

Companies Tighten Belt

Cite Vinyl, Paper Shortages In Policy Shift

A number of stations around the country are reporting what they see as a general trend on the part of record companies to tighten up policies toward free promotional product. Some stations regard the new company attitudes as direct reactions against the unsupervised allotment of free records, implied in recent payola discussions. The labels which acknowledge tightened promotional policies, however, seem to explain their action as a reflection of economic considerations.

At Savannah's WSGA, PD Jerry Rogers claims the days of free promotional records for station-run contests and giveaways are numbered, and cites instances of companies demanding direct dollar trade-outs in advertising, for shipments of records so used.

A representative at Nashville's WMAK says some companies now require the station to file a formal letter stating their reasons for requesting additional promotional LP's and that many labels in turn demand the station sign a disclaimer. The disclaimer specifies that the records are to be used strictly for advertising purposes and obliges the station to furnish the record company with the names of all persons receiving the records.

Company promotion people viewed the situation slightly differently, in most cases conceding that the vinyl and paper shortage has caused them to alter their policies.

At MCA, local promotion man Chuck Meyer acknowledged the vinyl problem, but said "We're trying to supply all stations with what they need. If they're running a contest or giveaway, we do ask them for a letter of intent, but we haven't gone so far as asking for lists of people who won the records or anything like that. I have heard that some companies now are only doing dollar-for-dollar time advertising trade-outs, but we're not doing it."

Columbia regional promotion director Terry Powell claims the label's policies haven't changed of late. "We still give stations records if they're doing some special kind of promotion--say, a Simon & Garfunkel weekend or something. We've always felt that this kind of thing is in the best interest of the artist and the product. We do ask the stations to sign a disclaimer, though."

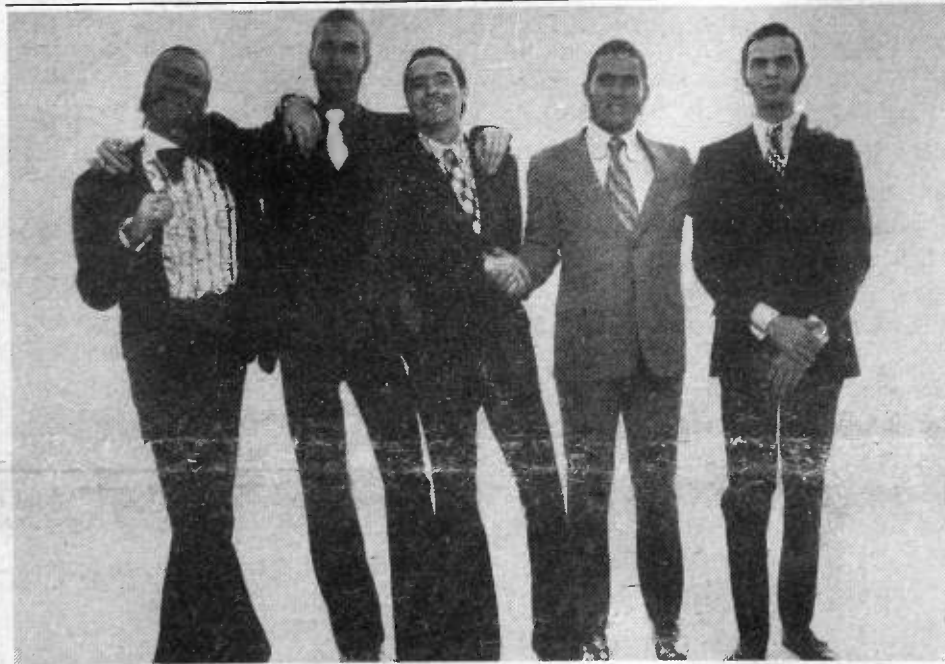
—Continued on Page 2

RRR

RADIO & RECORDS

Volume 1, No. 4

Friday, October 26, 1973



Super-spruce image for Alice Cooper? In other good deeds the group volunteered an anti-drug spot for NAPRA's Get Off LP (see story below).

This Week's Fastest Movers

SINGLES

Top Of The World—Carpenters
Just You And Me—Chicago
Goodbye Yellow Brick Road—Elton John
Space Race—Billy Preston

POP/MOR

Walkin' In The Georgia Rain—Climax
Crunchy Granola Suite—Percy Faith
The Most Beautiful Girl—Charlie Rich

Country

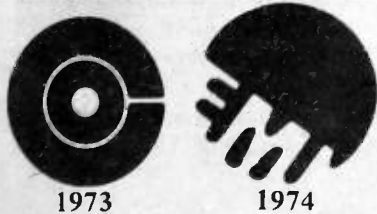
Till The Water Stops—Billy 'C' Craddock
Jolene—Dolly Parton
The Most Beautiful Girl—Charlie Rich

ALBUMS

Goodbye Yellow Brick Road—Elton John
Ringo—Ringo Starr
Quadrophenia—The Who

Capitol Becomes 'EMI' In 1974

The White House logo and the rainbow rim vanished from the label years ago. Soon, the name "Capitol" will be a thing of the past. The company disclosed at its annual meeting last week that, as of January 1, they'll change from Capitol Industries, Inc., to Capitol



Industries-EMI Inc., to reflect the 70% ownership of the firm by the British-based entertainment conglomerate. The label has already released a few albums with the new "EMI" logo visible.

Capitol president Bhaskar Menon informed shareholders that this year's first-quarter profits showed a considerable improvement over last year's and noted Capitol Records garnered eleven gold records in the summer quarter alone.



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NAPRA Unites Artists For Public Service Album

Hollywood's Troubadour night club was the scene Oct. 18 of a midday press conference called by the National Association of Progressive Radio Announcers, to unveil their new "Get Off" package of anti-drug radio and TV spots.

Founded two years ago, to provide a communication network between progressive rock personnel, NAPRA now numbers over 500 members at 190 stations throughout the U.S. and Canada. In addition to circulating a regularly published newsletter, the organization last year produced and distributed (free) a public service album promoting voter registration. The "Get Off" package, which consists of an LP of anti-hard

drug testimonials from various rock personalities and several TV spots, is NAPRA's most ambitious effort yet.

Between featured cuts from the album by Ringo and the Grateful Dead's Bob Weir, Jerry Longden, himself an air personality at Los Angeles' KLOS, told the audience that the "Get Off" album, through its distribution to the society's 500 members, stood to reach a potential of 30 million listeners.

"We're not taking the 'scare tactic' approach. There is a very serious and growing hard drug problem (with heroin and barbiturates) that infests, for the most part, people in age groups from

—Continued on Page 4)

Final Complimentary Issue

For subscription information, see page three →

R&R: The Future

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

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

In The Rock Section:

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

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

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

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

In The Rock Album Section:

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

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

In The Country Section:

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

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

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

—BOB WILSON

Companies Tighten Up On Promo Product

—Continued from Page 1

At Warners, Ron Saul agreed, "things are definitely getting tighter. But it's more of an economy move with us, than any kind of reaction to public pressure." Warners is apparently undergoing a self-imposed belt-tightening, as publicity head Veronica Brice noted the company's mail list is currently under revision.

In Warners' advertising, Nina Nevard said the company runs a close check on stations requesting extra records for promotions. "We check to make sure they're running *intelligent* promotions. Like if a Mormon station in Salt Lake City calls up and wants 300 Alice Cooper albums, we kind of get suspicious."

At Pittsburgh's WTAE, Ted Atkins is experiencing poor service in general (most Pittsburgh stations get their records from Cleveland which makes for some delay), but he's found no problems with obtaining records for contests.

"I've always made it a policy to buy the product I need for such purposes outright, at the reduced

radio station price. Otherwise, I'd have to log any airtime spent promoting the giveaway as a commercial."

Atkins, who automatically orders five copies of every record he adds, says he's gone so far as to take the record off the air, "no matter how big it is", in cases where he can't get prompt reservice when he needs it.

WPEZ's Bob Pittman echoes his sentiments about Pittsburgh area service needing improvement, but understands the current vinyl shortage has accentuated the problem. "I hear companies are actually melting down whole warehouses of old records to repress new ones. At this point, I'd still say that most labels help us more than we help them, but I can see where the reverse will be the case pretty soon if the shortage continues."

Pittman said most labels did require his station to file a letter of intent when requesting additional records, but admitted "we're really not hassled that much."

Radio News

KHJ Ratings Up Despite Loss Of Big Guns

July/August Pulse share advances are out for Los Angeles. KHJ, under new national PD Paul Drew, shows an even stronger number one. Most interesting fact is that they did it without Robert W. Morgan or Don Steele.

	August '72	August '73
6AM-10	6 (Morgan)	9 (Van Dyke)
10AM-3	7	11
3PM-7	7 (Steele)	9 (Kaye)
7PM-12	6	7

RECORD THEFT AT TOWER

...Warners' man in L.A., Murray Nagel, promoting Uriah Heep's "Stealing" single, has worked a strong tie-in with local Tower Records. "The Uriah Heep Legitimate Stealing Contest" calls for entrants to fill out blanks and drop them by Tower or mail them to KLOS-FM. On Nov. 2, a drawing will pick contest winner whose prize is five minutes to take as many records out of Tower Records as he can. Second prize: three minutes in the store...Label's San Diego man Bob Stolarski rented a camel to promote new Sopwith Camel LP. He stationed the animal outside Tower Records there and invited kids to guess its weight. Winner gets mucho LPs from store...

VOICE CHOICE

...KNEW's John Hawkins informs that the Oakland station is currently running a Mystery Voice contest; eight different celebs deliver the phrase "Golden Oldies and California Girls Make KNEW Super!" on a scramble tape. Contestants try to identify each voice, to win a trip to Mexico, color TV and home movie equipment. Station also throwing a Halloween party Oct. 30 for about 800 lucky listeners; costumed jocks will host the affair at nearby Jaek London Square....

PHOENIX "Z" HUNT

...Salt Lake City's KCPX now into their "Phase 100" contest, giving away hundred-dollar bills daily...Phoenix's KRIZ to award a new car a week as part of "Count The Z's" promotion. Listeners are asked to count the number of times they hear the letter "Z" mentioned on the station in a week; closest guess gets the car. Station's call letter insure there'll be plenth of Z's to count...

KMET SCARE PACKAGE

...LA's KMET has plans for "The Scariest Radio Program Ever" written and produced by the staff...Boston's WMEX became the drop-off point for donations of food and supplies when the Boston ghetto area of Chelsea burned recently (a 30-square block area was demolished, and upwards of 350 people displaced in the disaster)...Also at WMEX; the station has got in the habit of having

casual guests drop by to jock. David Gates co-hosted the afternoon drive last week, as did local favorites Aerosmith. Dr. Hook & crew took a morning slot...The station just completed a special Columbus Day contest, inviting listeners to make as many words as they could out of the eight letters in "Columbus"; the winner found 245 words and beat out a field of 3000 entrants in the five-day affair....

WHBQ HITS THE SAUCERS

...Jock Tom Dooley of Memphis's WHBQ has put together a Buchanan & Goodman-type flying saucers break-in record about recent UFO sightings. The record's become the station's most-requested item, and Stax/Ardent have reportedly picked up the master, with plans to rush-release....

MCA WHO CAMPAIGN

MCA promotion head Pat Pipolo planned a super nationwide kickoff for the Who's new *Qua drophenia* album.

"We wanted to have a dynamite impact on the nation," said Pipolo, in reference to a coordinated country-wide push that had some 30 FM stations simultaneously premiering the LP at midnight.

"It just seemed that no matter what part of the country you were in Wednesday night, you heard the Who." Pat had invited all progressive FMers to participate; those who agreed to play the LP from start to finish at one setting were serviced late Wednesday evening. Most other stations didn't receive the album until Thursday (when at least 18 more progressives joined in the full play).

Several markets had two or more stations premiering the album at once.

JOHNSON GONE KGON

Mike Johnson leaving Portland's KGW, to become MD at new FM rocker there (KGON), which won't start rocking till first of the year. At present, KGON is KLIQ-FM, simulcasting talk shows with AM sister. Johnson says KGON will lean toward "top 40 albums". Personnel unnamed as yet...

SAVANNAH HAND JIVE

...WSGA's Jerry Rogers reports that the Savannah AM'er's recent Frisbee toss gala at Lake Mayer drew over 1000 people and made front page news in the daily paper. The final winners were two college students. Station next plans to do remotes from the local fair; they'll run a "Put Your Hands On The Car" endurance marathon which will award a late model used car to contestant who keeps his hands on the body of display jalopy the longest....

FINAL COMPLIMENTARY ISSUE

We hope you've found the past four weeks of complimentary editions so useful that you'll take a moment and fill out the coupon below to enter your subscription.

T G I F

TRY GETTING INFORMATION FRIDAYS

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

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

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

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IN NEXT WEEK'S ISSUE:

Buzz Bennett answers the \$50,000 questions in an exclusive interview with R & R!

NAPRA Unites Rock Artists For Album

Continued from Page 1

junior high through say thirty years old. And this age group is generally the one reached by progressive radio stations.

"We've all heard the conventional scare-oriented anti-drug messages that try to link smoking a joint to a life of crime and we don't feel that's the right approach. Some of the statements on the album and in the TV spots are direct, most of them are subtle, because we're trying not to frighten, but to advise, using the power of this music and the truth behind what's being said."

More LP tracks followed, including comments by Guess Who singer Burton Cummings, Ravi Shankar, and fifties parodists Sha Na Na, with "Don't Shoot Up", a rewrite of the Orlons' "Don't Hang Up".

Jim Ladd, also of KLOS, labeled the album package "unique among public service" items and went on to thank all personnel involved, including Alice Cooper, who taped his message in a limo en route to a California concert, and Phil Ochs.

RR
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Friday, October 26, 1973

Volume One, Number Four

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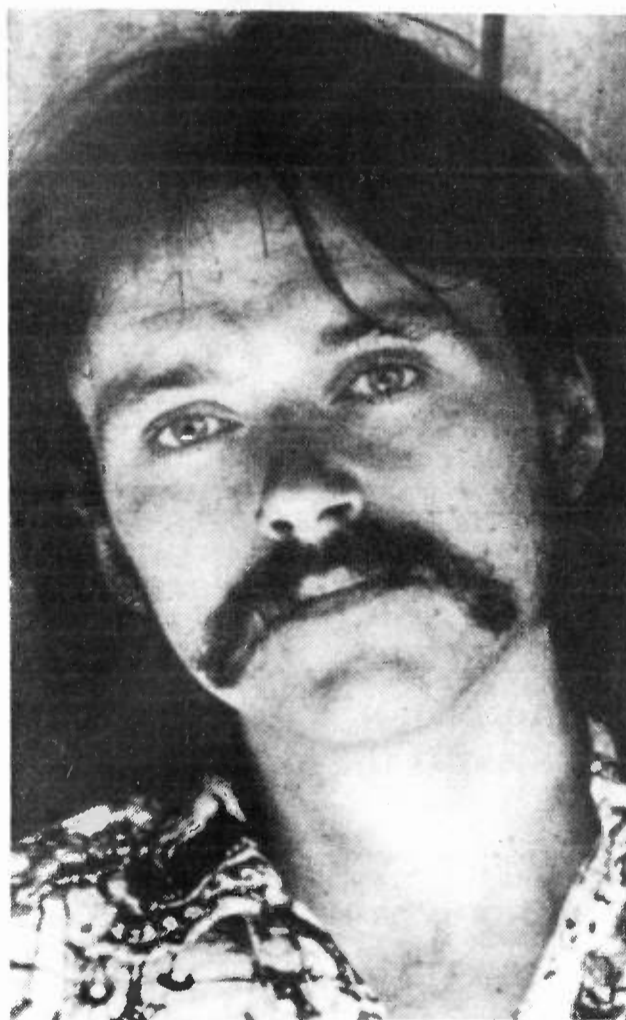
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Programming Reference:

Jesse Colin Young

Jesse Colin Young cuts an admirable figure by anyone's standards. He's likeable, he's an industrious writer and performer, and he's persistent. In the early sixties he collected a sizable cult following on the East Coast as a folk performer. He founded the Youngbloods in 1966 and moved to California where the band assumed a prominent position in the then-burgeoning San Francisco scene, scoring hits with "Get Together" (in 1967 and again in 1969), "Darkness Darkness" (1970), and the album *Elephant Mountain*.

When the group disbanded last year, Jesse returned to a solo singing career. He's just released his latest album for Warners, a tribute to his daughter entitled *Song For Juli*.



In town for a week's engagement at the Troubadour, Jesse talked about his album, his new band, songwriting, and his plans for the future.

"I'm glad this album is finally out. It took almost a year to do, what with traveling back and forth and gigging and all. There was quite a bit of strain on my family, with me being so wrapped up in recording."

He's eliminated a lot of the hassles of recording that have plagued him over the years. "Recording *Elephant Mountain* was the last straw, commuting back and forth to L.A. all the time. I finally put together an 8-track studio in my home. We take a 16-track with us all over now and tape every gig. I engineer and produce all my stuff now."

Had the Youngbloods' break-up meant a lessening of pressure on him as a writer or performer?

"No. If anything, it's increased. By the end of the Youngbloods thing, I had kind of gone on vacation. I let all the other guys do most of the work. Now I'm doing it all myself again. I'm even managing myself, and when you're working for yourself you tend to work harder."

Song For Juli is a varied album. The material encompasses everything from lighthearted ragtime on "Miss Hesitation" to Texas blues on "T-Bone Shuffle". Jesse explained his inclusion of Hank Williams' recently revived "Jambalaya" and "Lafayette Waltz" as a result of his interest in Louisiana "zydeco" music, a Cajun blues form usually played on accordion.

"I rarely listen to any contemporary performers. For a while now I've been into 'roots music', like Clifton Chenier's zydeco stuff, which is something altogether new for me.

"I went through a similar thing with blues. When I was in college I saw the cover on this old T-Bone Walker album, and I knew I had to hear the guy play. Once I did, it opened me up to the whole world of black music. I finally got around to recording one of his tunes on the new album. It took me 12 years."

Jesse lists the opening "Morning Sun" and the moody "Ridgetop" as his favorites of the album's original songs. "Morning Sun" is a happy kind of thing. I'd agree it has a kind of Van Morrison touch about it. We shot some footage to it for the movie we're working on up north.

"Ridgetop" was weird. I've always had a fascination with minor key stuff, like 'Darkness Darkness'. I think it comes from all those Appalachian banjo tunes about nighttime and murder, you know. This song just happened. I was sitting on the hill near my home, alone, and there was a certain solace there. The song's more of a documentary, more spontaneous than anything I'd ever done."

Songwriting has never come easy. "I'd say most of the time it's 10% inspiration and 90% perspiration. I'll get an idea for a song and then really have to work to pull it out. That's why this album took so long."

Once he completes a particular songwriting cycle, it's likely to be a while before he begins another. "I have to live and have the experiences, to be able to write about them."

He's confident that his new band "can play funkier or sweeter than any band I've ever had. I think musically I'm at a better point now than at any point in the past."

Jesse has some criticism for unreceptive audiences. "I don't like the idea of being up there onstage as a display piece. The audience has to come across and open themselves up to a performer. It's like making love; you can't do it alone.

"It's like that line in 'T-Bone Shuffle' about 'Let your hair down people, and we'll have a natural ball/'Cause when you're not happy, you know it ain't no fun at all. They've got to loosen up."

He hopes to tour, if he can find himself a spot on a good bill. "I'll play anywhere--small clubs or gymnasiums. It's no difference, as long as I'm out there playing for somebody who'll listen.

"I want to get to as many people as I can. I've always been sort of a 'coastal' performer. I started out in New England, then New York, and now I'm primarily a West Coast artist.

"There's the Midwest and the South that I've yet to reach. I'd like to go to Europe, and I'd dig to be the first singer to play China, or the tenth singer for that matter. I've lived all my life locked up in a room with a guitar, or onstage with a guitar. I'm anxious to see how the rest of the world lives."

—GENE SCULATTI



TOP TWENTY

LW	TW		9/28	10/5	10/12	10/19	10/26	YOUR NOTES
1	1	ROLLING STONES <i>Angie (Rolling Stones)</i>						
2	2	CHER <i>Half Breed (MCA)</i>						
3	3	DE FRANCO FAMILY <i>Heartbeat-It's A Lovebeat (20th Century)</i>						
5	4	ART GARFUNKEL <i>All I Know (Columbia)</i>						
6	5	GLADYS KNIGHT & THE PIPS <i>Midnight Train To Georgia (Buddah)</i>						
NEW	6	RINGO STARR <i>Photograph (Apple)</i>						
8	7	MARIE OSMOND <i>Paper Roses (MGM/Kolob)</i>						
14	8	CARPENTERS <i>Top Of The World (A&M)</i>						
7	9	EDDIE KENDRICKS <i>Keep On Truckin' (Tamla)</i>						
16	10	CHICAGO <i>Just You And Me (Columbia)</i>						
4	11	ALLMAN BROTHERS <i>Ramblin' Man (Capricorn)</i>						
10	12	BOB DYLAN <i>Knockin' On Heaven's Door (Columbia)</i>						
NEW	13	JIM CROCE <i>I Got A Name (ABC)</i>						
9	14	ISLEY BROTHERS <i>That Lady (T-Neck)</i>						
15	15	JOE WALSH <i>Rocky Mountain Way (ABC)</i>						
12	16	POINTER SISTERS <i>Yes We Can Can (Blue Thumb)</i>						
17	17	BOBBY GOLDSBORO <i>Summer (The First Time) (United Artists)</i>						
18	18	PAUL SIMON <i>Loves Me Like A Rock (Columbia)</i>						
11	19	GRAND FUNK <i>We're An American Band (Grand Funk/Capitol)</i>						
20	20	OSMONDS <i>Let Me In (MGM/Kolob)</i>						
additional programming								
		KRIS KRISTOFFERSON <i>Why Me (Monument)</i>						
	↑	ELTON JOHN <i>Goodbye Yellow Brick Road (MCA)</i>						
	↑	BILLY PRESTON <i>Space Race (A&M)</i>						
	↑	TODD RUNDGREN <i>Hello It's Me (Bearsville)</i>						
	↑	BROWNSVILLE STATION <i>Smokin' In The Boys' Room (Big Tree)</i>						
		HELEN REDDY <i>Delta Dawn (Capitol)</i>						

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

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



ROCK ALBUMS

*Denotes most played cuts

<p>ALLMAN BROTHERS Brothers And Sisters (Capricorn) <i>CUTS: Jessica-Southbound</i> <i>Pony Boy-Come And Go Blues</i></p>	<p>MANDRILL Just Outside Of Town (Polydor) <i>CUTS: Fat City Strut*-Two Sisters</i> <i>Never Die</i></p>	<p style="text-align: center;">album notes</p> <p>The following are getting good airplay with no significant cuts standing out as yet:</p> <p>Spooky Tooth: <i>Witness</i> Isaac Hayes: <i>Joy</i> Traffic: <i>On The Road</i> Marvin Gaye: <i>Let's Get It On</i> Z.Z. Top: <i>Tres Hombres</i> Paul Butterfield: <i>It All Comes Back</i> Wendy Waldman: <i>Love Has Got Me</i> KRMH/Austin requests better product service. Seems they are getting behind on the current releases from most companies. Also London Wavelength is offering a six-hour Bob Dylan special. Call Peter Doyle 212-826-0713. They also have an Elton John and Stones special.</p>
<p>AZTECA Pyramid Of The Moon (Columbia) <i>CUTS: Red Onions-Someday We'll Get By</i> <i>Find Love Today</i> <i>New Day On The Rise</i></p>	<p>STEVE MILLER BAND The Joker (Capitol) <i>CUTS: The Joker*-Sugar Babe</i></p>	
<p>DAVID BOWIE Pin-Ups (RCA) <i>CUTS: I Can't Explain-Sorrow</i></p>	<p>MOTHERS OF INVENTION Overnite Sensation (DiscReet/WB) <i>CUTS: Dirty Love*-I'm The Slime</i> <i>Montana</i></p>	
<p>DELANEY BRAMLETT Mobius Strip (Columbia) <i>CUTS: Are You A Beatle Or A Rolling Stone</i> <i>Circles</i></p>	<p>MOTT THE HOOPLE Mott (Columbia) <i>CUTS: Mother-Cadillac</i> <i>All The Way From Memphis</i></p>	
<p>CAPTAIN BEYOND Sufficiently Breathless (Capricorn) <i>CUTS: Distant Sun-Starglow Energy</i></p>	<p>PFM Photos Of Ghosts (Manticore) <i>CUTS: Photos Of Ghosts</i> <i>Mr. 9 To 5-Celebration*</i></p>	<p>IAN THOMAS Ian Thomas (Janus) <i>CUTS: Painted Ladies-Evil In Your Eyes</i></p>
<p>CHICAGO Chicago VI (Columbia) <i>CUT: In Terms Of Two</i></p>	<p>PINK FLOYD Dark Side Of The Moon (Harvest) <i>CUTS: Money-Time</i> <i>Us And Them</i></p>	<p>THREE DOG NIGHT Cyan (Dunhill) <i>CUTS: Ridin' Thumb-Let Me Serenade You</i></p>
<p>COUNTRY GAZETTE Don't Give Up Your Day Job (UA) <i>CUTS: Down The Road-Teach Your Children</i></p>	<p>POCO Crazy Eyes (Epic) <i>CUTS: Here We Go Again</i> <i>Last Dance Tonight-Ride Along</i></p>	<p>TUCKY BUZZARD Alright On The Night (Passport) <i>CUTS: Fast Bluesy Woman</i> <i>Rudi Movie Star</i></p>
<p>MICHAEL FRANKS Michael Franks (Brut) <i>CUTS: Dobro Ladies-Lovesick Lizzie</i></p>	<p>POINTER SISTERS Pointer Sisters (Blue Thumb) <i>CUTS: Wang Dang Doodle-Make It Foot</i> <i>River Boulevard</i></p>	<p>URIAH HEPP Sweet Freedom (Warners) <i>CUTS: Stealin'-Dreamer</i> <i>Sweet Feelin'</i></p>
<p>ART GARFUNKEL Angel Clare (Columbia) <i>CUT: I Shall Sing</i></p>	<p>BILLY PRESTON Everybody Likes Some Music (A&M) <i>CUTS: You're So Unique</i> <i>Listen To The Wind</i></p>	<p>WAR Deliver The Word (United Artists) <i>CUTS: Gypsy Man</i> <i>Me And Baby Brother</i></p>
<p>GRATEFUL DEAD Wake Of The Flood (Grateful Dead) <i>CUTS: Mississippi Halfstep-Eyes Of The World</i> <i>Here Comes Sunshine*</i></p>	<p>QUEEN Queen (Elektra) <i>CUTS: Liar-Keep Yourself Alive</i></p>	<p>WHO Quadrophenia (Track/MCA) <i>CUTS: Real Me-I'm One</i> <i>I've Had Enough-Drowned--5:15</i></p>
<p>CHRIS JAGGER Chris Jagger (Asylum) <i>CUTS: Let Me Down Easy</i> <i>Hand Full Of Dust</i></p>	<p>ROLLING STONES Goat's Head Soup (Rolling Stones) <i>CUTS: 100 Years Ago-Can You Hear Music</i> <i>Dancing With Mr. D-Do Do Heartbreaker</i></p>	<p>ROY WOOD Boulders (United Artists) <i>CUTS: Wake Up-Songs Of Praise</i></p>
<p>ELTON JOHN Goodbye Yellow Brick Road (MCA) <i>CUTS: Harmony*-Grey Seal*-Roy Rogers</i> <i>All The Girls Love Alice*</i> <i>Goodbye Yellow Brick Road*</i></p>	<p>LINDA RONSTADT Don't Cry Now (Asylum) <i>CUTS: Love Has No Pride-Colorado</i> <i>I Believe In You-Desperado</i> <i>Silver Threads*</i></p>	<p>JESSE COLIN YOUNG Song For Juli (Warners) <i>CUTS: Morning Sun*-Song For Juli</i> <i>T-Bone Shuffle</i></p>
<p>KRIS KRISTOFFERSON & RITA COOLIDGE Full Moon (A&M) <i>CUTS: Hard To Be Friends-Loving Arms</i> <i>Tennessee Blues</i></p>	<p>RINGO STARR Ringo (Apple) <i>CUTS: I'm The Greatest-Oh My My</i> <i>Hold On-Devil Woman</i></p>	<p>NEIL YOUNG Time Fades Away (Reprise) <i>CUTS: L.A.*-Last Dance</i> <i>Time Fades Away-Don't Be Denied</i></p>

The above albums represent the most played this week.

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

there's always
room for another
superstar...

remember his name...

Ian Thomas

His first hit single
"Painted Ladies"
(1224)

Ian Thomas

(JLS 3058)



CHES/JANUS RECORDS, A DIVISION OF **GRT** CORPORATION
1301 AVENUE OF THE AMERICAS, NEW YORK, N.Y. 10019
ALSO AVAILABLE ON **GRT** 8 TRACK TAPES AND CASSETTES

RON SAUL'S STORY

Promotion, Burbank Style

As national promotion director for Warner Bros., Ron Saul enjoys a unique perspective on the merchandising procedures of one of the most successful companies in the field. He started in the business in 1959, after attending the University of Washington (radio & TV major), working for one of the largest independent distributors out of the Northwest. He handled promotion in that market for ten years before moving to Los Angeles in 1969 to run MGM's West Coast office. Six months after his arrival, he was hired away by Warners to work in his present capacity.

Within an operation as large as Warners, regularly releasing considerable amounts of product each month, promotion and sales naturally take on more complex aspects than they do for smaller-sized labels. Increased product calls for increased attention from all areas of merchandising. Ron Saul's approach to the situation emphasizes "establishing and communicating to all of my field people, Warner Bros. Records' national priorities.

"This involves determining, in order of importance, what are the particular pieces of product at a given time that deserve more emphasis than others. This procedure holds true not only for promotion, but for all of our departments; sales, creative services, etc."

PLUG CARDS

"In promotion, one of the most important marketing tools we use is the 'directional plug card'. The plug cards go out each week to all sales and promotion people, and inform them as to just what the priority releases for that week are. The priorities are determined by how well a particular record is doing, by what, if any, new stations have gone on the record, by sales starting to break in a given market. The make-up of the plug cards changes from week to week."

TOTAL MARKETING APPROACH

Saul doesn't confine his definition of marketing of product solely to the activities of the promotion man walking into a station with a handful of records under his arm. While he cites "understanding the priorities and motivating and directing our field people along" as central to his function within promotion, he points out that "there are many other effective avenues to utilize in marketing.

"Over a year ago, for instance, we established a very successful house organ, *Circular*. It's sent to approximately 13,000 people who are either directly involved with our product; that is, retail outlets distributors, record buyers, the press, and radio stations.

"Also, we make it a practice to educate programmers and accounts of the product we're bringing them. On each and every DJ copy of an album that goes out, we include 9 x 9 info sheets that give pertinent facts about the artist and the record. This is particularly helpful to radio stations, in informing them about new acts on the label."

FOLLOWING THROUGH

Nor does the company's involvement end there. Sales and promotion get directly involved in assisting distributors and local retailers in all manner of specialized campaigns and tie-ins.

"We always follow through in regard to any type of promotions that might be going on over and above the normal ones we ourselves set up. In other words, if there's a TV show featuring one of our artists, whether it be on a national or on a local level, we'll always back it up, through a direct mailing service to all accounts in that market.

"We have a key list of important retail accounts all around the country. Whenever there's something



Ron Saul

special going on in their area, we send them information, whether or not they're already involved. We want to *get* them involved, and we'll suggest ways for them to tie in advertising, store displays, whatever."

BUILDING TOTAL CAREERS

"Most importantly, we try to work with each one of our acts not so much as a record company, per se, but more in a managerial capacity. We participate in what you might call 'career building', rather than just concentration on selling phonograph records.

"This means we work closely with the management of the act, and with the agent, in an attempt to build the act's *total* career. And this extends to such activities as getting them booked into the right places, placing them on tour with the right kind of acts, getting them exposed to the most important marketing avenues that are available, whether it's landing them a spot on Donny Kirshner's TV show or putting them on tour with Jethro Tull..."

MANAGEMENT COOPERATION

"The two main prerequisites necessary for an act to be signed to this label are 1) the act must have excellent management, and 2) they must have an excellent agency. These are the main ingredients of building an act, and if you're deficient in either area, it's just going to be that much harder to build the act properly."

HOTLINE

"We have an absolute foolproof communication system going between our head office and each one of our marketing people in the field. It's our 'hotline' phone system; each one of our guys around the country is required to call in each night, to give and take advice. They tell us what records are happening and which aren't, on a daily basis. We in turn put all of their information back on the hotline within 24 hours, so everyone knows exactly what is happening, all the time.

"The fact that we have and use the hotline prepares us to deal with the kind of manager who complains to us for not bringing home what we feels is an "obvious hit". We know exactly what's happening with all of our records all of the time because we're in constant communication. If a manager says he's got a definite hit, he's going to have to show us what he means. It's hard to fool somebody who's got all the figures right in front of him."

MARKETING MANAGERS

Whereas most major companies maintain

separate regional sales and promotion staffs, Warners consolidates the two by utilizing what they call "the marketing manager team" concept. "While lots of labels pay lip service to the idea of unifying sales and promotion efforts, we carry it out to the fullest extent and provide one man, a Marketing Manager, who oversees both fields.

"We give him the autonomy to do what it takes in both areas, in a given market, and we've found that if we select one good person who can handle both, then we have a tremendous advantage over the company that divides the functions between two separate managers."

A FAMILY OF LABELS

"Warners is unique also in the fact that they don't break their marketing promotion teams up into a regular promotion team and a custom labels division, like most larger companies do.

"We frankly feel that it's much more advantageous to put all of our various affiliate

"...Radio stations, for the last couple of years, have been famous for taking the attitude that they'll do everything they can NOT to play your record..."

labels-Bearsville, Capricorn, Chrysalis—into one basket, so to speak. When it comes down to our marketing team, these labels are all considered as Warner/Reprise product. Each company will have its own identity, its own goals and purposes, but from a promotion standpoint, they're all part of the same family. We don't have an 'A' team and a 'B' team; it's all one.

PROBLEMS OF SUCCESS

Warner's success at handling its various labels brings certain problems. The company has encountered occasional reluctance on the part of stations to consider product from one promotion man who's handling 4 or 5 different labels, particularly if the station's format calls for only 4 adds a week.

"Radio stations, for the last couple of years, have been famous for taking the attitude that they'll do everything they can *not* to play your record," Ron jokes. "They've got a million excuses. And when it comes to a company that's especially hot, they can always find more.

"Sometimes, when maybe 5 or 6 Warner Brothers records are on their chart, they're liable to react against it and say, 'Well, we have to hold off on any more records from you.' It's too bad, to be jeopardized because you're so successful. As a corporation, WEA is holding down 60-70% of the charts nationally, but Warners itself within that organization is holding down maybe only 40% of that business. We feel that if we're going to be doing most of the business as far as popularity/success goes, we shouldn't be hindered because of it. Logically, if the Top 30 was made up entirely of Columbia records, or whatever, then every radio station should be playing 30 Columbia records..."

COMMUNICATION

Ron himself supervises the activities of some thirty local people, seven regional marketing managers, and two assistant national directors.

"I personally speak with each one of them every day, through the hotline. They're also required to phone in once a week with new listings, so we can put together a wrap-up at the end of each week. By Monday, this wrap-up is in everyone's hands and they're thoroughly informed as to what's going on in all aspects of the company that we work with, including sales, advertising and creative services."



**BARRY WHITE IS
HEADED FOR STONE
GOLD AGAIN!**

Barry White's first single and album on 20th Century Records achieved gold record status in almost record time. Now he does it again with a brilliant new single, "NEVER, NEVER GONNA GIVE YOU UP" (TC-2058) from his smashing new album...

"STONE GON'" (T-423)

PRODUCED BY BARRY WHITE

AVAILABLE ON STEREO TAPE



RECORDS
A SUBSIDIARY OF
20TH CENTURY-FOX FILM CORPORATION

WHERE HIS
FRIENDS ARE!

PARALLELS

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

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

- P1: Top 15 major markets/20-30 record playlist/emphasize 7-10 "hot records"/very little new product added.
- P2: Secondary market/20-30 record playlist/emphasize 7-10 "hot records"/very little new product added.
- P3: Major and secondary market stations with 30-50 record playlists/some new product exposed.
- P4: Specialized markets affected by black or country influences.
- P5 and P6 are currently in redevelopment stages.

HOW THE PARALLELS WORK

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

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

AEROSMITH (Columbia)

Dream On

P1	5-8 WRKO
P2	On-KROY
P3	22-13 WCOL 29-30 KLIF 3-8 WMEX Debut 29-KUDL On-KOIL On-WIBG 35-32 WBBQ On-KJR On-KGW

NOTES: Still has a good chance of spreading.

ALLMAN BROTHERS (Capricorn)

Ramblin' Man

P1	10-14 KHJ 10-11 KSLQ 14-17 KDWB 13-16 WRKO 3-4 KQV 18-20 CKLW 5-8 13Q 4-3 KFRC 18-21 KKDJ
P2	3-10 WHBQ 10-9 WOKY 8-12 WIFE 8-8 KRIZ 12-16 KRSP 4-7 KAKC 4-4 Y100 8-15 KIMN 4-11 WRC 9-15 KLIV 10-18 WSGA
P3	

NOTES: Most show it peaked in sales and in audience acceptance.

BARNABY BYE (Atlantic)

Room To Grow

P1	
P2	30-27 KIOA
P3	

NOTES: Just starting.

BLOODSTONE (London)

Never Let You Go

P1	Add-KHJ 9-7 KFRC
P2	On-KLIV
P3	Add-WCOL

NOTES: Strong beginnings.

JACKSON BROWNE (Asylum)

Redneck Friend

P1	
P2	
P3	

NOTES: Strong P5, not yet spreading to other parallels.

MARKETS

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

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

THE SALES PARALLEL

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

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

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

BROWNSVILLE STATION (Big Tree)

Smokin' In The Boys' Room

P1	Add-CKLW
P2	Debut 30-WOKY 28-23 KCPX Debut 20-KLIV On-Y100 26-20 WSGA
P3	27-19 WAKY 16-11 WCOL On-KLIF

NOTES: In general, getting top requests where played.

CARPENTERS (A&M)

Top Of The World

P1	16-8 KDWB 12-7 KKDJ Debut 30-CKLW 14-13 KSLQ 9-8 WFIL 13-15 KQV 19-12 KHJ 16-11 WRKO 17-13 KFRC Debut 20-13Q
P2	9-7 WOKY Debut 29-WIFE 8-3 KIOA 4-2 KCPX 10-4 KRSP 15-9 WRC 19-13 WJDX 17-8 WAYS 7-3 KIMN 19-11 KRIZ 22-11 WHBQ Debut 14-Y100 9-7 WSGA 25-21 KAKC
P3	22-19 WAMS 10-4 WCOL 18-11 WISM 8-5 WAKY 11-WLOF 25-21 KLIF 21-11 KUDL 29-19 WMEX

NOTES: Nearing total appeal and top ten in sales.

CHEECH & CHONG (Ode)

Basketball Jones

P1	10-5 13Q 16-28 CKLW
P2	4-2 KRSP 22-20 WRC 5-3 WOKY 14-20 WHBQ 15-18 WIFE 14-17 KCPX 14-16 Y100
P3	14-18 WISM Debut 23-WMEX

NOTES: Peaked, many are switching to "Sister".

CHER (MCA)

Half Breed

P1	3-6 KFRC 1-2 KSLQ 6-7 KQV 10-13 KDWB 9-9 CKLW 2-2 WFIL 9-12 KKDJ 4-6 KHJ 4-9 WRKO 1-1 13Q
P2	10-7 WAYS 2-2 WOKY 2-3 WIFE 5-10 WRC 12-16 KCPX 2-4 KIOA 1-1 WHBQ 3-6 KRSP 4-4 KLIV 2-3 Y100 2-5 KRIZ 1-4 KIMN
P3	2-2 KLIF 1-3 WAMS 11-18 WAKY 6-15 WISM 2-4 WMEX

NOTES: Still getting to audience response.

CHICAGO (Columbia)

Just You And Me

Table with 3 rows: P1, P2, P3 listing radio stations and dates.

NOTES: Biggest jumper in numbers this week.

JIM CROCE (ABC)

I Got A Name

Table with 3 rows: P1, P2, P3 listing radio stations and dates.

NOTES: Seems to be solid.

DE FRANCO FAMILY (20th Century)

Heartbeat--It's A Lovebeat

Table with 3 rows: P1, P2, P3 listing radio stations and dates.

NOTES: Peaking.

NEIL DIAMOND (Columbia)

Be

Table with 3 rows: P1, P2, P3 listing radio stations and dates.

NOTES: Still slow in gains.

DOCTOR JOHN (Atco)

Such A Night

Table with 3 rows: P1, P2, P3 listing radio stations and dates.

NOTES: Beginning to spread well.

DOOBIE BROTHERS (Warners)

China Grove

Table with 3 rows: P1, P2, P3 listing radio stations and dates.

NOTES: Almost finished at most stations.

DRAMATICS (Volt)

Fell For You

Table with 4 rows: P1, P2, P3, P4 listing radio stations and dates.

NOTES:

BOB DYLAN (Columbia)

Knockin' On Heaven's Door

Table with 3 rows: P1, P2, P3 listing radio stations and dates.

NOTES: Peaking.

ROBERTA FLACK (Atlantic)

Jesse

Table with 3 rows: P1, P2, P3 listing radio stations and dates.

NOTES:

FOUR TOPS (ABC)

Sweet Understanding Love

Table with 3 rows: P1, P2, P3 listing radio stations and dates.

NOTES: Slow but steady.

DAVID GATES (Elektra)

Sail Around The World

Table with 3 rows: P1, P2, P3 listing radio stations and dates.

NOTES: Slow starter, but still may happen.

ART GARFUNKEL (Columbia)

All I Know

Table with 3 rows: P1, P2, P3 listing radio stations and dates.

NOTES: Still fairly strong.

MARVIN GAYE (Tamla)

Come Get To This

Table with 3 rows: P1, P2, P3 listing radio stations and dates.

NOTES:

BOBBY GOLDSBORO (United Artists)

Summer (The First Time)

Table with 3 rows: P1, P2, P3 listing radio stations and dates.

NOTES: Top 15 in most markets played.

GRAND FUNK (Grand Funk/Capitol)

We're An American Band

Table with 3 rows: P1, P2, P3 listing radio stations and dates.

NOTES: New single due out soon.

HOLLIES (Epic)

The Day That Curly Billy Shot Down Crazy Sam McGee

Table with 3 rows: P1, P2, P3 listing radio stations and dates.

NOTES: Too early to track a trend yet.

PARALLELS

EXAMPLE OF PARALLELS:

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

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

ISLEY BROTHERS (T-Neck)

That Lady

P1	2-2 WRKO 15-17 KKDJ 11-20 KSLQ 3-9 KHJ 2-4 KFRC
P2	4-2 KIMN 6-7 KLIV 24-26 WOKY 5-4 KRIZ 31-22 KCPX 11-20 KAKC 6-6 WSGA 4-4 WAYS 26-28 WIFE 7-17 WHBQ
P3	11-5 WMEX 5-13 WAMS 20-25 WAKY 4-10 WISM 18-WLOF

NOTES: Peaking at most places--AAG is holding.

ELTON JOHN (MCA)

Goodbye Yellow Brick Road

P1	Debut 11-KQV Add-CKLW 30-23 WFIL 22-18 KDWB 22-15 KKDJ Debut 27-KHJ Debut 29-WRKO 24-19 KFRC Debut 7-13Q
P2	Debut 28-KAKC Add-WJDX Debut 24-KRSP On-KLIV 23-14 KCPX 17-15 Y100 Debut 24-KIMN Debut 26-WHBQ Debut 16-WSGA
P3	Debut 30-WAMS On-WCOL Debut 29-WISM Add-WAKY Debut 28-KUDL Debut 25-WMEX Debut 38-KLIF

NOTES: Looks like potential Number One.

KEVIN JOHNSON (Mainstream)

Rock & Roll

P1	
P2	Debut 29-WSGA
P3	Pick-KUDL

NOTES: Too early to track yet.

EDDIE KENDRICKS (Tamla)

Keep On Truckin'

P1	15-7 KSLQ 6-6 CKLW 13-16 KHJ 6-6 WFIL 13-16 KKDJ 6-6 WRKO 13-8 KFRC
P2	7-6 KCPX 20-21 KIOA 15-10 KAKC 18-WJDX 13-10 KRSP 16-8 WIFE 2-2 WAYS 6-6 WRC Debut 17-KLIV 4-3 WHBQ 3-2 WSGA 25-29 WOKY 18-26 KIMN
P3	3-2 WAMS 5-3 WAKY 5-4 WISM 5-3 KUDL 13-WLOF 1-3 WCOL 17-12 KLIF 15-14 WMEX

NOTES: This week seems to have slipped a bit.

CAROLE KING (Ode)

Corazon

P1	
P2	On-WIFE On-KRSP
P3	Extra-WLOF On-WBBQ On-KOIL Add-WQAM On-WCOL On-KGW On-WISM On-WPGC On-KAAY On-K100

NOTES: Picking up many stations this week.

GLADYS KNIGHT (Buddah)

Midnight Train To Georgia

P1	3-1 KSLQ 10-14 KQV 4-3 WFIL 1-1 CKLW 23-20 KDWB 3-1 KKDJ 6-3 KHJ 21-13 WRKO 7-5 KFRC 19-12 13Q
P2	1-1 WJDX Add-KCPX 21-17 WIFE 1-1 WAYS 13-8 KAKC 25-19 KRSP Debut 20-KIMN 1-1 WRC 10-4 WHBQ 7-3 WSGA Debut 25-KRIZ 25-25 KIOA 16-18 WOKY
P3	11-6 WISM 10-6 WAKY 14-9 WAMS 5-2 WCOL 15-8 KLIF 23-WLOF 3-2 KUDL 19-15 WMEX 12-14 KLIV

NOTES: Top 5 many places--picking up at most others.

KRIS KRISTOFFERSON (Monument)

Why Me

P1	24-19 KHJ 20-28 KDWB 30-23 WRKO 19-21 KFRC
P2	23-16 WOKY 1-1 KAKC 10-10 KCPX 17-9 KLIV 6-11 KIOA 16-17 KRSP 28-22 KIMN 19-16 WHBQ 27-17 WSGA
P3	25-16 WISM 4-WLOF

NOTES: Doing very well at some stations, very poorly at others.

LED ZEPPELIN (Atlantic)

D'yer Mak'er

P1	28-25 KDWB 26-19 KKDJ
P2	Extra-WRC 28-24 WSGA
P3	30-25 WCOL Debut 39-KLIF 30-26 KUDL

NOTES: "Stairway" still pulling No. 1 phones.

LOGGINS & MESSINA (Columbia)

My Music

P1	
P2	Add-KCPX 28-22 KIOA Debut 27-WJDX 29-29 KRSP On-WQXI
P3	Add-WCOL On-WLOF 40-KILT On-KGW Debut 25-KAAY

NOTES: Getting good adds.

LOOKING GLASS (Epic)

Jimmy Loves Mary Anne

P1	28-30 KHJ
P2	6-17 KAKC
P3	

NOTES: New single due out next week.

HAROLD MELVIN & BLUE NOTES (Phil. Int'l)

The Love I Lost

P1	29-24 KSLQ 7-7 CKLW 26-17 WFIL 28-27 KFRC
P2	27-23 WRC Debut 30-KAKC Add-KRSP Add-WHBQ Extra-WSGA 23-22 WAYS
P3	Debut 27-WAMS Extra-WISM 23-17 WCOL 22-17 KUDL

NOTES: Seems to be a solid across the board hit.

OSMONDS (MGM/Kolob)

Let Me In

P1	9-7 KDWB 9-13 KQV
P2	8-3 WRC 21-19 KIMN 11-12 WOKY 13-5 WIFE 9-14 KRSP 16-13 KAKC 4-8 KIOA 10-16 WRC
P3	30-21 WAMS 8-WLOF 21-12 KUDL 13-24 WISM 7-14 WAKY

NOTES:

MARIE OSMOND (MGM/Kolob)

Paper Roses

P1	Debut 26-KDWB 6-5 KSLQ Debut 12-KQV 2-3 KKDJ 3-7 WFIL 12-12 CKLW 9-7 KHJ 22-20 KFRC 23-13 13Q 28-22 WRKO
P2	3-3 KRIZ 4-4 WOKY 21-18 WAYS 2-1 KCPX 3-3 KAKC 3-6 KIOA 29-20 WIFE 2-3 KRSP 6-7 KIMN 20-12 WHBQ 10-11 Y100 11-8 WSGA
P3	28-21 WMEX 20-12 WAMS 1-2 WAKY 8-3 WISM 20-WLOF 2-5 WCOL 18-14 KLIF

NOTES: Growing very strong.

GILBERT O'SULLIVAN (MAM)

Ooh Baby

P1	18-14 KDWB
P2	Debut 24-KCPX 27-24 WOKY Debut 29-KIOA 26-24 KRSP Add-WRC 20-24 WIFE On-KLIV Debut 29-KIMN 18-14 WSGA
P3	Debut 28-WAMS 30-25 WISM 34-29 KLIF 29-21 WCOL 27-22 KUDL

NOTES: Slow starter, now coming through.

POINTER SISTERS
(Blue Thumb)

Yes We Can Can

P1	15-11 KHJ 30-18 CKLW 18-16 WFIL 8-7 WRKO 5-12 KDWB 6-9 KFRC
P2	3-2 WIFE 3-10 KLIV 26-25 WOKY 19-12 KAKC 24-22 KRSP 17-12 KIMN 23-17 KIOA 9-7 WHBQ 23-23 WSGA
P3	26-23 WAMS 22-20 KLIF

NOTES: Peaking at some—in general still a solid hit.

ELVIS PRESLEY
(RCA)

Raised On Rock/For Ol' Times Sake

P1	20-18 KSLQ
P2	30-21 WOKY 26-25 WJDX 11-14 WHBQ 22-22 WSGA
P3	24-19 KUDL 15-WLOF

NOTES: Still alive—but slow.

BILLY PRESTON
(A&M)

Space Race

P1	28-14 KSLQ 28-21 WFIL 19-14 CKLW Debut 30-KDWB 29-21 KHJ 29-15 WRKO 27-23 KFRC
P2	Debut 22-WJDX 15-11 KCPX 26-16 KAKC 21-18 KRSP 27-23 WIFE 15-18 KIMN 5-3 WAYS 26-26 KRIZ 25-23 WHBQ 9-4 WRC 24-21 WSGA
P3	30-17 WAKY 21-16 WAMS 12-WLOF 27-24 WMEX 16-14 WISM 39-35 KLIF 11-13 KUDL

NOTES: Fast riser—seems to hit all demogs.

HELEN REDDY
(Capitol)

Leave Me Alone Ruby (Red Dress)

P1	Add-KHJ On-WFIL Add-KFRC
P2	Extra-WSGA Add-WJDX Add-KAKC
P3	Add-WAMS Add-WAKY Add-WCOL On-KLIF

NOTES: Picking up many adds.

CHARLIE RICH
(Epic)

The Most Beautiful Girl

P1	29-22 KDWB
P2	Debut 28-KIOA 6-2 WJDX Extra-WIFE On-WOKY Debut 30-KRSP 24-23 WAYS 22-25 KIMN
P3	3-1 WAKY 40-33 KLIF 23-25 KUDL 17-8 WCOL

NOTES: Getting good request response at many stations.

ROLLING STONES
(Rolling Stones)

Angie

P1	5-3 CKLW 2-3 KSLQ 3-11 KDWB 1-1 WFIL 5-5 KQV 1-2 KKDJ 1-1 KHJ 1-1 WRKO 12-8 KFRC 2-3 13Q
P2	1-1 KRSP 2-1 KLIV 3-6 WOKY 9-5 WAYS 7-4 WIFE 2-6 KIMN 1-5 KCPX 1-2 KRIZ 6-6 WJDX 2-6 WHBQ 3-2 Y100 1-1 WSGA 14-19 KAKC 5-12 KIOA 3-13 WRC
P3	1-1 KLIF 2-4 WAKY 4-4 WAMS 1-1 KUDL 1-1 WISM 4-9 WCOL 2-WLOF 1-1 WMEX

NOTES: Peaked and dropping fast at many stations.

LINDA RONSTADT
(Asylum)

Love Has No Pride

P1	
P2	
P3	

NOTES: Strong P5, not yet spreading to other parallels.

DIANA ROSS & MARVIN GAYE
(Motown)

You're A Special Part Of Me

P1	Debut 27-KSLQ 14-19 KQV
P2	15-25 WSGA 30-27 KCPX 28-28 KRSP 15-14 WAYS Add-KIMN
P3	35-31 KLIF Debut 27-WISM 23-18 WAMS Debut 18-KUDL 26-24 WCOL 25-WLOF

NOTES: Not growing very well—slow at most places.

TODD RUNDGREN
(Bearsville)

Hello It's Me

P1	1-1 KQV 21-19 KDWB 3-2 13Q
P2	29-21 KIMN 30-26 KAKC 28-28 WOKY 27-27 KRIZ 5-4 KCPX 19-23 KIOA 8-6 Y100 25-21 WJDX 5-5 KRSP 10-9 WIFE 29-26 WSGA
P3	23-19 KLIF 29-21 KUDL 10-WLOF Add-WMEX Debut 30-WISM 11-15 WCOL

NOTES: Looks like Top 5 potential.

SEALS & CROFTS
(Warners)

We May Never Pass This Way Again

P1	14-11 WFIL 12-10 KDWB 30-28 KFRC
P2	21-13 KIOA 19-15 KCPX Debut 30-WIFE 8-7 WJDX
P3	29-24 WAMS 21-WLOF 27-22 WISM 16-13 KLIF 18-16 KUDL 23-17 WMEX

NOTES: This week moves are substantial.

PAUL SIMON
(Columbia)

Loves Me Like A Rock

P1	29-29 KFRC 27-28 KKDJ 9-9 KSLQ 2-3 KQV 11-24 WRKO 4-6 13Q 23-25 KHJ
P2	20-30 WSGA 16-20 WAYS 12-15 WOKY 12-13 KRIZ 9-10 KIOA 5-7 WIFE 6-13 WHBQ 16-17 WRC
P3	12-19 WISM 24-27 WAKY

NOTES:

RINGO STARR
(Apple)

Photograph

P1	7-4 KSLQ Debut 9-KQV 15-8 CKLW 13-9 WFIL 8-3 KDWB 8-6 KKDJ 16-10 KHJ 14-11 KFRC
P2	14-5 KLIV 12-11 WAYS 8-8 WOKY 4-2 KRIZ 13-8 KCPX 2-2 KAKC 24-19 WJDX 14-10 WIFE 17-11 KRSP 23-18 WHBQ 24-20 KIOA 8-4 WSGA 20-23 KIMN
P3	7-5 KUDL 26-22 KLIF 10-5 WAMS 17-8 WISM 26-WLOF 12-10 WCOL 28-21 WAKY 12-9 WMEX 13-7 WRC

NOTES: Top 10 requests.

B.W. STEVENSON
(RCA)

My Maria

P1	15-21 KDWB 23-24 KKDJ 8-12 KSLQ 12-20 KHJ 26-26 WRKO 12-16 KQV 15-15 13Q
P2	21-22 KRIZ 12-15 WRC 20-23 WOKY 9-12 KIMN 11-15 WIFE
P3	

NOTES:

STORIES
(Kama Sutra)

Mammy Blue

P1	
P2	Debut 25-WAYS 26-26 WRC
P3	Add-WAKY

NOTES:

STYLISTICS
(Avco)

Rockin' Roll Baby

P1	
P2	25-21 WRC Debut 28-WSGA
P3	Debut 28-WCOL 36-36 KLIF

NOTES: Looks like it will cross.

SUTHERLAND BROTHERS & QUIVER
(Island)

You Got Me Anyway

P1	
P2	
P3	28-26 WISM 20-18 KLIF

NOTES:

PARALLELS

IAN THOMAS
(Janus)

Painted Ladies

P1	25-23 CKLW
P2	Debut 26-KCPX 29-26 KIOA Add-KRSP On-KLIV Extra-WSGA
P3	Debut 28-WMEX Add-WAMS 37-34 KLIF

NOTES: Growing each week.

THREE DOG NIGHT
(Dunhill)

Let Me Serenade You

P1	On-WFIL 17-15 KDWB
P2	Debut 26-KRSP Debut 30-KCPX Add-WJDX On-KLIV On-WOKY 28-24 WRC Debut 30-KIMN 7-6 KRIZ Add-WHBQ Debut 27-WSGA
P3	Add-WAMS Extra-WISM Add-WCOL On-KLIF

NOTES:

IKE & TINA TURNER
(United Artists)

Nutbush City Limits

P1	30-27 KDWB
P2	Extra-WIFE
P3	25-25 WAMS

NOTES:

JOE WALSH
(ABC)

Rocky Mountain Way

P1	20-15 KHJ 17-15 CKLW 10-14 KKDJ 10-12 WRKO 23-22 KFRC
P2	9-7 KCPX 21-15 KAKC 10-16 KLIV 18-15 KRIZ 12-7 KIOA 16-14 KIMN 16-5 WHBQ 25-27 WIFE 9-7 Y100 14-11 WSGA
P3	7-15 WAMS 21-23 WISM 4-9 WAKY 9-7 KLIF 5-WLOF

NOTES:

AL WILSON
(Rocky Road)

Show And Tell

P1	
P2	
P3	
P4	7-2 CKLW Add-WAKY

NOTES:

EDGAR WINTER
(Epic)

Free Ride

P1	7-18 13Q 17-20 KKDJ 18-23 KHJ 18-20 WRKO
P2	7-12 Y100 16-17 KRIZ 14-17 WOKY 13-19 WHBQ 10-9 KAKC 18-21 WAYS 12-16 WIFE
P3	11-17 WAMS 16-20 WMEX 15-23 WAKY 17-WLOF

NOTES:

STEVIE WONDER
(Tamla)

Higher Ground

P1	10-10 KFRC 19-23 KKDJ 3-5 CKLW 17-22 KHJ 19-21 WRKO
P2	12-15 WHBQ 7-16 WAYS 22-25 KAKC 13-18 KRIZ 11-17 KIMN 17-19 WRC 19-18 Y100
P3	4-3 WMEX 14-21 WISM 8-20 WAMS 5-3 KLIF

NOTES:

additional programming information

El Chicano "Tell Her..." looks like it might come through. KHJ adds, debut 27 at KKDJ, 15 to 8 at KLIV.

Johnny Mathis is still alive and well at some key stations: 11-4 WJDX, Debut 22 WCOL, 14-WLOF.

Significant action on: Monkey Meeks, Scuffy Shew, Sally From Syracuse.

Lighthouse is beginning: Debut 29-WMEX, 28-19 WCOL, 30-WLOF.

Steve Miller "The Joker" is becoming a top 40 hit. More stations reporting each week.

Nino Tempo is still alive and trying hard to become a hit...still needs more believers. Action at this point is still limited.

Larry Gatlin pulling top 5 requests at WLOF and several other stations report it doing well.

Led Zeppelin "Stairway To Heaven" is still pulling top requests at many stations.

The two versions of "Last Kiss" (J. Frank Wilson & Wednesday) continue to battle it out with Wednesday spreading faster at this time.

One of the most reported songs is Jim Croce's "Time In A Bottle" from his first LP. Several stations are charting it from requests and renewed LP sales (song was featured in an ABC Movie of the Week). Company plans to release it in about three weeks, hoping not to kill action on "I Got A Name".

Stevie Wonder new single "Living For The City" is out, as is "Mind Games" by John Lennon. Both picking up spotted adds as the product was just being received Tuesday and Wednesday.

Gary & Dave a Canadian hit (debut 29-CKLW) looks like it might spread, already picking up some American stations.

"Sister Mary Elephant" coming as a single this week...added last week to KHJ, this week to KFRC.

13Q/Pittsburgh Spirit "Mr. Skin" debuts 14. Could come back this time as a hit.

Brownsville Station definitely picking up a great deal of action this week.

"Check It Out" Tavares doing fairly well. On WIXY, WIFE, KAFY, WLOF, KLIF, KUDL, KROY, and many more.

New Looking Glass single is coming: "City Lady".

LEGEND

PARALLEL 1

CKLW DETROIT/WINDSOR
KFRC SAN FRANCISCO
KHJ LOS ANGELES
KKDJ LOS ANGELES
KQV PITTSBURGH
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.
13Q PITTSBURGH

PARALLEL 2

KCBQ SAN DIEGO
KCPX SALT LAKE CITY
KIMN DENVER
KING SEATTLE
KLIV SAN JOSE
KRIZ PHOENIX
KRSP SALT LAKE CITY
WAMS WILMINGTON
WGRQ BUFFALO
WHBQ MEMPHIS
WIFE INDIANAPOLIS
WOKY MILWAUKEE
WMYQ MIAMI
WQXI ATLANTA
KAKC TULSA
KAFY BAKERSFIELD
Y100 MIAMI

PARALLEL 4

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

PARALLEL 3

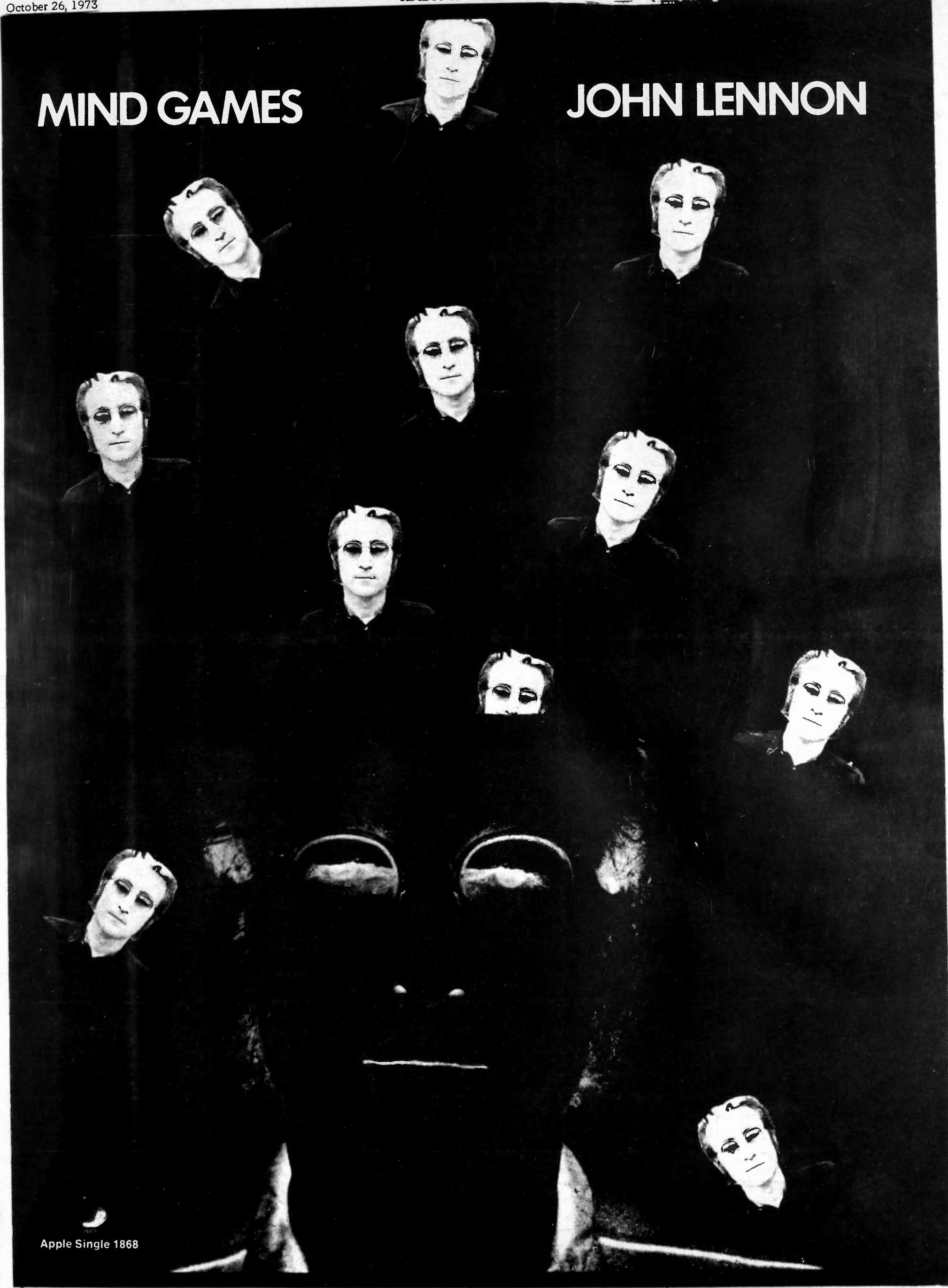
KAAY LITTLE ROCK
KDZA PUEBLO
KEEL SHREVEPORT
KEZY ANAHEIM
KGW PORTLAND
KIOA DES MOINES
K100 LOS ANGELES
KILT HOUSTON
KLEO WICHITA
KLIF DALLAS
KOIL OMAHA
KOMA OKLAHOMA CITY
WAYS CHARLOTTE
WBBQ AUGUSTA
WCAO BALTIMORE
WCFL CHICAGO
WCOL COLUMBUS
WHB KANSAS CITY
WHHY MONTGOMERY
WISM MADISON
WIXY CLEVELAND
WMAK NASHVILLE
WPGC WASHINGTON D.C.
WQAM MIAMI
KUDL KANSAS CITY
KSLY SAN LUIS OBISPO
WMEX BOSTON
KFXM SAN BERNARDINO

PARALLEL 5

ABC-FM NEW YORK BASE
KDAY LOS ANGELES
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

MIND GAMES

JOHN LENNON



Apple Single 1868

Engineering

Transmitter Efficiency

BY ANDY LAIRD

When most engineers consider transmitter efficiency, they're concerned with how much electricity it takes from the wall to get the signal out the antenna. PD's look at transmitter efficiency as a matter of "what does it take to get a good sound out of a given transmitter."

There have been tremendous improvements made in efficiency, particularly with regard to high-power transmitters, since the thirties and forties. From the distortion characteristics that were recognized and measured at that time, the old transmitters were pretty good performers. Usually, however, the only types of measurements they made were "harmonic distortion" readings.

They did begin looking at how much carrier shift there was with modulation, and of course they realized that transmitters measuring similar amounts of harmonic distortion *still* had a different sound.

Once engineers got their finger on recognizing this type of distortion problem, they became very clever about how they constructed their transmitters. There are some high-level modulation transmitters available now, that because of design improvements really have low I-M distortion and *sound* very good.

(If you have two transmitters that measure the same distortion levels as specified by the FCC, but they sound different from one another, it's probably an I-M problem. Another thing that could be involved, is how the antenna load might be affecting one transmitter differently than another, and this would depend on how the final circuits are designed.)

INTER-MODULATION DISTORTION

It was discovered that if you put two tones into a transmitter, say one tone at 500Hz and a higher one at 4000Hz, that one tone affected the other. That mutual effect is what's called inter-modulation distortion. Measuring this type of distortion didn't really come into vogue, though, until the fifties, when people working with hi-fi became concerned with it. Today, a lot of thought is given to controlling I-M distortion in the actual *design* of new transmitters.

ON-AIR AUDIO

Translated to terms of audio, or how it actually affects sound coming over the air, inter-modulation distortion could be likened to the clarity in sound of one instrument as opposed to the blur of several instruments played together. If you play a recording of one guitar over the air, you get a pretty reasonable facsimile of the way it actually sounds. When you add to that guitar several others and you suddenly lose the distinct sound of each instrument, *that's* inter-modulation distortion. It's not that hard a thing

to measure; there's actually some fairly inexpensive test gear available now, one especially from Heathkit.

MODERN TRANSMITTERS

The transmitters most subject to I-M distortion, are the transmitters most commonly used today; the high-level modulating transmitters that use modulation transformers and modulation reactors.

With the exception of one brand new model (the Gates 50,000 watt transmitter), most high-level modulated transmitters have always had to use large transformers. And transformers, or iron-cored objects, are usually the source of I-M distortion.

Some smaller power transmitters are now available on the market that use different types of (AM) modulation systems and don't require these large transformers. This helps eliminate some of the problem.

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

Columbia Readies New Dylan, Santana Product

...Columbia readying a new Bob Dylan album which will include previously unreleased material as well as Dylan's version of Jerry Jeff Walker's "Mr. Bojangles". Also from CBS within the month: Santana's latest (with band)...

NEW RECORDS SET

...New LP's from John Lennon (*Mind Games*) and the Band

music news

(*Moondog Matinee*) out of Capitol...Dave Mason's new Columbia set features sidemen Stevie Wonder, George Harrison, and, on his next single, harmony from Graham Nash...Johnny Cash working again with his early producer Don Law...Hot rod rock? Add to Jan & Dean's reissued "Dead Man's Curve" (UA) Byrd leader Roger McGuinn's "Draggin'" (Columbia), about a cross-country jet race...New releases due shortly from Emerson Lake & Palmer (*Brain Salad Surgery*), and Ten Years After fast flash Alvin Lee. Lee's album, *You And Me*, features the guitarist with vocal help from

Wild Turkey's Gary Pickford-Hopkins and TYA's organist Chick Churchill and bassist Leo Lyons....

NEW WHO

...The Who's 2-LP set, *Quadrophrenia*, now out, including a 40-page booklet and titles like "Cut My Hair", "The Rock", and "The Punk And The Godfather"...In England, Leiber-Stoller now producing Jamaican singer Shark Wilson for Fresh Air Records (single: "Where Are We Going")...Steve Barri produced first ABC LP for respected sixties R&B figure Chuck Jackson. Jackson was one of the first to work with Bacharach-David ("I Don't Want To Cry" in '61, "Any Day Now" in '62 for Wand). This time tunes are Lambert-Potter and Price-Walsh (of Grass Roots fame)....

WYMAN PACTED

...Rolling Stone Bill Wyman has signed a production pact with Charlie Greene's Green Mountain label; first project will be John Walker, one third of mid-sixties British trio, the Walker Bros. ("Make It Easy On Yourself", "The Sun Ain't Gonna Shine Any More" for Smash in '65 and '66)....

POPPY POPPING COUNTRY?

...Rumors of a major reshuffling and general "clean-up" at United Artists' Poppy subsidiary suggest a new alignment of all progressive-country product on the label...Unannounced presence at Iggy & the Stooges' recent Richard's gig in Atlanta was a multi-color haired Elton John...This week: new Rick Derringer album, *All American Boy* (Columbia). Same label, one more month: Barbra Streisand's new LP, the soundtrack from her upcoming TV special. It'll feature, among other things, a vocal duet with Ray Charles...Alive & Kickin', who had a top 10 hit in 1970 with "Tighter Tighter" (Roulette) now on Silver Blue Records, still with producer Tommy James...Also this week: Gregg Allman's *Laid Back* on Capricorn.

DIAMOND SUIT ALTERED

Latest on Neil Diamond's \$100,000 suit against *Jonathan Livingston Seagull* producer Hall Bartlett: after last Friday's marathon courtroom session (it lasted till 9PM), court has been adjourned until Monday, Oct. 29, in hopes the disputing parties may reach an agreement in the interim.

Diamond and *Seagull* author Richard Bach have, however, withdrawn their request for an injunction against the film's scheduled premiere. It opened Tuesday in New York, featuring a disclaimer statement informing the audience that the version they're watching may not be the final, approved version.

The movie opens in Los Angeles on Oct. 30.

THE FCC (So You Can Understand It)

(*The installment below concludes last week's column on new FCC renewal regulations*)

This concludes the delineation of the new FCC renewal procedural requirements expected of all stations, radio and TV alike. There are, however, extensive new and demanding requirements—including two new annual Reports and a substantially modified renewal form 303 that will be required of TV stations only.

There is, however, one particular new TV provision which would seem to apply to, and be of special interest, to radio stations as well. This is the Commission's explicit limitation on the length of TV renewal exhibits to two pages for most questions, and at most to five pages in response to the new Question 7 programming inquiry as to whether the information supplied in the TV station's Annual Programming Reports of local needs and the programs carried to serve them (which will also be limited to 5 pages), accurately reflects the TV station's programming during its entire license period under review.

But the Commission has also provided that TV stations have the option to include in their local files with either their Annual Reports or

their renewal applications substantial additional material concerning all of these matters, particularly community survey and programming. Moreover, FCC has explicitly stated that should any question be raised concerning a TV station's programming, that before it makes a decision thereon, the station will be given an opportunity to supplement its limited renewal showing by supplying additional material that has not only been included in the local public file along the way, but also any other relevant material as well.

While there's no explicit FCC indication as yet that such limitations of renewal exhibit length will also be applied to radio renewals and their exhibits, there's every reason to believe that some such radio limitations will soon be applied as part of the Commission's "re-regulation" process.

The Commission divided in a number of different ways in its attitudes on this Report and Order. Given the time and energy which FCC has put into this major effort as well as its pending inquiries on combination rates, program logs, etc., it is apparent that a major effort is needed to reverse the trend. In other words, the industry is ready for de-regulation not re-regulation.


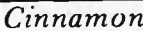













ALBUMS

RR Country

RADIO & RECORDS

FRIDAY, OCTOBER 26, 1973

Page 17

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

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

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

PULLED OFF PLAYLISTS

Twitty Record Runs Into Trouble

Despite the fact that the record's been a solid Country hit for two months and a regional Pop crossover for some time, Conway Twitty's "You've Never Been This Far Before" is beginning to run into some hostile reaction.

A number of stations are reporting local pressure against the record, usually in the form of polite, but direct letters attacking its "questionable" morality. In some instances, the song, still a top 20 item in most markets, has been pulled altogether.

At Orlando's WHOO, Mike Berger said he finally removed the record in response to recent public pressure, but only after the station had been playing it for four months. "We'd been on it since July and we never had a word of trouble. Then, just within the last week or so, we picked up three or four letters and it was decided that maybe we'd better drop it. It was No. 8 when we took it off."

Portland's KWJJ took it off recently in response to angry letters, as did Los Angeles' KLAC, only to go back on it within a number of days.

Denver's KLAK, which had charted the song since August has begun giving it less play, according to Con Shader. "We hadn't gotten any negative responses in that period, until the past couple of days. We've now received about ten letters and about four phone calls against it, which leads me to suspect the whole reaction to the record might be organized and not entirely spontaneous.

"Most of the letter writers are very polite. They usually are against the record because they believe it's questionable for their children, particularly teenagers in their family, to be exposed to it.

"One of the letters we all enjoyed around the station was one from some woman who complained her twelve-year-old son, upon hearing the song, told her 'Mama, that's a dirty song. He's got his hands in her pants'."

Shader says one of the Denver rockers had just dropped the record as well, despite continuing high sales and requests for the song.

"We're definitely experiencing another conservative swing, nationally," he believes. "It's cyclical. Right now lots of things are quite similar to the way they were in the fifties; Watergate's like the McCarthy hearings, payola scandals

are in the news again, lots of the music is similar.

"After the liberalism of the sixties, it's probably just a natural thing, that attitudes shift back the other way. And as proved by this whole Twitty situation, we're only now beginning to hear from that conservative, traditional side."

Some stations have reported late listener reaction against Barbara Mandrell's "Midnight Oil", but as WHOO's Berger sees it, "you could find something blue in just about any song, if you train your ears to hear it."

Country Radio

XMAS ENERGY SAVERS

...Longview, Washington's KBAM is sponsoring an outdoor Christmas decorating contest for the most creative display based on the "non-use" of artificial lighting. Prizes and trophies go to the most imaginative energy-savers....Sacramento's KRAK celebrating eleven years of playing country music. They're throwing a supershow for listeners, starring Tanya Tucker, Danny Davis & Nashville Brass, and Boots Randolph....

SUPERMONEY

...WCMS in Norfolk carrying on a two-part "Supermoney" promotion from Sept. 3 to Nov. 30. One phase involves listeners sticking Supermoney bumper strips to their cars; when an off-duty jock sees a strip on a car, he relays the car's license number to air personality who reads it on the air. Car owner who identifies his license wins up to \$500. Second part of Supermoney features an electronic Wheel Of Fortune specially built for the promotion. Wheel is taken out on location around the city and lucky gamblers give it a spin to win LP's or up to \$500....

FARGO FIDDLERS FESTIVAL

...Fargo's KFGO celebrating their twenty-fifth year of broadcasting. They held a music festival Oct. 5 and 6, featuring an old-time fiddlers' contest (20 contestants, ranging in age from 60 to 80), a square dance club exhibition and music by local country groups. Station held a big drawing, winners receiving a weekend in the Royal Suite of the Winnipeg Inn. Also, they gave away over 500 albums to festival-goers....



Country TOP TWENTY

LW	TW		9/28	10/5	10/12	10/19	10/26	YOUR NOTES
3	1	MARIE OSMOND <i>Paper Roses (MGM/Kolob)</i>						
1	2	JOHNNY RODRIGUEZ <i>Ridin' My Thumb To Mexico (Mercury)</i>						
2	3	GEORGE JONES & TAMMY WYNETTE <i>We're Gonna Hold On (Epic)</i>						
4	4	JERRY WALLACE <i>Don't Give Up On Me (MCA)</i>						
7	5	JOHNNY RUSSELL <i>Rednecks, White Socks (RCA)</i>						
9	6	DOTTIE WEST <i>Country Sunshine (RCA)</i>						
8	7	MEL TILLIS <i>Sawmill (MGM)</i>						
14	8	CHARLIE RICH <i>The Most Beautiful Girl (Epic)</i>						
15	9	BRENDA LEE <i>Sunday Sunshine (MCA)</i>						
5	10	RAY PRICE <i>You're The Best Thing (Columbia)</i>						
10	11	FREDDY WELLER <i>A Perfect Stranger (Columbia)</i>						
6	12	CONWAY TWITTY <i>You've Never Been This Far Before (MCA)</i>						
16	13	OLIVIA NEWTON-JOHN <i>Let Me Be There (MCA)</i>						
20	14	JEANNE PRUETT <i>I'm Your Woman (MCA)</i>						
11	15	BARBARA FAIRCHILD <i>Kid Stuff (Columbia)</i>						
19	16	BILLY CRASH CRADDOCK <i>Till The Waters Stop Running (ABC)</i>						
17	17	RONNIE MILSAP <i>I Hate You (RCA)</i>						
18	18	JACK GREENE <i>I Need Somebody Bad (MCA)</i>						
12	19	BARBARA MANDRELL <i>The Midnight Oil (Columbia)</i>						
NEW	20	LYNN ANDERSON <i>Sing About Love (Columbia)</i>						
<p>The C&W Top Twenty is determined by active weekly sales. The remaining songs are listed alphabetically with the audience acceptance graph reflecting the song's current demographic level as reported and tabulated to R&R by our corresponding radio stations.</p>								
		BOBBY BARE <i>You Know Who (RCA)</i>						
		JIM ED BROWN <i>Broad-Minded Man (RCA)</i>						
		DORSEY BURNETTE <i>Darlin' Don't Come Back (Capitol)</i>						
		JOHNNY BUSH <i>Green Snakes On The Ceiling (RCA)</i>						
		GLEN CAMPBELL <i>The Wherefore And The Why (Capitol)</i>						
		WAYNE CARSON <i>You're Gonna Love Yourself (Monument)</i>						

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

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

Country

	9/28	10/5	10/12	10/19	10/26	YOUR NOTES
JOHNNY CASH & JUNE CARTER <i>Allegheny (Columbia)</i>						
JOHNNY DUNCAN <i>Talkin' With My Lady (Columbia)</i>						
DONNA FARGO <i>Little Girl Gone (Dot)</i>						
NARVEL FELTS <i>All In The Name Of Love (Cinnamon)</i>						
LARRY GATLIN <i>Sweet Becky Walker (Monument)</i>						
TOMPALL GLASER <i>Bad Bad Cowboy (MGM)</i>						
MERLE HAGGARD <i>If We Make It Through December (Capitol)</i>						
FREDDIE HART <i>If You Can't Feel It (Capitol)</i>						
DOYLE HOLLY <i>Lila (Barnaby)</i>						
WAYLON JENNINGS <i>You Ask Me To (RCA)</i>						
JERRY LEE LEWIS <i>Sometimes A Memory Ain't Enough (Mercury)</i>						
BOB LUMAN <i>Still Loving You (Epic)</i>						
MELBA MONTGOMERY <i>Wrap Your Love Around Me (Elektra)</i>						
WILLIE NELSON <i>Stay All Night (Atlantic)</i>						
PATTI PAGE <i>I Can't Sit Still (Epic)</i>						
JOHNNY-PAYCHECK <i>Song And Dance Man (Epic)</i>						
CHARLIE PRIDE <i>Amazing Love (RCA)</i>						
MARTY ROBBINS <i>Crawlin' On My Knees (MCA)</i>						
LEON RUSSELL <i>Rollin' In My Sweet Baby's Arms (Shelter)</i>						
KENNY SERRATT <i>Love And Honor (MGM)</i>						
SAMMI SMITH <i>City Of New Orleans (Mega)</i>						
TERRY STAFFORD <i>Sweet Gypsy Rose (Atlantic)</i>						
STATLER BROTHERS <i>Carry Me Back (Mercury)</i>						
RED STEAGALL <i>Fiddle Man (Capitol)</i>						
HANK WILLIAMS JR. <i>The Last Song (MGM)</i>						
NORRO WILSON <i>Ain't It Good (RCA)</i>						

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RR
RADIO & RECORDS
POP/MOR

Friday, October 26, 1973



WTAE'S TED ATKINS

Market Research: "Overrated"

(Pittsburgh's WTAE is a Hearst-owned station. Ted Atkins has served as vice president and station manager for four months and is in the midst of directing a major format change for the 24-hour AM operation. Previous to WTAE, he was with Chuck Blore for a short period as temporary advisor/director of operations at KIIS, Los Angeles, and before that he PD's three stations for RKO: CKLW, KFRC and KHJ. A radio veteran of 17 years, Ted began as a jock in Denver, where he was graduated from the University of Denver.)

MUSIC: "I think it's getting more and more difficult to put a label on a radio station. What I'm trying to do with WTAE, is take the best of all the worlds I've been involved with--a little bit of Drake, a little bit of Blore, a little from other successful radio operations--and fashion a *mature*, adult radio station. We're trying to be adult in everything, from music to jock presentation to news.

"I'd say we're coming in the middle between say, WIND, WGAR, and KFMB, because we're putting a great emphasis on what we call 'The Greatest Hits Of All Time', music running the gamut from 1954 to the present. We're feeling our way into this area with caution, as far as the music mix is concerned. We're asking ourselves what ratio do we play of older hits to the more recent hits? How much current hit material? In the end, hopefully, we'll end up as the adult station I envision. We'll fight the image of being a 'rock & roll station', and to some extent we'll fight the image of being a station appealing only to youth."

TARGET AUDIENCE: "Our demographic target is 25-34, because I'm firmly convinced, more than ever, that it's very difficult for a radio station to be all things to all people. We're programming to this group and hoping for skews on either side, 35-49 and 18-24. I've seen stations target in this same area and increase their skews remarkably on either side, but bottom out of the target area. I think the whole thing involves a lot of experimenting."

GM/PD: "From a programming standpoint, it's a pleasure to be in this position. I'm vice president and general manager of the station, and PD. As the PD, I don't have to clear anything with anyone...in this situation the only red tape you fight is the red tape you create yourself.

"I'm very fortunate in having a very strong sales manager, and I told him upon my arrival here, 'The area that I'm not skilled in, that's your baby'. We'll communicate and coordinate our efforts, because I

want to be aware of what the station is doing saleswise--the local salesmen and our national rep. I'm spending 80% of my time right now on programming."

MARKET RESEARCH: "I might be lambasted for this statement, but I'd have to fall back on something Chuck Blore said recently, to the effect that 'All the research in the world is fine, but the best programmer is still the one that does it from his gut.' It may sound like an ego stroke, but I've always been successful in having that intuitive feel about what is right and wrong; I'll know when the station's clicking. I don't want to take anything away from research, but I think in too many instances it's been overrated."

NEWS: "Fortunately, this station has always maintained an extremely strong news image in the Pittsburgh market. We've just gone to a 20-20 news concept, switching into headlines at 20 minutes after the hour in the morning and afternoon drives, and then comprehensive 10-12 minute report at 20 minutes till the hour in the morning and afternoon, with less frequent newscasts at midday and late evenings. There's always a radio newsman on duty, 24 hours a day, 7 days a week, and we don't hesitate to bulletin or update as the need arises.

POP/MOR Radio News

SINATRA CELEBRATION

...KGIL in San Fernando, Calif., celebrated Frank Sinatra's return to showbiz with a 24-hour salute, featuring rare collectors' items like Sinatra's version of "I Left My Heart In San Francisco" (only 300 copies released before Sinatra himself cancelled the record several years ago). Also included: introductions by Gene Kelly and a special duet by Sinatra with Robert Mitchum. Station is now planning a Sinatra contest for "The Best Set Of Blue Eyes" with the winner claiming the entire Sinatra catalogue...

ATLANTA GUEST HOSTS

...WSB (Atlanta)'s morning man John Moore has been having various recording celebrities stop by to co-host his show. He's received super-favorable audience response to such guests as Andy Williams, Perry Como and Donny Osmond. The Lettermen are due in this week. Sounds like a good way to fight morning TV....

We're just trying some different methods of presentation, to make the news a little more streamlined, a little more 1973.

PROMOTION: "We're just now getting under way in promotions. I do have several projects penciled in for between now and the first of the year. At present, we have a 'Greatest Hits Of All Time' jukebox giveaway going. I'm experimenting now, seeing how the market reacts to phone-in and mail solicitation contests. As far as outside media, billboard, bus and taxi posters, and newspapers, we haven't done anything with that yet, but we will in the not too distant future."

JINGLES: "We're using the Drake-Chennault Series One package. I've used it at KFRC, and they used it at KHJ all of the time I was there. It's about four years old. I've always been very impressed with it, especially the music. Nothing even resembling it had been used in this market before. We put it on the air Labor Day weekend when we kicked off most of our major changes here."

MODERNIZING WTAE: "We've been doing a great deal of internal modernization within the station in kind of a twofold program. One, equipment-wise, we've practically rebuilt our on-air studio to make it just right for a jock doing a fast, modern approach to programming; we needed equipment that could react as fast as the jock has to react with the format. Now we're a combo operation; anything that goes out on the air live, the jock can handle 100% himself (playing records, commercials, jingles). The other, internal production stuff, recording promos and spots, must be done in conjunction with an engineer.

"Our production facilities were probably the least adequate of any I'd ever seen when I came here, and that's the second area we've modernized. We've just completed a \$35,000 production room, including installation of a McCurdy 12 linear channel input console (\$10,000) with compression and equalization on all the inputs, an Ampex 4-track, a Scully 2-track, all new cart machines, production devices like a phaser, a filter, and a reverb unit.

"We're also modernizing our systems and methods to make the internal operation run as smooth as possible; we're trying to keep everyone in constant communication, and this applies to everything from systems in traffic to regularly scheduled press releases, for example."

PERSONALITIES: "I was fortunate in inheriting a great staff here; three out of the five guys had been brought into the market last November. Larry O'Brien was brought in as the morning man from WCFL in Chicago. Chuck Brinkman, who's been a mainstay in this market (he's been in the area 12 or 13 years), was formerly with KQV. John Gary was formerly PD of WISP, in Charlotte, North Carolina. I promoted our weekend man, Mark Roberts, a former PD at WIXZ (suburban Pittsburgh) to a fulltime position, and brought over another WIXZ talent, Mike McGann, to do 8-midnight. Tom Lyons remains as our all-night man, and he's one of the most consistent and dependable in the business."

SPORTS: "The previous 8-midnight jock, Bill Hillgrove, had a lot of talent in sports--he was the color man on our University of Pittsburgh football broadcasts--and I took him off the air as a fulltime jock; now his directions are slanted 90% to on-air sports activity.

"The guys were all working four-hour shifts before, so one of the first thing I did was to cut those for the most part to three-hour shifts. In addition to the college football, we also have the NFL Steelers game on WTAE, which I look at as a tremendous asset, not only revenue-wise but promotion-wise as well.

"Over the past two years, WTAE had suffered a tremendous loss in both ratings and revenue. The station's demographic strength began at age 50 and was about 70% female. Our first effort was aimed at breaking the 'little old lady' image and bringing the station into a truly competitive 'now' radio station."



POP/MOR

9/28

10/5

10/12

10/19

10/26

YOUR NOTES












	9/28	10/5	10/12	10/19	10/26	YOUR NOTES
PAUL ANKA <i>Flashback (Fame)</i>						
CARPENTERS <i>Top Of The World (A&M)</i>						
RAY CHARLES <i>Come Live With Me (Crossover)</i>						
CHICAGO <i>Just You And Me (Columbia)</i>						
CLIMAX <i>Walkin' In The Georgia Rain (Bell)</i>						
PERRY COMO <i>Love Don't Care (RCA)</i>						
JIM CROCE <i>I Got A Name (ABC)</i>						
NEIL DIAMOND <i>Be (Columbia)</i>						
DRUPI <i>Vado Via (A&M)</i>						
PERCY FAITH <i>Crunchy Granola Suite (Columbia)</i>						
FIFTH DIMENSION <i>Ashes To Ashes (Bell)</i>						
ROBERTA FLACK <i>Jesse (Atlantic)</i>						
ART GARFUNKEL <i>All I Know (Columbia)</i>						
DAVID GATES <i>Sail Around The World (Elektra)</i>						
BOBBY GOLDSBORO <i>Summer (The First Time) (United Artists)</i>						
DOBIE GRAY <i>Loving Arms (MCA)</i>						
CLINT HOLMES <i>Shiddle-Ee-Dee (Epic)</i>						
ENGELBERT HUMPERDINCK <i>Love Is All (Parrot)</i>						
OLIVIA NEWTON-JOHN <i>Let Me Be There (MCA)</i>						
CAROLE KING <i>Corazon (Ode)</i>						
GLADYS KNIGHT <i>Midnight Train To Georgia (Buddah)</i>						
KRIS KRISTOFFERSON <i>Why Me (Monument)</i>						
KRIS KRISTOFFERSON & RITA COOLIDGE <i>A Song I'd Like To Sing (A&M)</i>						
VICKI LAWRENCE <i>Ships In The Night (Bell)</i>						
STEVE LAWRENCE <i>At The End Of A Rainbow (MGM)</i>						
LOBO <i>There Ain't No Way (Big Tree)</i>						
LOGGINS & MESSINA <i>My Music (Columbia)</i>						
MARK-ALMOND <i>Lonely Girl (Columbia)</i>						

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

POP/MOR

	9/28	10/5	10/12	10/19	10/26	YOUR NOTES
JOHNNY MATHIS <i>I'm Coming Home (Columbia)</i>						
MAUREEN McGOVERN <i>I Won't Last A Day Without You (20th Century)</i>						
BETTE MIDLER <i>Friends (Atlantic)</i>						
RICK NELSON <i>Lifestream (MCA)</i>						
WAYNE NEWTON <i>Pour A Little More Wine (Chelsea)</i>						
MARIE OSMOND <i>Paper Roses (MGM/Kolob)</i>						
GILBERT O'SULLIVAN <i>Ooh Baby (MAM)</i>						
CHRISTOPHER PAUL <i>Venus (MGM South)</i>						
BILLY PRESTON <i>Space Race (A&M)</i>						
CHARLIE RICH <i>Most Beautiful Girl (Epic)</i>						
DIANA ROSS & MARVIN GAYE <i>You're A Special Part Of Me (Motown)</i>						
SEALS & CROFTS <i>We May Never Pass This Way Again (WB)</i>						
PAUL SIMON <i>Loves Me Like A Rock (Columbia)</i>						
RINGO STARR <i>Photograph (Apple)</i>						
BARBRA STREISAND <i>The Way We Were (Columbia)</i>						
NINO TEMPO <i>Sister James (A&M)</i>						
B.J. THOMAS <i>Early Morning Hush (Paramount)</i>						
DOTTIE WEST <i>Country Sunshine (RCA)</i>						
ANDY WILLIAMS <i>Solitaire (Columbia)</i>						
VOGUES <i>Wonderful Summer (20th Century)</i>						

ALBUMS

ART GARFUNKEL Angel Clare (Columbia) CUTS: <i>I Shall Sing--</i> <i>Traveling Boy</i>		GILBERT O'SULLIVAN I'm A Writer Not A Fighter (MAM) CUT: <i>If You Love Me Like</i> <i>You Love Me</i>	
JIM CROCE Don't Mess Around With Jim CUT: <i>Time In A Bottle</i>		BOBBY GOLDSBORO Summer (The First Time) (United Artists) CUTS: <i>Summer (The First Time)</i> <i>Mississippi Delta--Sing Me A Smile</i> <i>Don't Stop Here Anymore--Marlena</i>	
HELEN REDDY Long Hard Climb (Capitol) CUTS: <i>Loving You--</i> <i>Leave Me Alone</i>		DAWN New Ragtime Follies (Bell) CUTS: <i>Strawberry Patch With You--</i> <i>Daydream--Steppin' Out</i>	
ELTON JOHN Goodbye Yellow Brick Road (MCA) CUTS: <i>Goodbye Yellow Brick Road (single)--</i> <i>Roy Rogers</i>		FRANK SINATRA Ol' Blue Eyes Is Back (Reprise) CUTS: <i>Let Me Try Again-- Noah</i> <i>Nobody Wins--Dream Away</i>	
ROBERTA FLACK Killing Me Softly (Atlantic) CUTS: <i>No Tears (In The End)--</i> <i>Jesse (single)--</i> <i>When You Smile</i>		ROGER MILLER Dear Folks (Columbia) CUTS: <i>I Believe In Sunshine--</i> <i>The Day I Jumped</i>	
THREE DOG NIGHT Cyan (Dunhill) CUTS: <i>Let Me Serenade You--</i> <i>Story Book Feeling</i>			



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