all of WIXY's community involvement leans toward the light side. Jock Terry Stevens, for instance, was honorary chairman of the Northeast Ohio ALSAC campaign last year. Funds collected from sales of WIXY Top Bananas album went to Muscular Dystrophy, and the station collected a ton of canned food for the poor last Christmas.

"We get into community service, as well as self-serving promotions, but we feel entertainment is our goal. People should be able to turn on this radio station and forget about the troubles of the world. We don't try to give them messages. This is their escape valve.

"This station has sustained itself as a dominant force in the market for eight years. And I still think it maintains the excitement it did eight years ago. And, that's because of the different personnel, managers and air people, who've gone through here. They've all given WIXY a definite direction and attitude.

"That's important. If the attitude is there, the other things come along with it, if you have talented people who can do it." With a staff of thirty people, downtown studios, good jocks and the programming latitude management gives him, Stevens would seem to have all the resources he needs.

"I'm sitting in a funny position," he says, "with the news today that 'Smokin' In The Boys' Room' became a million seller. I feel very lucky to have had that happen, and to be PD here. Personally, it's been one hell of a phenomenal year."

● signifies fastest moving records

# ROCK TOP TWENTY

Friday, January 25, 1974

TREND:

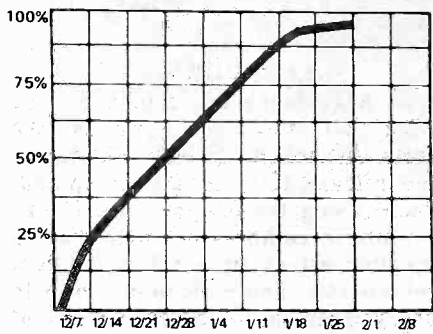
1/4 1/11 1/18 1/25

- 15 7 1 1 BARBRA STREISAND /The Way We Were (Columbia)
- 9 3 3 2 RINGO STARR/You're Sixteen (Apple)
- 8 4 3 LOVE UNLIMITED ORCHESTRA/Love's Theme (20th)
- 2 2 2 4 STEVE MILLER /The Joker (Capitol)
- 15 10 5 JIM STAFFORD/Spiders & Snakes (MGM)
- 7 6 5 6 AL WILSON/Show and Tell (Rocky Road)
- 11 12 8 7 OLIVIA NEWTON JOHN /Let Me Be There (MCA)
- 6 5 7 8 BROWNSVILLE STATION/Smokin' (Big Tree)
- 19 14 9 BYRON MAC GREGOR/The Americans (Westbound)
- 1 1 6 10 JIM CROCE/Time In A Bottle (ABC)
- - 16 11 DAVID ESSEX/Rock On (Columbia)
- - 20 12 TERRY JACKS/Seasons In The Sun (Bell)
- 17 10 12 13 STEVIE WONDER/Living For The City (Tamla)
- 3 4 9 14 CHARLIE RICH/The Most Beautiful Girl (Epic)
- 11 15 15 GLADYS KNIGHT/Imagination (Buddah)
- 16 13 16 BARRY WHITE/Never Gonna Give Ya Up (20th Century)
- 4 9 11 17 ELTON JOHN /Yellow Brick Road (MCA)
- - - 18 BLACK OAK ARKANSAS /Jim Dandy (Atco)
- - - 19 ARETHA FRANKLIN /Until You Come Back (Atlantic)
- - - 20 CLIFF DE YOUNG/My Sweet Lady (MCA)

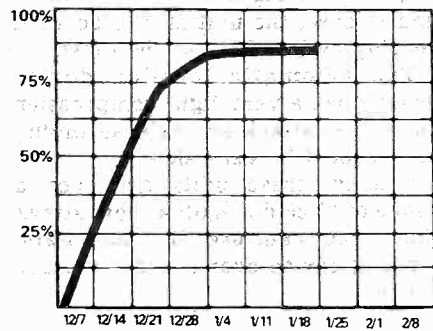
← The top twenty listings reflect SALES

The graphs measure the song's level of audience appeal

## 1 STREISAND



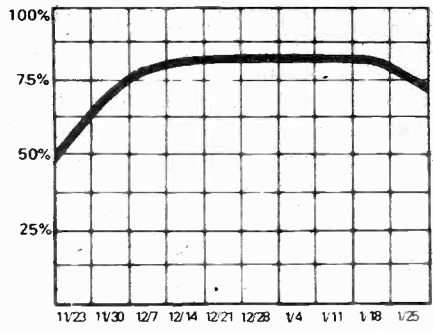
## 2 STARR



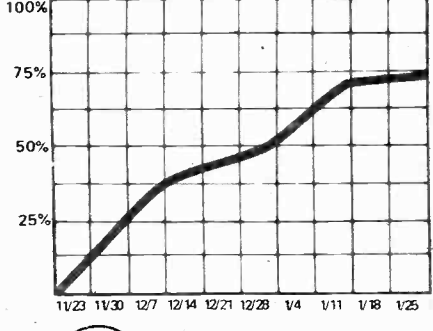
## 3 LOVE LTD.



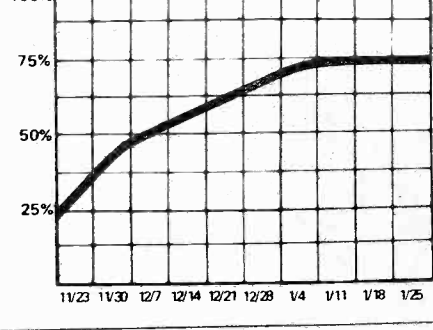
## 4 MILLER



## 5 STAFFORD



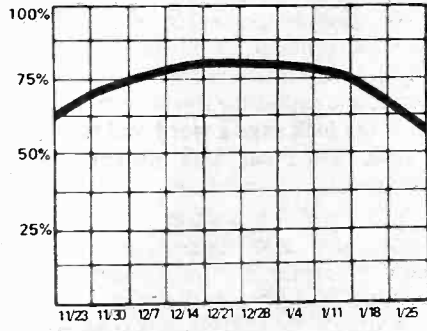
## 6 WILSON



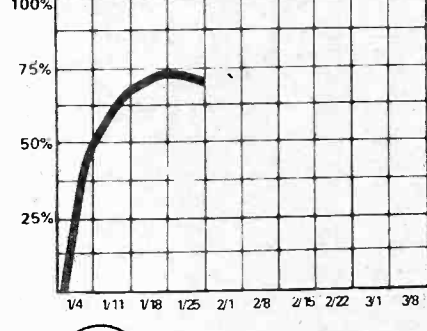
## 7 OLIVIA



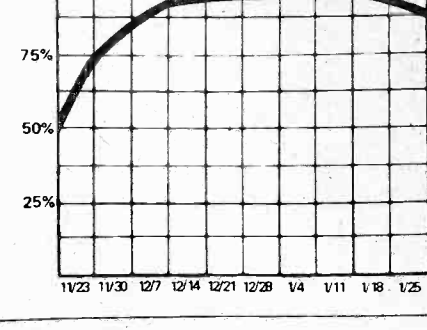
## 8 B. STATION



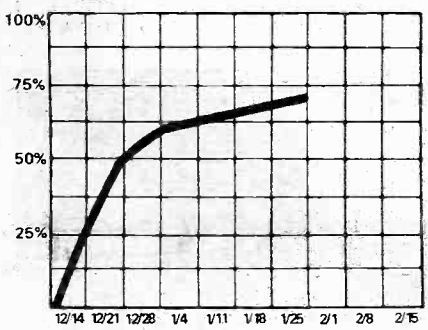
## 9 MACGREGOR



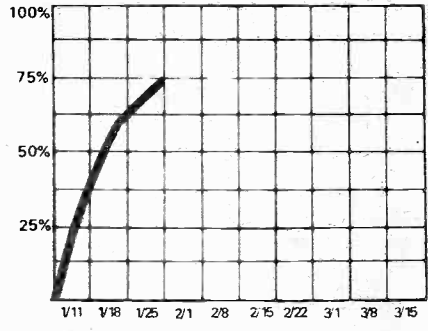
## 10 CROCE



## 11 ESSEX



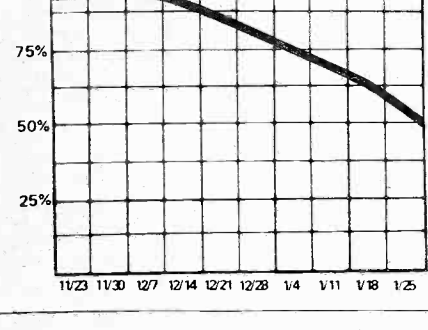
## 12 JACKS



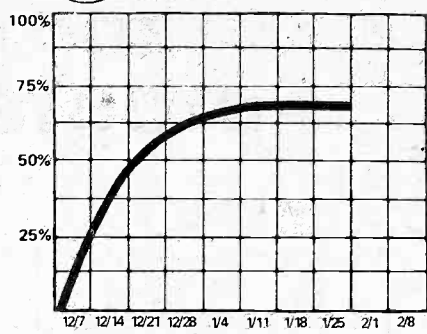
## 13 WONDER



## 14 RICH



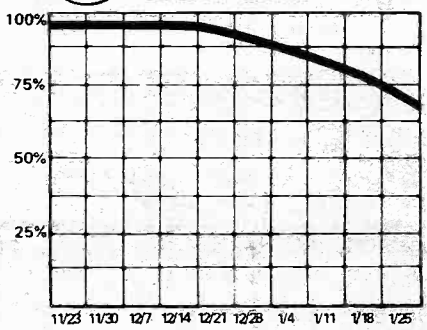
## 15 KNIGHT



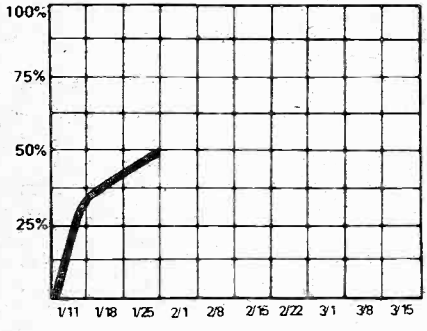
## 16 WHITE



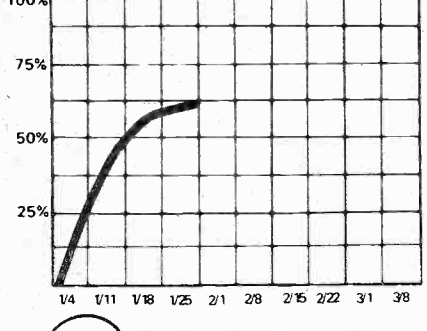
## 17 ELTON



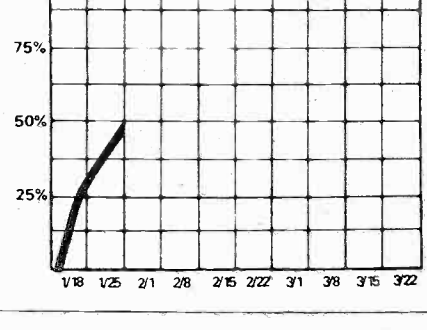
## 18 BLK. OAK



## 19 ARETHA



## 20 DE YOUNG



# ROCK additional programming

# Engineering

(Continued from page 5)

produced to modulate the transmitter near 100 percent all of the time.

### ATTACK AND RELEASE

If you have to set your modulation levels so that the peaks don't over-modulate the transmitter, the average volume you've already developed would have to be sitting around 50 percent modulation - to allow the peaks to go through without over-modulating the transmitter. You won't hear the peaks, in terms of loudness.

The peak limiter has to be set for both an extremely fast attack and release. The attack time of the compressor should be set such that it will not allow a low frequency bass note to ever get into the peak limiter.

If you have a fast release limiter and bass notes should get into it and activate it, it will create harmonic distortion.

There are some fast attack - fast release peak limiters on the market that advertise "we can provide you with 20-30 db of limiting without distortion." They can; if you take an audio generator with a sine wave and put it in there, there'll be no distortion.

It won't distort the sine wave. But you can't put complex audio through it with 20-30 db of limiting, and find any recognizable sound coming out the other end. A pure peak limiter can only be used for 4-5 db of peak limiting before it totally destroys your audio, in my opinion.

Manufacturers who make that claim are partially right; they may not be adding harmonic distortion to the audio, but they're adding tremendous dynamic distortion.

The perfect example of a station using too much peak limiting, is when you hear a station where every note comes out sounding flat and thin and when the jock says a word and takes a breath, you hear this gigantic air intake.

### AM VS FM

AM and FM operations might require varying setups, depending on the kind of approach they take. If it's a hardrock FM station and they want to scream out of the radio all the time, they'd set the system up similar to the way I've described with AM stations.

If it's an FM station that wants to take advantage of the dynamic range of FM, it would be done differently.

We ran an FM rock station in Denver once without automatic level control whatsoever and with very little compression, and it made it very hard for the jocks to work.

Even though FM in cars was really rare at that time, the setup created problems in that area, because the signal-to-noise ratio of the car (all the street noise and the engine sound) made the soft passages in the audio disappear.

Now that FM is developing a car audience with rock, FM people should consider using these devices. A classical station should limit its dynamic range a bit, perhaps with a very slight compression ratio, like 1.1-2-1, over a wide range. By doing that, they can bring the soft passages out of the mud. The signal-to-noise ratio of most listening environment doesn't allow you to have as great a dynamic range as most classical music has.

### HELPFUL HINTS

As a guideline for engineers, one trick that might be helpful is; the faster the attack time and the faster the release time in the equipment you're using, the less you can use of it.

With a compressor that has a medium attack time and a medium release time and a slope of 4 or 5 to one, you can use up to 8-10 db worth of compression. When you get to the peak limiter, which has a very tight compression slope (20-1 to 30-1), and you're operating it with a fast attack and release, the unit should be used sparingly; 4 or 5 db at the most.

The automatic leveling device usually has a very tight compression slope. The attack and release timing on it should be very slow.

Usually, these units act over a range of 20-30 db. With a slow attack time, you can use the automatic leveling device over a wider volume range.

## THE FCC

(Continued from page 3)

examples were stations licensed to suburban Phoenix, Arizona - "Aisle, 1310 on your Phoenix dial, this is XXXX offering beautiful music for the many moods of Phoenix."

### FCC RECENT MOVES

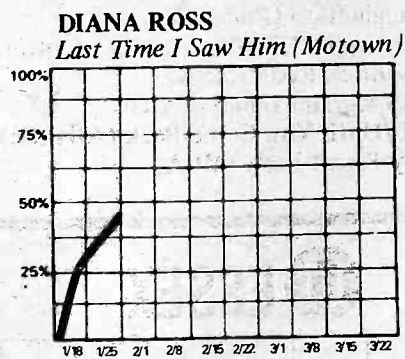
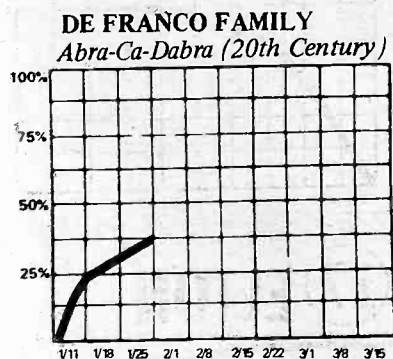
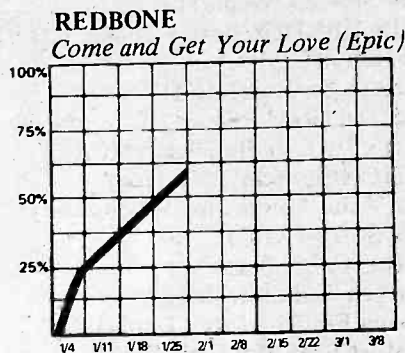
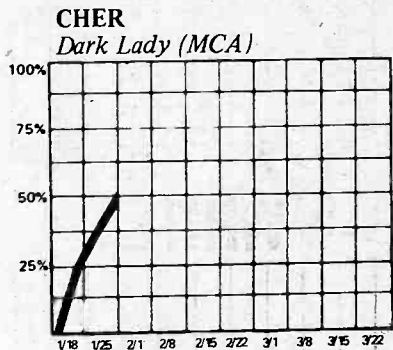
In recent days the FCC has censured a suburban St. Louis FM station for improper use of stationery and other promotional materials which "falsely" identify the station to St. Louis rather than Clayton, Missouri. It follows that suburban stations must therefore be extremely careful to refrain from misleading the public in broadcast and/or written materials as to the city of license. On the other hand, there is room for creativity in the form of jingles, slogans, etc., but I suggest that any deviation from the norm be checked with station counsel prior to broadcast. Remember, the words of LaBruyere - "It is a great misfortune neither to have enough wit to talk well nor enough judgment to be silent."

### "VISIBILITY RECORD"

Los Angeles' **KMPC**, emphasizing their Belief that "personality radio is built on a one-to-one relationship between broadcaster and listener," racked up a high "visibility record" in 1973; 3e different station personalities made over 140 public appearances, while 31 others appeared in 17 different parades. More than 19,000 people met KMPC personalities at events where they hosted or spoke; station's **Dave deSoto** took the "visibility" record for the year with 38 different appearances.

### VAN DIGS AUSTIN

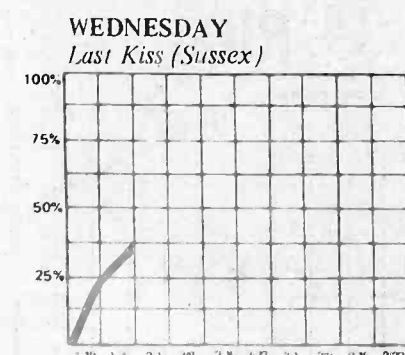
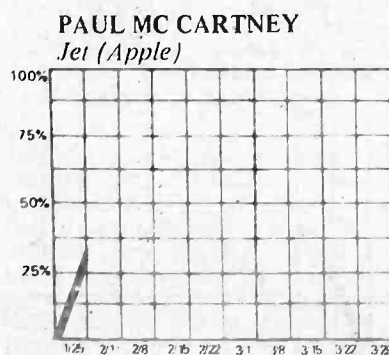
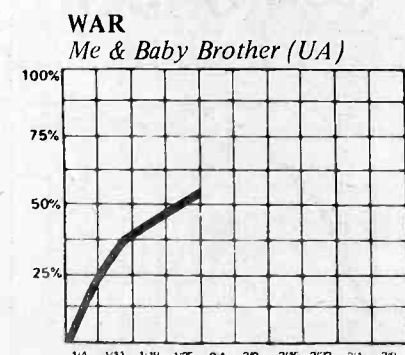
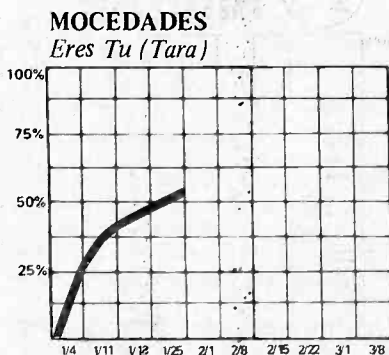
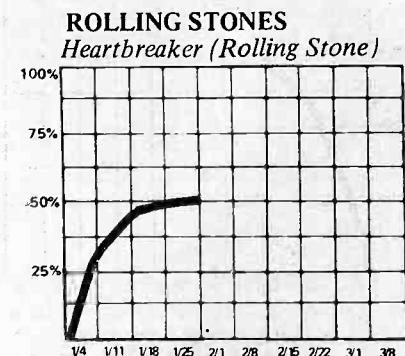
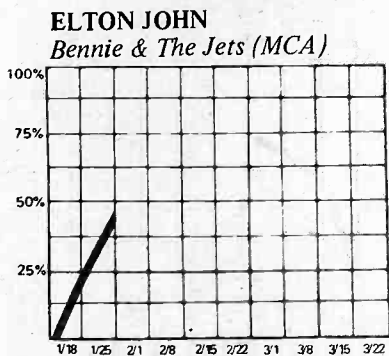
For **Van Morrison**, selling out three nights (Jan. 10-12) at Austin's Armadillo World Headquarters wasn't enough. After leaving town for a Dallas-Ft. Worth gig, he phoned **KRMH-FM** + Austin and told **Joe Fiorillo** he "wanted to do some more for the people of Austin." He got his chance; Joe got up in the middle of the night, put together the air spots and Van sold 'em out again, Jan. 14.



### AUDIENCE APPEAL GRAPHS

**SIMPLY PUT:** The levels (0% to 100%) represent a record's increasing or decreasing popularity with the "general mass audience" for the format being graphed.

A RECORD reaching 90-100% is a total, across the demographic board smash. A record registering 50% may do so because it's appealing to only a portion of the audience-say, teens, or mostly males. The graphs will also show how a record may "hold on" in audience popularity long after sales have dropped.



# PROGRESSIVE RADIO

(With this installment, Mike Harrison begins a regular column in R&R. Having been programming KPRI-FM-San Diego for some nine months, Mike is well acquainted with the subject of "progressive radio." Before KPRI, he worked in New York, creating WLIR-FM's progressive format, teaching a class in contemporary culture at New York University, working on the air. At one time, he worked simultaneously for 3 NYC competitors, WCBS-FM (oldies), WPIX-FM (Top 40), and WNEW (progressive). He's written for trade publications, done publicity for groups and been the subject of an educational film shown to college students nationally, entitled "Into Radio.")

In upcoming columns Mike will cover a wide range of topics relating to progressive formatted radio. He invites questions, criticism and comments. Address all correspondence: Mike Harrison, c/o RADIO & RECORDS, 6255 Sunset Blvd., Suite 719, Hollywood, Cal. 90028.)

### By MIKE HARRISON

You have probably noticed by now that the P5 category of this publication has taken its time in developing properly. That is to be expected, after all, progressive radio has taken its time in developing properly also.

For too long, the labels "underground" and "progressive" have been used synonymously to categorize the FM station that plays album cuts with a more sophisticated approach geared to the young adult audience seeking an alternative to the dominant Top 40. The two terms are quite different.

"Progressive" is a universally constant quality that will always exist as long as there is time, people and change. "Underground" is a temporary condition that pops up now and then, along the time line. There has never been a worthwhile social, political, or artistic movement in all history that took to the underground with the express goal of staying there. It is self-defeating.

Thus, it was progressive for radio to go underground in the 60's. It was good for radio and it was good for business. Times have changed. It is reactionary for radio to remain underground in the 70's. Passe' radio makes for bad business.

Today, with the tremendous growth of FM, putting it on a par in many markets with AM, progressive programmers are finding themselves obligated to compete for ratings with big AM and FM Top 40 operations. If they are to have a chance, they must have the same tools as the competition, without the restrictions that a vain dedication to free form can impose. This may sound like a contradiction, but it is not.

When progressive radio first came on the scene, it was born with a new music that was distinctively different. It was an exciting heavy music, both instrumentally, and lyrically. The whole concept of progressive rock and folk was fresh and experimental. A star was born almost every day. Most important, there wasn't that much of it.

In 1967, one could fit an entire progressive library on one shelf. It was much easier to be "free form" then, and let each jock play whatever he chose, because he didn't have all that much from which to choose. It seemed

that everything was good, almost magic. Little attention was paid to record sales or the longevity of a hit. The product just kept on coming. New music became old, only to be replaced by newer music, some of which was even better than ever, some of which was mediocre. Stations which were dedicated to the policy of keeping all product in the library, always available for airplay; found themselves with bulging shelves.

Because of the affection

programmers had for the progressive records, many of them became "sacred cows." Problems arose. It became necessary to determine the merit of an album for airplay. In an effort to maintain the concept of "If it's good, we'll play it... whether or not it's a hit," stations appointed musical "experts" to be music directors. Someone who "knows" the music. It was this person's responsibility to determine the "progressiveness" and,

(Continued on page 22)

# ROCK ALBUMS

New entries are boxed. \*Denotes most played cuts

<b>ALLMAN BROTHERS</b> Brothers and Sisters (Capricorn) <i>CUTS: Jessica*-Southbound*-Pony Boy--Come and Go Blues--Wasted Words</i>	<b>DONOVAN</b> Essence To Essence (Epic) <i>CUTS: Operating Manual for Spaceship Earth, Lazy Daze, St. Valentines Angel.</i>	<b>DAVE MASON</b> It's Like You Never Left (Columbia) <i>CUTS: Baby...Please--Every Woman*-Misty Morning Stranger--The Lonely One</i>
<b>GREGG ALLMAN</b> Laid Back (Capricorn) <i>CUTS: These Days--Midnight Rider*-Don't Mess Up A Good Thing</i>	<b>EMERSON LAKE &amp; PALMER</b> Brain Salad Surgery (Manticore) <i>CUTS: Still--You Turn Me On*-Karn Evil 9--Part 2 &amp; 3</i>	<b>STEVE MILLER BAND</b> The Joker (Capitol) <i>CUTS: The Joker*-Sugar Babe--Shu Ba Du Du</i>
<b>THE BAND</b> Moondog Matinee (Capitol) <i>CUTS: Ain't Got No Home*-Holy Cow--Promised Land--The Great Pretender--I'm Ready</i>	<b>DAVID ESSEX</b> Rock On (Columbia) <i>CUTS: Rock On*-For Emily--Lamplight</i>	<b>BETTE MIDLER</b> Bette Midler (Atlantic) <i>CUTS: Higher &amp; Higher, Uptown/Da Doo Ron Medley*, In The Mood *</i>
<b>BLACK SABBATH</b> Sabbath Bloody Sabbath (WB) <i>CUTS: Sabbath Bloody Sabbath</i>	<b>J. GEILS BAND</b> Ladies Invited (Atlantic) <i>CUTS: Lay Your Good Things Down*-Did You No Wrong*-Lady Makes Demands--I Can't Go On--That's Why I'm Thinking Of You</i>	<b>PAUL McCARTNEY</b> Band On The Run (Apple) <i>CUTS: Jet*, Bluebird, Band On The Run*, Mamunia</i>
<b>DAVID BOWIE</b> Pin-Ups (RCA) <i>CUTS: I Can't Explain--Sorrow*-Here Comes The Night</i>	<b>GRATEFUL DEAD</b> Wake Of The Flood (Grateful Dead) <i>CUTS: Mississippi Halfstep--Eyes of the World--Here Comes Sunshine*</i>	<b>JONI MITCHELL</b> Court And Spark (Asylum) <i>CUTS: Court and Spark, Help Me*, Free Man In Paris*, People's Party, Same Situation, Car On A Hill*, Raised On Robbery*</i>
<b>CANNED HEAT</b> One More River To Cross (Atlantic) <i>CUTS: One More River To Cross, Bagful of Boogie, I'm A Hog For You, Baby, We Remember Fats</i>	<b>BILLY JOEL</b> Piano Man (Columbia) <i>CUTS: Worse Comes to Worse--Piano Man*-Travellin' Prayer</i>	<b>GRAHAM NASH</b> Wild Tales (Atlantic) <i>CUTS: Grave Concern, Prison Song, Wild Tales</i>
<b>HARRY CHAPIN</b> Short Stories (Elektra) <i>CUTS: Wold*-They Call Her Easy</i>	<b>ELTON JOHN</b> Goodbye Yellow Brick Road (MCA) <i>CUTS: Harmony*-Grey Seal*-Roy Rogers--All The Girls Love Alice*-Goodbye Yellow Brick Road</i>	<b>CARLY SIMON</b> Hotcakes (Elektra) <i>CUTS: Mockingbird*, Safe &amp; Sound, Think I'm Gonna Have A Baby, Haven't Got Time For The Pain*, Mind On My Man</i>
<b>ALICE COOPER</b> Muscle of Love (Warner Bros.) <i>CUTS: Teenage Lament*-Muscle of Love*-Big Apple Dreamin--Never Been Sold Before</i>	<b>JOHN LENNON</b> Mind Games (Apple) <i>CUTS: Intuition--Tight As*-Nutopian International Anthem--Only People*-You Are Here</i>	<b>RINGO STARR</b> Ringo (Apple) <i>CUTS: I'm The Greatest*-Oh My My--Hold On--Devil Woman--You're 16*</i>
<b>JIM CROCE</b> I've Got A Name (ABC) <i>CUTS: Lover's Cross*-Five Short Minutes--Car Wash Blues*-I'll Have To Say</i>	<b>GORDON LIGHTFOOT</b> Sundown (WB) <i>CUTS: High &amp; Dry, Sundown, Seven Island Suite</i>	<b>THE TEMPTATIONS</b> "1990" (Motown) <i>CUTS: Heavenly, 1990, Zoom</i>
<b>BOB DYLAN</b> Dylan (Columbia) <i>CUTS: Mr. Bojangles, A Fool*, Big Yellow Taxi, Spanish Is The Loving Tongue, Lily Of The West*</i>	<b>LOGGINS &amp; MESSINA</b> Full Sail (Columbia) <i>CUTS: A Love Song*, Watching The River Run, Sailin' The Wind, Didn't I Know You When</i>	<b>WHO</b> Quadrophenia (Track/MCA) <i>CUTS: Real Me*-I'm One--Drowned--I've Had Enough--5.15--Reign O'er Me</i>
<b>BOB DYLAN</b> Planet Waves (Asylum) <i>CUTS: On A Night Like This*, Going, Going, Gone, Tough Mama*, Something There Is About You, Forever Young*, (Pt 1&amp;2), You Angel You, Never Say Goodbye*</i>	<b>MAHAVISHNU ORCHESTRA LIVE</b> Between Nothingness & Eternity (Columbia) <i>CUTS: Trilogy</i>	<b>YES</b> Tales From Topographic Oceans (Atlantic) <i>CUTS: Side One Edits 2 &amp; 5, Side Three Edit 4, Side Four Edit 2, Side Two Edit 5</i>

## progressive top play singles

- ALLMAN BROTHERS/Jessica (Capricorn)-4:00
- TIM BUCKLEY/Dolphins (Discreet)-3:10
- HARRY CHAPIN/WOLD (Elektra)-3:56
- ALICE COOPER/Teenage Lament '74 (W.B.)-3:20
- RICK DERRINGER/Rock & Roll Hootchie Coo (Blue Sky)-3:42
- ELECTRIC LIGHT ORCHESTRA/Showdown (UA)-3:49
- GENESIS/I Known What I Like (Atlantic)-2:51
- JONI MITCHELL/Raised On Robbery (Elektra)-2:20
- /Court & Spark (Elektra)-2:46
- OSIBISA/Fire (WB)-3:05
- QUEEN/Keep Yourself Alive (Elektra)-3:42
- BLACK SABBATH/Sabbath Bloody Sabbath (WB)-3:33
- SANTANA/When I Look Into Your Eyes (Columbia)-2:40
- CARLY SIMON/Mockingbird (Elektra)-3:45
- STEALERS WHEEL/Star (A&M)-2:58
- JERRY JEFF WALKER/Getting By (MCA)-3:12

## album notes

..This last week saw the release of some excellent new product, most of it from Asylum, with new DYLAN, JONI MITCHELL, CARLY SIMON albums. Coming next month; new DOOBIES, VAN MORRISON, SEALS & CROFTS, SLADE, DEEP PURPLE, TODD RUNDGREN (all from Warners), THREE DOG and STEELY DAN (ABC), HUMBLE PIE (A&M), and BILL WITHERS (Sussex). WAR's new double lp (U.A.) due out any day. New JOE COCKER lp (A&M) scheduled for late February or early March release.

..Also this week; new JIMMY BUFFET (ABC) is outstanding, "Come Monday" being the cut that stands out. COMMANDER CODY's live lp (Paramount) now out; single from it will be "Riot In Cell Block No. 9." Other good cuts; "Good Rockin' Tonight," "Diggy Diggy Lo."

..AL GREEN lp (Hi) getting increased progressive play, as is the AL WILSON (Rocky Road). An lp cut that was 15 minutes long has been edited down to 2:50 as a single, from the new HERBIE HANCOCK lp (Columbia). Song, "Chameleon," was getting good play in the full version, but many stations couldn't play it as much as they wanted, so it's been edited. Really tasty.



# OUTSIDE WOMAN

Bloodstone emerged triumphantly on the music scene in mid-73 with a hit debut album and a gold debut single. By year's end they were voted #1 Top New Male Group (R&B) by Record World and #1 Top New Vocal Group (R&B) by Cash Box. And "Natural High" was one of the top pop singles of the year.

Bloodstone's second album is "Unreal." It's further proof of the rock'n'soul mastery that made them a major force in both R&B and pop music in '73.

Although the album was just released one cut is standing out. So, the first single in '74 is "Outside Woman."



## "OUTSIDE WOMAN"\*

The new single by Bloodstone.  
Play it once. You'll play it again.

#1052



\*Specially Edited version.  
Produced by Mike Vernon for The Crystal Jukebox.

# BLOODSTONE

# PARALLELS

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**HARRY CHAPIN**  
(Elektra) 3:56

*WOLD*

<b>P1</b>
<b>P2</b> 17-21 WSAI, 29-26 KSO, On WMYQ
<b>P3</b> 30-26 KJRB, Debut 29 WCOL, 27-25 KIOA, Debut 18 WPOP, Debut 20 WRFC, On WAYS

NOTES: Still has many believers, don't count it out.

**CHER**  
(MCA) 3:26

*Dark Lady*

<b>P1</b> 29-22 KFRC, 24-24 WXLO, 28-17 KHJ, Debut 30 WFIL, Debut 16 KKDJ, 24-16 KDWB, Add KSLQ,
<b>P2</b> Add WQXI, 26-23 WGRQ, Debut 29 KSO, Debut 30 WLEE, Debut 24 WSAI, On WKBW, 30-23 KAKC, Add KIMN, 21-11 KRSP Debut 27 WHBQ, Debut 26 KTKT, 22-14 WOKY,
<b>P3</b> Debut 26 KFXM, On WCAO, 26-20 WMAK, 10-1 WCOL, 15-10 KJR, 39-31 KLIF, On WFLI, On KILT, Debut 25 WPOP, Debut 34 WPGC, Debut 27 KOMA, Add WAMS, 29-17 WERC,

NOTES: Already has one number one in 40 reports. Good moves at most.

**ALICE COOPER**  
(Warner Bros.) 3:20

*Teenage Lament '74*

<b>P1</b> 23-21 KDWB,
<b>P2</b> 11-13 WGRQ, 28-25 KSO, 20-20 WOKY, On WKBW
<b>P3</b> 26-21 KFXM, On KSLY, 17-13 WCFL, 20-17 WRFC, 16-23 WISM, On KOIL, On WCAO

NOTES:

**JIM CROCE**  
(ABC) 2:24

*Time In A Bottle*

<b>P1</b> 5-11 WXLO, 11-18 CKLW, 6-9 KKDJ, 11-12 KFRC, 1-10 KHJ, 9-12 KSLQ, 10-13 WFIL, 6-7 WRKO, 5-6 KDWB, On WPEZ, 2-4 WRC
<b>P2</b> 4-8 KAFY, 10-18 WIFE, 1-8 KING, 6-7 KRIZ, 15-17 WLEE, 10-11 WSAI, 5-4 KUPD, On WKBW, 9-9 Y-100, 8-8 KIMN, 15-19 KRSP, 3-5 WHBQ, 8-16 KTKT, On WMYQ, 16-18 WGRQ,
<b>P3</b> 13-10 WPOP, 17-21 WAMS, On WCAO, 8-8 KJR, 6-13 WISM, 7-18 WCFL, 5-7 KIOA, On KOIL, On KILT, 6-12 WAKY, 19-24 KOMA, 24-25 WERC, 8-10 WPGC, On WAYS,

NOTES: Still a very strong record.

**DE FRANCO FAMILY**  
(20th Century) 3:16

*Abra-Ca-Dabra*

<b>P1</b> On WPEZ
<b>P2</b> 16-12 WLEE, 19-18 KRIZ, 22-18 KRSP, 20-13 KUPD, 23-19 WGRQ, 13-11 WSGA, On WKBW, 13-17 WOKY
<b>P3</b> 15-17 WPOP, Add KFXM, 19-16 KJR, 20-12 WCFL, 29-23 WRFC, 15-11 WERC, 33-25 KLIF, Debut 29 KOMA, 8-13 WAKY Add WAMS, On WCAO, 23-18 WISM

NOTES: Many report 'not as strong as Heartbeat', but will there ever be another heart beat', Looks fairly good overall.

**CLIFF DE YOUNG**  
(MCA) 2:40

*My Sweet Lady*

<b>P1</b> Add WRC, 19-19 CKLW, Add KSLQ
<b>P2</b> 8-4 WFLI, 11-5 KSO, Debut 28 WSGA, 13-4 KING, 29-18 WSAI, Add WOKY, 20-14 KLIV
<b>P3</b> 40-29 KLIF, 20-16 KIOA, 3-2 WMAK, 11-9 WCOL, 15-21 KJRB, On KILT, 6-6 KJR, On KOIL, Add WAKY, Add WPGC, Add WISM, 7-6 WERC, On WFLI, Debut 29 WRFC On KSLY

NOTES: 7 report top 10, many adds.

**JOHN DENVER**  
(RCA) 3:18

*Sunshine On My Shoulder*

<b>P1</b> Add KFRC, On WPEZ
<b>P2</b> Add KRIZ, Add WFLI, Add WHBQ, Debut 19 KING, Debut 27 KRSP, Debut 24 KAKC, On KCPX, On WJDX
<b>P3</b> On WCOL, 20-15 KJR, On KILT, On KSLY, Debut 23 WMAK, Debut 34 KJRB, On KUDL, 38-24 WCFL, Debut 30 WERC

NOTES: Another of the most added, and requested.

**ALLMAN BROS.**  
(Capricorn)

*Jessica*

<b>P1</b>
<b>P2</b> Add KING, 21-18 KTKT, On WKBW
<b>P3</b> Debut 38 KLIF, Debut 28 WCOL, Add WAMS, 12-10 WRFC, On KJR

NOTES: Finally began to grab hold this week.

**GREGG ALLMAN**  
(Capricorn) 4:26

*Midnight Rider*

<b>P1</b> Debut 30 WRKO, 28-26 KDWB, 18-13 WRC
<b>P2</b> 33-19 KIMN, Debut 20 Y-100, 24-24 KSO, 25-25 WLEE, Debut 30 WSAI, 24-24 WOKY, Add KAKC, 11-17 WQXI, 19-15 WFLI, 12-12 WSGA, 10-10 KTKT, On WIFE, 21-20 WGRQ,
<b>P3</b> Add WAKY, Debut 22 WPOP, 24-17 WMAK, 8-13 WRFC, 15-15 WCFL, 27-18 KLIF, On WAYS, On WCAO, 19-24 WPGC, On WFLI, Debut 30 KFXM, On KILT, Debut 20 KJR

NOTES: Most show good upward moves. Only 1 top 10 so far.

**BOBBY BARE**  
(RCA) 2:39

*Daddy, What If?*

<b>P1</b>
<b>P2</b> 11-10 KAKC, 13-3 KCPX, 20-13 KSO, On WJDX, 11-7 KRSP
<b>P3</b> 17-14 KJR, On KUDL, On WLOF, 13-13 KIOA, On KEEL, 18-10 KLIF

NOTES: Seems to be growing weekly.

**BLACK OAK ARKANSAS**  
(Atco) 2:38

*Jim Dandy*

<b>P1</b> 24-18 WRC, Add KSLQ, 16-14 KDWB, On WPEZ
<b>P2</b> 13-12 KTKT, Debut 26 WOKY, Debut 20 KING, 28-21 KAFY, 22-22 KRIZ, 3-5 WSGA, 9-9 WQXI, 29-20 WIFE, Add WGRQ, 18-11 WFLI, 14-9 WLEE, 11-14 KUPD, On WKBW,
<b>P3</b> 4-4 WMAK, 28-20 WAMS, 28-27 WPOP, 24-16 KLIF, 32-20 WPGC, 10-8 WAKY, On WFLI, On WAYS, On WCAO, Debut 18 KJR, 12-13 WERC, 27-22 KFXM, On KOIL, On KILT,

NOTES: 5 top 10 reports out of 38. Many show large jumps.

**BROWNSVILLE STATION**  
(Big Tree) 2:57

*Smokin' In The Boys' Room*

<b>P1</b> 3-3 WXLO, 8-12 WFIL, 2-6 KHJ, 9-15 KFRC, 6-6 CKLW, 9-12 WRC, 7-7 KKDJ, 9-4 WRKO, 4-4 KDWB, On WPEZ, 13-13 KSLQ
<b>P2</b> 6-7 KAFY, 24-25 WIFE, 4-6 KRIZ, 3-4 KSO, 8-15 KRSP, 6-12 WSAI, 3-1 KING, On WMYQ, 9-9 WGRQ, 11-7 KIMN, 17-10 WFLI, 15-18 KLIV, 6-7 KTKT, 1-6 KUPD, 19-28 KAKC, 13-18 Y-100
<b>P3</b> 18-22 WMAK, 9-15 WPGC, On WCAO, 4-12 KOMA, On KSLY, 2-1 KFXM, 5-3 WHBQ, 7-3 WPOP, On KILT, 10-17 WISM, 13-20 WCFL, 6-7 WAMS, On WFLI, On KOIL, 8-8 KJRB,

NOTES: Coming down fast in requests.

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**RICK DERRINGER**  
(Blue Sky) 3:42

*Rock and Roll Hoochie Koo*

P1	12-9 WRKO, 27-24 KFRC, Debut 28 KHJ, 25-19 WRC
P2	Add KUPD, Add KSO, Add WHBQ, Add WQXI, Debut 29 KRSP, Debut 27 KAKC, Debut 20 KLIV
P3	Debut 26 WAMS, Add WAKY, On KJR, Debut 29 WMAK, On WCOL, 26-20 WISM, 32-23 KLIF, Add WPGC, Debut 35 KJRB

NOTES: Growth-pattern makes it look strong.

**EL CHICANO**  
(MCA) 2:59

*Tell Her She's Lovely*

P1	23-24 KHJ, 24-27 KKDJ, 13-23 KDWB
P2	3-5 KTKT, 7-13 KIMN, On WMYQ, 15-21 KAKC
P3	On KSLY, 18-21 KOMA

NOTES: Over for most.

**ELECTRIC LIGHT ORCHESTRA**  
(UA) 3:49

*Showdown*

P1	Debut 25 WRC
P2	On WIFE
P3	3-7 WCOL, 22-32 WPGC, On KSLY, On WMAK, 25-27 KIOA, 3-3 WAKY, 20-14 KLIF

NOTES: Finally beginning to happen.

**DAVID ESSEX**  
(Columbia) 2:51

*Rock On*

P1	8-6 KFRC, Debut 27 WFIL, 26-20 WRKO, 21-18 WXLO, 29-27 KDWB, 15-9 WRC, 13-11 KKDJ, 18-9 KHJ, 25-20 KSLQ, On WPEZ, Debut 28 CKLW
P2	5-3 KING, 11-11 WOKY, 29-26 WGRQ, 5-4 Y-100, 11-12 KRIZ, Add KSO, Debut 21 KTKT, 30-26 WHBQ, 5-4 WSGA, 12-10 WIFE, On WMYQ, 15-10 WQXI, 17-13 WLEE, 3-6 KRSP, 7-6 KLIV
P3	30-26 WAKY, 6-5 WMAK, 12-3 WPGC, 16-26 WCOL, 16-15 KOMA, 11-8 WISM, On WAYS, 23-17 KFXM, On WFLI, On WPOP, On KILT, On KSLY, 33-28 WCFL, 21-10 WERC, 23-17 KFXM

NOTES: 50 reports-18 top 10-very strong.

**ARETHA FRANKLIN**  
(Atlantic) 3:25

*Until You Come Back*

P1	16-9 KFRC, 28-12 WXLO, 11-9 WFIL, Add KKDJ, 3-3 KSLQ, 24-25 CKLW
P2	16-12 WQXI, 29-20 KAFY, Add KRSP, 14-13 WSGA, Debut 18 KING, Add KSO, Add KLIV, On WKBW, 7-11 WLEE, 16-7 WHBQ
P3	8-5 KLIF, 24-24 KIOA, 5-11 WCOL, 17-13 KSLY, 26-23 WCFL, 16-12 KFXM, On WCAO, 7-11 WPGC, 24-17 KJRB, Debut 24 WAMS, On WAYS, Add WAKY, 29-22 WISM

NOTES: Most have agreed it crossed over and is a pop hit.

**ART GARFUNKEL**  
(Columbia) 3:36

*I Shall Sing*

P1	19-17 WRC
P2	26-20 WSAI, 14-13 KRSP, Add KING
P3	Debut 28 KFXM, 33-30 KJRB, Debut 19 KSLY, 31-25 WPGC, 24-25 WISM, On KSLY, On KOIL, On WAYS, On WCAO

NOTES:

**DICKIE GOODMAN**  
(Rainy Wednesday) 2:00

*Energy Crisis '74*

P1	Debut 29 KHJ, 26-23 KKDJ, Add KFRC, Add CKLW, 22-18 KSLQ
P2	Debut 30 KRSP, Debut 29 WSAI, 21-21 KRIZ, Add WQXI, On WKBW, Debut 29 WGRQ
P3	6-4 WCOL, On WRFC, Debut 19 WCOL, 28-17 WAKY, 19-14 KIOA, 17-36 KJRB, On WPEZ, 31-24 KLIF

NOTES: Could be the novelty of the year.

**GRAND FUNK**  
(GF/Capitol) 3:22

*Walk Like A Man*

P1	11-11 KDWB
P2	20-16 KAFY, 22-20 KSO, 21-15 WIFE, 19-23 WLEE, On WMYQ, 22-19 WSAI
P3	24-20 KFXM, 30-28 WPOP, 20-20 KOMA, 23-23 KJRB, 13-11 KLIF, On WCAO, 25-21 WISM, 19-16 WCFL, 13-12 WERC, On WFLI, On KILT

NOTES:

**AL GREEN**  
(Hi) 3:09

*Livin' For You*

P1	
P2	23-29 WSGA, 25-15 KAFY
P3	19-16 KSLY, Debut 28 WISM, 20-30 WPGC, 15-16 KOMA, 20-16 KFXM, On WCAO

NOTES:

**TOM T. HALL**  
(Mercury) 2:06

*I Love*

P1	
P2	Add KING, 19-19 KSO, 29-20 WLEE, 9-7 WSGA, 14-6 WQXI, 30-27 WGRQ, 20-16 WFLI, 30-26 WIFE, 19-19 WOKY, Debut 28 KRSP
P3	Add WPOP, 25-15 KLIF, 24-21 WRFC, 13-10 WCOL, Debut 36 KOMA, On WAYS, On KILT, Add KFXM, Add WPGC, 16-11 KJRB, 19-19 WERC, On WFLI, 30-28 WMAK

NOTES: Seems to have slowed this week. A few markets report stock problems.

**TERRY JACKS**  
(Bell) 3:24

*Seasons In The Sun*

P1	26-14 KHJ, 30-14 WFIL, 25-25 WXLO, 26-25 KFRC, 27-21 WRC, Debut 29 WRKO, 30-28 KDWB, 21-16 KSLQ, Debut 17 KKDJ
P2	1-1 WGRQ, 22-11 KAKC, 21-5 WQXI, 25-14 KRIZ, Debut 26 WLEE, 19-10 WSAI, On WKBW, Debut 28 WIFE, 23-2 WOKY, Add KAFY, 21-8 WFLI, 18-12 KRSP, 19-18 WHBQ, Add KTKT
P3	On WLS, 38-32 KLIF, Debut 29 WAKY, Debut 5 WPGC, 26-16 WRFC, On WPOP, On WCAO, Debut 24 KFXM, On KILT, 26-23 KIOA, 17-5 WCOL, Debut 30 KOMA, 24-14 WAMS, 9-2 WERC

NOTES: Most reported and largest jumper. Will be number one.

**ELTON JOHN**  
(MCA) 3:13

*Goodbye Yellow Brick Road*

P1	10-15 KHJ, 18-22 CKLW, 12-15 KKDJ, 10-18 WRKO, 17-17 KFRC, 14-18 KDWB, 15-20 WFIL, 30-29 WXLO, 5-6 KSLQ, On WPEZ, 13-15 WRC
P2	14-18 KSO, 12-14 KING, 10-11 KRIZ, 12-20 WFLI, 14-17 WIFE, 17-17 WGRQ, 16-19 Y-100, 13-14 WSAI, 18-23 KTKT, 9-18 KUPD, On WKBW, On WMYQ, 14-21 WHBQ
P3	12-26 KIOA, 11-11 WPOP, On WCAO, 16-16 WPGC, 11-17 KOMA, 23-25 WAKY, 19-28 KJRB, On WFLI, On WAYS, 14-15 WMAK, 10-11 KJR, 20-25 WAMS, 20-21 WERC, On KOIL, On KILT

NOTES: Slow coming down. See add programming on 'Bennie & Jets'.

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**BYRON MAC GREGOR**  
(Westbound) 3:48

*The Americans*

P1	Add KKDJ, 19-12 KHJ, 18-13 KFRC, 11-8 WXLO, 4-7 CKLW, 12-3 WRC, On WPEZ
P2	4-5 Y-100, 26-3 KUPD, 6-1 KRSP, 13-8 KRIZ, 11-8 WSAI, 3-3 WGRQ, On WKBW, 11-4 WLEE, 1-1 KSO, 5-9 WOKY, Debut 24 KTKT, 23-15 KAKC, 6-13 WFLI
P3	4-2 KFXM, 21-12 WAMS, 2-6 WPGC, 10-8 WCFL, 1-5 WAKY, On WFLI, 5-3 WISM, 9-2 WPOP, On KOIL, 1-7 KJR

NOTES: Has peaked at several stations.

**PAUL MC CARTNEY**  
(Apple) 3:45

*Jet*

P1	Debut 27 KKDJ
P2	Add KRIZ, Add KLIV, Add WSAI, Add WISM, Add WPOP, Debut 24 WSGA
P3	On KJR, WMAK, WCOL

NOTES: One of the most added this week.

**OLIVIA NEWTON-JOHN**  
(MCA) 3:00

*Let Me Be There*

P1	3-4 KFRC, 11-7 WRC, 17-17 WRKO, 5-5 KHJ, 5-8 KKDJ, 12-11 KSLQ, 17-13 WXLO, 2-3 KDWB, On WPEZ, 13-11 WFIL
P2	8-10 KING, 25-22 WGRQ, 4-8 WQXI, 8-3 KAFY, 7-9 KRIZ, 8-8 WLEE, 9-3 KLIV, 5-2 WIFE, 27-15 KUPD, 9-20 KAKC, 5-9 WFLI, 6-9 KIMN, 5-4 KRSP, 9-6 WHBQ, 7-6 KTKT, On WMYQ,
P3	12-3 KLIF, On WFLI, On WCAO, 10-9 WPGC, 9-3 KOMA, 8-6 KSLY, 7-7 WAKY, 25-26 WERC, On WAYS, 4-4 KIOA, 7-10 KJRB, 4-2 WCFL, 10-10 WAMS, 6-9 KFXM, On KOIL, On KILT,

NOTES: Still looks very good.

**STEVE MILLER BAND**  
(Capitol) 3:36

*The Joker*

P1	On WPEZ, 6-8 KDWB, 3-5 CKLW, 2-3 WRKO, 1-1 KSLQ, 7-13 KHJ, 2-5 KFRC, 1-1 WXLO, 8-10 WRC, 5-7 WFIL, 3-6 KKDJ
P2	6-7 WOKY, 15-22 KTKT, 2-7 KING, 10-13 KAFY, 9-15 WLEE, 2-4 KLIV, 4-7 WSAI, 4-5 WGRQ, 3-1 KUPD, 2-3 WQXI, 7-10 Y-100, 3-2 WFLI, 13-17 KRSP, 8-8 WHBQ, 2-6 WIFE,
P3	on KOIL, 2-3 WAMS, On WAYS, 12-12 WMAK, 4-11 WRFC, 18-38 KJRB, 6-8 WPGC, 2-1 WPOP, On WFLI, 16-17 KIOA, 3-5 KOMA, 1-5 KSLY, 1-3 KFXM, 10-15 WERC, On KILT, 16-22 WAKY,

NOTES: Will be a slow decline. Some report requests way off, others report top 5 requests.

**EDDIE KENDRICKS**  
(Tamla) 3:30

*Boogie Down*

P1	Debut 26 KHJ, 30-21 KFRC, Add WRC, 22-11 CKLW, Add KSLQ
P2	Add WHBQ, Add KTKT, Debut 29 WLEE, 21-19 KAKC, Add WGRQ
P3	15-13 WAMS, Debut 27 WPGC, On KSLY, Add KFXM, Debut 27 WRFC, Add WISM, 30-21 WCFL, Debut 35 KLIF, Add WCOL, Add KJRB, Add KJR

NOTES: Big adds this week, could follow 'Truckin' to top.

**JONI MITCHELL**  
(Elektra/Asylum) 2:20

*Raised On Robbery*

P1	
P2	
P3	20-21 KIOA, 14-13 WCOL, 30-24 WRFC, 20-15 KJRB, On KOIL, 20-16 WISM

NOTES:

**GLADYS KNIGHT & PIPS**  
(Buddah) 3:29

*Imagination*

P1	15-14 KSLQ, 15-13 KDWB, 9-6 WFIL, 8-9 WXLO, 25-30 CKLW, 11-11 WRKO, 12-18 KHJ, 10-14 WRC, 16-20 KKDJ
P2	20-17 KING, 20-14 WIFE, 10-16 KAKC, 18-16 KIMN, 9-9 WSAI, Debut 16 KLIV, 11-13 KTKT, 13-10 KAFY, On WMYQ, Debut 30 WOKY, 1-6 WLEE, 16-19 KRIZ, 2-9 WHBQ, 10-7 WGRQ,
P3	8-9 WAMS, 9-8 KFXM, 16-9 KLIF, 15-14 WRFC, 15-26 WPGC, 10-9 KJRB, On KOIL, On WAYS, 24-14 WAKY, 8-8 WERC, On WCAO, 15-13 WMAK, 21-13 KOMA, 22-19 WCFL, 12-16 WPOP,

NOTES:

**MOCEDADES**  
(Tara) 3:12

*Eres Tu*

P1	9-4 KHJ, 20-18 KFRC, Add WFIL, 8-2 KKDJ, Add WRC-Night
P2	Add KRSP, Add Y-100, Add KTKT
P3	27-21 WCOL, 20-16 WMAK, Debut 33 KJRB, On KSLY, 22-10 WAKY, Debut 37 KLIF, 21-22 KIOA, Add WISM, 17-14 KFXM, 26-20 WERC, On KILT, Debut 19 KJR

NOTES: Just this week spreading east.

**KOOL & THE GANG**  
(DeLite) 3:08

*Jungle Boogie*

P1	15-14 CKLW, Add WRC
P2	8-8 Y-100, 13-7 WLEE
P3	Debut 36 WCFL, Debut 29 KFXM, 13-13 WPGC, Add WAMS, On WCAO

NOTES: Spreading more weekly.

**ANNE MURRAY**  
(Capitol) 2:50

*Love Song*

P1	26-23 CKLW
P2	Add KRSP, Add KAKC, 29-28 WOKY
P3	Debut 20 KSLY, 22-20 WCOL, 22-19 KIOA, 32-23 KOMA, 30-20 KLIF, On WCAO, Debut 20 WPOP, 32-25 KJRB, Add KFXM, On KOIL, On KILT, Debut 37 WCFL

NOTES: Initial growth makes it look very good.

**LOVE UNLIMITED ORCHESTRA**  
(20th Century) 3:30

*Love's Theme*

P1	4-4 WXLO, 10-7 KDWB, 2-2 CKLW, 28-15 WRKO, 11-7 KHJ, 11-10 KSLQ, 1-3 WFIL, 6-2 KFRC, On WPEZ, 7-1 WRC, 9-3 KKDJ
P2	7-6 WSGA, 3-1 WIFE, 12-14 KAKC, 9-9 KING, 7-7 WQXI, 5-3 KIMN, 11-7 WFLI, 12-9 KLIV, 1-3 WOKY, On WMYQ, 5-4 WGRQ, 5-6 KAFY, 3-3 WLEE, 16-16 KRSP, 5-1 WSAI, 2-3 KTKT,
P3	12-16 WAMS, 8-6 KFXM, On WCAO, 4-6 WAKY, 3-8 WRFC, 8-6 WISM, 2-1 WERC, On WFLI, On KILT, 6-9 KIOA, 4-2 WPGC, 7-9 KJR, 3-6 WPOP, On KOIL, On WAYS, 8-9 WMAK, 10-8 KLIF,

NOTES: One of the most reported records.

**NATURAL FOUR**  
(Curton) 3:17

*Can This Be Real*

P1	5-4 CKLW
P2	
P3	on WIXY, On WAYS, Debut 38 WCFL, On KSLY, On WCOL, On KJR

NOTES: Looks like it could go all the way.

# PARALLELS

**NRBQ**  
(Buddah) 2:08 *Get That Gasoline Blues*

<b>P1</b>
<b>P2</b> 28-20 WSGA
<b>P3</b> On WCOL, On WRFC, Add KJR, On WAYS, Debut 35 WPGC

NOTES: Pulling top 5 phones at key stations.

**O'JAYS**  
(Phil. Int.) 3:05 *Put Your Hands Together*

<b>P1</b> 17-21 CKLW
<b>P2</b> 23-10 WLEE, 20-16 WSGA
<b>P3</b> 17-12 WPGC, Debut 33 KLIF, Add KJRB, On KSLY, 17-2 WAKY, On WAYS, Debut 30 WCOL, Add KFXM, 19-19 WAMS, On WCAO

NOTES: Good growth week, 6 adds.

**ANN PEEBLES**  
(Hi) 2:31 *I Can't Stand The Rain*

<b>P1</b>
<b>P2</b> 15-17 KIMN, 4-8 KAKC, Add WQXI
<b>P3</b> 1-1 WRFC, On KSLY, 10-11 WMAK, On WAYS, On KILT

NOTES:

**BILLY PRESTON**  
(A&M) 3:18 *You're So Unique*

<b>P1</b>
<b>P2</b> Add WQXI, 22-21 WSGA
<b>P3</b> 29-23 WCOL, 22-19 KFXM, 28-25 WRFC, 26-28 WAKY, 29-21 KLIF, On KILT, 26-23 WAMS' Add KSLY

NOTES:

**REDBONE**  
(Epic) 3:30 *Come And Get Your Love*

<b>P1</b> 28-22 WRC, 22-19 KFRC, 25-23 WRKO, 4-4 WFIL, 23-23 WXLO, Debut 30 KDWB, 22-20 KHJ
<b>P2</b> Add KRIZ, Debut 30 WGRQ, Add KIMN, Debut 27 WLEE, 28-24 WHBQ, Debut 30 WIFE, 25-22 KAKC, 27-24 KAFY, Debut 26 KRSP, 30-25 WSGA, Debut 25 KTKT, 30-29 WOKY,
<b>P3</b> 1-1 WAMS, Debut 28 WERC, 27-24 WMAK, 16-7 WRFC, On KSLY, 37-26 KLIF, 23-18 WPGC, Add KFXM, Add WAKY, 21-18 WCOL, 34-31 KJRB, 26-26 WPOP, On KOIL, Add KIOA,

NOTES: No one could explain the many slow moves, pulling strong requests at many.

**HELEN REDDY**  
(Capitol) 3:26 *Leave Me Alone Ruby (Red Dress)*

<b>P1</b> 12-16 WXLO, 18-19 KSLQ, 15-19 KKDJ, 24-25 KHJ, 14-16 WRC, 19-20 KFRC, 8-9 KDWB, On WPEZ, 19-23 WFIL
<b>P2</b> 21-23 WSAI, 18-25 KAFY, 21-27 KSO, 13-13 KLIV, 15-15 WGRQ, 17-16 KING, 12-13 KRIZ, 7-14 WHBQ, 6-7 KUPD, On WKBW, On WMYQ, 12-14 Y-100
<b>P3</b> 23-35 WCFL, 30-35 KOMA, 14-18 WAKY, 21-23 WPGC, 10-10 KIOA, On KOIL, On WCAO, On KILT

NOTES: Many have already 'stashed' it even though they continue to chart.

**CHARLIE RICH**  
(Epic) 2:42 *The Most Beautiful Girl*

<b>P1</b> 4-8 KHJ, 7-10 WFIL, 7-8 WRKO, 10-10 WXLO, 5-11 KFRC, 4-4 KSLQ, 11-13 KKDJ, 3-11 WRC, On WPEZ, 7-13 CKLW
<b>P2</b> 6-8 KLIV, 6-11 WIFE, 10-13 KING, 4-12 WFIL, 14-15 WSAI, 9-12 KAFY, 9-10 KRIZ, 14-13 Y-100, 12-14 WGRQ, 7-9 KRSP, 4-16 WHBQ, On WMYQ, On WKBW, 10-16 WOKY,
<b>P3</b> 5-11 WCFL, 13-17 WAMS, On WCAO, 18-22 WPGC, 4-11 KSLY, 19-19 WAKY, 14-19 WISM, On WLS, On KILT, 19-21 WMAK, 21-39 KJRB, 17-13 WPOP, On WFIL, On KOIL, 17-20 KIOA,

NOTES:

**ROLLING STONES**  
(Rolling Stones Records) 3:25 *Heartbreaker*

<b>P1</b> 25-23 KFRC, 29-24 WRC, 21-19 KHJ, 21-16 WRKO, 201-5 KDWB, 28-20 WXLO, On WPEZ, 20-18 KKDJ
<b>P2</b> 23-20 KIMN, 20-17 KTKT, 19-13 WQXI, 26-18 KAFY, Debut 24 WLEE, 30-22 WSAI, Debut 30 KAKC, On WMYQ, On WKBW, Add KRIZ, 26-17 WFIL, 27-20 WHBQ, 14-11 WGRQ,
<b>P3</b> Debut 21 WPGC, 25-22 WAMS, 21-19 WPOP, Add KIOA, Debut 40 KJRB, On KSLY, 27-22 WRFC, On WFIL, On KOIL, 36-22 KLIF, 30-26 WISM, 28-24 WCFL, On WLS, 29-23 KFXM

NOTES: Still show no top 10 reports although picked up a great deal of stations.

**DIANA ROSS**  
(Motown) 2:49 *Last Time I Saw Him*

<b>P1</b> 19-19 WXLO, Debut 27 KHJ, 28-26 KFRC, 15-10 WRKO, Add WRC, 25-22 KDWB, Add KSLQ
<b>P2</b> Add KING, 28-22 WOKY, Debut 16 Y-100, 29-23 KRSP, 29-24 WSGA, 28-24 WGRQ, On WMYQ, Debut 21 KIMN, 28-18 WLEE, Debut 27 WIFE, 17-14 KTKT, 18-14 KAKC, 12-9 KSO
<b>P3</b> Debut 36 KLIF, Debut 29 WAMS, On WCAO, Debut 27 WMAK, 29-29 WPGC, On KOIL, Debut 18 KSLY, 7-12 KIOA, Debut 22 WERC, Debut 29 WPOP, Debut 26 WRFC, Debut 17 KJR,

NOTES:

**TODD RUNDGREN**  
(Bearsville) 3:27 *Hello It's Me*

<b>P1</b> 13-14 KFRC, 10-10 KKDJ, 14-21 KHJ, 14-21 WRKO, 17-19 WFIL, 13-22 WXLO, 20-23 WRC
<b>P2</b> 8-12 KLIV, 26-22 WHBQ, On WMYQ, 22-28 KTKT, 7-11 KUPD
<b>P3</b> 18-21 WAKY, 16-21 WPOP, 16-18 WMAK, On KOIL, On WCAO, 23-30 WAMS, 23-24 WERC, On WAYS

NOTES:

**CARLY SIMON**  
(Elektra) 3:45 *Mockingbird*

<b>P1</b> Debut 29 KDWB, Add KFRC, Debut 30 KHJ, 30-28 WRKO, Add WRC-Night, Debut 24 WFIL
<b>P2</b> 27-23 WSGA, Add Y-100, Add KUPD
<b>P3</b> Add WAMS, Add WCOL, On WMAK, Add WRFC Debut 29 WERC, On KILT, On KJR

NOTES: One of the most added-looks super strong.

**JIM STAFFORD**  
(MGM) 4:08 *Spiders And Snakes*

<b>P1</b> 10-7 KFRC, 4-8 WRC, 23-14 KKDJ, 22-13 WRKO, 17-12 KDWB, 13-11 KHJ, 29-26 WXLO, 10-7 KSLQ, 20-16 WFIL
<b>P2</b> 8-2 WQXI, On WKBW, 8-10 WOKY, 11-11 KING, 5-5 WLEE, 24-16 KRIZ, 12-8 KTKT, 11-5 KLIV, 16-9 WIFE, 12-10 KUPD, 5-2 KAKC, 14-4 KAFY, 4-3 KSO, 1-2 KRSP, 16-17 WSAI
<b>P3</b> 20-14 WPOP, On WFIL, 2-1 KLIF, 2-6 WMAK, 13-6 KOMA, 2-2 KJR, 15-8 KSLY, 9-15 WAKY, 12-10 KFXM, On WAYS, On KILT, 11-14 WPGC, 13-5 WISM, 4-2 WAYS, 16-5 WERC, On KOIL

NOTES:

**STAPLE SINGERS**  
(Stax) 3:19 *If You're Ready*

<b>P1</b> 19-26 KKDJ, 16-20 WRC, 18-22 WFIL
<b>P2</b> 21-26 KAFY, 22-25 WHBQ, 23-20 KUPD, 24-29 KAKC, 9-19 KTKT
<b>P3</b> 13-14 WMAK, 7-12 KSLY, 27-39 WCFL, 14-17 WPGC, 7-9 KOMA, 11-16 WERC, On KOIL, On KILT

NOTES: Coming down or off everywhere.

**RINGO STARR**  
(Apple) 2:50 *You're Sixteen*

<b>P1</b> On WPEZ, 6-2 KSLQ, 2-2 WFIL, 3-1 WRKO, 1-1 KDWB, 2-4 KKDJ, 16-12 CKLW, 2-2 WXLO, 6-6 WRC, 3-2 KHJ, 4-8 KFRC
<b>P2</b> 18-15 WHBQ, 4-4 KTKT, 7-5 WOKY, 6-5 KAKC, 6-5 KING, 6-6 Y-100, 6-6 KSO 1-3 WSGA, 2-1 KRIZ, 1-3 WIFE, On WMYQ, 7-8 WGRQ, 6-11 WQXI, 9-10 KRSP, 9-6 WFIL, 4-7 KLIV,
<b>P3</b> 5-7 WPOP, 3-4 WAMS, On WAYS, 15-6 KLIF, 5-4 WPGC' 2-1 KOMA, On KOIL, 1-4 WERC, 3-1 WCFL, 12-1 WAKY, 7-4 KFXM, On WFIL, On KILT, 5-8 WMAK, 5-5 KJR, 2-1 KSLY,

NOTES: Definite top 5.

# PARALLELS

**BARBRA STREISAND**  
(Columbia) 3:29

*The Way We Were*

<b>P1</b> 4-1 KKDJ, 3-2 KDWB, 3-1 WFIL, 6-5 WXLO, 1-1 KFRC, 8-5 KSLQ, 14-10 CKLW, 8-1 KHJ, 13-5 WRKO, On WPEZ, 1-2 WRC
<b>P2</b> 1-7 KAKC, 4-1 WOKY, 4-2 KING, 1-1 WQXI, 1-1 KIMN, 2-5 KRSP, 8-3 WSAI, 1-1 KTKT, 1-1 KLIV, 2-2 WSGA, 8-4 WIFE, 10-9 KUPD, 2-2 WGRQ, 1-1 KAFY, 1-5 WFLI, 5-4 KRIZ,
<b>P3</b> 18-6 WAMS, On WAYS, On KILT, 4-8 WPOP, 6-2 WFRC, 5-2 KOMA, 3-2 KJRB, 10-7 KFXM, On KOIL, On WFLI, 6-4 WAKY, 2-3 WMAK, 1-2 WPGC, 1-1 WISM, 18-14 KSLY, 4-3 WERC,

NOTES: Still extremely strong, lp sound track just out.

**STYLISTICS**  
(Avco) 3:15

*Rock & Roll Baby*

<b>P1</b> 19-19 WRKO, 17-21 KKDJ, 17-17 KSLQ
<b>P2</b> 14-15 KLIV, 8-6 KAKC, 5-15 WQXI, 20-21 WGRQ, 13-19 WHBQ, 19-23 WIFE, 17-15 WOKY, 10-12 Y-100
<b>P3</b> 13-17 KSLY, 12-14 WCFL, 27-34 KOMA, On KOIL, On KILT, 14-14 KJRB

NOTES:

**WAR**

(United Artist) 3:30

*Me And Baby Brother*

<b>P1</b> 18-15 WXLO, 8-14 WRKO, 17-23 KHJ, 22-17 WFIL, 22-20 KDWB, Add WRC-night
<b>P2</b> 21-21 WLEE, Add KIMN, debut 19 WQXI, Debut 19 KUPD, 24-22 WSGA, 7-7 WIFE, 14-13 KAKC
<b>P3</b> 10-9 KSLY, On KOIL, 18-15 KFXM, 14-15 WPOP, 11-11 WAMS, On WAYS

NOTES: Still growing at most stations.

**WEDNESDAY**  
(Sussex) 2:31

*Last Kiss*

<b>P1</b> 24-16 KFRC, 26-27 WXLO
<b>P2</b> Debut 29 WHBQ, Add KAFY, 2-6 WOKY, Debut 26 KAKC
<b>P3</b> 2-3 WCOL, 7-18 WAMS, 36-32 WCFL, On KILT

NOTES:

**BARRY WHITE**

(20th Century) 3:58

*Never, Never, Gonna Give Ya Up*

<b>P1</b> 7-7 WXLO, 5-12 WRKO, 16-15 WFIL, 16-16 KHJ, 16-15 KSLQ, 14-12 KKDJ
<b>P2</b> 25-21 KSO, 13-13 WIFE, 6-6 WGRQ, 29-17 KUPD, 11-11 WHBQ, 25-26 WSAI 15-12 KING, On WKBW, 3-1 KAKC, 12-16 WQXI, 10-10 WSGA, 15-11 KAFY, 16-11 KTKT, 17-8 WOKY,
<b>P3</b> 8-10 KOMA, 14-15 WAMS, On KILT, 8-9 WPOP, 11-7 WCFL, 3-7 WERC, On WCAO, 15-14 WISM, 22-16 KJRB, On WFLI, On KOIL, 6-4 KSLY

NOTES: Seems to have peaked, new single shipping.

**AL WILSON**

(Rocky Road) 3:28

*Show And Tell*

<b>P1</b> 1-2 WRKO, 5-6 KDWB, 5-5 WRC, 1-5 KKDJ, 6-3 KHJ, 7-9 KSLQ, 7-3 KFRC, On WPEZ, 6-5 WFIL
<b>P2</b> 5-2 KTKT, 17-25 KAKC, 17-6 KING, 2-3 Y-100, 6-14 WLEE, 4-3 KRSP, 1-1 WHBQ, On WMYQ, 9-5 WIFE, 2-2 KAFY, 8-7 KSO, 10-19 WFLI, 3-2 KLIV, 4-8 WSGA, 4-2 KUPD,
<b>P3</b> 3-7 WPGC, 14-6 KIOA, On WAYS, 11-16 WAKY, 1-4 KOMA, 3-7 WISM, 16-26 WCFL, On WFLI, 6-5 WPOP, On KOIL, On KILT, 11-7 KJRB, 12-7 KSLY, 9-5 WAMS, 3-11 KFXM,

NOTES: Still a strong record.

**STEVIE WONDER**

(Tamla) 3:12

*Living In The City*

<b>P1</b> 4-6 WRKO, 21-27 CKLW, 12-10 KFRC, 15-14 WXLO, 21-19 KDWB, 12-8 WFIL, 15-22 KHJ, 14-8 KSLQ, 21-22 KKDJ
<b>P2</b> 3-5 KAFY, 25-15 KTKT, 7-17 KAKC, 23-23 KSO, 1-4 WSAI, 18-11 KLIV, On WMYQ, 11-7 Y-100, On WKBW, 26-25 WOKY, 3-4 WQXI, 13-18 WFLI, 17-10 WHBQ, 21-15 KIMN,
<b>P3</b> 10-12 WPOP, On KILT, 8-15 KIOA, 23-14 KOMA, 9-12 WISM, 26-31 WPGC, On WFLI, On WAYS, 5-4 KLIF, 15-27 WCOL, 3-3 KSLY, 5-5 KFXM, 6-9 WERC, On KOIL,

NOTES:

## additional programming

**ELTON JOHN** "Bennie & the Jets" is the new single and in addition to those stations adding it last week (Detroit, New York, Seattle) KHJ and KFRC added this week. CKLW shows a jump of 23 to 3.

**J. FRANK WILSON** "Last Kiss" still has substantial air play. 12-8 KRSP, 7-3 WFLI, 10-5 KIMN, 15-16 WSAI, 20-23 WAKY, 17-19 WMAK, 2-4 WFRC,

**BJORN & BENNY** still growing: on WCOL, 27-18 WRF, On WBBQ, on WHHY, on KEEL, on WJDX.

**STEALERS WHEEL** "Star" debuts 21 WOKY, 27-24 KRSP, 27-22 KSO.

**DELLS** 35-30 WCFL, 28-20 CKLW. **MOMENTS:** add KSLQ, KSLY. **MARIA MULDAUR** on KJRB, add KJR, on WCOL.

We picked up two stations on **BLUE SWEED:** WPOP and KRSP. **ELVIS** was added at KAKC, **WLEE**, debuts 30 WMAK. **SPINNERS** growing, now 29 CKLW, 25-23 WOKY, add KSLY. **HALL & OATES**, add KING, on WOKY, 25-20 KJRB. **BILL AMESBURY** on CKLW, KJRB, KAKC.

# LEGEND

### PARALLEL 1

CKLW DETROIT/WINDSOR  
KFRC SAN FRANCISCO  
KHJ LOS ANGELES  
KKDJ LOS ANGELES  
KSLQ ST. LOUIS  
KXOK ST. LOUIS  
WABC NEW YORK  
WDRQ DETROIT  
WRKO BOSTON  
WXLO NEW YORK  
KDWB ST. PAUL/MINN.  
WFIL PHILADELPHIA  
WRC WASHINGTON D.C.  
130 PITTSBURGH  
WIBG PHILADELPHIA  
WPEZ PITTSBURGH  
K100 LOS ANGELES

### PARALLEL 2

KCBQ SAN DIEGO  
KCPX SALT LAKE CITY  
KIMN DENVER  
KING SEATTLE  
KLIV SAN JOSE  
KRIZ PHOENIX  
KRSP SALT LAKE CITY  
WGRQ BUFFALO  
WHBQ MEMPHIS  
WIFE INDIANAPOLIS  
WOKY MILWAUKEE  
WMYQ MIAMI  
WQXI ATLANTA  
WSGA SAVANNAH  
KAKC TULSA  
KAFY BAKERSFIELD  
Y100 MIAMI  
KYNO FRESNO  
WLEE RICHMOND  
WJDX JACKSON  
KSO DES MOINES  
WSAI CINNCINATI  
KTKT TUCSON  
KUPD PHOENIX  
WFLI CHATTANOOGA

### PARALLEL 4

Black Demographic	C&W Demographic
Examples	Examples
DETROIT	NASHVILLE
WASHINGTON D.C.	LOUISVILLE
CHICAGO	MEMPHIS
SHREVEPORT	HOUSTON
RALEIGH	DALLAS
RICHMOND	
PHILADELPHIA	

### PARALLEL 3

KDZA PUEBLO  
KEEL SHREVEPORT  
KGW PORTLAND  
KIOA DES MOINES  
KILT HOUSTON  
KLEO WICHITA  
KLIF DALLAS  
KOIL OMAHA  
KOMA OKLAHOMA CITY  
WAYS CHARLOTTE  
WBBQ AUGUSTA  
WCAO BALTIMORE  
WCFL CHICAGO  
WCOL COLUMBUS  
WAMS WILMINGTON  
WHHY MONTGOMERY  
WISM MADISON  
WIXY CLEVELAND  
WMAK NASHVILLE  
WPGC WASHINGTON D.C.  
WQAM MIAMI  
KUDL KANSAS CITY  
KSLY SAN LUIS OBISPO  
WMEX BOSTON  
KFXM SAN BERNARDINO  
WLOF ORLANDO  
KJRB SPOKANE  
KJR SEATTLE  
WPOP HARTFORD  
WERC BIRMINGHAM

### PARALLEL 5

ABC-FM NEW YORK BASE  
KLOL-FM HOUSTON  
KLZ-FM DENVER  
KMET-FM LOS ANGELES  
KRMH-FM AUSTIN  
KSAN-FM SAN FRANCISCO  
WABX DETROIT  
WBBM-FM CHICAGO  
WBCN-FM BOSTON  
WCAR DETROIT  
WEBN CINCINNATI  
WHCN-FM HARTFORD  
WYSP PHILADELPHIA  
WPLR NEW HAVEN  
WZZO JACKSON  
WIIN ATLANTA  
KPRI SAN DIEGO

# added this week...

## PARALLEL 1

WRKO/BOSTON  
Terry Jacks  
Gregg Allman  
DROPS:  
Carpenters  
Staple Singers

KFRC/SAN FRANCISCO  
Carly Simon  
John Denver  
Dickie Goodman  
Elton John  
DROPS:  
Stylistics  
Carpenters

KHJ/LOS ANGELES  
Elton John (Bennie)  
DROPS:  
Donny Osmond,  
Led Zeppelin  
Paul McCartney  
Chicago

WXLO/NEW YORK  
None  
DROPS:  
None

WFLI/PHILADELPHIA  
Mocedades  
DROPS:  
Ringo Starr (Photo)  
Dawn  
Paul McCartney  
Ian Thomas

WRC/WASHINGTON D.C.  
Eddie Kendricks,  
Diana Ross  
Cliff De Young  
Kool & the Gang  
Lamont Dozier (NT)  
New York City (NT)  
War (NT)  
Carly Simon & James Taylor  
Mocedades (NT & N)  
DROPS:  
Grand Funk  
De Franco  
Donny Osmond

KDWB/ST. PAUL  
Redbone  
Carly Simon  
DROPS:  
Dawn  
Ian Thomas

KKDJ/LOS ANGELES  
Terry Jacks  
Paul McCartney  
Aretha Franklin  
Byron Mac Gregor  
DROPS:  
Ringo Starr (Photo)  
Chicago

CKLW/DETROIT  
Dickie Goodman  
Fludd  
Southcote  
Edward Bear  
Bill Ameshury  
DROPS:  
Jim Stafford

KSLQ/ST. LOUIS  
Diana Ross  
Moments  
Cher  
Eddie Kendricks  
Cliff De Young  
Black Oak Arkansas  
DROPS:  
Carpenters  
Chicago  
De Franco

WPEZ/PITTSBURG  
Olivia Newton John  
Black Oak Arkansas  
De Franco  
Rolling Stones  
John Denver  
DROPS:  
Rolling Stones (Angie)  
Spirit  
Ringo Starr (Photograph)

## PARALLEL 2

WPGA/SAVANNAH  
Cher  
Paul McCartney  
Cliff De Young  
DROPS:  
Charlie Rich  
Olivia Newton John  
Art Garfunkel (I Shall Sing)

WHBQ/MEMPHIS  
Rick Derringer  
John Denver  
Eddie Kendricks  
DROPS:  
Carpenters  
Ringo Starr

Y-100/MIAMI  
Terry Jacks  
Carly Simon  
Gladys Knight  
Diana Ross  
Olivia Newton John  
Gregg Allman  
Mocedades  
DROPS:  
Led Zeppelin  
Eddie Kendricks  
Chicago  
Harold Melvin  
John Lennon

KUPD/PHOENIX  
Rick Derringer  
Carly Simon  
DROPS:  
David Bowie  
Billy Preston  
Rolling Stones

KAFY/BAKERSFIELD  
Wendesday  
Terry Jacks  
DROPS:  
Merle Haggard  
War

KING/SEATTLE  
Diana Ross  
Art Garfunkel  
Hall & Oates  
Tom T. Hall  
Jerry Reed  
Allman Brothers  
Guess Who  
DROPS:  
Carpenters  
Stevie Wonder  
Todd Rundgren

WQXI/ATLANTA  
Billy Preston  
Cher  
Rick Derringer  
Ann Peebles  
Dickie Goodman  
DROPS:  
Jim Croce  
John Lennon  
Led Zeppelin  
Gladys Knight

WIFE/INDIANAPOLIS  
Diana Ross  
Terry Jacks  
Rolling Stones  
Redbone  
DROPS:  
Ringo Starr  
Chicago  
Helen Reddy  
Staple Singers

WOKY/MILWAUKEE  
Cliff De Young  
Stealers Wheel  
Gladys Knight  
DROPS:  
Jim Croce (Time)  
Elton John  
De Franco  
Staple Singers

WMYQ/MIAMI  
Diana Ross  
Rolling Stones  
Gregg Allman  
DROPS:  
None

KAKC/TULSA  
Bill Amesbury  
Elvis Presley  
Gregg Allman  
Anne Murray  
DROPS:  
Charlie Rich  
Steve Miller  
Paul McCartney  
Jim Croce (Time)  
Donny Osmond

WGRQ/BUFFALO  
Black Oak Arkansas  
Eddie Kendricks  
DROPS:  
Staple Singers  
Aerosmith  
Wednesday

KTKT/TUCSON  
Mocedades  
Terry Jacks  
Eddie Kendricks  
DROPS:  
Carpenters  
Loggins & Messina  
Steve Miller

WKBW/BUFFALO  
Cher  
De Franco  
Black Oak  
Dickie Goodman  
Jim Stafford  
DROPS:  
Paul McCartney  
Dawn  
Donny Osmond  
Jim Croce (Name)  
Brownsville Station

KRSP/SALT LAKE  
Anne Murray  
Blue Sweed  
Aretha Franklin  
Mocedades  
DROPS:  
Helen Reddy  
Barry White  
Paul McCartney  
Elton John

WLEE/RICHMOND  
Eddie Kendricks  
Cher  
DROPS:  
Anne Murray  
Merle Haggard  
Alice Cooper  
Al Green  
Charlie Rich  
Paul McCartney

WFLI/CHATTANOOGA  
None  
DROPS:  
Carpenters  
Dobie Gray

KSO/DES MOINES  
David Essex  
Rick Derringer  
Aretha Franklin  
DROPS:  
Carpenters  
Black Oak Arkansas  
El Chicano  
Charlie Rich

KIMN/DENVER  
Cher  
Diana Ross  
War  
Redbone  
DROPS:  
Barry White  
Helen Reddy  
Stylistics  
Alice Cooper

KRIZ/PHOENIX  
Paul McCartney  
Redbone  
Rolling Stones  
John Denver  
DROPS:  
Carpenters  
Todd Rundgren

KLIV/SAN JOSE  
Paul McCartney  
Aretha Franklin  
Cher  
Mickey Dolenz  
DROPS:  
Grand Funk

WSAI/CINCINNATI  
Cher  
Gregg Allman  
Dickie Goodman  
Paul McCartney  
Bread  
DROPS:  
Paul McCartney  
Heywoods  
Donny Osmond  
Chicago  
Harold Melvin

WCFL/CHICAGO  
Kool & the Gang  
Anne Murray  
Natural Four  
DROPS:  
Elton John  
Ian Thomas  
Billy Preston

KSJY/SAN LUIS OBISPO  
The Moments  
Bette Midler  
Spinners  
Billy Preston  
DROPS:  
Ian Thomas

KJRB/SPOKANE  
Cher  
Bill Amesbury  
Maria Muldaur  
O'Jays  
Eddie Kendricks  
DROPS:  
Uriah Heep  
Marie Osmond  
Ann Peebles  
Stevie Wonder  
Eddie Kendricks

WAKY/LOUISVILLE  
Redbone  
Rick Derringer  
Cliff De Young  
Gregg Allman  
Aretha Franklin  
DROPS:  
Eddie Kendricks

WISM/MADISON  
Cliff De Young  
Mocedades  
Eddie Kendricks  
DROPS:  
Paul McCartney  
Donny Osmond  
Helen Reddy  
Stylistics

KOMA/OKLAHOMA  
Cher  
De Franco  
Terry Jacks  
Tom T. Hall  
DROPS:  
Todd Rundgren  
Charlie Rich  
Jim Croce

KJR/SEATTLE  
BTO  
Maria Muldaur  
Eddie Kendricks  
Natural Four  
NRBQ  
DROPS:  
'Forever Young' Dylan

KIOA/DES MOINES  
Rolling Stones  
Redbone  
Reo Steedwagon  
DROPS:  
None

## PARALLEL 3

WMAK/NASHVILLE  
Rick Derringer  
Elvis Presley  
Paul McCartney  
DROPS:  
Dobie Gray  
De Franco  
Olivia Newton John  
Chicago

KLIF/DALLAS  
Mocedades  
Allman Brothers  
Paul McCartney  
Sami Jo  
DROPS:  
Al Wilson  
Paul McCartney  
El Chicano  
Barry White  
John Lennon  
Dawn  
Melanie

WPGC/WASH. D.C.  
Tom T. Hall  
Cliff De Young  
Rick Derringer  
DROPS:  
Ian Thomas  
Chicago

WCOL/COLUMBUS  
Sami Jo  
B.B. King  
Spinners  
Marie Muldaur,  
Eddie Kendricks  
Paul McCartney  
Carly Simon  
DROPS:  
Al Green  
De Franco  
Dennis Yost  
Staple Singers  
War  
Ann Peebles  
Steely Dan  
Gordon Sinclair

WRFC/ATHENS  
Paul McCartney  
Carly Simon  
Cher  
Glen Campbell  
Natural Four  
Diana & Marvin  
DROPS:  
Gary & Dave  
Merle Haggard  
Steely Dan  
Staple Singers  
Ringo Starr  
Grand Funk

KFXM/SAN BERN  
O'Jays  
Temptations  
De Franco  
Anne Murray  
Redbone  
Tom T. Hall  
Eddie Kendricks  
DROPS:  
Cheech & Chong  
Linda Ronstadt  
Helen Reddy  
Barry White  
Paul McCartney  
Harry Chapin  
Jim Croce

WERC/BIRM.  
Redbone  
Carly Simon  
John Denver  
Diana Ross  
DROPS:  
Al Green  
Paul McCartney  
Helen Reddy

WLS/CHICAGO  
DROPS:  
Paul McCartney

WAMS/WILMINGTON  
Gregg Allman  
Carly Simon  
Cher  
De Franco  
Kool & the Gang

WPOP/HARTFORD  
Four Tops  
Paul McCartney  
Tom T. Hall  
Blue Sweed  
Terry Jacks  
DROPS:  
Helen Reddy  
Olivia Newton John  
Harold Melvin  
Staple Singers,  
Sonoma

WFLI/CHATTANOOGA  
Terry Jacks  
Cher  
Rolling Stones  
Barry White  
DROPS:  
None

KOIL/OMAHA  
Joni Mitchell  
Grand Funk  
Jim Stafford  
Anne Murray  
DROPS:  
Garfunkel (I Shall Sing)  
David Essex  
Ringo Starr (Photograph)

WAYS/CHARLOTTE  
Natural Four  
David Essex  
NRBQ  
Sami Jo  
DROPS:  
Paul McCartney  
Brownsville Station  
John Lennon  
Helen Reddy

WCAO/BALTIMORE  
Terry Jacks  
Diana Ross  
Cher  
DROPS:  
El Chicano  
Staple Singers  
Led Zeppelin  
Dawn

KILT/HOUSTON  
Carly Simon  
Wednesday  
Glen Campbell  
Anne Murray  
DROPS:  
Harold Melvin  
Billy Preston  
Marvin Gaye  
Ian Thomas  
DROPS:  
Paul Simon  
Harold Melvin  
Piano Man

NEXT  
WEEK  
IN R&R:  
WMAK's  
SCOTT  
SHANNON  
IN  
AN  
EXCLUSIVE  
INTERVIEW.

## Country

KFYV-ARROYO GRANDI  
Sherry Bryce  
Burl Ives  
Wayne Kemp  
Gary Sargents  
Jackie Ward  
Tammy Wynette  
Jeanne C. Riley

KHOS-TUCSON  
Barbara Fairchild  
Lonzo & Oscar  
Glen Campbell

KNUZ-HOUSTON  
Elvis Presley  
Hank Snow  
Tommy Overstreet  
Jim Stafford  
Lefty Frizzell  
Floyd Gilbeau

KRAK-SACRAMENTO  
Tex Ritter  
Brenda Lee  
Jimmy Hartsook  
Mel Tillis  
Tanya Tucker  
Country Ltd.  
Corky Mayberry

WHN-NEW YORK  
Bob Sanders  
Jerry Reed  
Mel Tillis  
Gary Sargents  
Barbara Fairchild

KWJJ-PORTLAND  
Jones & Wynette  
Jack Reno  
Charlie Walker

KBUY-FT. WORTH  
Tex Ritter  
Josie Brown  
Jack Greene  
Jimmy Payne  
Guy Shannon

KFGO-FARGO  
Josie Brown  
Roy Acuff  
Sherry Bryce  
Hank Snow  
Jack Greene  
Charlie Rich

WWHY-HUNTINGTON  
Sue Thompson  
Marty Robbins  
Linda Ronstadt  
Sammi Smith  
Ray Pillow  
Tanya Tucker  
Hank Thompson

KCKN-KANSAS CITY  
Hank Thompson  
Wayne Kemp  
Burl Ives  
Josie Brown  
Stonewall Jackson  
Charlie Walker  
Ringo Starr  
Jack Reno  
Lee Morris

WIRE-INDIANAPOLIS  
Glen Campbell  
Jack Greene  
Jerry Lee Lewis  
Jimmy Payne  
Elvis Presley  
Jerry Reed

KTUF-PHOENIX  
Jerry Lee Lewis  
Jerry Reed  
Willie Nelson  
Gary Sargents  
Del Reeves  
Mayf Nutter  
Glen Campbell

WUBE-CINCINNATI  
Elvis Presley  
Roy Acuff  
Barbara Fairchild  
Jack Reno

WMNI-COLUMBUS  
Alice Creech  
Wayne Kemp  
Barbara Fairchild  
Bobby Goldsboro  
Mayf Nutter  
Jack Reno  
Jimmy Hartsook  
Sherry Bryce  
Hank Snow  
Jimmy Ellis  
Sue Richards

WAME-CHARLOTTE  
Sherry Bryce  
Josie Brown  
Glen Campbell  
Peters & Lee

WSLR-AKRON  
Dan Peddicord  
Glen Campbell  
Bobby Goldsboro  
Jerry Lee Lewis  
Roy Acuff  
Wayne Kemp  
Red Simpson  
Jimmy Hartsook  
Roger Bowling

KSON-SAN DIEGO  
Kris & Rita  
David Rogers  
Rex Alan-Jr.  
Charlie Rich  
Marty Robbins  
Linda Hargrove  
Mel Tillis

WGVM-GREENVILLE  
Marty Robbins  
Barbara Fairchild  
Steve Brooks  
Wayne Kemp  
Bobby Lee Trammell  
Melba Montgomery  
Hank Snow

WEED-PITTSBURGH  
Jim Ed Brown  
Jerry Reed

KLAK-DENVER  
Tommy Overstreet  
Staple Singers  
Jim Stafford  
Don Gibson  
Jerry Reed

WIL-ST. LOUIS  
Jones & Wynette  
John Denver  
Terry Jacks

KBMY-BILLINGS  
Bobby Goldsboro

KQIN-SEATTLE  
Jerry Wallace  
Jones & Wynette  
Hank Thompson  
Charlie Walker  
Troy Seals  
Josie Brown

WNN-LOUISVILLE  
Gil Guilbeau

KCKC-SAN BERNARDINO  
Jack Greene  
Jerry Reed  
Elvis Presley  
Nat Stucky

WEED-PITTSBURG  
Jim Ed Brown  
Jerry Reed

KIKK-HOUSTON  
Dick Curless  
Del Reeves  
Jerry Reed  
John Denver  
Lefty Frizzell  
Barbara Fairchild  
Jack Greene  
Charlie Walker  
Willie Nelson  
Elvis Presley  
Gil Guilbeau  
Tommy Overstreet

WPLO-ATLANTA  
Jones & Wynette  
Billy Mize  
Elvis Presley  
Bobby Goldsboro

WKDA-NASHVILLE  
Elvis Presley  
Jerry Reed  
Eric Metcalf  
Jerry Wiseburg  
Jack Greene  
Billy Mize

KSOP-SALT LAKE CITY  
George Hamilton IV  
Billy Walker  
David Rogers  
Kenny Price  
Marty Robbins  
Barbara Fairchild  
Tanya Tucker  
George Morgan  
Jack Greene  
Jerry Wallace  
Glen Campbell

# Country

## inside nashville



Mel Tillis (third from right) on "Dinah's Place" telling how he successfully overcame his stuttering problem and, in fact, turned it into a performing asset. Pictured from right are Dinah Shore and Dr. Joseph Sheehan of UCLA, along with members of his speech therapy class.

### RADIO

#### WKDA Gets Its Shirt Together

WKDA-Nashville has a new promotion starting, called "1974 Country WKDS Really Does Give A Shirt" ... Details to follow ...

##### SALT LAKE CITY

KSOP-Salt Lake City showed a strong No. 3 in the Oct.-Nov. ARB, total market (total adults 18 plus).

##### SAN DIEGO

KSON-San Diego ran a "Jock on the Cart" promotion - winners will be taken to the Winston 500 race in Riverside. Air personalities Gary Perkins, Ed Chandler, Dave Love and program director Jim Duncan will accompany the fifty winners to and from the racing spectacular.

##### ATLANTA

WPLO-Atlanta held their third annual WPLQ variety show January 12. All tickettakers, the auditorium, airtime, artists - all services were donated free. Artists who appeared included Tom T. Hall, Bobby Bare & Son, Susan Raye, Barbara Fairchild, Charlie McCoy, Lloyd Green, Larry Gatlin, and The Guys (studio musicians) from Nashville. It was held at the Municipal Auditorium at Atlanta. They raised over \$7000 for charity.

##### WIRE "HOT"

WIRE-Indianapolis has been busy. Their "WIRE Wonders" basketball team have set up a 10-game schedule with local teams. Schedule winds up in March. Wonders' record so far; 0 and 2, but the games draw crowds and the money goes to charity... Station is presenting Charley Pride tomorrow night at Indiana Central College; appearing with Charley are Ronnie Milsap and The Four Guys ... WIRE getting good response on their continuing "High-Low" jackpot game.

##### NEW YORK COUNTRY

WHN-New York is inviting listeners to send in self-addressed stamped envelopes for printed copies of "The Americans" lyrics. They've received thousands of letters

already... Station also running the WHN Country Derby," a "Jock In The Box" type contest. Listeners send in postcards, jock draws two an hour, giving listeners a chance to predict which WHN jock will win the Country Derby; winners get \$10.50.

##### PORTLAND

Dennis Ackerman has been named music director at KWJJ-Portland, Ore. He's been with the station five years.

##### RICHMOND

WEET-Richmond, Va. still on the lookout for a midday personality, to start in March. Send tapes and resumes, and photo, to WEET Radio, P.O. Box 27184, Richmond, Virginia 23261. No calls.

##### DAYTON DOINGS

WONE-Dayton came in No. 1 in 18 plus total audience Mon.-Fri. 6 am-midnight. This makes the fourth time the country station has come in No. 1 in their market.

##### "STAR OF THE WEEK"

KLAC-Los Angeles is inaugurating a new programming feature, "The Country Music Star of the Week." One week in each month, the station will spotlight a particular artist; they'll play a song an hour by the featured artist and run an accompanying bio as well. Series starts the week of Feb. 4-10 with "Roy Clark Week," with a bio produced and narrated by the Diamond P Production company with KLAC jock Harry Newman running Saturday, Feb. 9. ... Upcoming salutes include Tanya Tucker, Tommy Cash, Roger Miller, Joe Stampley, Barbara Mandrell, Hank Williams Jr., Charley Pride and Conway Twitty, among others... Promotion for Star of the Week specials will make use of newspapers, TV and music stores participation; KLAC expects to give away 25 albums by featured artists each week.

By BIFF COLLIE

Watch Judy Mallet (Miss Texas) become a big Country draw. She's already working package shows across the country, and her shot on the Superbowl, playing fiddle with Texas' 200-piece marching band warped my head. Made me realize how old I am. Thirty years ago it would have been hard to imagine a sexy fiddle player standing in front of 200 cowboy-hatted college students playing "The Orange Blossom Special." Times have changed! (Thank goodness.)

Ray Griff and his Margaret moved into their new Forest Hills home, then Ray promptly left to go on the road to make some money to pay for it... Bouquets to Tommy Overstreet and Diana Trask, who, while doing their stints at the Hacienda and Frontier hotels in Las Vegas, planned, organized and performed a free show for orphans, retarded and underprivileged kids New Year's Sunday...

Dorothy Ritter, Tex's widow, will stay in Nashville and get work, probably as a teacher, possibly in adult education which she did during the years she worked at Southern California Nightschool. She's some kind of a lady.

The Opry crowds are up, in spite of the energy crisis. That's a good sign. The first two Saturdays of this year, Grand Ole Opry attendance is higher than for the first two Saturdays of 1973 ... Buck Owens leaving "Hee Haw"? We should know by now. At our presstime, Buck's announcement was to come momentarily, from him or his manager, Jack McFadden.

The guests on the Leon Russell television special, which they filmed at the House of Cash last Monday a week, were Roy Acuff, Willie Nelson, Ernest Tubb, Bill Monroe, Jeanne Pruett and the Earl Scruggs Review. Audie Ashworth co-produced the show with J.J. Cale, Denny Cordell, Willie and Leon. Said it featured music and a lot of relaxed conversation by Leon and his guests. It will be offered to the networks first, but syndication is very possible.

If you've ever heard the phrase "Goodness gracious, it's good!", you'll be interested to know that over 2500 people attended the seventy-fifth birthday of Martha White Foods, Inc. last week. Tennessee Ernie, Lester Flatt & His Nashville Grass and Boyce Hawkins, local TV and music personality, were there ... An eight-foot square piece section of oak flooring was taken from the old Opry House downtown and will be placed in the center of the new Opry House stage at Opryland, so that stars of the future can stand on the same famous floor where the giants of the past have stood.

Tammy Wynette is fine, after her fifth operation since last April. It was a corrective operation, Tammy and

##### SOUTHERN NUPTIALS

R & R would like to extend its congratulations and best wishes to WGVM-Greenville, Mississippi's program director Mickey Farrell. He'll be getting married this Saturday at Lake Village, Arkansas.

George said. She says she's been booked almost as many times in the hospital as she has on personal appearances and recording sessions ... This is Biff Collie, Inside Nashville.

### News

#### TILLOTSON ON TV

Johnny Tillotson will appear on an upcoming installment of the new "Music Country U.S.A." television special. Johnny recently appeared on "Dick Clark's Rock And Roll Years," doing hits from his pop period.

#### STEEL FOR CODY

Steel guitarist Jimmy Day, who's played with such as Ray Price, George Jones and Leon Russell, has joined Commander Cody & His Lost Planet Airmen. He replaces Airman steeler Bobby Black, who flew to become a Nashville studio musician.

#### RICH, ANDERSON CUSTOM TUNES

Charlie Rich will sing the title song for the upcoming (May) motion picture, *Benji*. Track is "Benji's Theme ... I Feel Love." ... Bill Anderson has composed a tune, "Mercy," which he'll sing over the titles on upcoming "Swan Song" episode of TV's *Columbo* series.

#### HAG'S TOUR

Merle Haggard will start his Western states tour Feb. 7 in Salt Lake City. He'll then play Denver (Denver Arena), the Amarillo Coliseum, Golden Hall in San Diego, Fresno's Selland Arena, Sacramento Municipal Auditorium and the Oakland Coliseum. In addition to Merle and his Strangers, Don Bowman and the Osborne Brothers bluegrass band will appear.

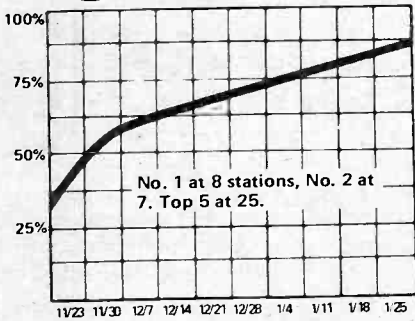
#### COUNTRY CORRESPONDENTS

KLAC DENVER  
WCMS NORFOLK  
KWJJ PORTLAND  
WHOO ORLANDO  
WIRE INDIANAPOLIS  
KIKK HOUSTON  
WKDA NASHVILLE  
KCKC SAN BERNARDINO  
WQIN SEATTLE  
WMC MEMPHIS  
WINN LOUISVILLE  
KLAC LOS ANGELES  
KFOX LONG BEACH  
KHOS TUCSON  
KRAK SACRAMENTO  
KFGO FARGO  
WEET RICHMOND  
WUBE CINCINNATI  
KTUF PHOENIX  
KUZZ BAKERSFIELD  
KFVY ARROYO GRANDE  
KENR HOUSTON  
KBYM BILLINGS  
KERE DENVER  
WRCP PHILADELPHIA  
WPLO ATLANTA  
WGVM GREENVILLE  
WAME CHARLOTTE  
WONE DAYTON  
KSON SAN DIEGO  
WSLR AKRON  
WHN NEW YORK  
WJJD CHICAGO  
WMNI COLUMBUS  
WIL ST. LOUIS  
WEPP PITTSBURGH  
KCKN KANSAS CITY  
KBOX DALLAS  
KNUZ HOUSTON  
KBUY FT. WORTH

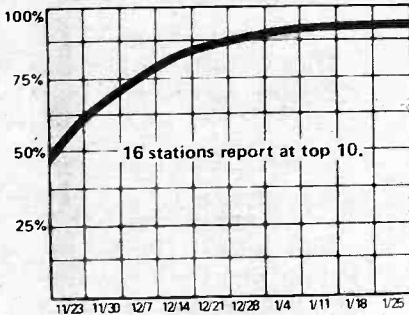


● signifies fastest moving records

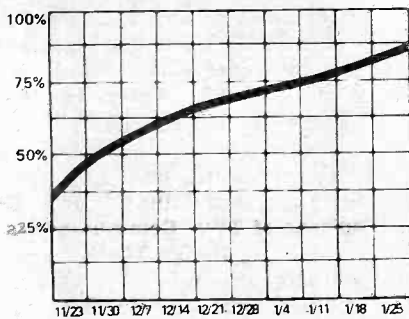
# 1 HALL



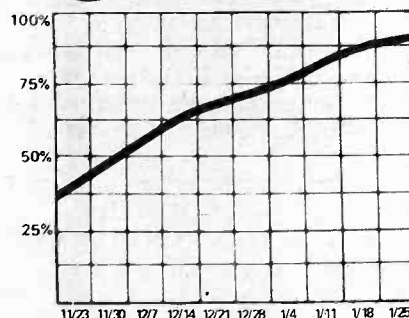
# 2 PARTON



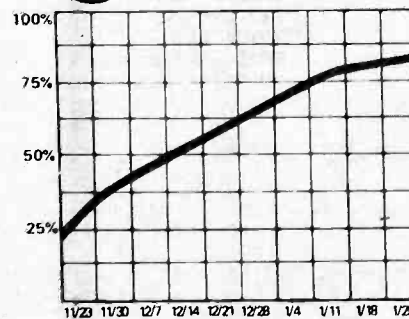
# 3 JONES



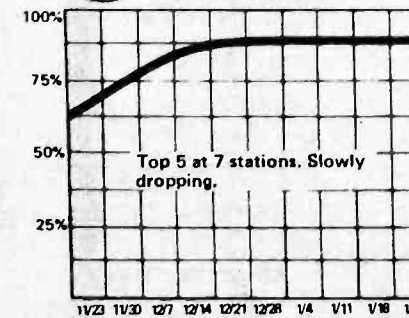
# 4 LYNN



# 5 MILSAP



# 6 CLARK

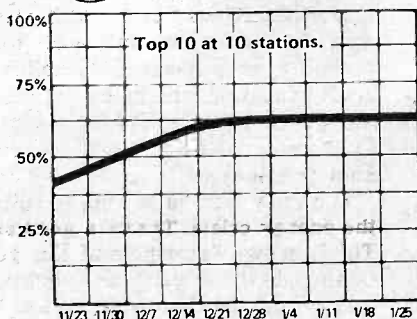


## TREND

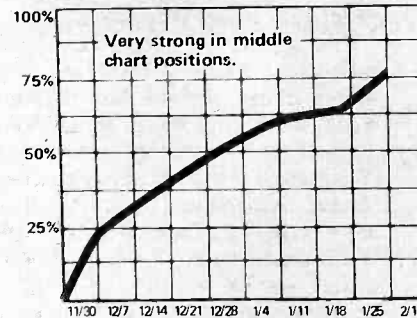
1/11	1/18	1/25	
1	1	1	<b>1</b> TOM T. HALL/I Love (Mercury)
3	2	2	DOLLY PARTON/Jolene (RCA)
12	10	3	<b>3</b> GEORGE JONES/Once You've Had The Best (Epic)
8	4	4	LORETTA LYNN/Hey Loretta (MCA)
14	12	5	<b>5</b> RONNIE MILSAP/Girl Who Waits On Tables (RCA)
4	3	6	ROY CLARK/Love & Tomorrow (Dot)
5	5	7	HANK WILLIAMS JR./The Last Song (MGM)
*	16	8	<b>8</b> BILL ANDERSON/World Of Make Believe (MCA)
20	19	9	BOBBY BARE/Daddy What If (RCA)
*	13	10	JOE STAMPLEY/I'm Still Loving You (Dot)
10	8	11	JOHNNY RUSSELL/The Baptism Of Jesse Taylor (RCA)
9	9	12	JOHNNY PAYCHECK/Song & Dance Man (Epic)
*	*	13	JOHNNY RODRIQUEZ/The Way Love Goes (Mercury)
2	7	14	MERLE HAGGARD/If We Make It Thru (Capitol)
*	*	15	ANNE MURRAY/Love Song (Capitol)
11	11	16	MEL STREET/Loving On Borrowed Time (Metromedia)
18	17	17	CONNIE SMITH/Ain't Love A Good Thing (RCA)
*	*	18	CHARLIE RICH/There Won't Be Anymore (RCA)
*	20	19	BUCK OWENS/Big Game Hunter (Capitol)
6	6	20	BOB LUMAN/Still Loving You (Epic)

Friday, January 25, 1974

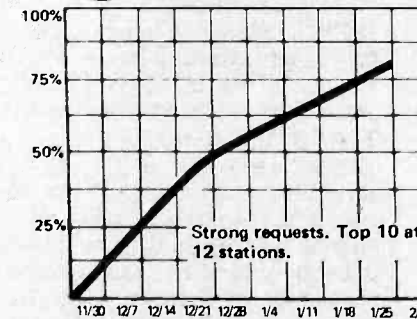
# 7 WILLIAMS



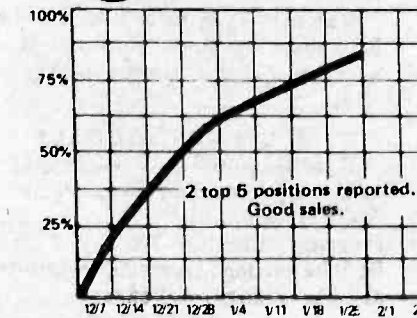
# 8 ANDERSON



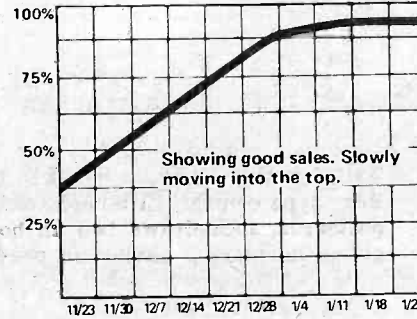
# 9 BARE



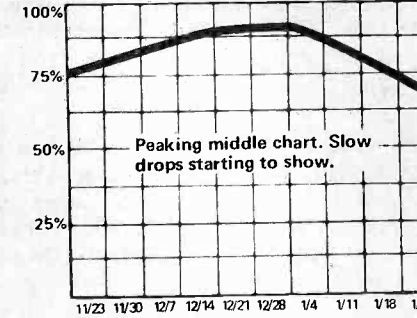
# 10 STAMPLEY



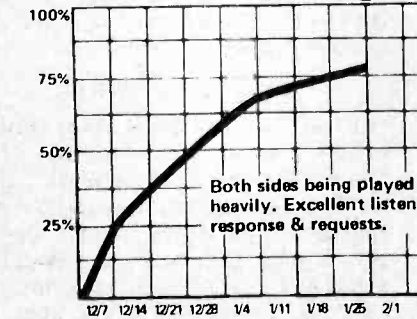
# 11 RUSSELL



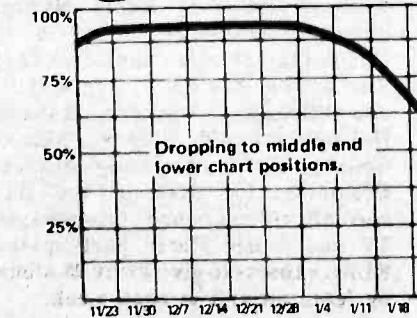
# 12 PAYCHECK



# 13 RODRIQUEZ



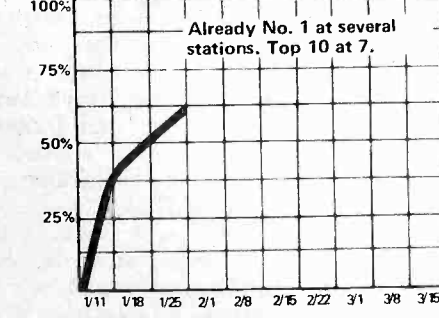
# 14 HAGGARD



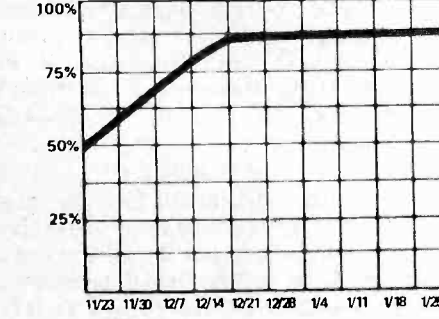
# 15 MURRAY



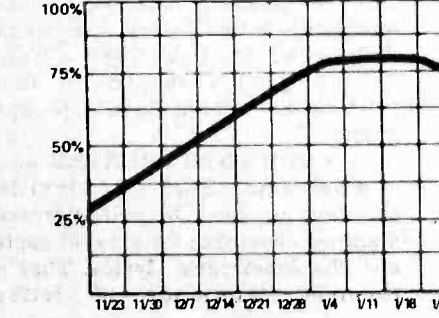
# 16 STREET



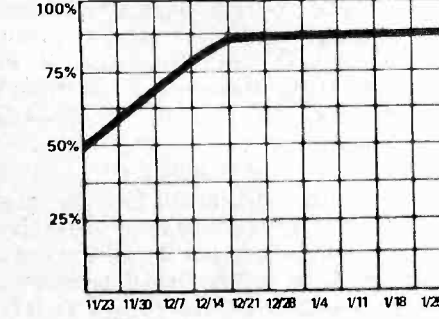
# 17 SMITH



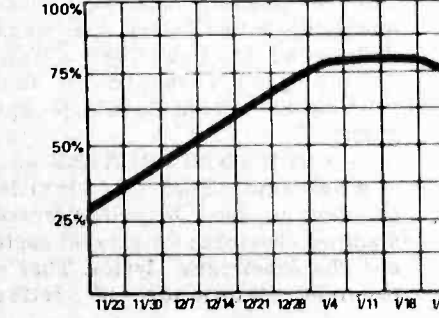
# 18 RICH



# 19 OWENS



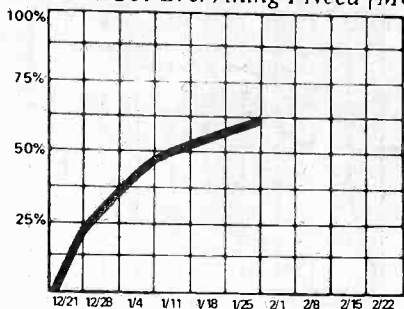
# 20 LUMAN



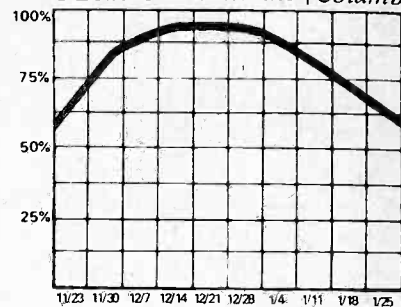
The top twenty listings reflect SALES  
The graphs measure the song's level of audience appeal

# Country SINGLES

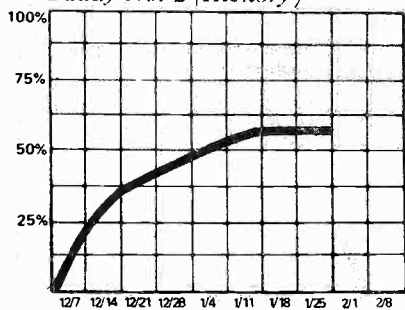
**EDDY ARNOLD**  
*She's Got Everything I Need (MGM)*



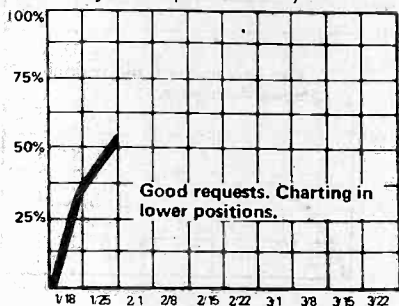
**ROGER MILLER**  
*I Believe In Sunshine (Columbia)*



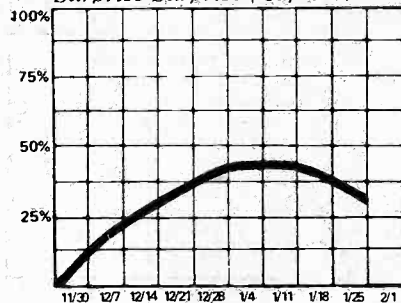
**GLEN BARBER**  
*Daddy No. 2 (Hickory)*



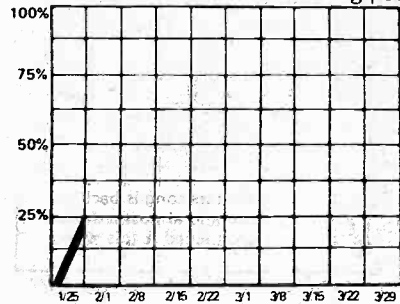
**BARBARA FAIRCHILD**  
*Baby Doll (Columbia)*



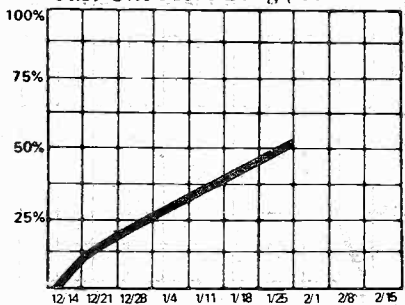
**SONNY JAMES**  
*Surprise Surprise (Capitol)*



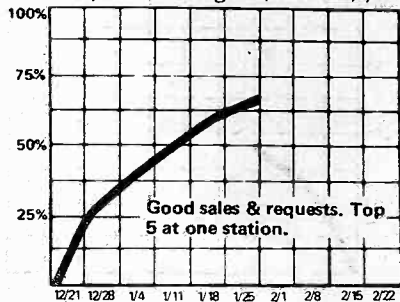
**BILLY MIZE**  
*Thank You For The Feeling (UA)*



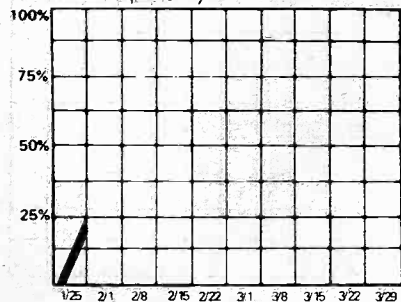
**BLANCHARD & MORGAN**  
*Just One More Song (Columbia)*



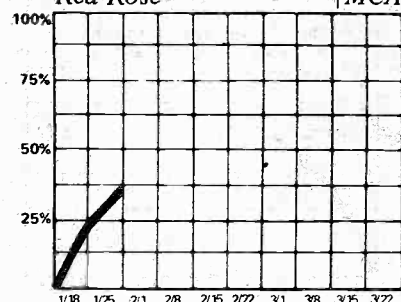
**DON GIBSON**  
*Snap Your Fingers (Hickory)*



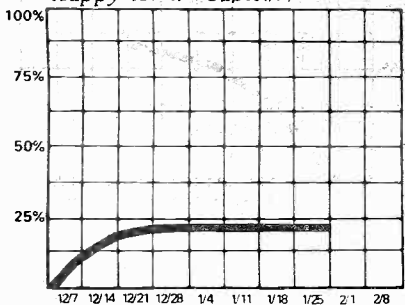
**WAYNE KEMP**  
*Listen (MCA)*



**GEORGE MORGAN**  
*Red Rose (MCA)*



**TONY BOOTH**  
*Happy Hour (Capitol)*

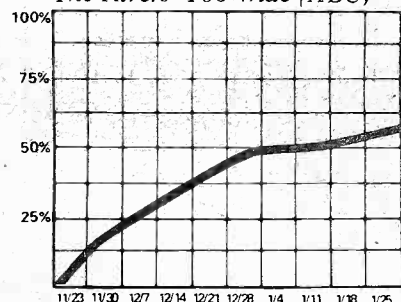


## AUDIENCE APPEAL GRAPHS

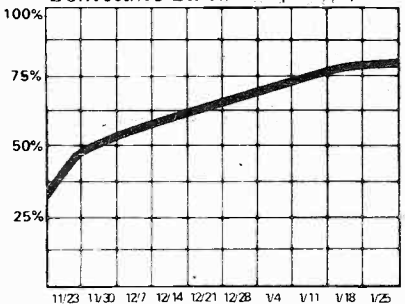
**SIMPLY PUT:** The levels (0% to 100%) represent a record's increasing or decreasing popularity with the "general mass audience" for the format being graphed.

A RECORD reaching 90-100% is a total, across the demographic board smash. A record registering 50% may do so because it's appealing to only a portion of the audience—say, teens, or mostly males. The graphs will also show how a record may "hold on" in audience popularity long after sales have dropped.

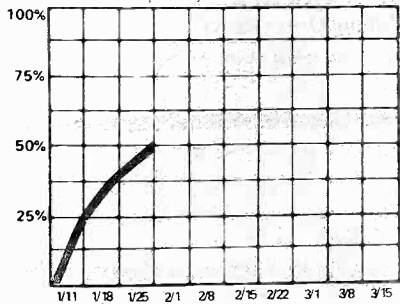
**JIM MUNDY**  
*The Rivers' Too Wide (ABC)*



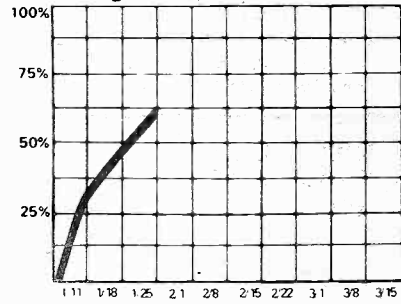
**JIM ED BROWN**  
*Sometime Sunshine (RCA)*



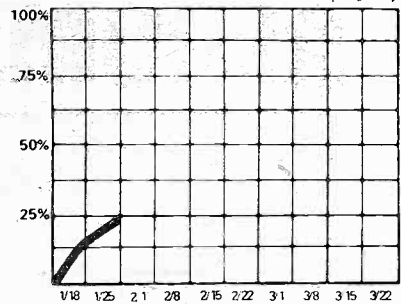
**BOBBY GOLDSBORO**  
*Marlena (UA)*



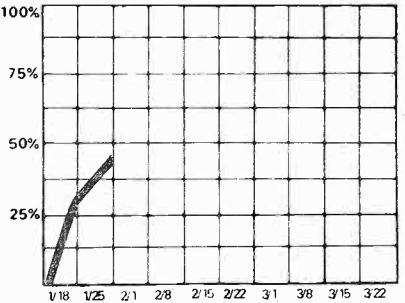
**BRENDA LEE**  
*Wrong Ideas (MCA)*



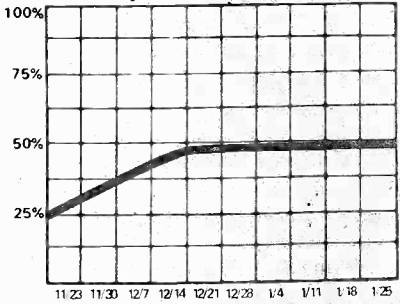
**PATTI PAGE**  
*You're Gonna Hurt Me (Epic)*



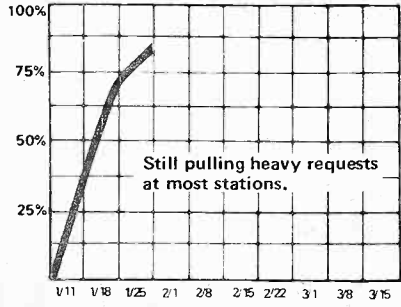
**GLEN CAMPBELL**  
*Houston (Capitol)*



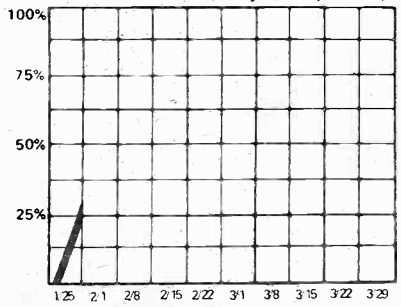
**DAVID HOUSTON**  
*Lady Of The Night (Epic)*



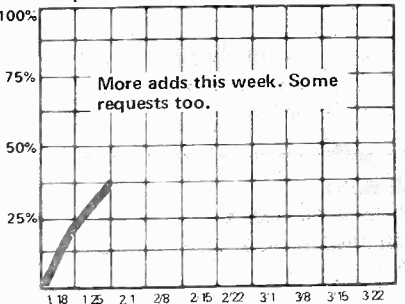
**BYRON MAC GREGOR**  
*Americans (Westbound)*



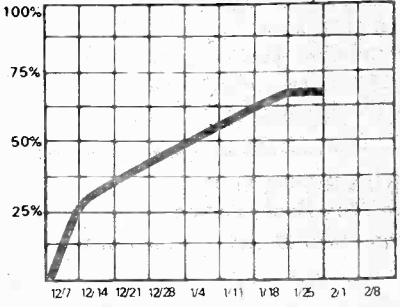
**ELVIS PRESLEY**  
*Take Good Care Of Her (RCA)*



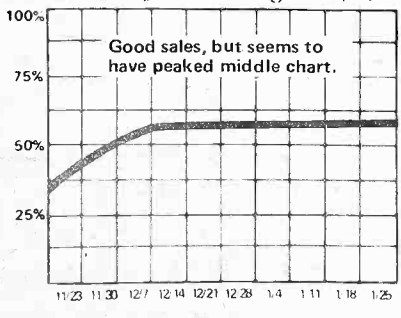
**CONNIE CATO**  
*Superskirt (Capitol)*



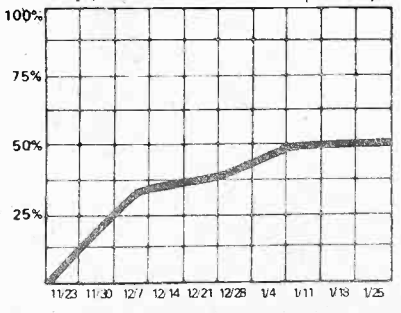
**HOUSTON & MANDRELL**  
*I Love You I Love You (Epic)*



**JODY MILLER**  
*House Of The Rising Sun (Epic)*

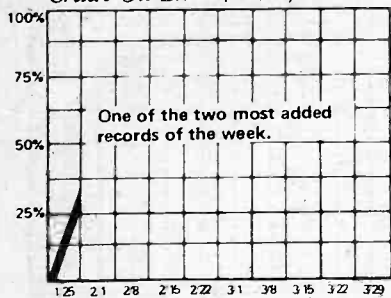


**RED WHITE & BLUEGRASS**  
*July, You're A Woman (GRC)*

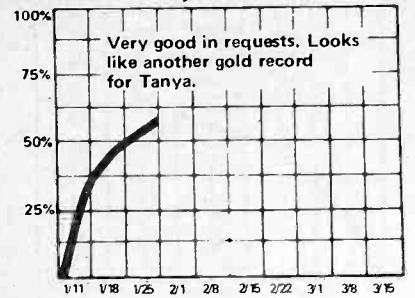


# Country SINGLES

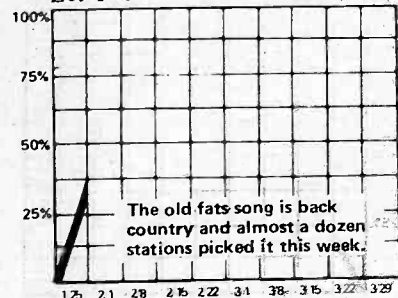
**JERRY REED**  
*Crude Oil Blues (RCA)*



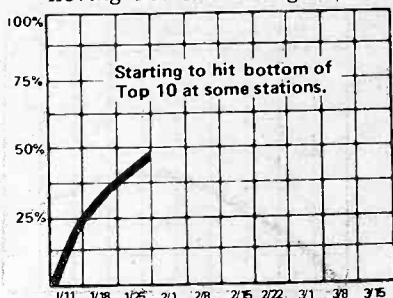
**TANYA TUCKER**  
*Will You Lay With Me (Columbia)*



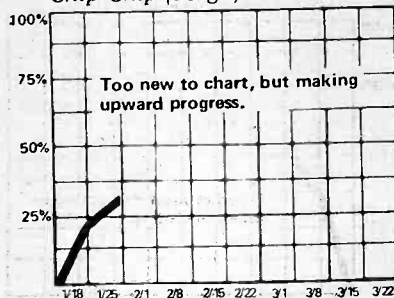
**JACK RENO**  
*Let The Four Winds Blow (UA)*



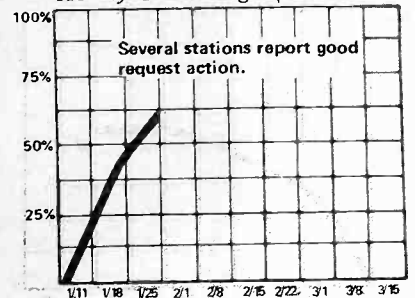
**DAVID ROGERS**  
*Loving You Has Changed (Atlantic)*



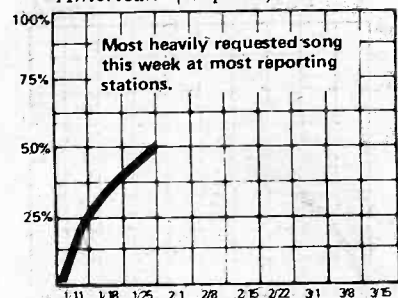
**PATSY SLEDD**  
*Chip Chip (Mega)*



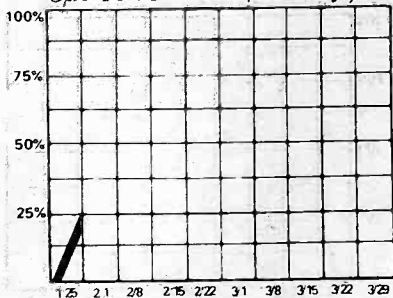
**CONWAY TWITTY**  
*Honky Tonk Angel (MCA)*



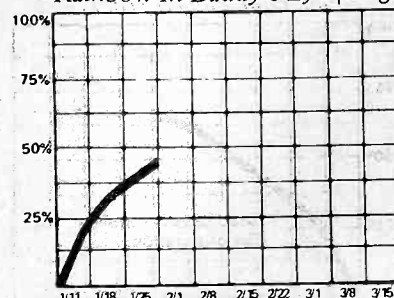
**TEX RITTER**  
*Americans (Capitol)*



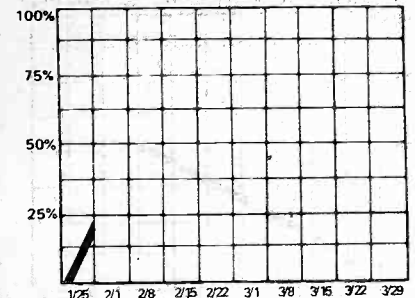
**GARY SARGENTS**  
*Ode To Jole Blon (Mercury)*



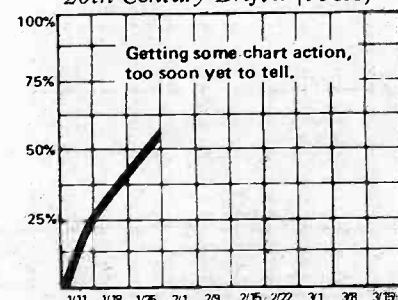
**SAMMI SMITH**  
*Rainbow In Daddy's Eye (Mega)*



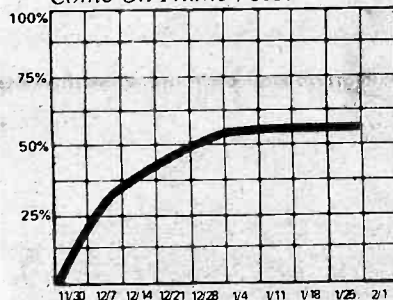
**KENNY VERNON**  
*What Was Your Name (Capitol)*



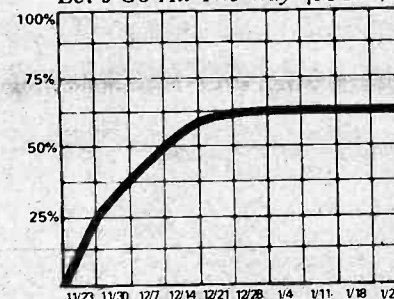
**MARTY ROBBINS**  
*20th Century Drifter (MCA)*



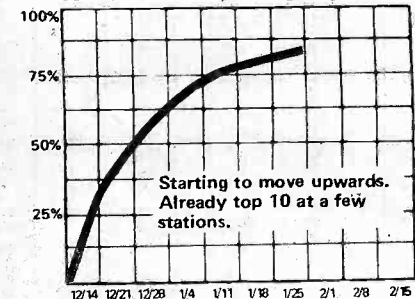
**JEAN SHEPARD**  
*Come On Phone (UA)*



**MEL TILLIS & SHERRY BRYCE**  
*Let's Go All The Way (MGM)*



**TAMMY WYNETTE**  
*Another Lonely Song (Epic)*



## ALBUMS

**KRIS KRISTOFFERSON & RITA COOLIDGE**  
*Full Moon (A&M)*  
CUTS: *Loving Arms-Bluebird Song From The Bottle To The Bottom*

**DOLLY PARTON**  
*Bubbling Over (RCA)*  
CUTS: *Bubbling Over*

**JOHNNY RODRIGUEZ**  
*All I Ever Meant To Do (Mercury)*  
CUTS: *All I Ever Meant To Do Was Love You Release Me*

**BOBBY BARE**  
*Lullaby's Legends And Lies (RCA)*  
CUTS: *Rosalies Good Eats Cafe, The Winner Mermaid, Marie Lavoie*

**BRENDA LEE**  
*New Sunrise (MCA)*  
CUTS: *You Are The Sunshine Of My Life*

**JOHNNY PAYCHECK**  
*Song And Dance Man (Epic)*  
CUTS: *Coming Down With Love, Old Photographs, Blueridge Mountain*

**JEANNIE SEELEY**  
*Can I Sleep In Your Arms (RCA)*  
CUTS: *Hold Me--Tell Me Again--I'd Do As Much For You*

**GLEN CAMPBELL**  
*I Remember Hank Williams (Capitol)*  
CUT: *I Can't Help It If I'm Sentimental Over You*

**LORETTA LYNN**  
*Love Is The Foundation (MCA)*  
CUTS: *I Gave Everything I Love You I Love You*

**CHARLIE PRIDE**  
*Amazing Love (RCA)*  
CUTS: *Coming Down With Love, Old Photographs, Blueridge Mountain*

**MEL TILLIS**  
*Sawmill (MGM)*  
CUTS: *Leona--Remembering Cheap Imitation*

**HENSON CARGILL**  
*This Is Cargill Country (Atlantic)*  
CUTS: *The Boxer, But You Know I Love You, Daddy What's A Tree*

**CHARLIE MCCOY**  
*Fastest Harp in Town (Epic)*  
CUTS: *Silver Wings, Almost Persuaded*

**JEANNE PRUETT**  
*Satin Sheets (MCA)*  
CUTS: *Hold On Woman--Sweet Sweetheart Baby's Gone--What My Thoughts Do All The Time*

**DIANA TRASK**  
*It's A Man's World (Dot)*  
CUTS: *Til I Get It Right, Soul Song, Shadow Of My Man, Hold On To Your Man*

**ROY CLARK**  
*Come Live With Me (Dot)*  
CUTS: *Come Live With Me--Daisy A Day*

**ROGER MILLER**  
*Dear Folks (Columbia)*  
CUTS: *The Animal Of Man Mama Used To Love Me*

**CHARLIE RICH**  
*There Won't Be Anymore (RCA)*  
CUTS: *I Don't See Me In Your Eyes Anymore No Room To Dance*

**CONWAY TWITTY**  
*You've Never Been This Far Before (MCA)*  
CUTS: *Darlin'--Each Season Changes You She Needs Someone To Hold Her--Born To Lose*

**BILLY "CRASH" CRADDOCK**  
*Mr. Country Rock (ABC)*  
CUTS: *I'm In Love Again--She's Mine*

**RONNIE MILSAP**  
*Where My Heart Is (RCA)*  
CUTS: *You're Stronger Than Me Comin' Down With Love*

**CHARLIE RICH**  
*Behind Closed Doors (Epic)*  
CUTS: *Sunday Kind Of Woman We Love Each Other*

**JERRY WALLACE**  
*Primrose Lane--Don't Give Up On Me (MCA)*  
CUTS: *I Can't Keep My Hands Off Of You Ruby Red Wine--Primrose Lane*

**TOM T. HALL**  
*For The People In The Last Town (Mercury)*  
CUTS: *Subdivision Blues, Pay No Attention To Alice*

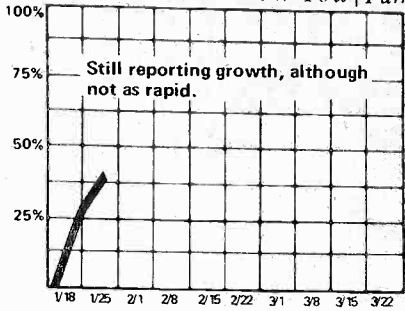
**TOMMY OVERSTREET**  
*My Friends Call Me T.O. (Dot)*  
CUTS: *Sleep My Lady Welcome To My World*

**LINDA RONSTADT**  
*Don't Cry Now (Asylum)*  
CUTS: *Silver Threads I Believe In You*

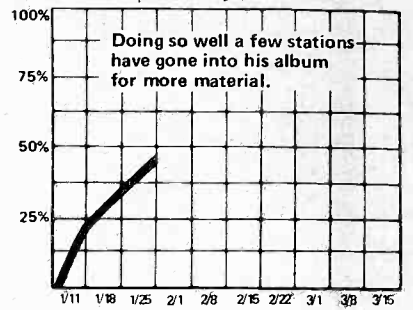
**DOTTIE WEST**  
*Country Sunshine (RCA)*  
CUTS: *My Minds Going To Memphis--My Love*

# POP/MOR SINGLES

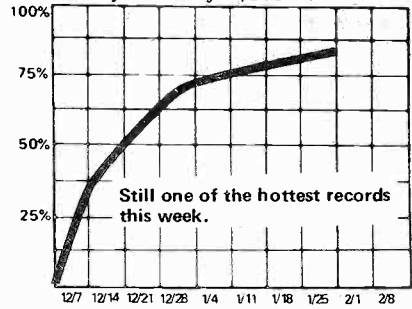
**PAUL ANKA**  
*Let Me Get To Know You (Fame)*



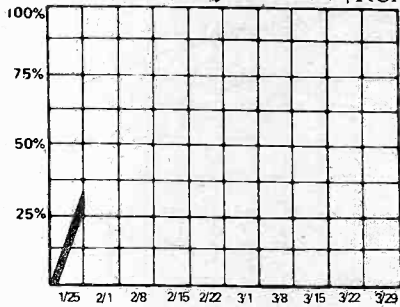
**TOM T. HALL**  
*I Love (Mercury)*



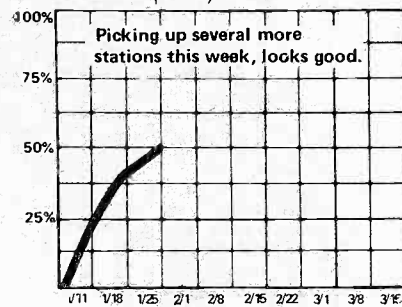
**BOBBY BARE**  
*Daddy What If? (RCA)*



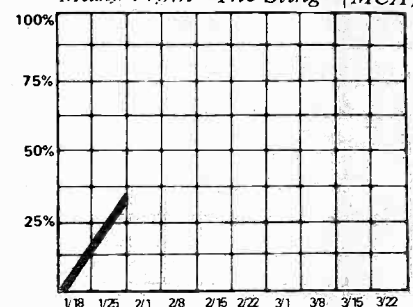
**JOHN DENVER**  
*Sunshine On My Shoulder (RCA)*



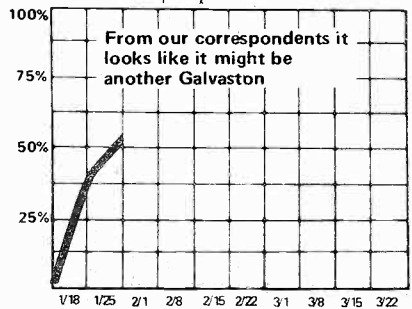
**JERRY FULLER**  
*Arianne (Bell)*



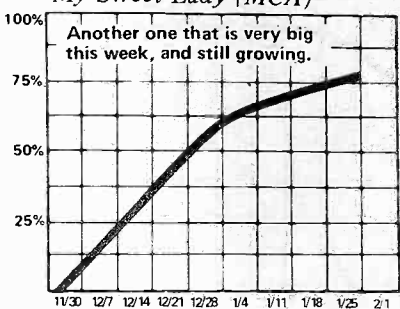
**MARVIN HAMLISCH**  
*Music From "The Sting" (MCA)*



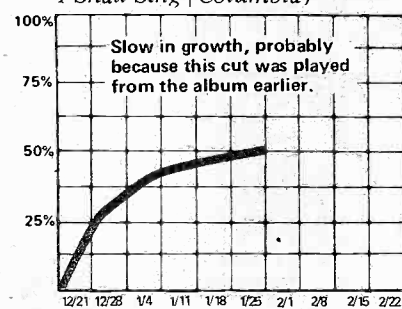
**GLEN CAMPBELL**  
*Houston (Capitol)*



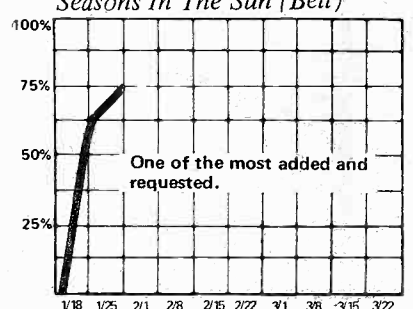
**CLIFF DE YOUNG**  
*My Sweet Lady (MCA)*



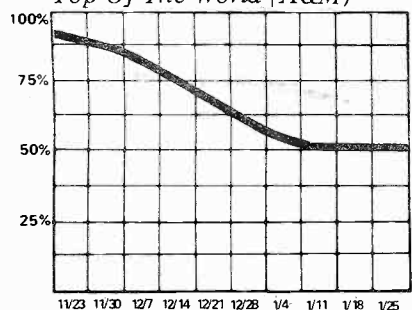
**ART GARFUNKEL**  
*I Shall Sing (Columbia)*



**TERRY JACKS**  
*Seasons In The Sun (Bell)*



**CARPENTERS**  
*Top Of The World (A&M)*

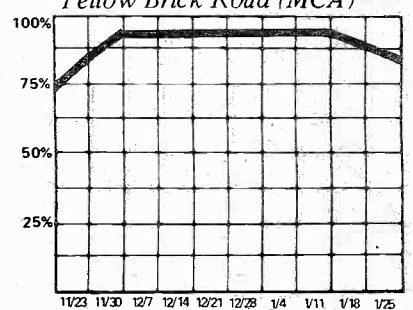


## AUDIENCE-APPEAL GRAPHS

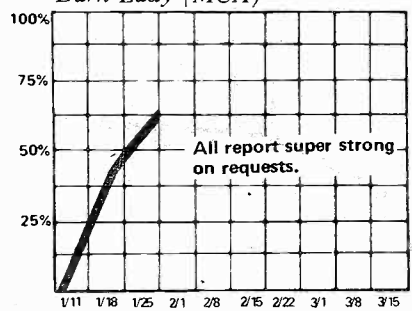
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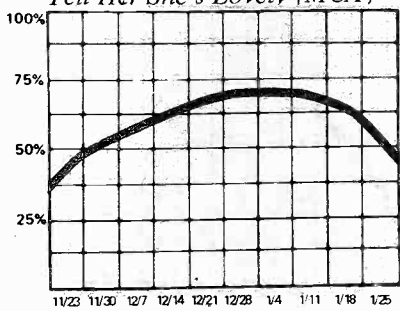
**ELTON JOHN**  
*Yellow Brick Road (MCA)*



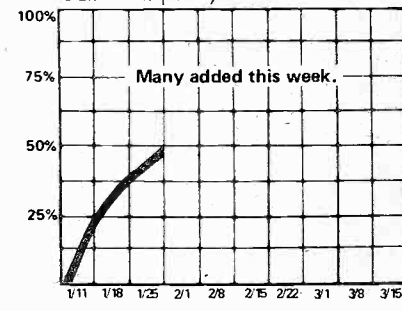
**CHER**  
*Dark Lady (MCA)*



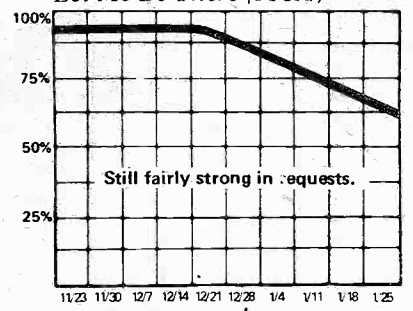
**EL CHICANO**  
*Tell Her She's Lovely (MCA)*



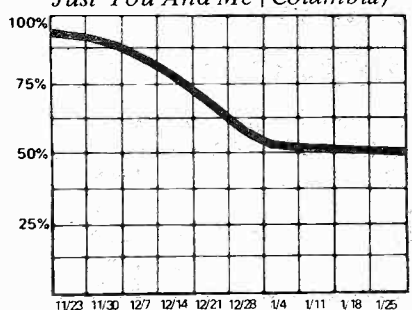
**BOBBY GOLDSBORO**  
*Marlena (UA)*



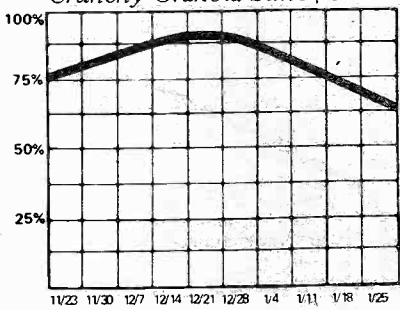
**OLIVIA NEWTON-JOHN**  
*Let Me Be There (MCA)*



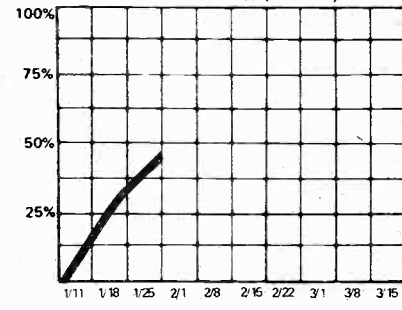
**CHICAGO**  
*Just You And Me (Columbia)*



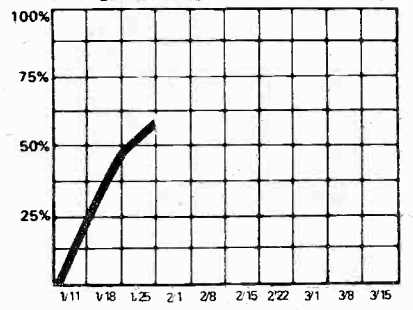
**PERCY FAITH**  
*Crunchy Granola Suite (Columbia)*



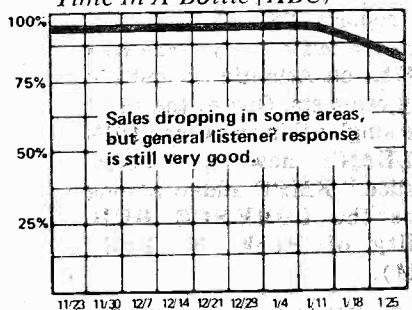
**DON GOODWIN**  
*This Is Your Song (MCA)*



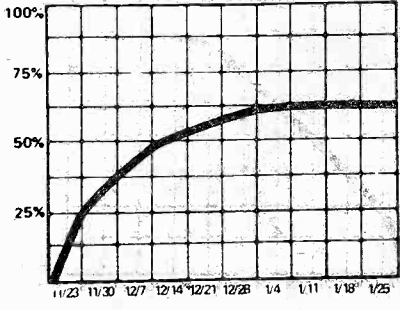
**GLADYS KNIGHT & THE PIPS**  
*Imagination (Buddah)*



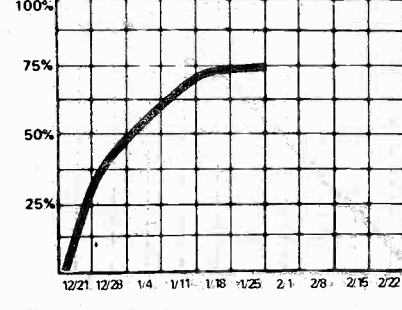
**JIM CROCE**  
*Time In A Bottle (ABC)*



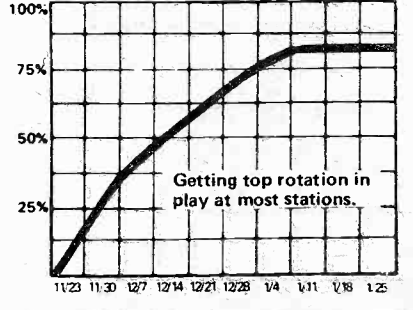
**FIFTH DIMENSION**  
*Flashback (Bell)*



**MERLE HAGGARD**  
*If We Make December (Capitol)*

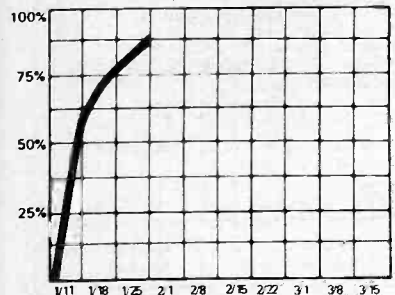


**LOVE UNLIMITED ORCHESTRA**  
*Love's Theme (20th Century)*

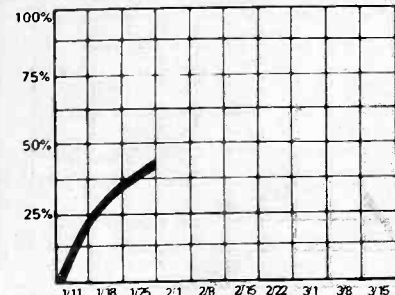


# POP/MOR SINGLES

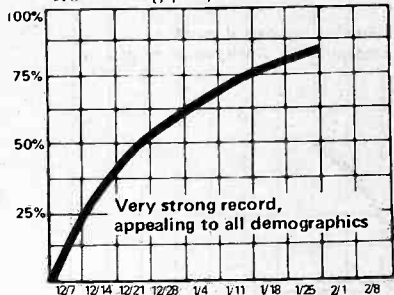
**BYRON MAC GREGOR**  
*Americans (Westbound)*



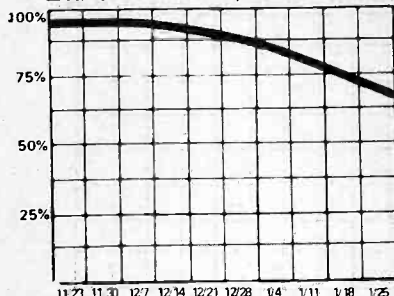
**MAGIC CIRCLE**  
*A Sin To Tell A Lie (20th Century)*



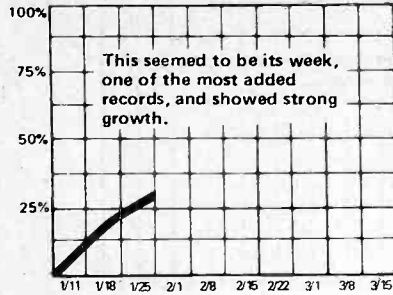
**ANNE MURRAY**  
*Love Song (Capitol)*



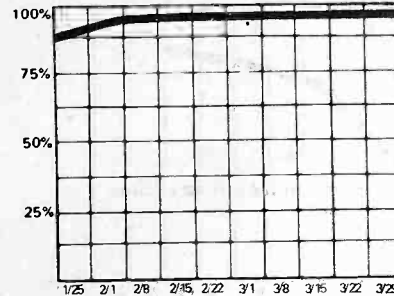
**HELEN REDDY**  
*Leave Me Alone (Capitol)*



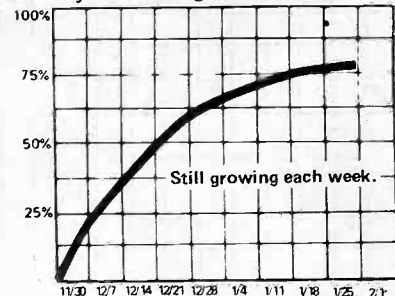
**STEALERS WHEEL**  
*Star (A&M)*



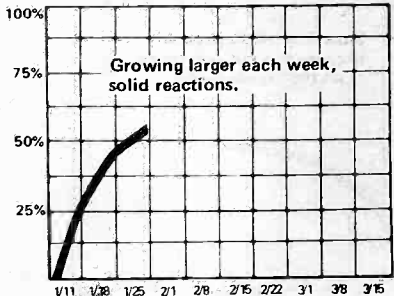
**BARBRA STREISAND**  
*The Way We Were (Columbia)*



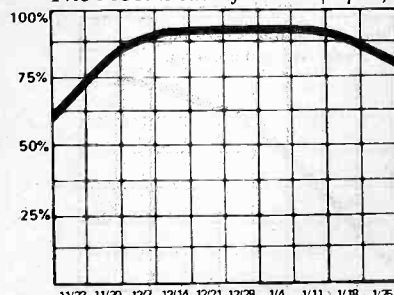
**JOHNNY MATHIS**  
*Life Is A Song (Columbia)*



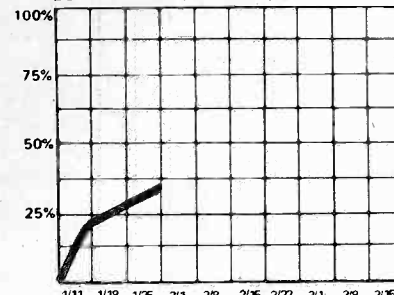
**NEW SEEKERS**  
*Another Fool Like Me (MGM)*



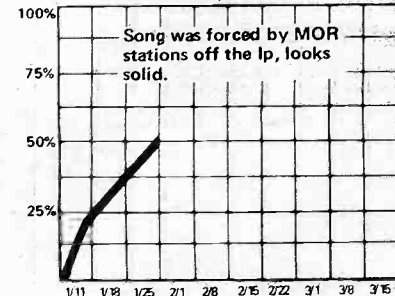
**CHARLIE RICH**  
*The Most Beautiful Girl (Epic)*



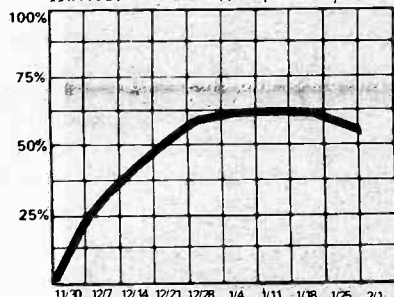
**ANDY WILLIAMS**  
*Remember (Columbia)*



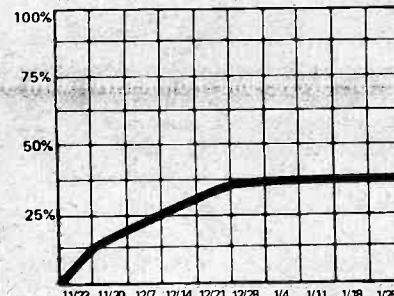
**BETTE MIDLER**  
*In The Mood (Atlantic)*



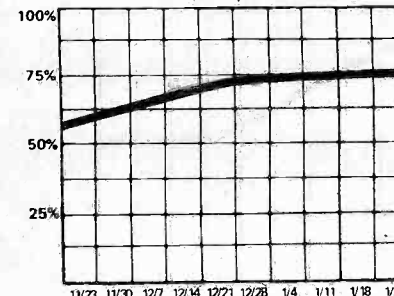
**DONNY OSMOND**  
*Lonesome Tonight (MGM/Kolob)*



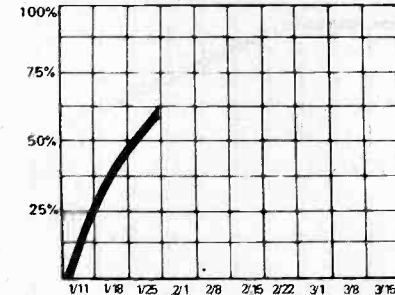
**PAUL SIMON**  
*American Tune (Columbia)*



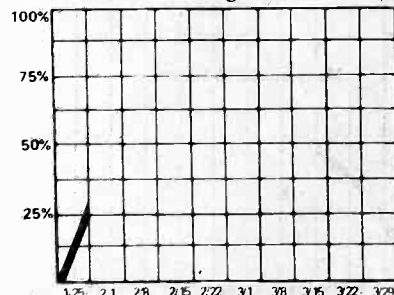
**AL WILSON**  
*Show And Tell (Rocky Road)*



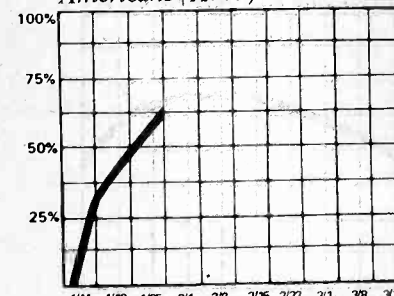
**STEVE MILLER**  
*The Joker (Capitol)*



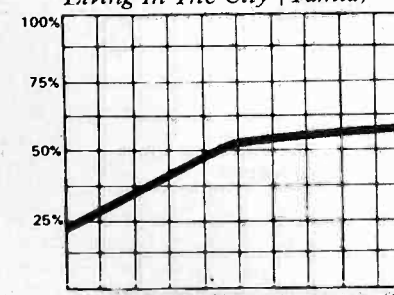
**ELVIS PRESLEY**  
*I've Got A Thing About You (RCA)*



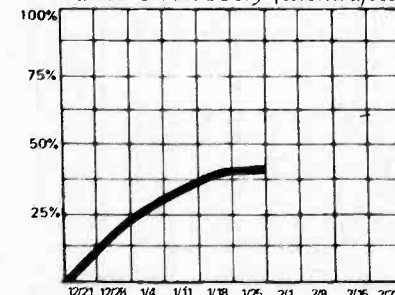
**GORDON SINCLAIR**  
*Americans (Avco)*



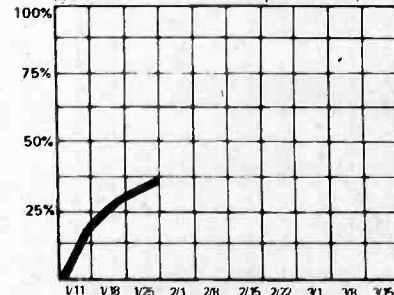
**STEVIE WONDER**  
*Living In The City (Tamla)*



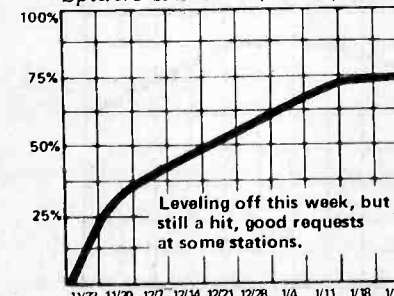
**JONI MITCHELL**  
*Raised On Robbery (Elektra/Asylum)*



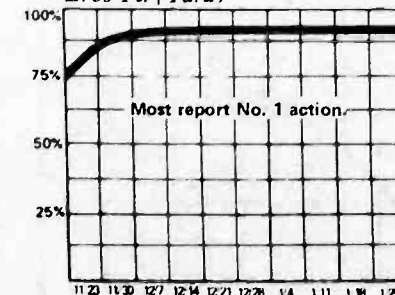
**LINDA RONSTADT**  
*Love Has No Pride (Elektra)*



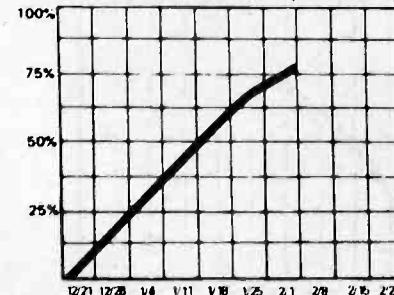
**JIM STAFFORD**  
*Spiders & Snakes (MGM)*



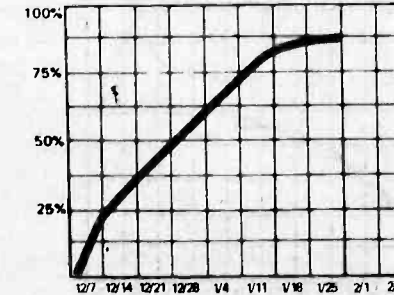
**MOCEDADES**  
*Eres Tu (Tara)*



**DIANA ROSS**  
*Last Time I Saw Him (Motown)*



**RINGO STARR**  
*You're 16 (Apple)*



## additional programming

Good action on the NEW SEEKERS, GLEN CAMPBELL, TOM T. HALL, and TERRY JACKS. Others getting substantial additions and requests are the new ELVIS, both sides getting play. JERRY REED's "Crude Oil" ... getting a few adds. LOU CHRISTIE also picking up good request action. WSB reports "Single Girl and Married Man" by MARTI BROWN on Atlantic as getting strong requests. One of the most added singles this week was DON MC LEAN's new one "Fools' Paradise." KMPC added among others the LORENCE HUD "Guilty of Rock 'N' Roll" (A&M).

# POP/MOR ALBUMS

<p><b>VICKI CARR</b> Live At The Greek Theatre (Columbia) <i>CUTS: I Can't Stop Loving You--You Are The Sunshine Of My Life--Judy Garland Medley</i></p>	<p><b>JACK JONES</b> Together (RCA) <i>CUTS: You're a Lady--Only Just Begun</i></p>	<p><b>RICK NELSON</b> Windfall (MCA) <i>CUTS: Windfall, One Night Stand, How Many Times</i></p>
<p><b>JIM CROCE</b> I've Got A Name (ABC) <i>CUTS: Lover's Cross*-Five Short Minutes--Car Wash Blues*-I'll Have To Say I Love You</i></p>	<p><b>GORDON LIGHTFOOT</b> Sundown (Reprise) <i>CUTS: Sundown, Seven Island Suite, Somewhere USA</i></p>	<p><b>PETER NERO</b> Say Has Anybody Seen My Sweet Gypsy Rose (Columbia) <i>CUTS: Loves Me Like A Rock, Sweet Gypsy Rose, Boogie Woogie Bugle Boy</i></p>
<p><b>DAWN</b> New Ragtime Follies (Bell) <i>CUTS: Daydream--Steppin' Out Who's In The Strawberry Patch With Sally*</i></p>	<p><b>HENRY MANCINI</b> Country Gentleman (RCA) <i>CUT: Take Me Home, Country Roads</i></p>	<p><b>ELVIS PRESLEY</b> Raised On Rock (RCA) <i>CUTS: Are You Sincere Find Out What's Happening</i></p>
<p><b>PERCY FAITH</b> Corazon (Columbia) <i>CUTS: Pata Pata Crunchy Granola Suite (single)</i></p>	<p><b>JOHNNY MATHIS</b> I'm Coming Home (Columbia) <i>CUTS: Sweet Child - Stop Look * Listen*-Life Is A Song Worth Singing*-Stone in Love</i></p>	<p><b>CHARLIE RICH</b> There Won't Be Anymore (RCA) <i>CUT: It's All Over Now</i></p>
<p><b>BOBBY GOLDSBORO</b> (United Artists) <i>CUTS: Sing Me A Smile Mississippi Delta</i></p>	<p><b>PAUL McCARTNEY</b> Band On The Run <i>CUTS: Bluebird*-No Words</i></p>	<p><b>DIANA ROSS</b> Last Time I Saw Him (Motown) <i>CUTS: Love Me, Turn Around, Last Time I Saw Him</i></p>
<p><b>TOM T. HALL</b> For The People In The Last Town (Mercury) <i>CUTS: Country Cabin-itis, Subdivision Blues</i></p>	<p><b>BETTE MIDLER</b> Bette Midler (Atlantic) <i>CUTS: In The Mood*-Uptown Medley*-Higher and Higher--Skylark</i></p>	<p><b>OSCAR PETERSON TRIO &amp; SINGERS UNLIMITED</b> In Tune (BASF) <i>CUTS: Sesame St., Here's That Rainy Day, Catherine</i></p>
<p><b>ELTON JOHN</b> Goodbye Yellow Brick Road (MCA) <i>CUTS: Harmony*-Grey Seal--Goodbye Yellow Brick Road (single)</i></p>	<p><b>ROGER MILLER</b> Dear Folks (Columbia) <i>CUTS: The Day I Jumped I Believe In Sunshine (single) Qualalintc</i></p>	<p><b>ANDY WILLIAMS</b> Solitaire (Columbia) <i>CUTS: Sunshine--My Love--Last Tango</i></p>

## PROGRESSIVE

(Continued from page 8)

more important the "hipness" of music. Programming invariably became based on subjective criteria as opposed to objective, and progressive radio became self indulgent and anti-commercial to the point that good artists and product were rejected if they became too popular with the masses.

It came as no surprise that the ratings of many of these stations deteriorated, forcing some to change format and abandon the "Counter Culture." Others underwent the cliché measure called "tightening up." Some have totally re-evaluated their purpose and through objective programming are proving that progressive radio can be a huge rating getter without losing credibility or progressiveness.

It is the use of the tools that I have referred to previously, the same ones employed by Top 40, that makes progressive radio capable of giving the Top 40 (or Top 17) stations a run for their money. These tools include:

- Market Research
- Statistical Research
- Promotions
- Community Involvement

And, most of all ... The ability to entertain.

There was once a time when all one had to do was "know" the music to be successful in progressive radio. Today, it is one of the most complex forms of radio.

There are solutions to some of the problems, but many have yet to be worked out. Problems such as what is offensive to the listener, determining which cuts to play off of an album, telling the difference between hit and a turntable hit, and just what is progressive anyway, will all be discussed in future columns.

You are invited to contribute ideas, suggestions, questions and comments to this section, so that we may gain input from each other in the field of radio and records, to make progressive radio as professional and competitive as any other.

## Bus

(Continued from page 1)

additional passengers to serve artists as a luxury touring vehicle. Within the next month, Morris expects to proceed on plans for a joint Bobby Bare-Shel Silverstein performance-promotion tour up and down Interstate Five. It would last about ten days.

"In March, we'll be renting the bus out for use as a sort of 'hospitality van' to the Mallory battery people. They're having a convention in Las Vegas and want to use it as a kind of display in their exhibit."

"With the bus, we're able to work for everybody's advantage. We can

impress the companies with the importance of the secondaries, providing we can get them serviced. We can work with the local promotion people and with the distributors, to help get all the product exposed. It's a whole new way to approach promotion.

"In theory, the L.A. or San Francisco regional guy for the label is supposed to handle the whole territory, but that's not always possible. Working independently, but coordinating our efforts with theirs, we'll be able to get action a lot faster."

### FIRST TRIP

Vital stats on the bus; it's thirty feet long, has a self contained power system, mobile telephone, air conditioning and heating, and is outfitted with discrete four-channel quad sound and a public address system. Jerry expects to take the bus on its first West Coast round trip at the end of the month or early February.

## FREE CLASSIFIED ADS!!

### JOCKS:

Y100-Miami looking for jocks with strong pdtn credits; tapes (no calls) to Ronnie Grant.

KIKK-Houston needs jock; tapes, resume, photo to Mac Allen, P.O. Box 1152, Pasadena, Texas 77501.

KEZY-Orange County, Calif. needs air personalities; contact KEZY, 1190 East Ball Road, Anaheim, Cal.

KFXM-San Bernardino needs jock, no drifters; tapes to Al Anthony, Doug Collins.

### POSITIONS SOUGHT:

Jock voted regional winner in Billboard competition ("one of top four contemporary shows in nation") seeks gig (morn-eve.) at personality up tempo MOR of easy rocker. Pdn. exp., most recently with WNCR-FM-Cleveland; Bill King, 216-521-1871.

Jock w. 5 yrs. exp. (KLOS-L.A., KMEN-San Bernardino) seeks Top 40, MOR gig in major, medium market. Supertight, creative; Ken Stevens, 213 823-6656.

Jock w. 4 yrs. at WIFE-Indianapolis, looking for gig; Greg Schaeffer, 317 636-5070.

Promotion man, most recently with RCA, Capitol Southeast, looking for industry gig. Knowledgeable in C&W, Rock, 10 yrs. w. Beach Boys mgmnt., Brother Records, publicity. Will relocate; Fred Vail, 704 523-5059.

Fresh, young, exp. jock looking for gig, up tempo MOR or progressive; will relocate, Jeff Crawford, 213 345-7198.

Recent college grad, 2 yrs. exp. as jock, looking for first gig, will accept one in sales, publicity. Paul Weill for tape, 414 633-0031.

Numer one adult contemp. jock in medium market looking for medium market p.d. gig or major market jock, 7 yrs. exp. Prefer adult cont., MOR, C&W; 503 689-4282.

"The Grease Man," formerly with WRC-D.C. looking for gig; 301 345-8438.

Mary Schweitzer, MD, just left WAVZ-New Haven; seeks similar job in any market; 203 288-6048.

First time out, he'll mail ahead a press kit on the bus and its operation, to all stations he hopes to visit. For information contact Jerry Morris, 3822 Densmore Avenue, North Seattle, 98103, 206-632-4130.

"If you're going to tie it all together, you've got to be out on the road. It's the only way to go."

## XPRS

(Continued from page 1)

A system of "voice-tracking" will enable the air personalities to give the automated programming a unique live edge, says Hampton. "All music will be separate from the jocks' talk, unlike most automated formats where the same jock talks over the music in a loop. We'll be supplying entire new shows to the station every day, which will allow for the jock to be more specific in his conversation."

In the Los Angeles market, KLAC, the primary country outlet, finds itself with potential day-long competition. KRTH remains as the area's only 24-hour oldies station.

### WALKERS & WINGS

Rumors out of England have ex-Hendrix drummer Mitch Mitchell set to join Paul McCartney's everchanging Wings lineup, while the confirmed rumor of the month is the reunion of mid-Sixties trio the Walker Brothers ("Make It Easy On Yourself," "My Ship Is Coming In").

### FUNK STUFF

Grand Funk went into the studio this week to begin recording their tenth album, *Shinin' on*. Todd Rundgren again producing, with the group's new single set for mid-February release.

### "SNOW GOLD"

Anne Murray's first Capitol album, *Snowbird*, has been certified gold, based on sales through December 20, 1973.

## Radio & Records

News and record information the week it happens. . .  
not the week after



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