

New Veep Cleans House At RCA

RCA's newly appointed vice president and general manager, Gil Beltran, has apparently initiated a major restructuring of the label, designed to achieve the same kind of fast-acting results he most recently accomplished for RCA in Spain and Brazil. The first casualty is Don Heckman, relieved this week of his duties as East Coast A&R vice president. At present, no one has been named to replace Heckman.

Beltran, in his new stateside position just under a month, was previously general manager and managing director of RCA in Brazil since September of 1972.

(-Continued on Page 15)

AFTER SEVEN YEARS

Dylan To Tour Again

Sources close to Bob Dylan this week disclosed the singer has made plans to undertake a two-month national tour with the Band in January.

Planned some two months ago and set up by David Geffen and promoter Bill Graham, the tour is Dylan's first since 1966 when a motorcycle accident incapacitated him and brought about the cancellation of all dates for an indefinite period. Occasional concert appearances at Bangla Desh, the Isle of Wight, and at the Band's own Carnegie Hall concert in recent years have whetted the appetite of Dylan audiences, and speculation about his return to performing has been constant, but no confirmation was forthcoming till now.

The tour commences January 3 and 4 in Chicago, then proceeds to Philadelphia (6-7), Toronto (8-10), Ottawa (11), Montreal (12), Boston (two shows on the 14th), Washington D.C. (15-16), Charlotte (17), Miami (19), Atlanta (21-22), Memphis (23), Ft. Worth (25), Houston (two shows on the 26th), and New York (two shows at the Nassau Coliseum the 28th and 30th, one in New York City on the 30th). On February 1, they'll play the University of Dayton, on the 2nd Notre Dame, the University of Indiana the 3rd, St. Louis on the 4th, Denver the 6th and Seattle the 9th. The tour winds up in Los Angeles February 13 and 14, with two concerts at the Forum.

A potential audience of 600,000 will see and hear Dylan reunited with his former back-up band (in 1965 the team was billed as Bob Dylan & the Hawks). The tour stands to gross in the area of \$4 million.

The concert scheduling and preparations were conducted with a

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RADIO & RECORDS

Volume 1, No. 6

Friday, November 9, 1973

minimum of fanfare, Geffen explained, to conform with Dylan's intention that the whole affair come off as "low key" as possible. Upon receiving word that

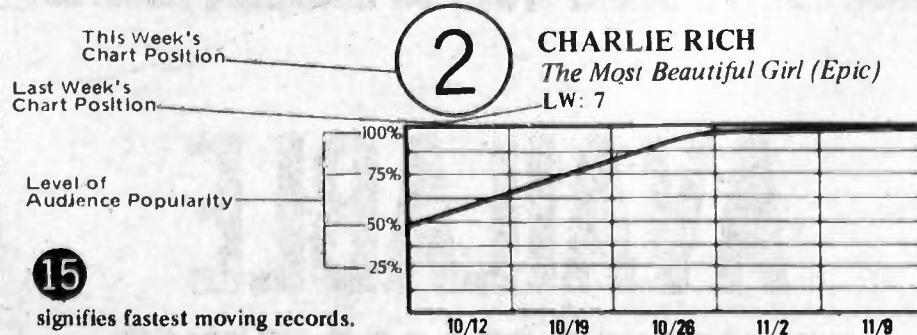
both Dylan and the Band had expressed a desire to do a joint tour, Geffen talked with Bill Graham who helped facilitate the actual planning.



The Band reunited with Bob Dylan for a full-scale tour in January. Group's new LP, Moondog Matinee, comprised of old favorite rock tunes, is just out.

IN THIS ISSUE:

new audience acceptance graphs



The Audience Acceptance Graph measures a song's current level of demographic appeal as reported to R&R by our corresponding stations. For example, a record reaching the 50% mark on the graph can be interpreted as appealing to approximately half the audience. The listings in the Rock and Country Top 20 are based on active sales, while the corresponding graph measures acceptance level. Following both the Rock and Country Top 20 are additional songs you may be considering for programming. These are listed in alphabetical order by artist, as is the entire MOR graph.

This Week's Fastest Movers

ROCK

The Most Beautiful Girl - Charlie Rich
If You're Ready - Staple Singers

Country

I Love - Tom T. Hall
Sometimes A Memory - Jerry Lee Lewis
Jolene - Dolly Parton
The Most Beautiful Girl - Charlie Rich

POP/MOR

Time In A Bottle - Jim Croce
Eres Tu (Touch The Wind) - Mocedades

ALBUMS

Moondog Matinee - Band
Mind Games - John Lennon
Ringo - Ringo Starr

Baltimore's WAYE Attempts Contact With UFO's

It happened in Baltimore. WAYE attempted "a unique and bold experiment to contact aliens from outer space", according to PD Frank Adair.

The station used its transmitter and antenna facilities "combined with telepathic signals from its combined audience of over 20,000 per each half hour, to signal any outer space visitors in the Baltimore - Washington corridor". Morse code was used to transmit the message: "We are members of the Planet Earth If you hear us, please answer."

After the broadcast into space, WAYE then deliberately went silent for 15-20 seconds to await extraterrestrial response. None was forthcoming, but plenty of Baltimore earth-types took to the telephone to inquire as to the bizarre goings-on.

"We did the thing four days in a row, and now, a week and a half later, we're still getting calls about it," said Adair. "What really caught people, I think, was the 15 seconds where we'd go off the air. We even got coverage in the local morning paper."

Martians or no Martians, the project was basically a promotion to help the small Maryland rocker's showings in the current ARB.

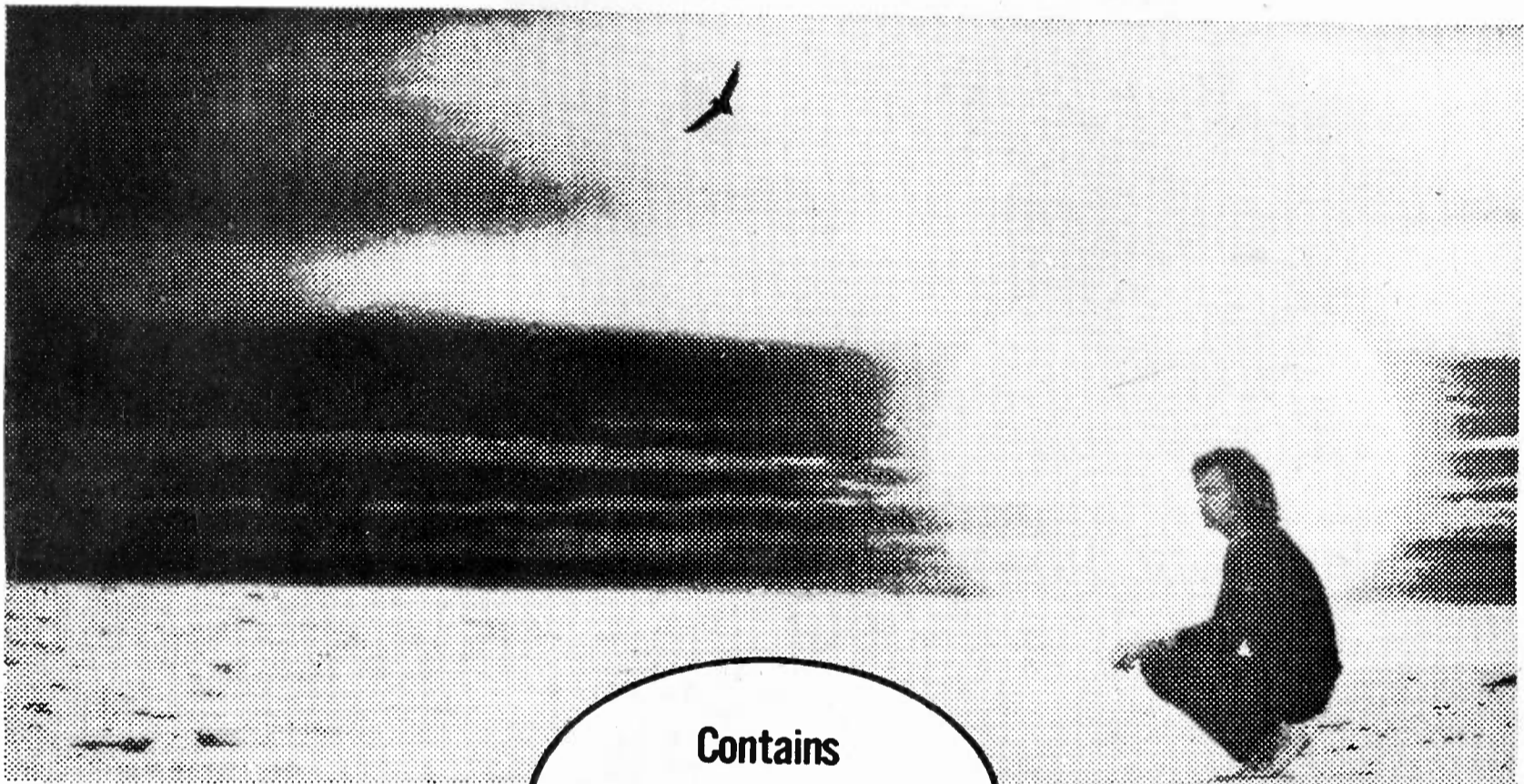
"We try to think of promotions that haven't been done before," Adair explains. Not long ago, it was The World's Longest Continuous Drum Solo, held at a local nightclub; the eventual

(-Continued on Page 15)

FORMAT CHANGE AT WGLD

WGLD-FM, Chicago, owned by Sonderling Broadcasting, will change its format from all gold to what is described as "The Black Experience" shortly. General Manager Charles Manson has resigned, and a new program director, Rudy Reynolds, brought in. A call letter change is planned as well, with the major impact of the newly designed concept format set to hit around the first of the year.

A CLASSIC FROM NEIL DIAMOND



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**The album of the year
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“JONATHAN LIVINGSTON SEAGULL.”

The Original Motion Picture Sound Track On Columbia Records  and Tapes

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CORRECTION

In R&R No. 4 we incorrectly reported that the Capitol Industries name change would likewise affect Capitol Records, the result being the phasing out of the Capitol logo altogether. Not so. Capitol stays. EMI has been initiated as a Capitol custom label, as well.

Radio News

Nehrbass New RKO Coordinator

Paul Drew has named Mardi Nehrbass to assume the duties of the RKO Music Coordinator position vacated last week by Betty Breneman. Mardi has worked for Bartell

Broadcasting as Music Director at KCBO, San Diego, and most recently at a position with Bartell in Miami. Mardi begins work this coming Monday.

AFFAIR CONTEST

...At Detroit's WDRQ, Jerry Clifton reports they're running "A Family Affair" contest. Using excerpts from Sly's song for production, the rip-off contest is one where "nobody wants to be left out". Prizes vary from cars (two given away in one day) from the station's "warehouse full of brand new cars", to thousands in cash, trips to Hawaii, Vegas, Mexico, \$10,000 worth of minks....

MORE BUFFALO TRIP-OFFS

...Buffalo's WGRQ-FM has entered the second phase of their Global Giveaway. Given away so far: two major trips to Madrid and San Juan. More trip rip-offs come in "Rip Off A City" hourly contest, wherein winners get trips-for-two to cities like Miami, Vegas, etc....

KWK BANKRUPTCY

St. Louis AMer KWK has gone into bankruptcy, apparently the result of too many foreclosing creditors. The station has made application to the FCC for an involuntary assignment of license to Curtis L. Mann, Receiver. The receiver has been appointed pending public sale of the station.

Y100 KNOCKED OFF--THE AIR

...Y100/Miami was knocked off the air Saturday night for 90 minutes. Problem turned out to be that someone left the oil out of the oil-filled power transformer that powered the building. The fact that the Florida Power & Light Dept. was on strike didn't help either. They moved their operation to the transmitter location and resumed programming....

HOMEGROWN STONE SMASH

...Ron Jacobs says KGB's *Homegrown* album (compiled of listeners' songs dealing with local San Diego themes) is now the fastest selling album at Tower Records in San Diego. The only thing keeping it from being No. 1, according to Ron, is the lack of product available owing to the vinyl shortage. Information on the legally protected concept is available from Jacobs at KGB...Jacobs has also produced the latest volumes of the *Cruisin'* album series. The initial nine volumes are now joined by sets for the year 1964 (hosted by Johnny Holliday of WHK, Cleveland), 1965 (Robert W. Morgan, KHJ, Los Angeles), 1966 (Pat O'Day, KJR, Seattle), and 1967 (Dr. Don Rose, WQXI, Atlanta)....

BUZZ'S LATEST BOOTY

...From the Buzz Bennett Brain, which gave you phrases like "The Great Rip-Off", etc., comes the latest: "Y100 Kicks Bootie"....

KSAN STAR JOCKS

...San Francisco's KSAN has begun a series of 2-hour "guest disc jockey" shows, hosted by various music personalities visiting the Bay Area. Set to jock, so far, are Joe Walsh, Robin Trower, Mott The Hoople's Ian Hunter, Martin Mull, and Johnny Nash. Says GM Tom Donahue, "Some of the musicians who'll be doing these shows have rare and priceless record collections and they

are willing to share these recordings with our listeners. We are going to be hearing things we will probably never hear again."

BANANAS BOFFO AT WIXY

...Cleveland's WIXY still running their "WIXY's Gone Bananas Funtest". "WIXY's Gone Bananas" is the Phrase That Pays; listeners who know the phrase win \$500 jackpot, and all jackpot winners become eligible for a drawing that awards a 1974 Mustang Mach II. Station currently featuring "More Music Madness" with bonus hours of nonstop music spread throughout the weekend....

...From Tulsa, KCKC's Scott Seagraves reports that the station's tower is back up. It was blown down by an exceptionally rough hail and wind storm last month. New jock lineup there is: Johnny Laine, 6-10 AM; Gary Stevens, 10-2; Scooter B, 2-6; Mister Boogie (Jerry Kane, from KANE, WZGC, KOMA), 6-10 PM; Tommy Knight (Keith Richards, KROY, KJOY), 10 PM-2 AM; and Jeff Peters, 2-6 AM....

KEEL HAULS IN UFO'S

...Shreveport's KEEL joined the UFO craze by scheduling a "UFO Contact Spot" at a local shopping center parking lot. Listeners were invited to bring flashlights to signal the UFO's with...crowd was in excess of 8,000. Station gave away albums, etc....

HOT DOGS IN QUAD

...Memphis FMer WMC does their first quad broadcast with Ardent group the Hot Dogs, Nov. 11....

...Jackson's WJDX couldn't give away tickets for the sold-out LSU-Ol' Miss football game, so they gave away TV's for local folks to watch the game on....

KRTH FILMFEST

...Los Angeles' oldies station KRTH-FM has started a weekly series of rock & roll films from the fifties and sixties at Avco Center Cinema in Westwood. First week featured Elvis' first flick, *Loving You*....

ST. LOUIS HOOPER HOOPLA

...The new (Sept.) Hooper is out for St. Louis. The rock battle between KXOK-AM and KSLQ-FM is being won by the Bartell rocker. 7 AM-10 PM: KSLQ grabs an 11.3, KXOK takes a 5.1. KXOK PD Mort Crowley resigns Nov. 14, after many years at the station. New PD will be Lew Kirby, who's been station's 10-2 jock for past three years....

'CFL SUCCESSFUL

...It's been a long hard climb, but WCFL has done it. They're apparently holding it at the top. With the new July-August '73 Pulse just out, the metro breakdown looks like this: 6 AM to 12 midnight, Monday through Saturday: WGN 13, WCFL 11, WLS 8, WBBM-FM 2. Monday-Friday ¼ shares for area:

	M	W	T	Total	
6-10 AM	6	6	14	6	WCFL
	6	6	17	7	WLS
10-3 PM	9	9	25	11	WCFL
	8	4	19	8	WLS
3-7 PM	9	10	36	15	WCFL
	9	7	17	9	WLS
7-mid.	5	9	31	13	WCFL
	6	8	18	10	WLS



Paul McCartney: New single "Helen Wheels" is out; Suzi & the Red Stripes to join it? See below for details.

MUSIC NEWS

Who's Stateside Itinerary Set

...The Who kick off their annual U.S. tour Nov. 20 at San Francisco's Cow Palace. From there, it's on to the Forum

in L.A. (Nov. 22-3), Dallas Convention Center (Nov. 25), then on to St. Louis, Chicago, Detroit, Montreal, Boston, Philadelphia, winding up in Washington D.C. (Dec. 6)...Pointer Sisters have added Capricorn comic Martin Mull to their upcoming 10-city tour....

PAUL'S RED STRIPES?

...While Paul McCartney's "Helen Wheels" single is already out stateside, rumors in England tell of Wings set to release a Linda McCartney composition, under the name Suzi & the Red Stripes... Paul will also write the music for a 90-minute British special for Twiggy...George Harrison taking a long lease on a Hollywood apartment as he writes song for upcoming Barbra Streisand album....

SHA NA NA SCHISM

...Three members of Sha Na Na, Bruce Clarke, Gino Cahn and Rich Joffe, have left the group and filed a court action against remaining group members from using the name Sha Na Na....

ANDERSON BUSY

...Jethro Tull's Ian Anderson is producing the next Steeleye Span album, his first project outside the group since his feature film *Work* also proceeds on the new Tull LP, which won't be out until later next year....

GOLD IN 20th CENTURY

...20th Century Records for the first time has surpassed a million dollars in sales in one month (October). Reasons: De Franco Family which just turned gold, Love Unlimited albums, Barry White's "Never Never Gonna Give You Up" and Maureen McGovern's new single. Coming next: LPs by the Younghearts and Hodges, James & Smith....



VOLUME ONE, NUMBER SIX
Friday, November 9, 1973

- BOB WILSON**
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EDITOR
- MARK SHIPPER**
ART DIRECTOR
- NANCY TOY**
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- KEN BARNES**
PRODUCTION
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CHART DIRECTOR
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COUNTRY MUSIC
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RADIO & RECORDS is published every Friday by Radio & Records, Inc., 6255 Sunset Blvd., Suite 719, Hollywood, CA 90028, 213-466-1605. Subscriptions \$130 per year or \$35 per quarter. No portion of this publication may be reprinted without the written permission of the publisher. Copyright 1973.



ROCK ALBUMS

*Denotes most played cuts

		album notes
ALLMAN BROTHERS Brothers And Sisters (Capricorn) <i>CUTS: Jessica--Southbound</i> <i>Pony Boy--Come And Go Blues</i>	LOGGINS & MESSINA Full Sail (Columbia) <i>CUTS: A Love Song--You Need A Man</i> <i>Coming To You--Sailin' The Wind</i> <i>Watching The River Run</i>	The new Gregg Allman album met with immediate airplay, mostly in its entirety. Fleetwood Mac top cut is "Hypnotized". James Montgomery Band top play cuts are "Funky But I'm Clean" and "The Train". Rory Gallagher <i>Tattoo</i> LP top cuts: "Cradle Rock", "20/20 Vision". Rick Derringer most played is "Rock And Roll Hoochie Coo". The new live Creedance Clearwater LP is getting across the board cut exposure. KPRI is getting top requests for "Friday On My Mind", the old Easybeats song from the new David Bowie album. New Riders "Panama Red" and "Important". Focus/ <i>Live At The Rainbow</i> former singles "Hocus Pocus" and "Sylvia" getting the most play. Listen to new Billy Joel album...cut "Worse Comes To Worse" super!
AMERICA Hat Trick (Warners) <i>CUTS: Rainbow Song--Submarine Ladies</i> <i>Hat Trick--Molten Love--Green Monkey</i>	MANDRILL Just Outside Of Town (Polydor) <i>CUTS: Fat City Strut*--Two Sisters</i> <i>Never Die</i>	
AZTECA Pyramid Of The Moon (Columbia) <i>CUTS: Red Onions--Find Love Today</i> <i>Someday We'll Get By</i> <i>New Day On The Rise</i>	DAVE MASON It's Like You Never Left (Columbia) <i>CUTS: Baby...Please--Every Woman*</i> <i>Misty Morning Stranger--The Lonely One</i>	
BAND Moondog Matinee (Capitol) <i>CUTS: Ain't Got No Home--The Great Pretender</i> <i>Holy Cow--Promised Land--I'm Ready</i>	STEVE MILLER BAND The Joker (Capitol) <i>CUTS: The Joker*--Sugar Babe</i> <i>Shu Ba Da Du</i>	
DAVID BOWIE Pin-Ups (RCA) <i>CUTS: I Can't Explain--Sorrow</i> <i>Here Comes The Night</i>	MOTHERS OF INVENTION Overnite Sensation (DiscReet/WB) <i>CUTS: Dirty Love*--I'm The Slime</i> <i>Montana</i>	RINGO STARR Ringo (Apple) <i>CUTS: I'm The Greatest--Oh My My</i> <i>Hold On--Devil Woman</i>
CAPTAIN BEYOND Sufficiently Breathless (Capricorn) <i>CUTS: Distant Sun--Starglow Energy</i> <i>Sufficiently Breathless*</i>	MOTT THE HOOPLE Mott (Columbia) <i>CUTS: I Wish I Was Your Mother--Cadillac</i> <i>All The Way From Memphis</i>	IAN THOMAS Ian Thomas (Janus) <i>CUTS: Painted Ladies--Evil In Your Eyes</i>
NEIL DIAMOND Jonathan Livingston Seagull (Columbia) <i>CUTS: Be--Skybird</i>	PFM Photos Of Ghosts (Manticore) <i>CUTS: Photos Of Ghosts</i> <i>Mr. 9 To 5--Celebration*</i>	THREE DOG NIGHT Cyan (Dunhill) <i>CUTS: Ridin' Thumb</i> <i>Let Me Serenade You</i>
MICHAEL FRANKS Michael Franks (Brut) <i>CUTS: Dobro Ladies--Lovesick Lizzie</i>	POCO Crazy Eyes (Epic) <i>CUTS: Here We Go Again*</i> <i>Right Along --Last Dance Tonight</i>	TUCKY BUZZARD Alright On The Night (Passport) <i>CUTS: Fast Bluesy Woman</i> <i>Rudi Movie Star</i>
ART GARFUNKEL Angel Clare (Columbia) <i>CUT: I Shall Sing</i>	PCINTER SISTERS Pointer Sisters (Blue Thumb) <i>CUTS: Wang Dang Doodle</i> <i>Make It Foot--River Boulevard</i>	URIAH HEPP Sweet Freedom (Warners) <i>CUTS: Stealin'--Dreamer</i> <i>Sweet Freedom</i>
GRATEFUL DEAD Wake Of The Flood (Grateful Dead) <i>CUTS: Mississippi Halfstep--Eyes Of The World</i> <i>Here Comes Sunshine*</i>	BILLY PRESTON Everybody Likes Some Music (A&M) <i>CUTS: You're So Unique</i> <i>Listen To The Wind</i>	WHO Quadrophenia (Track/MCA) <i>CUTS: Real Me--I'm One</i> <i>Drowned--I've Had Enough--5:15</i>
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>	QUEEN Queen (Elektra) <i>CUTS: Liar--Keep Yourself Alive</i>	ROY WOOD Boulders (United Artists) <i>CUTS: Wake Up--Songs Of Praise</i>
KRIS KRISTOFFERSON & RITA COOLIDGE Full Moon (A&M) <i>CUTS: Hard To Be Friends--Loving Arms</i> <i>Tennessee Blues</i>	ROLLING STONES Goat's Head Soup (Rolling Stones) <i>CUTS: 100 Years Ago--Can You Hear Music</i> <i>Dancing With Mr. D--Silver Train</i> <i>Do Do Do Heartbreaker</i>	JESSE COLIN YOUNG Song For Juli (Warners) <i>CUTS: Morning Sun*--Song For Juli</i> <i>T-Bone Shuffle</i>
JOHN LENNON Mind Games (Apple) <i>CUTS: Intuition--Tight A\$</i> <i>Nutopian International Anthem</i> <i>Only People--You Are Here</i>	LINDA RONSTADT Don't Cry Now (Asylum) <i>CUTS: Love Has No Pride--Colorado</i> <i>Desperado--I Believe In You --Silver Threads*</i>	NEIL YOUNG Time Fades Away (Reprise) <i>CUTS: L.A.*--Last Dance</i> <i>Time Fades Away--Don't Be Denied</i>

The above albums represent the most played this week.

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

The Crusaders: Unsung Heroes. Another wordless wonder.



The Crusaders' new album, *Ungung Heroes*, is their first single lp on Blue Thumb Records. It's also one of the longest playing lps on the market. With 45 minutes of the kind of music that's made them an instrumental group, *Ungung Heroes* may not be a two-record set like its smash predecessor, *The Crusaders Land and Sea Crusade*. It's bound to set some records.

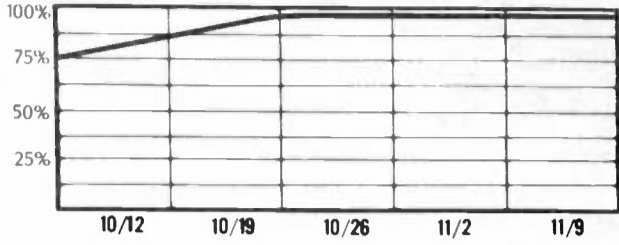


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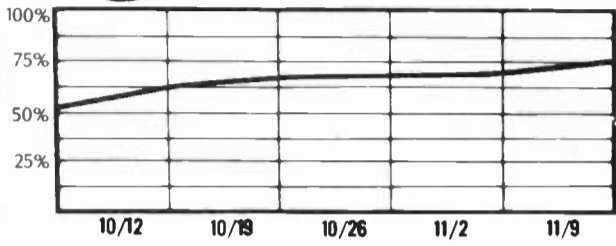
ROCK TOP TWENTY

Friday, November 9, 1973

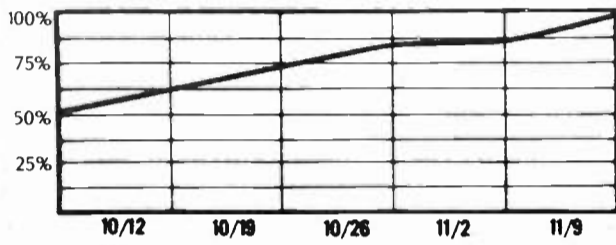
1 RINGO STARR
Photograph (Apple)
LW: 2



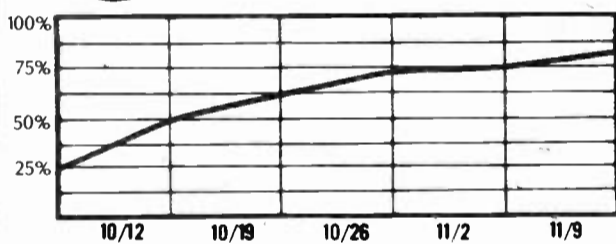
2 GLADYS KNIGHT & PIPS
Midnight Train To Georgia (Buddah)
LW: 3



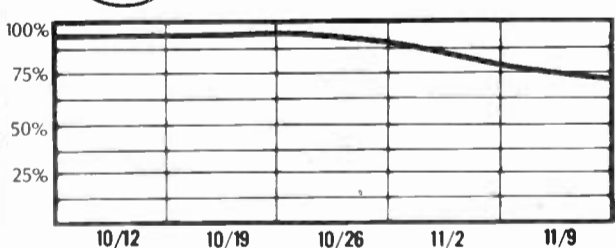
3 CARPENTERS
Top Of The World (A&M)
LW: 4



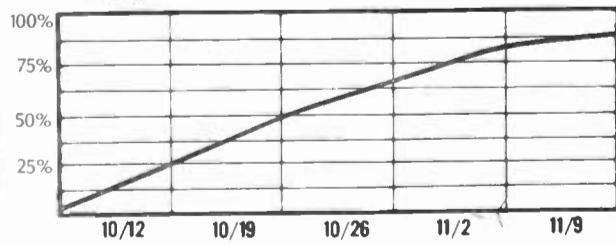
4 CHICAGO
Just You And Me (Columbia)
LW: 5



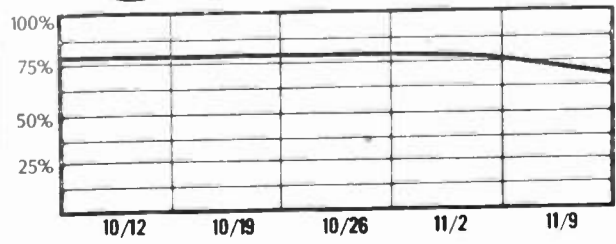
5 ROLLING STONES
Angie (Rolling Stones)
LW: 1



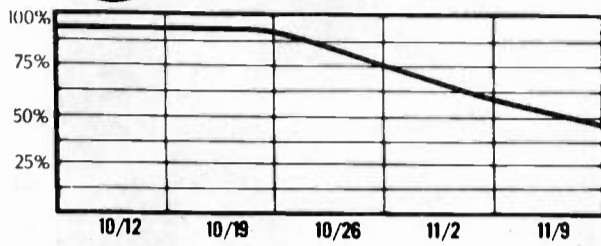
6 JIM CROCE
I Got A Name (ABC)
LW: 11



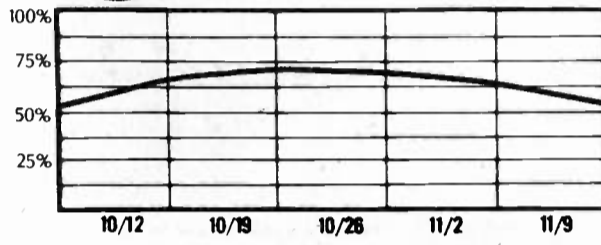
7 MARIE OSMOND
Paper Roses (MGM/Kolob)
LW: 8



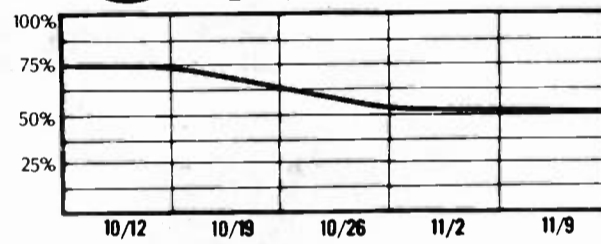
8 DE FRANCO FAMILY
Heartbeat--Lovebeat (20th Century)
LW: 6



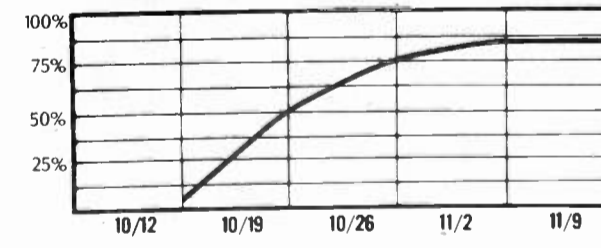
9 EDDIE KENDRICKS
Keep On Truckin' (Tamla)
LW: 9



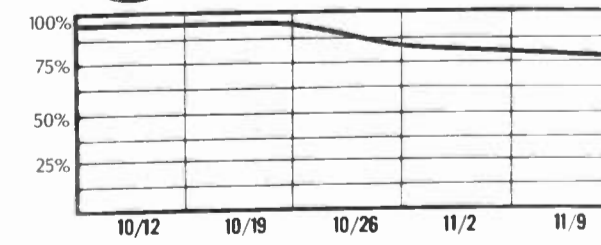
10 ART GARFUNKEL
All I Know (Columbia)
LW: 7



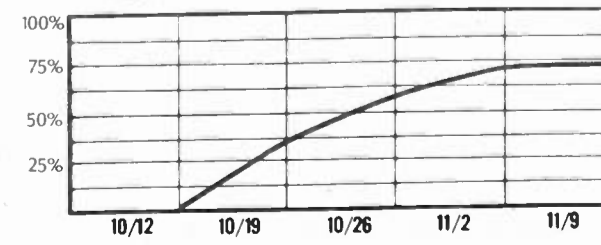
11 ELTON JOHN
Goodbye Yellow Brick Road (MCA)
LW: 14



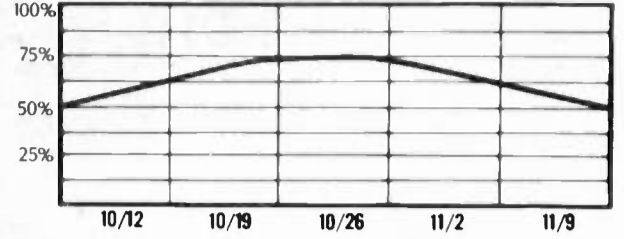
12 CHER
Half Breed (MCA)
LW: 10



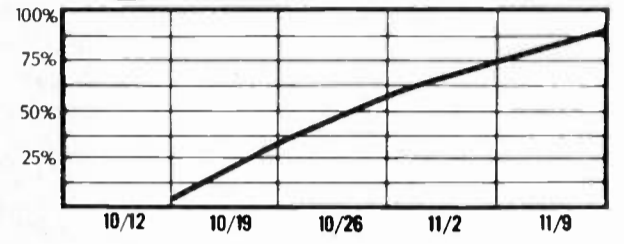
13 BILLY PRESTON
Space Race (A&M)
LW: 13



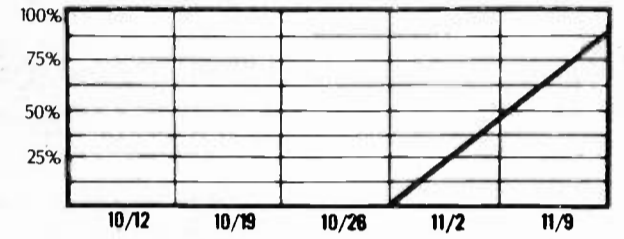
14 BOB DYLAN
Heaven's Door (Columbia)
LW: 12



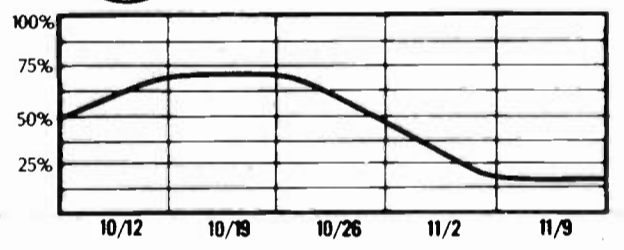
15 TODD RUNDGREN
Hello It's Me (Bearsville)
LW: 15



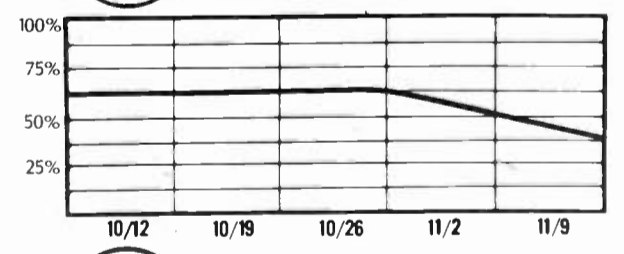
16 CHARLIE RICH
The Most Beautiful Girl (Epic)
NEW ENTRY



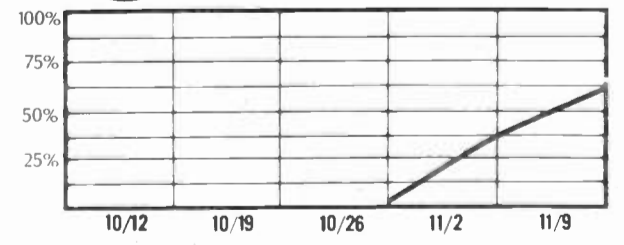
17 ISLEY BROTHERS
That Lady (T-Neck)
LW: 17



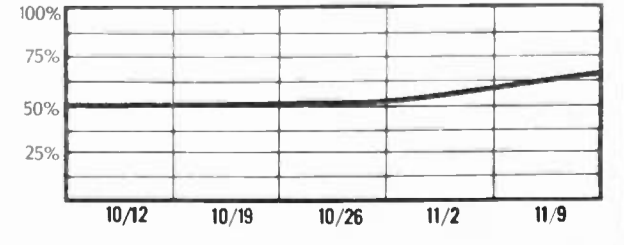
18 POINTER SISTERS
Yes We Can Can (Blue Thumb)
LW: 18



19 SEALS & CROFTS
We May Never Pass (Warners)
LW: 19

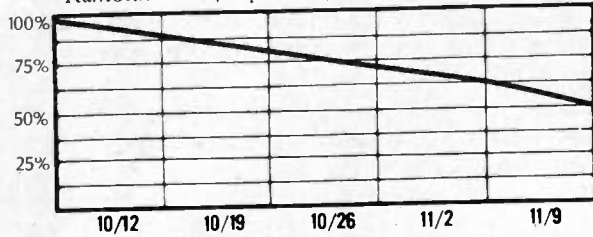


20 KRIS KRISTOFFERSON
Why Me (Monument)
NEW ENTRY

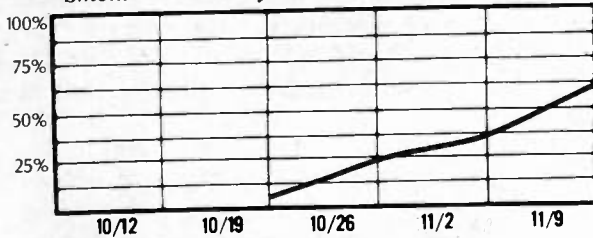


ROCK additional programming

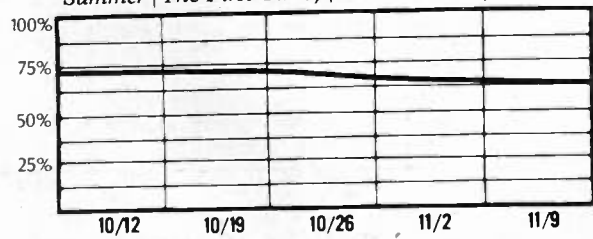
ALLMAN BROTHERS
Ramblin' Man (Capricorn)



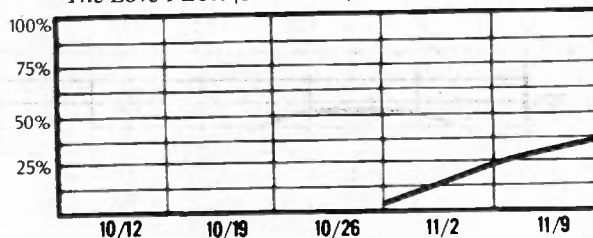
BROWNSVILLE STATION
Smokin' In The Boys' Room (Big Tree)



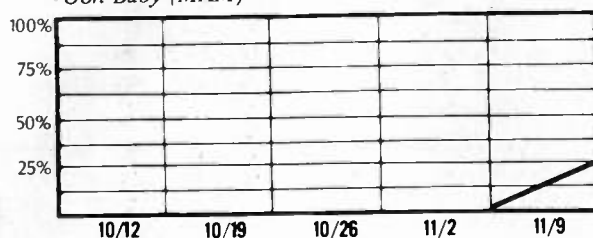
BOBBY GOLDSBORO
Summer (The First Time) (United Artists)



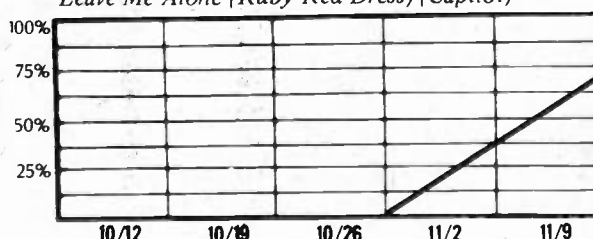
HAROLD MELVIN
The Love I Lost (Phil. Int'l.)



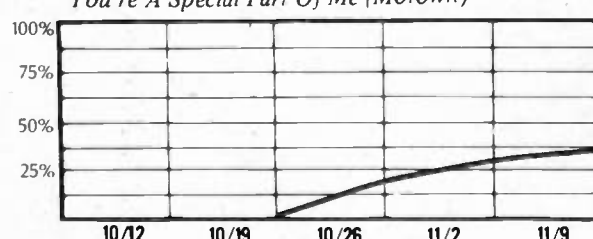
GILBERT O'SULLIVAN
Ooh Baby (MAM)



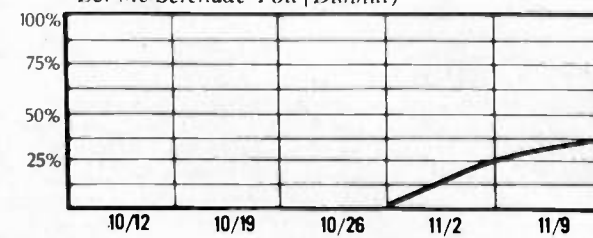
HELEN REDDY
Leave Me Alone (Ruby Red Dress) (Capitol)



DIANA ROSS & MARVIN GAYE
You're A Special Part Of Me (Motown)



THREE DOG NIGHT
Let Me Serenade You (Dunhill)



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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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R&R INTERVIEW, PART TWO

Bennett On Y100, PD's, & Research

R&R: How about the situation in Pittsburgh?

Buzz: On the situation in Pittsburgh, we never, at any time, felt that KQV was our competitor. We only thought KDKA was our competitor, because KDKA had been a part of the fibre, part of the way of life in Pittsburgh. So, our goal was to tear into KDKA as much as we could.

The jackpot situation there was not controlled by me; it was controlled by Dick Casper. He put the \$25,000 into the jackpot, and it was done only because he wanted to have two good ARB's in a row, and he felt the money was very important to the morale of *that* radio station at that particular time.

I know for a fact, within my own mind (and this is really bold to make this statement, but I'm going to make it anyway), that Y100, being an FM here in Miami, will do phenomenally well in the upcoming book. I feel as though 13Q in Pittsburgh will slip. I don't think they'll do as well as in the last book.

But, I also feel that red books are *never* as good as blue books. Because, when you go into a red book, the audience is all back in school, all the new TV shows are on the air; just everything's happening during that time, and people have a lot of other things to do besides listen to the radio.

Now, when you come to a blue book, it's kind of a slow time of year, and your quarter hour maintenance is tremendously better than it is in a red book situation. The odds, in the past, have proven all blue books to be better than red books in most cases. That's one reason why Pittsburgh will fall.

But, I think that some of the excitement that we initially put into Pittsburgh has to be re-instilled in the station. And, it's much more difficult to *rebuild* than it is to build. So, I feel the most exciting station we have now is Y100.

R&R: Someone told me, in regard to Pittsburgh, there have been staff cuts and monetary cuts, that you supposedly have to be sold out six days a week, 18 hours a day, to break even. Is that a fact?

Buzz: Well, no. That's not true. You know, you talk to ten different people, you get ten different figures.

R&R: The point I'm making is that people have said that it's almost an impossible situation, with the money spent so far, to break even....

Buzz: Well, the intention at 13Q was never to break even. The intention was to create a great station to be the catapult to launch a chain of radio stations.

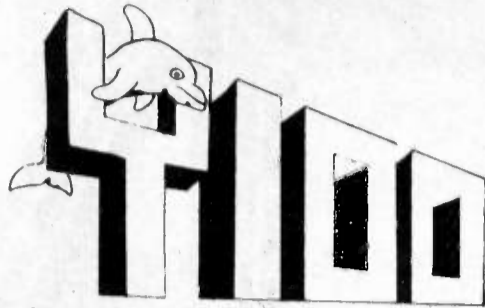
Heftel is a very unusual kind of guy; he's not like anybody else in radio. He would rather *win* than make money. He would like to make money and win too, though. He reminds me of Vince Lombardi, because that's all he cares about: winning with integrity.

If I did anything under the table, Heftel would be the first to say, "You're wrong. Don't do it."

So, we work with integrity. There are five executives; I'm one, Dick Casper's the other on the mainland, then Cecil Heftel's the Chairman of the Board, and there are two other execs in Hawaii.

Our station in Hawaii already has a 33 on the ARB. We're going to rock the FM over there, but we already have the No. 1 AM. "93Z" is our new FM, but we have KGMB, with Aku Aku in the morning, and he's the highest paid jock in the U.S. He makes in the vicinity of \$450,000 a year. But, he sells time, he sells a lot of time.

KGMB is not a music station. We intend to put a music station on the island. That's what we do here. First, we do the research, and Steve Gaspar heads up this research division. I think our research systems are more accurate than any of the ratings



give us a buzz for your song



systems. I do believe there's much credence in a Hooper, over a period of time.

Now again, in Miami, we have been No. 1 over everybody in the area for the last 3 Hoopers. We've run as high as 35.3 in afternoon traffic, 32.5 at night, 20.8 in the morning.

I don't feel that the money's effective at all with certain demographics. Like, I don't think teenagers will listen to your radio station for money at all.

R&R: Isn't the Cash Call a Hooper hype contest anyway?

Buzz: Cash Call is a good contest. The "Don't Say Hello" Cash Call is as much of a sales tool as it is a promotion for the airwaves of a radio station.

When the guy who owns the local grocery store calls his house, and his kid says, "I listen to the new sound of Y100!", the guy has a tendency to buy his commercials on that station. The contest is used as a sales tool, as much as anything else. I don't think we need that contest to win. I think there is 99% more that you have to do, to win a rating.

R&R: Do you think when you go into a market, that you have instilled fear in the other programmers?

Buzz: I guess that's been the case, but I make it a point never to dwell on it.

R&R: No one yet has really fought you defensively. At this point, to quote Steve, you're a much better chess player.

Buzz: Yeah, I am. I've lived radio. I'm a disciple of it. I don't "work" in it. I'd be a programmer of radio stations if they didn't pay. Maybe I'll go into telecommunications later, maybe I'll go into something else, but I do know that for the past 17 years, all I have loved is music and radio.

R&R: How old are you, Buzz?

Buzz: I'm 31.

R&R: Can I ask you to estimate how much money you will gross, from all your different enterprises?

Buzz: I will probably make in the vicinity of \$150,000 to \$200,000 this year.

R&R: Do you work on an incentive plan with the radio stations?

Buzz: I work on maybe the largest salary ever paid in radio, to a programmer, with incentive on top of it. I work on incentive with Doubleday, plus a basic salary. I work on incentive plus salary with Heftel also. And, I have the opportunity to quickshot consult any other stations for other chains and other independent stations, after the upcoming book. Because we're absolutely sure that with a mere FM station located in Ft. Lauderdale, that on the Miami book we will be, if not the dominant station, right there with them.

R&R: Where do you find PD's? If you're going to consult more than five stations, where do you start finding people who are similar in philosophy to you, who respect you, that don't have clashing egos?

Buzz: That may be the most difficult problem I'm confronted with. I try to keep my ego in hand as much as possible. There are very few people who know that I'm consultant with KRIZ in Phoenix and brought them from 3% of the market on the ARB all the way to the top of the ladder. No, I over everybody in that city on the Pulse. I have a plaque from Gary Stevens saying, "Thank you for saving a career".

I don't choose to go around to people saying, "Hey, dig, I just knocked off this station...", because I don't think that's the concept I'm looking for as a human being. The day will come, I'm sure, when I can hand my cards over to somebody else. So far, I haven't seen anybody better than me, to take the responsibility of having radio be what it should.

I think it should be a service to the people, to the point of education, to the point of getting information to them when they *need* it, to the point of providing them with music because they *like* it. I think radio has to be always *reflective* of the people that exist in any given city.

When I go into a market and look for a programmer, I never look for exactly what we call a "track record". I just look for a person who has that desire, who has that ability and that flair; then they're capable of doing the things we need them to do.

A PD that already has a track record behind him will have a hard time listening to what I have to say, because he'll be somewhat set in his ways. I have found that a PD who *isn't* set in his ways, is a lot easier to work with, because then he can *hear* me, because then he's in search of, rather than knowing, what the heck's going on.

The only thing I'll ever ask of a guy is: let's be logical about the situation. And Casper has a great line he always uses: he says, "Don't confuse me with logic any more!" So, that's what I look for. I become so logical sometimes, that it's not healthy (laughs), but there is a certain amount of *gut* to radio.

But, it takes a lot of people doing a lot of research, and that's where I've always been. I've always been a marketing research freak. Through researching a market, through my methodologies and through my total belief in the motivation of people, and in my belief in radio as a medium to help people find what they're looking for — through those beliefs, I've kept my stride in radio.

There was a sociological change just recently in radio. I think that about *half* the radio stations in the country made it through that sociological change. I think that some stations, and I'll use KQV as an example, didn't make it through the change that came down. I mean, they were playing Connie Francis, while we were playing "Sister Mary Elephant" by Cheech & Chong. I can't get it into my head that they're my *competitor* when they do that.



B.W. STEVENSON MADE IT BIG WITH "SHAMBALA."
HE MADE IT EVEN BIGGER WITH
"MY MARIA." NOW HE'S GOING
TO MAKE IT BIGGEST OF ALL
WITH HIS NEW SINGLE
"THE RIVER OF LOVE."

APBO-0171

RCA Records and Tapes

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 22-15 WIBG 12-16 WRKO
P2 30-29 KRSP
P3 30-24 KGW 5-4 WCOL 9-13 WMEX 17-13 KJRB 26-19 WBBQ

NOTES: Has not really spread.

ALLMAN BROTHERS (Capricorn)

Ramblin' Man

P1 15-19 KHJ 4-13 KFRC 14-15 KSLQ 10-10 13Q 20-27 WRKO 14-17 WIBG 21-26 KKDJ 24-27 KDWB 22-25 WFIL
P2 3-6 Y100 20-20 WOKY 20-26 WJDX 9-13 WFUN 19-26 KAKC 20-23 KIMN 14-25 WIFE 14-29 WHBQ 11-15 KRIZ 19-27 KRSP
P3 22-22 WAKY 6-17 KFXM 19-28 WMEX 22-31 WCFL 17-23 KGW 8-13 WISM 20-30 KDZA

NOTES: Requests have dropped off and have moved to "Jessica" from LP.

BLOODSTONE (London)

Never Let You Go

P1 5-2 KFRC 29-26 KHJ
P2
P3 29-27 KFXM On-WCOL On-KLIF

NOTES:

BROWNSVILLE STATION (Big Tree)

Smokin' In The Boys' Room

P1 On-13Q 28-27 CKLW
P2 24-19 WOKY Debut 28-KIOA Debut 30-WFUN 30-21 WIFE 18-18 WQXI Extra-WAYS Debut 23-WHBQ 20-18 Y100
P3 14-4 WAKY 38-34 WCFL Add-WISM 4-3 WCOL Debut 34-KJRB 17-14 WSGA 22-17 WBBQ

NOTES: Still cooking - looks good.

CARPENTERS (A&M)

Top Of The World

P1 12-9 KFRC 12-9 KSLQ 7-10 WFIL 23-21 CKLW 13-9 WIBG 9-7 WRKO 3-2 KDWB 3-3 KKDJ 1-2 KHJ 13-9 13Q
P2 1-1 KSO 3-2 WOKY 7-5 KAFY 11-9 WJDX 9-4 WHBQ 13-8 KAKC 2-2 KIOA 11-10 WQXI 21-16 WFUN 5-4 WAYS 7-5 KRIZ 1-1 KRSP 2-5 KIMN 4-8 Y100 25-23 KCBQ
P3 4-2 KJRB 14-11 KFXM 1-2 WCOL 12-9 WBBQ 17-12 WCFL 5-8 WAKY 7-2 WISM 14-14 WMEX 2-3 WMAK 5-3 KDZA 6-4 WSGA 1-2 KGW

NOTES: Seems like solid Top 5.

CHEECH & CHONG (Ode)

Sister Mary Elephant

P1 24-22 KHJ
P2
P3 28-16 WAKY

NOTES:

JIM CROCE (ABC)

Time In A Bottle

P1 Debut 29-KDWB 24-14 WIBG 28-26 KFRC 14-8 WFIL 29-24 CKLW
P2 Debut 30-KAKC Add-WJDX Add-WQXI Extra-KRSP Add-KLIV Add-KIMN
P3 On-WCOL 36-16 KJRB 3-8 WMAK Add-WBBQ Add-WMEX Debut 36-KDZA

NOTES: Single is out - will pick up more next week.

CHICAGO (Columbia)

Just You And Me

P1 8-7 KSLQ 16-8 CKLW 5-7 WIBG 4-2 KKDJ 1-3 KDWB 15-10 KFRC 13-10 WRKO 4-4 WFIL 9-7 KHJ
P2 9-8 WOKY 3-3 KSO 6-4 WJDX 6-5 KIOA 7-3 KIMN 9-7 KAKC 18-9 WFUN 8-7 WHBQ 23-13 KCBQ 7-5 WAYS 6-3 KRIZ 9-5 KRSP 17-13 Y100 17-13 KAFY 18-14 WIFE
P3 10-8 KFXM 24-23 WAKY 4-5 WMAK 16-7 WCFL 10-6 WCOL 16-29 KJRB 7-6 WBBQ 7-4 WMEX 9-7 WISM 4-5 KGW 13-9 WSGA 1-5 KDZA

NOTES: Looks like Top 5.

JIM CROCE (ABC)

I Got A Name

P1 9-5 KKDJ 4-2 WIBG 17-21 KSLQ 4-4 KDWB 6-2 WFIL 23-19 KFRC 29-18 WRKO 20-14 KHJ Debut 20-13Q
P2 9-7 WQXI 2-2 KSO 13-11 KAFY 12-10 WJDX 2-3 KCBQ 14-11 KAKC 3-3 KIOA 8-4 KIMN 23-15 WHBQ 20-15 WAYS 16-12 KRIZ 12-6 KRSP 19-15 WFUN 22-17 WIFE
P3 14-5 WCFL 9-7 KFXM 3-8 WCOL 6-5 WBBQ 9-4 WMAK 3-6 KJRB 13-8 WISM 15-15 WMEX 9-6 KDZA 11-11 WSGA 5-3 KGW

NOTES: Doing well everywhere.

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.

DAWN
(Bell) *Who's In The Strawberry Patch With Sally*

P1	Debut 27-WFIL
P2	Debut 29-WOKY Add-KSO Debut 30-KRSP
P3	Add-WMEX Add-KFXM Debut 42-KDZA HB-WBBQ Debut 38-WCFL

NOTES: Just now starting

DE FRANCO FAMILY
(20th Century) *Heartbeat--It's A Lovebeat*

P1	2-1 WIBG 6-5 KSLQ 25-28 CKLW 6-6 KHJ 6-2 13Q 9-12 KDWB 16-14 WRKO 11-11 KKDJ 12-13 WFIL
P2	1-1 KIOA 6-6 KSO 4-6 KAFY 1-1 KIMN 1-1 WOKY 17-14 WAYS 8-6 WQXI 1-2 WFUN 2-2 Y100 10-12 KRSP 2-6 WIFE 1-2 WHBQ 15-21 KRIZ 17-24 KAKC
P3	2-1 KJRB 11-6 WMEX 9-12 WAKY 2-1 KDZA 3-4 WISM 1-2 WCFL 8-16 WSGA 16-26 WBBQ

NOTES: Beginning to slip.

NEIL DIAMOND
(Columbia) *Be*

P1	
P2	14-14 KSO 22-24 WJDX 13-12 KIOA
P3	15-10 KJRB 21-17 WCFL 31-26 KDZA 27-25 WCOL

NOTES:

DR. JOHN
(Atco) *Such A Night*

P1	
P2	4-2 WJDX 16-24 KSO 16-18 KAKC 18-22 WAYS
P3	3-2 WAKY

NOTES: Looks like it is not going to spread.

DRAMATICS
(Volt) *Fell For You*

P1	
P2	
P3	
P4	7-9 CKLW 21-28 WHBQ

NOTES: Still too early to predict a crossover.

BOB DYLAN
(Columbia) *Knockin' On Heaven's Door*

P1	8-9 KHJ 8-10 KKDJ 10-12 WRKO 8-11 KDWB 11-16 WFIL
P2	21-16 KIMN 21-21 KSO 8-15 WJDX 20-11 WFUN 18-18 WOKY 15-24 WIFE 10-10 WHBQ 2-2 KAKC 11-17 KRSP 11-11 WAYS Debut 16-Y100
P3	9-13 KGW 8-5 KJRB 4-9 KFXM 19-16 WCFL 5-11 WMEX 14-17 WISM

NOTES:

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

P1	1-1 KFRC 23-19 KKDJ Debut 28-KHJ
P2	
P3	Debut 40-WCFL On-WCOL

NOTES: Finally spreading East - looks good.

FOUR TOPS
(ABC) *Sweet Understanding Love*

P1	
P2	
P3	17-14 KFXM On-WCOL 28-27 KDZA Add-WBBQ

NOTES: Still really slow in growth.

DAVID GATES
(Elektra) *Sail Around The World*

P1	
P2	
P3	28-25 KFXM 25-22 WISM 28-25 WMEX 20-18 WCOL 32-28 KDZA 29-28 WBBQ

NOTES:

ART GARFUNKEL
(Columbia) *All I Know*

P1	3-4 KHJ 9-7 WFIL 16-19 KSLQ 7-11 13Q 6-10 KDWB 9-12 WIBG 3-6 WRKO 7-8 KKDJ 11-16 KFRC
P2	11-7 WIFE 13-12 WOKY 15-17 KSO Debut 19-Y100 16-12 WFUN 9-13 WJDX 13-13 WQXI 9-12 KAFY 13-14 KRSP 4-8 KCBQ 9-11 KRIZ 8-13 KAKC 12-17 WAYS
P3	10-13 KDZA 2-2 WMEX 4-6 WCFL 8-10 KGW 7-6 KFXM 7-14 WAKY 9-12 WBBQ 10-24 KJRB 10-12 WISM 15-22 WSGA

NOTES: Holding on with audience - slips in sales.

MARVIN GAYE
(Tamla) *Come Get To This*

P1	Debut 24-WFIL
P2	28-26 KRSP 23-20 KAKC
P3	Add-WBBQ On-WCOL Debut 39-KDZA

NOTES:

BOBBY GOLDSBORO
(United Artists) *Summer (The First Time)*

P1	25-22 WFIL 17-13 KKDJ 11-21 KDWB 19-17 KHJ 21-20 WRKO 13-18 KFRC
P2	Debut 28-KCBQ 15-14 WFUN 10-17 KAKC 17-13 WHBQ 7-5 Y100
P3	12-12 WMEX 18-23 KFXM 14-17 KDZA 13-18 WAKY 12-19 KJRB

NOTES: Sales slip - but audience still digs it.

GRAND FUNK
(GF/Capitol) *We're An American Band*

P1	8-15 13Q 12-18 WIBG 19-24 KKDJ
P2	12-10 KIOA 12-26 WFUN 10-10 KRIZ 8-11 WIFE 9-22 KIMN
P3	24-22 KGW

NOTES: Only a few adds on new single because this one is still strong.

HOLLIES
(Epic) *The Day That Curly Billy*

P1	
P2	Debut 28-WJDX
P3	On-WCOL

NOTES:

ISLEY BROTHERS
(T-Neck) *That Lady*

P1	3-3 KFRC 2-2 WRKO 18-22 KKDJ 12-15 KHJ 27-28 WFIL
P2	3-6 KRIZ 14-19 KAFY 4-10 KIMN 25-27 KAKC 11-20 WFUN 10-16 WAYS 20-30 WHBQ
P3	9-15 WSGA 4-5 WMEX 16-23 WISM 21-34 KDZA

NOTES: Peaked.

ELTON JOHN
(MCA) *Goodbye Yellow Brick Road*

P1	29-14 KSLQ 16-13 WIBG 10-4 KFRC 24-19 CKLW 10-6 KKOJ 14-8 WRKO 15-8 KDWB 15-11 WFIL 21-11 KHJ 2-1 13Q
P2	28-15 WOKY 15-8 KRSP 20-16 KSO 30-21 KIOA 18-12 KAKC 18-14 WHBQ 13-12 Y100 28-21 WFUN 5-3 WQXI 6-2 KCBQ 29-23 WIFE 21-17 KAFY 21-13 KRIZ 25-21 WAYS
P3	21-13 KFXM Debut 30-WAKY 22-15 WISM 22-14 WCOL 26-21 WCFL 16-9 KDZA 19-12 WMAK 26-22 KJRB 12-6 WSGA 31-21 WHBQ 23-9 WMEX 19-12 KGW

NOTES: Looks like Top 10.

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.

EDDIE KENDRICKS (Tamla)

Keep On Truckin'

P1	5-4 KSLQ 11-6 WIBG 13-20 CKLW 5-5 WRKO 5-5 WFIL 16-18 KKDJ 18-20 KHJ 7-8 KFRC
P2	1-1 KAFY 19-19 WJDX 3-7 WAYS 7-5 KAKC 5-5 WFUN 8-9 KRSP 6-1 WIFE 3-3 WHBQ 17-18 KIMN
P3	12-8 KDZA 5-4 KFXM 2-5 WAKY 8-8 WMEX 19-14 KJRB 3-4 WCFL 5-8 WSGA 4-4 WBBQ 8-21 WCOL 22-6 KGW 5-10 WISM

NOTES:

CAROLE KING (Ode)

Corazon

P1	
P2	Debut 20-WQXI
P3	On-WCOL Add-KFXM 28-26 WISM 27-25 WBBQ 27-22 KDZA

NOTES: Picked up more this week.

GLADYS KNIGHT & PIPS (Buddah)

Midnight Train To Georgia

P1	7-3 WIBG 16-9 KDWB 1-2 KSLQ 6-3 WRKO 3-3 WFIL 3-5 CKLW 2-1 KHJ 8-11 KFRC 5-9 KKDJ 12-7 13Q
P2	3-1 KAKC 26-15 KIOA 9-9 KSO 2-2 KAFY 1-1 WAYS 3-3 WFUN 2-6 WJDX 19-9 KRIZ 14-7 KRSP 26-8 KIMN 8-9 Y100 2-1 WHBQ 12-12 WIFE 18-17 KCBQ 3-9 WQXI 10-17 WOKY
P3	1-1 WAKY 2-1 WCFL 2-3 KFXM 2-3 WSGA 13-7 WMEX 6-13 WCOL 6-4 KGW 6-5 WISM 6-12 KJRB 6-11 KDZA 1-2 WBBQ

NOTES: Still growing at several P1 stations even though the new one, "Imagination", is out.

KRIS KRISTOFFERSON (Monument)

Why Me

P1	17-12 KFRC 19-17 WRKO 13-10 KHJ
P2	7-5 KSO 22-24 KIMN 8-9 KIOA 19-9 WHBQ 1-4 KAKC 17-23 KRSP
P3	12-11 WISM 30-20 WMEX 14-12 WSGA

NOTES:

LED ZEPPELIN (Atlantic)

D'yer Mak'er

P1	15-14 KKDJ 22-17 KDWB
P2	21-9 KCBQ Add-KAFY 28-28 KIMN On-KRIZ 29-25 KIOA
P3	23-19 WCFL 21-15 WCOL Debut 30-WISM 29-25 KDZA 18-18 WBBQ 29-25 KGW 21-19 WSGA

NOTES: Just this week catching on.

LOGGINS & MESSINA (Columbia)

My Music

P1	Debut 30-WFIL Add-WIBG Debut 30-KFRC Debut 29-KHJ 28-23 KDWB 26-22 WRKO
P2	Debut 23-KSO 23-18 WJDX Debut 28-WIFE 22-13 KIOA 17-17 WQXI 26-25 KRSP 26-22 WCOL Debut 30-KIMN Debut 27-WHBQ
P3	Debut 30-WBBQ Debut 21-WMEX 30-27 WISM 42-38 KDZA Extra-WSGA Debut 27-KGW

NOTES: Beginning to pick up after slow start.

JOHN LENNON (Apple)

Mind Games

P1	26-23 KFRC Debut 26-KSLQ 27-24 KDWB 27-21 KKDJ
P2	Debut 26-KSO Debut 30-WJDX Debut 23-KAFY 30-22 KAKC Add-WQXI Debut 27-KRSP 25-16 KRIZ 27-27 WHBQ
P3	Add-WAKY Add-KFXM Debut 28-WISM 34-29 WCFL Debut 24-WCOL 27-25 WSGA 32-25 KJRB 38-31 KDZA Debut 30-KGW

NOTES: Several key stations on it and moving up.

LIGHTHOUSE (Polydor)

Pretty Lady

P1	21-17 CKLW
P2	
P3	12-10 WCOL Debut 29-WBBQ 18-16 WMEX

NOTES: Getting significant upward movement where played.

PAUL MCCARTNEY (Apple)

Helen Wheels

P1	Debut 24-WRKO Debut 30-KDWB Add-KKDJ Add-WIBG Debut 25-KSLQ
P2	Add-KLIV Debut 14-KRIZ Add-KAFY
P3	Add-KGW Debut 23-WSGA Debut 36-WCFL Add-WCOL Add-WMAK Add-WMEX Add-KFXM

NOTES: Nice takeoff - many getting immediate good response.

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

The Love I Lost

P1	18-13 KSLQ 16-15 WFIL 5-13 CKLW 21-21 KFRC 28-25 KHJ
P2	14-8 WFUN Add-WOKY Add-KIMN Debut 29-WIFE 23-21 KAFY 15-10 WAYS 26-23 KAKC 25-24 KRSP
P3	29-25 WISM 22-19 KFXM 19-14 KDZA 14-9 WCOL Debut 33-KJRB 30-26 WSGA 21-16 WBBQ 27-17 KGW

NOTES: No major Top 10 action yet - but looks good.

STEVE MILLER BAND (Capitol)

The Joker

P1	Debut 30-WRKO Debut 28-KDWB Debut 27-KFRC Debut 27-KHJ
P2	Debut 27-KAFY On-WJDX Debut 29-WFUN Debut 29-KIOA On-KRIZ
P3	Debut 39-WCFL Debut 28-KFXM Debut 28-WAKY Debut 29-WCOL Add-WMAK Debut 22-WBBQ 25-21 KJRB 25-24 WMEX 30-24 KDZA 25-13 WSGA 13-19 KGW

NOTES: Strong potential - good adds this week.

OSMONDS (MGM/Kolob)

Let Me In

P1	25-26 KDWB 24-26 WFIL
P2	8-15 KSO 12-13 WOKY 7-8 KIOA 4-5 WIFE 20-25 KAKC
P3	18-25 WCFL

NOTES: Almost done.

MARIE OSMOND (MGM/Kolob)

Paper Roses

P1	17-11 WRKO 19-13 KDWB 7-8 KSLQ 7-8 KHJ 17-17 WFIL 6-8 WIBG 11-8 13Q 6-7 KKDJ
P2	16-12 WAYS 5-4 KSO 2-1 WQXI 5-5 WOKY 5-6 KIOA 16-9 WIFE 3-3 KAFY 3-2 KIMN 2-2 KRIZ 12-11 WHBQ 15-17 Y100 3-4 KCBQ 3-4 KRSP 13-18 WFUN 21-27 WJDX 6-14 KAKC
P3	7-5 WSGA 8-8 WCFL 6-11 WAKY 3-2 KFXM 11-8 KJRB 11-19 WCOL 3-4 KDZA 2-3 WISM 20-22 WMEX 3-8 KGW

NOTES: Many showing male negs at this point.

GILBERT O'SULLIVAN (MAM)

Ooh Baby

P1	10-5 KDWB
P2	25-18 KSO 19-19 KIMN 25-15 WIFE 16-16 WOKY 20-20 KRSP 23-22 KIOA
P3	25-24 WBBQ 20-15 KFXM 10-10 WSGA 13-10 WCFL 16-11 WCOL 12-20 KGW Add-WMEX 19-14 WISM 18-15 KDZA

NOTES: Starting to pick up - not yet solid.

POINTER SISTERS
(Blue Thumb)

Yes We Can Can

P1	6-3 CKLW 19-16 WIBG 14-22 KDWB 11-16 KHJ 18-18 WFIL 16-15 KFRC 8-13 WRKO
P2	5-3 KAKC 18-27 KIMN 6-9 KAFY 1-4 WIFE 7-16 WHBQ
P3	3-3 WBBQ 9-13 WCFL

NOTES:

ELVIS PRESLEY
(RCA)

Raised On Rock/For Ol' Times Sake

P1	15-20 KSLQ
P2	
P3	

NOTES: Did not make it out of South.

BILLY PRESTON
(A&M)

Space Race

P1	13-9 WFIL 11-10 KSLQ 18-17 KFRC 16-20 KDWB 4-4 CKLW 15-15 WRKO 17-12 KHJ
P2	15-12 WJDX Add-KSO 23-17 KRIZ Debut 30-KIOA 11-6 KAKC 11-14 KIMN 17-17 WFUN 21-19 WIFE 16-8 WHBQ 16-13 KRSP 2-2 WAYS 16-15 Y100
P3	12-6 WAKY 12-10 KF XM 14-26 KJRB 28-18 WCFL 15-15 WBBQ 7-7 KDZA 22-10 WMEX 11-9 WISM 18-18 WSGA 10-9 KGW

NOTES: Still fairly strong.

HELEN REDDY
(Capitol)

Leave Me Alone Ruby (Red Dress)

P1	Debut 12-KKDJ 23-22 WIBG 25-25 KFRC 30-24 KHJ 30-21 WFIL 25-23 WRKO Debut 30-WOKY Add-KSO On-KRIZ 27-21 WJDX Debut 24-KAFY Debut 28-KRSP
P2	Debut 26-KIOA 22-16 KAKC Debut 26-WHBQ 30-28 WFUN Debut 11-WQXI
P3	Add-WAKY Debut 24-KFXM Debut 26-WMEX 36-28 WCFL 30-17 WCOL Add-WISM 31-23 KJRB Debut 27-WBBQ 36-23 KDZA 24-21 WSGA 26-18 KGW

NOTES: Getting immediate sales & requests.

CHARLIE RICH
(Epic)

The Most Beautiful Girl

P1	18-14 KDWB Add-KKDJ Debut 30-KHJ
P2	19-8 KSO 1-1 WJDX Add-KAFY 19-6 WOKY 17-4 KIOA Debut 29-KAKC 4-2 WQXI 19-13 WAYS Add-KLIV 29-21 KRSP 14-9 KIMN
P3	2-1 WCOL 24-20 KF XM 4-7 WAKY 6-2 WMAK 9-4 KJRB Debut 24-WISM 20-14 WBBQ On-WMEX Debut 27-WSGA 24-18 KDZA Debut 14-KGW

NOTES: Biggest mover this week.

ROLLING STONES
(Rolling Stones)

Angie

P1	2-1 CKLW 14-14 KFRC 1-4 WIBG 5-5 KHJ 1-4 WRKO 2-4 KKDJ 13-18 KDWB 1-6 WFIL 3-5 13Q
P2	1-1 KCBQ 4-6 WFUN 4-7 KSO 6-6 KIMN 6-12 WQXI 8-10 WOKY 4-3 WAYS 3-3 WIFE 7-8 WJDX 1-1 Y100 9-14 KIOA 4-7 KRIZ 5-12 WHBQ 11-16 KAFY 2-11 KRSP
P3	1-1 KF XM 4-6 WISM 8-15 WAKY 1-3 KJRB 8-12 KDZA 5-11 WCFL 7-7 KGW 4-7 WSGA 7-9 WMAK 1-3 WMEX

NOTES: Slipping.

DIANA ROSS & MARVIN GAYE
(Motown)

You're A Special Part Of Me

P1	21-18 KSLQ
P2	23-13 KRSP 8-7 KAFY 23-12 KIMN 6-6 WAYS
P3	17-16 KDZA 23-19 WISM 11-12 KF XM

NOTES: Still can't say "hit" or "miss" - company reserved with a new mix.

TODD RUNDGREN
(Bearsville)

Hello It's Me

P1	17-15 KDWB 30-21 WRKO Pick-WFIL 1-4 13Q
P2	17-13 KSO 25-14 WDKY 9-10 WIFE 16-14 WJDX 22-20 KAFY Debut 25-WAYS 21-19 KAKC 19-18 KIOA On-KRIZ 6-1 WFUN 4-3 KRSP 5-3 Y100 29-18 KCBQ 15-14 WQXI
P3	2-1 WBBQ 26-18 KF XM 24-16 WISM 23-18 KJRB 20-14 WCFL 22-20 WSGA 26-17 WMEX 13-10 KDZA 18-16 KGW

NOTES: Slowing in gains this week - will probably pick up.

SEALS & CROFTS
(Warner Bros.)

We May Never Pass This Way Again

P1	8-6 KDWB 10-11 WIBG 22-24 KFRC 10-12 WFIL
P2	13-10 KSO 11-11 KIOA 5-7 WJDX Debut 28-KAKC 23-22 WFUN Debut 15-WQXI 26-22 WIFE
P3	11-9 WCFL 13-16 KF XM 17-20 WISM 5-11 WBBQ 22-29 KDZA 17-18 WMEX 20-29 KGW

NOTES:

PAUL SIMON
(Columbia)

Loves Me Like A Rock

P1	10-11 KSLQ 9-17 13Q
P2	14-16 KIOA 10-13 WIFE 14-20 KRIZ 15-17 WHBQ
P3	27-27 WAKY

NOTES: New single, "American Tune", due out.

SPIRIT
(Epic)

Mr. Skin

P1	14-14 13Q
P2	
P3	20-17 KJRB

NOTES: Not spreading.

STAPLE SINGERS
(Stax)

If You're Ready

P1	19-14 CKLW Debut 23-KSLQ On-KHJ
P2	24-20 WJDX 26-23 WFUN Debut 4-WQXI Debut 23-WAYS
P3	Debut 37-WCFL 30-19 WAKY Add-WISM Debut 35-KJRB HB-WBBQ Debut 30-WSGA 40-37 KDZA

NOTES: Picked up good late week adds last week and this week.

RINGO STARR
(Apple)

Photograph

P1	3-1 KSLQ 8-5 WIBG 6-5 KFRC 8-6 CKLW 1-1 KKDJ 4-1 WRKO 2-1 KDWB 4-3 KHJ 20-12 13Q 8-1 WFIL
P2	7-4 WFUN 11-11 KSO 7-2 WIFE 7-7 WOKY 5-4 KAFY 11-6 KCBQ 1-5 WQXI 12-7 KIMN 1-1 KRIZ 5-2 KRSP 12-4 Y100 13-5 WHBQ 9-8 WAYS 14-11 WJDX 4-9 KAKC 16-20 KIOA
P3	6-3 WCFL 8-5 KF XM 8-10 WMAK 17-10 WAKY 7-5 WCOL 7-7 KJRB 8-7 WBBQ 3-1 WME X 1-1 WISM 4-2 KDZA 1-2 WSGA 2-1 KGW

NOTES: Still pretty solid.

B.W. STEVENSON
(RCA)

River Of Love

P1	
P2	On-KRIZ
P3	Add-WISM Add-KJRB Extra KGW

NOTES: Many are still playing "My Maria"

STORIES
(Kama Sutra)

Mammy Blue

P1	4-6 KSLQ
P2	
P3	30-26 WCFL Add-KF XM Debut 30-WCOL Debut 32-KJRB Add-WMEX 34-33 KDZA

NOTES: Picked up this week.

STYLISTICS
(Avco)

Rockin' Roll Baby

P1	Debut 24-KSLQ 30-25 CKLW
P2	
P3	23-16 WCOL Debut 40-KDZA 26-24 WSGA

NOTES: Beginning to cross.

TAVARES (Capitol)

Check It Out

Table with 3 rows: P1 Debut 16-13Q, P2 24-18 KAFY, P3 30-26 KFXM

NOTES: Starting to solidify and good crossover beginnings.

IAN THOMAS (Janus)

Painted Ladies

Table with 3 rows: P1 Pick-21 WIBG 22-18 CKLW, P2 28-23 KIOA Add-WOKY 24-19 KRSP, P3 30-27 KJRB 35-30 WCFL Extra-WSGA On-WCOL 28-20 WBBQ 24-23 WMEX Debut 26-KGW

NOTES:

THREE DOG NIGHT (Dunhill)

Let Me Serenade You

Table with 3 rows: P1 Debut 17-KKDJ 12-7 KDWB 30-28 KFRC 28-19 WFIL Debut 29-WRKO Debut 23-KHJ, P2 Debut 26-KAFY 22-19 KSO 28-25 WJDX Debut 27-KIOA 24-15 KAKC Debut 30-WIFE Add-WQXI 25-24 WFUN 26-19 WHBQ 5-4 KRIZ 18-15 KRSP 25-13 KIMN, P3 Debut 29-WAKY 27-21 KFXM 26-21 WISM 24-20 WCOL 32-27 WCFL 26-19 KDZA 14-7 WMAK 21-14 KJRB 23-17 WSGA Debut 30-WMEX Debut 21-KGW

NOTES: On a lot of stations - some requests.

IKE & TINA TURNER (United Artists)

Nutbush City Limits

Table with 3 rows: P1 23-19 KDWB, P2 22-19 WFUN Add-WJDX 10-8 WQXI 24-20 WAYS, P3 Add-KFXM 5-6 WMAK 39-32 KDZA Add-WAKY Debut 29-WSGA

NOTES: Good moves this week.

JOE WALSH (ABC)

Rocky Mountain Way

Table with 3 rows: P1 10-7 CKLW 18-26 WRKO 14-16 KKDJ 14-13 KHJ 17-13 13Q, P2 27-21 KIMN 12-8 KAFY 12-20 KSO 12-10 KAKC 10-17 KIOA 6-10 Y100 11-22 WHBQ, P3 21-28 KGW 16-17 WAKY

NOTES: Still holding on.

WAR (United Artists)

Me And Baby Brother

Table with 3 rows: P1, P2, P3 Debut 35-KDZA On-WCOL

NOTES: Many P5 playing off LP. In general a slow start.

WEDNESDAY (Sussex)

Last Kiss

Table with 3 rows: P1 Add-WIBG 17-23 CKLW, P2, P3

NOTES:

AL WILSON (Rocky Road)

Show And Tell

Table with 3 rows: P1 30-22 KSLQ 1-2 CKLW 29-29 KFRC, P2 Debut 24-WAYS Add-WOKY 16-19 WQXI Add-WHBQ, P3 26-20 WMAK Add-KFXM 29-23 WCOL 39-32 WCFL Debut 23-WBBQ

NOTES:

EDGAR WINTER (Epic)

Free Ride

Table with 3 rows: P1 24-28 WRKO 15-19 WIBG 16-18 13Q 20-25 KKDJ 21-23 WFIL, P2 18-23 KRIZ 18-22 WJDX 27-24 WHBQ 15-21 KAKC 17-20 WIFE, P3 23-26 WAKY 10-20 WCFL

NOTES:

STEVIE WONDER (Tamla)

Living In The City

Table with 3 rows: P1 Add-CKLW 24-15 KKDJ, P2, P3 Debut 41-KDZA Add-KJRB

NOTES:

additional programming information

Ann Peebles debuts at KFRC/SF at 22, moves 14-11 CKLW. The new Gladys Knight is "I've Got To Use My Imagination". Right on KKDJ/L.A. Also a new Al Greene out, "Livin' For You". Johnny Taylor shows some nice moves at KSLQ/St. Louis 20-16 and KFXM/San Bernardino Debut 29. New Donny Osmond is getting split side airplay with "When I Fall In Love" getting the top play so far. Wolfman Jack's "My Girl" 18-14 KAFY/Bakersfield and 7-KCBQ/San Diego. Ringo album cut "You're 16" getting much Top 40 airplay. Scuffy Shew is still kicking: 25-19 KIOA, Debut 25-KSO. Also on KQWB, KROY, WJDX. Jim Stafford getting top Southern airplay, night spread: 10-8 WBBQ, 1-WSGA, 30-28 WMAK, 15-12 WCOL. Olivia Newton-John crossing out of country: Add-WJDX, 26-WCOL. Black Oak Arkansas new single is "Jim Dandy", right on WBBQ, WMAK. Albert Hammond single starting 31-KJRB and added at KGW. The new Paul Simon single is "American Tune" and coming next week. New Edgar Winter single is "Hangin' Around" from the LP, but the single has been recut, slightly different sound.

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

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, KLLOL-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

THE FCC

(So You Can Understand It)

BY JASON SHRINSKY

Law Offices of Stambler & Shrinsky
Washington D.C.)

The most frequent activity falling into promotion of outside activities causing increasing concern to the FCC is the promotion of concerts and dances by stations and/or their air personalities. These enterprises may be owned by the station owners, station employees, outside parties, or by some combination of the three. If the station or its employees do not have the beneficial interest in the enterprise (ownership), station personalities acting as Master of Ceremonies usually receive a salary or portion of the profits from the event.

CHARITY FOR WHO?

In some instances, the event may be a fundraising activity of a charitable, civic, educational or religious organization. Such events frequently feature the distribution of records (obtained free or at a substantial reduction in price by the station or its employees) as door prizes, and also these events often utilize recording "talent" on a "live" basis, with the performer's fee paid by the station, the employee - Master of Ceremonies, or the record distributor "pushing" the label or artist. Also, on many occasions the "artist" appears for a fee substantially less than the prevailing or union pay scale; or as a variation, the owner and/or operator of the event is partially or fully reimbursed by a record distributor or a manufacturer for the fees paid to the performers.

Obviously, where a disc jockey or station owner anticipates a financial benefit (money, merchandise, etc.) to be derived from participation in the concert or a dance, advance on-the-air promotion of the event will stimulate larger attendance than could otherwise be expected.

STATION PROMOS?

Past experience reveals widespread concert and/or dance plugging on stations where the station's owner or the station's employees have some financial interest in the event. Such announcements have traditionally been labeled "promotional" and treated as non-commercial spot announcements by the stations broadcasting these announcements. Or, in the alternative, no recognition whatsoever has been given to these announcements and no entry made in the log. Rather, the announcements have been treated as disc jockey patter and not entered on the logs which is in violation of the FCC's Rules and Regulations. All mentions must be logged.

AIRPLAY PROMOTES

It also has become apparent that recordings by a performer appearing at a concert and/or dance, or recordings distributed by the donor of free records to be given away at the concert or dance may have been played at frequent intervals preceding the concert and/or dance as a means of exchange for the cooperation of the performer or manufacturer in agreeing to perform at the concert for a nominal or waiver of usual fees. The probability of increased financial benefits occurring to the

concert promoters and/or the record manufacturers and their artists is readily apparent. Not as direct, but just as financially advantageous are the benefits to performers, distributors, and record manufacturers from air exposure of records featuring the artists in exchange for an appearance at the event.

YOU MUST LOG ANNOUNCEMENTS

In light of the above, the FCC demands that appropriate announcements accompany *all* broadcast material (announcements, playing of records, etc.) where a profit is to be derived from these concerts and/or dances, or where a recorded or other broadcast exposure is being provided (whether based upon an expressed or implied agreement) in exchange for all or part of a performer's fee or in exchange for the donation of records, prizes, auditorium rental, etc. Such announcements must identify the parties deriving financial benefit from the event (record manufacturer, concert promoter, etc.) as well as any other party providing consideration in any form whatsoever in exchange for any of the above types of broadcasting exposure (promoter, artist, record distributor, record manufacturer).

WAYE/UFO's

(-Continued from Page 1)

winner lasted 21 hours, 12 minutes, wound up setting a new world's record, and won the top 100 albums, a 10-speed bike, and a drum set.

"The promotion on that one involved listeners trying to predict what they thought the actual length of the solo would be. The winner got a week for two in Antigua. We broke into our regular programming with remote spots, with the drumming going on in the background. It was great."

Before drums, it was the Steelyard Blues Demolition Parade, where listeners drove junked cars through the streets of Baltimore, the most unique jalopy fetching its driver a weekend at the National Demolition Derby at Islip, New York. Before that, it was the Suntan Contest, which awarded \$100 worth of clothing to the most imaginative male and female entrants tanning "WAYE" onto their bodies.

"They were all fun things to do," said Adair. "And they all helped to create some talk about the station, which is what we intended."

RCA

(-Continued from Page 1)

1971, a period that saw continued growth for the label's South American operations. He came to his new job with unique credentials and a "total" industry perspective that included considerable marketing and merchandising knowledge, and background experience ranging from record production to the construction of recording studios. In addition, Beltran holds a Ph. D. in both mathematics and physics.

Although ostensibly it may appear that money, services or other valuable consideration is being provided gratuitously for use in some aspect of the presentation of the concert and/or dance itself, where such consideration is, in fact, provided for the purpose of or has the effect of inducing on-the-air "mentions" or record "plugs", the accompanying announcements shall clearly state that such consideration is being provided, and by whom, in exchange for the broadcast of one or more of these various types of program matter. These sponsorship identification announcements apply in connection with all concert and/or promotion enterprises where any or all of the above commercial practices are involved, irrespective of the identity of the persons or nature of the organization receiving the proceeds from the concerts and/or events.

It is our suggestion that announcers execute affidavits confirming that they have not engaged in payola and plugola nor received any consideration from any source for favoring the playing of a record. These affidavits can be executed on a monthly, quarterly, semi-annual or annual basis.

MUSIC NEWS

FROSTY BACK WITH LEE

...Columbia's Lee Michaels, after scrapping a half-recorded album with his current band, has teamed up with his former "heavy" drummer, Frosty, shooting for January album release...Roger McGuinn's working on new album, tentatively titled *Adventures Of Roger McGuinn*...Albert Hammond cutting with Simon & Garfunkel producer Roy Halee...Columbia's Blue Oyster Cult and Reprise's Slade got into fisticuffs at a recent double bill, apparently over use of each other's amplifiers...

...New albums soon on Epic from Poco, Flash Cadillac, and REO Speedwagon...

ATLANTIC CHARISMA

...Atlantic Records will now distribute British label Charisma here. First release an LP by England's Genesis with more to follow from guitarist Bert Jansch and comedy group Monty Python...

MIDNIGHT SPECIAL BOWIE BOW

...The British are coming: next Friday on *Midnight Special*, David Bowie hosts a "reunion" of sorts. The Troggs appear, doing their 1966 No. 1, "Wild Thing". Marianne Faithfull renders "As Tears Go By" and duets with Bowie on "I Got You Babe". Bowie himself performs "Space Oddity", a vintage Who tune and a new song from his upcoming "1984" production...

...Commander Cody & His Lost Planet Airmen have a Christmas single (Paramount), "Daddy's Drinking Up Our Christmas", penned by the Commander himself (George Frayne)...

Engineering

Telephone Hookups

In the conclusion to last week's installment, KDAY Chief Engineer Andy Laird completes his observations on telephone hookups.

BY ANDY LAIRD

Aircheck lines are phone lines that enable you to dial a number which will automatically answer and transmit the broadcast sound of the station through the phone. This kind of circuit isn't too hard to build.

When you dial the number, there's a ringing current there, and a built-in relay will automatically terminate the line and hook up the output of the transmitter or the transmitter or the console or whatever, to the phone line. The relay won't release until the party at the other end hangs up the phone.

REMOTES

The way to handle phone hookups for remotes will vary with what kind of a remote you're doing and what your budget is. I've never believed, for instance, in taking the music out to the remote site, because you're asking for a quality loss, unless you've got some kind of super studio and a second set of records.

For most remotes, you'll send the jock out with a lot of promotional material and a microphone, and an 8 KC line. If it was for FM, and it was going to be done on a regular continuing basis, I might use a 15 KC line. The cost difference between installing an 8 and a 15 line may be high, depending on the phone line situation where you are.

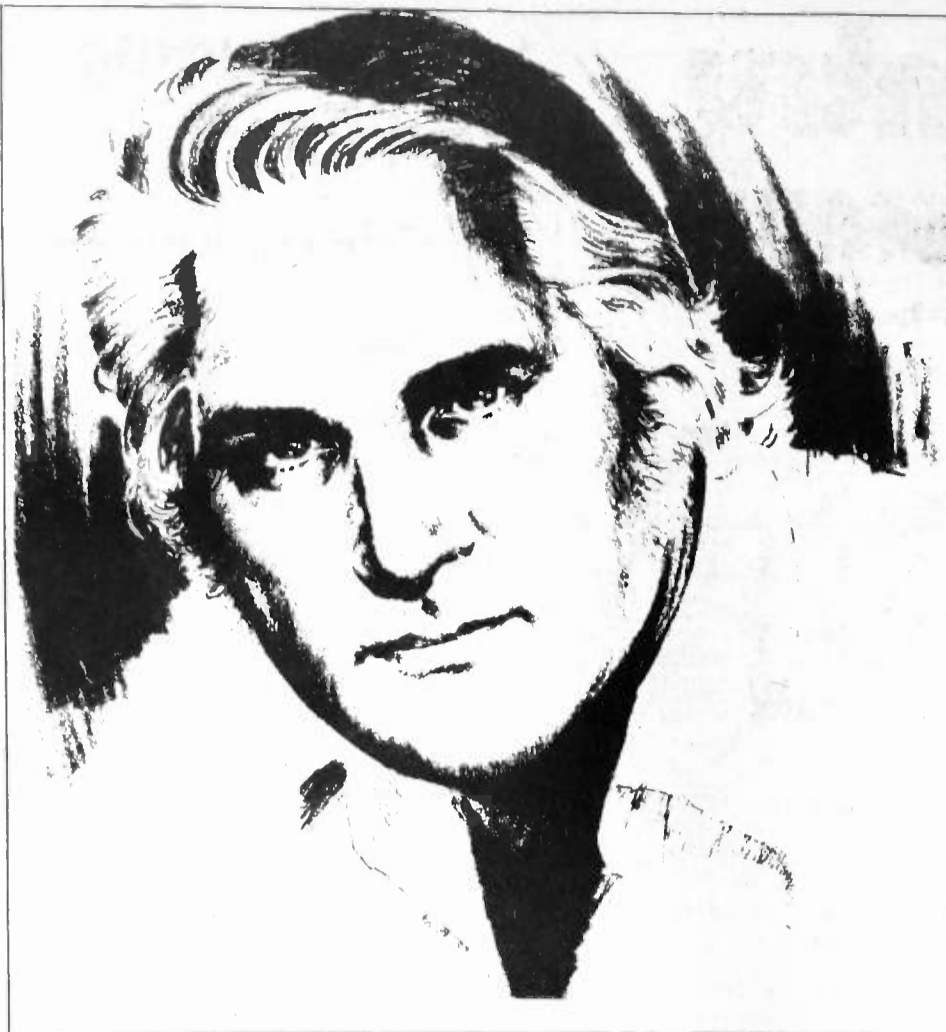
Another type of remote system, a popular and less expensive one, involves a direct couple to a regular phone circuit. You just order a regular phone, have it installed where you're going to do your remote, dial up the studio, and you're set.

(If you use this system, I'd recommend that the station initiate the call to the remote location, and not vice versa. The reason for this is that, should the line somehow get disconnected, the station could easily re-initiate the call by dialing from the studio. If you've called from the remote, there's the danger of lost time while you realize you're off the air and try to replace the phone.)

Actually, the regular dial telephone lines across the nation are of amazingly good quality. Lots of stations regularly do sports broadcasts over them.

DEALING WITH THE PHONE COMPANY

Over the years, I've had what I find to be good cooperation from the phone company. When dealing with them, the most important thing for you to be able to do is to define your needs and wants, as precisely and simply as possible. And, if you have a problem you've got to be able to explain to them, and document to them, what you've done in the way of recognizing and trying to solve the problem. Make sure, first, that it isn't your own equipment that is causing the problem: test both ends of your line, and then report to the phone company repairman with your information.



Charlie Rich riding a new crest of success as "The Most Beautiful Girl" vaults to No. 2 Country this week.

NASHVILLE

by Biff Collie

...Willie Nelson spent four days in Muscle Shoals with a squad from the first team of Music City sound musicians, who were booked for the week by Willie's Atlantic Records producer...Ray Price used all the violins in town last week at Columbia Studios, kept them overtime, and made another hit...Alex Harvey spent two days in Columbia "B" working on his records. Alex really wants to get into the country as an artist in a special way...Patti Page Columbia - Studio - recorded with Norris Wilson, who won the most BMI awards as a songwriter this year...Patsy Cline is the first solo female artist to be inducted into the Country Hall Of Fame. Two other ladies, Sarah and Maybelle Carter, were inducted as members of the famous Carter Family...Two years ago Don Earl quit his job as a homicide detective with the St. Louis Police Department and with his wife and three kids, moved to Nashville to make it as a songwriter. He says he hasn't got it made yet, but he's started: "Teddy Bear" and "Kid Stuff". springboards for Barbara Fairchild's jump to stardom as a 22-year-old....

...Billy Graham's houseguesting with Johnny Cash and June reminded me of a paraphrase of a Red Sovine giant of the 50's: "If Billy Graham came to your house, I wonder what you'd do?"

Country Radio

...KTUF in Phoenix decided to treat the underprivileged children for Halloween. They asked listeners to donate bags of candy which were then distributed to places like Children's Hospital. Audience response was excellent....

...Memphis' WMC now "Giving Away The Country". They're playing the top 79 Country songs of the year, one each hour 24 hours a day. First postcard in correctly tabulating the entire list wins a year's supply of country music....

...Denver's KENR running the old but successful "Tell A Friend" contest. Jock goes through city phone book and calls out names. If you hear your name, you pick up the jackpot; so far they've had three \$700 winners and have given away over \$3000....

Charlotte's WAME doing "The Great Grocery Store Sweepstakes". Listeners send in grocery tape receipts with their name, address, etc. Hourly drawings are held; if listener hears his/her name and calls in within two minutes, WAME picks up the tab for listener's groceries. One grand winner will be chosen from all the hourly winners, to take part in a free shopping spree; all the groceries they can haul out of a supermarket in a given amount of time, are theirs free....

...Bob Wills records again! Tommy Allsup completed negotiations between Bob and United Artists to produce a special album which will feature all for er featured instrumentalists with the Texas Playboys band, including Sleepy Thompson, who with Bob left W. Lee O'Daniels' Light Crust Doughboys and struck out on their own as the Playboys, from the Lone Star State, the 45-year trip that led Bob to the Country Music Hall Of Fame...The session is tentatively set for November 25th. Wow! A birthday present...for me?!

Country ALBUMS

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:

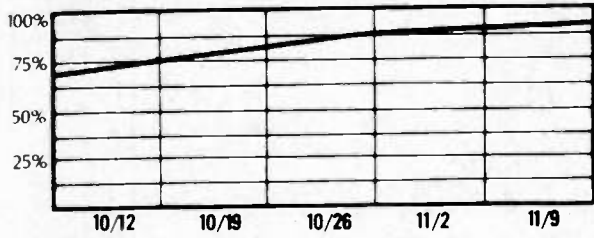
KCKC San Bernadino	KRAK Sacramento	WIRE Indianapolis
KCKN Kansas City	KSON San Diego	WJJD Chicago
KERE Denver	KTUF Phoenix	WKDA Nashville
KFGO Fargo	KUZZ Bakersfield	WMC Memphis
KFOX Long Beach	KWJJ Portland	WONE Dayton
KHOS Tucson	WCMS Norfolk	WPLO Atlanta
KIKK Houston	WEET Richmond	WRCP Philadelphia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

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

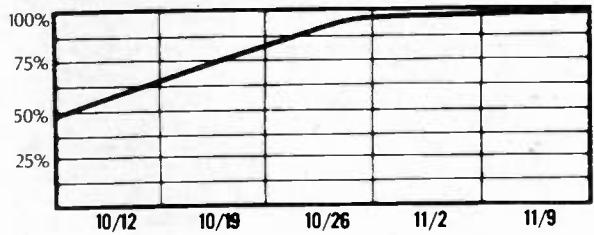
Country TOP TWENTY

Friday, November 9, 1973

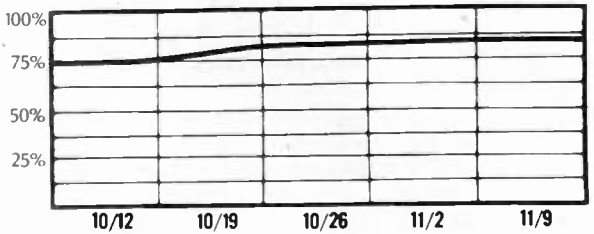
1 MARIE OSMOND
Paper Roses (MGM/Kolob)
LW: 1



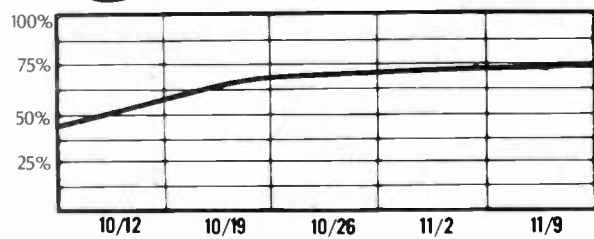
2 CHARLIE RICH
The Most Beautiful Girl (Epic)
LW: 7



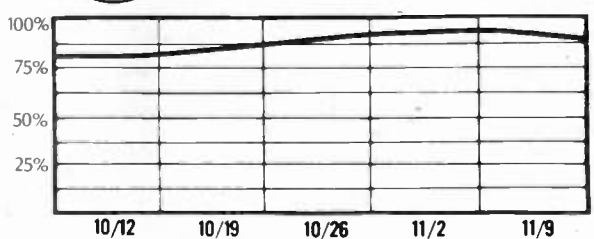
3 JERRY WALLACE
Don't Give Up On Me (MCA)
LW: 2



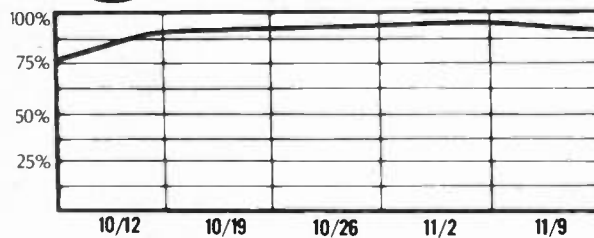
4 DOTTIE WEST
Country Sunshine (RCA)
LW: 6



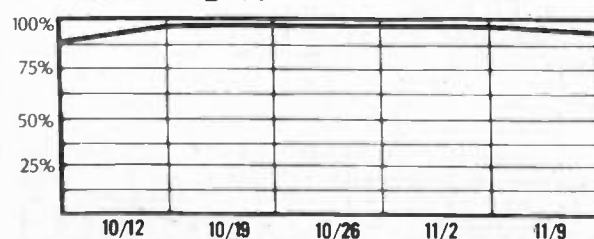
5 MEL TILLIS
Sawmill (MGM)
LW: 5



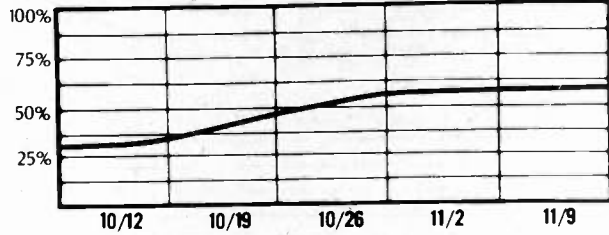
6 GEORGE & TAMMY
We're Gonna Hold On (Epic)
LW: 4



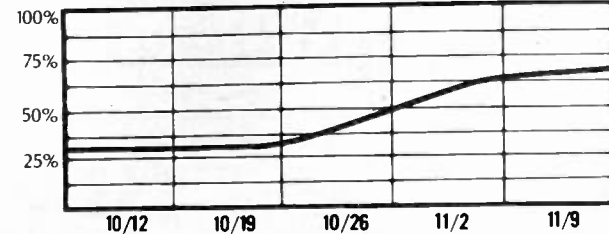
7 JOHNNY RODRIGUEZ
Ridin' My Thumb (Mercury)
LW: 3



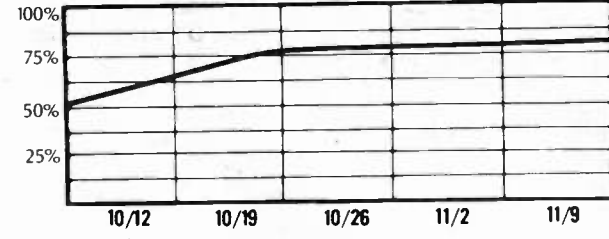
8 JEANNE PRUETT
I'm Your Woman (MCA)
LW: 9



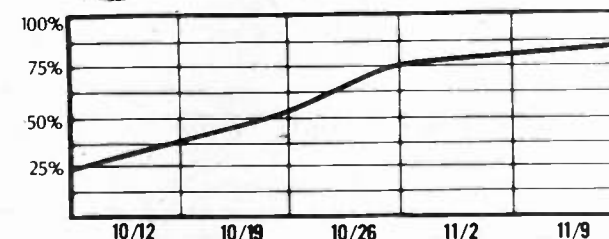
9 LYNN ANDERSON
Sing About Love (Columbia)
LW: 13



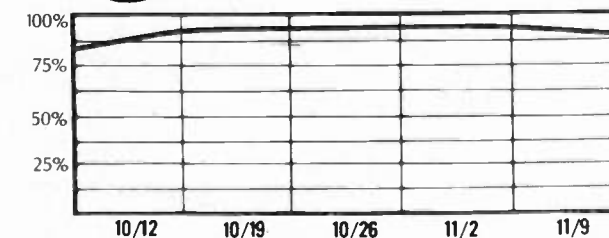
10 BILLY CRASH CRADDOCK
Till The Waters Stop Running (ABC)
LW: 10



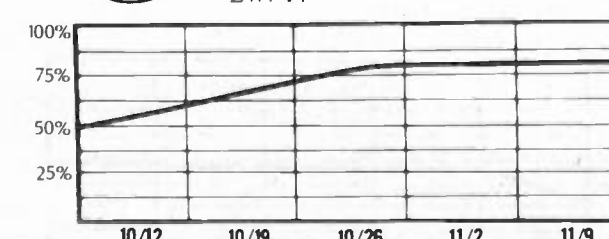
11 CHARLIE PRIDE
Amazing Love (RCA)
LW: 14



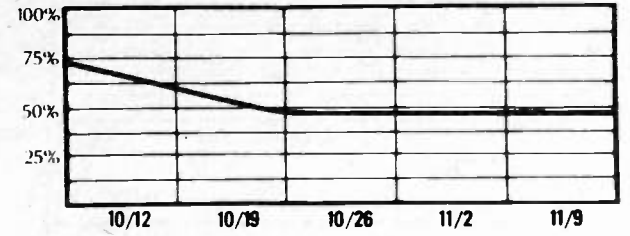
12 OLIVIA NEWTON-JOHN
Let Me Be There (MCA)
LW: 12



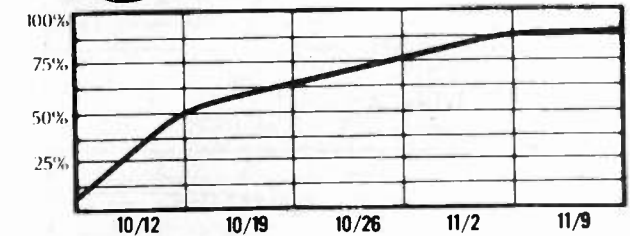
13 DONNA FARGO
Little Girl Gone (Dot)
LW: 17



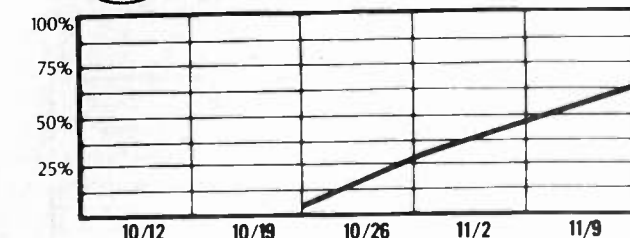
14 JOHNNY RUSSELL
Rednecks, White Socks (RCA)
LW: 8



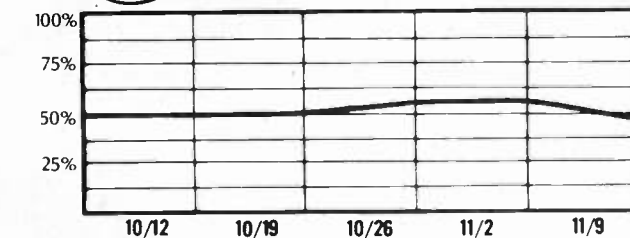
15 JERRY LEE LEWIS
A Memory Ain't Enough (Mercury)
LW: 18



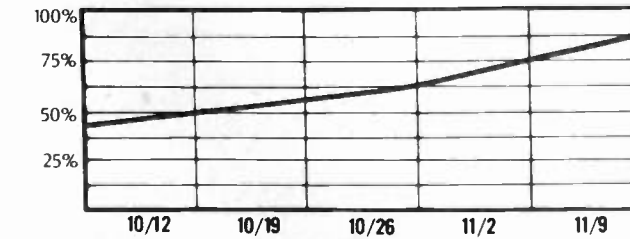
16 FREDDIE HART
If You Can't Feel It (Capitol)
NEW



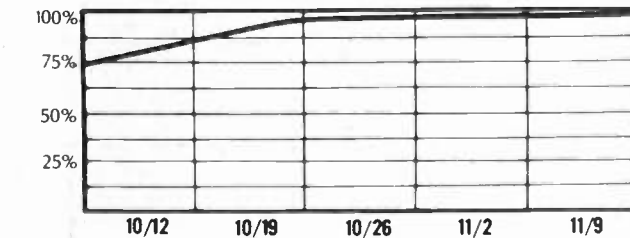
17 BRENDA LEE
Sunday Sunshine (MCA)
LW: 11



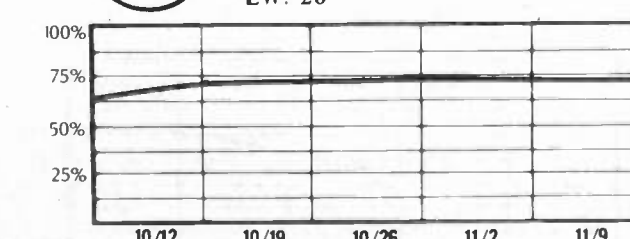
18 WAYLON JENNINGS
You Ask Me To (RCA)
NEW



19 RAY PRICE
You're The Best Thing (Columbia)
LW: 15

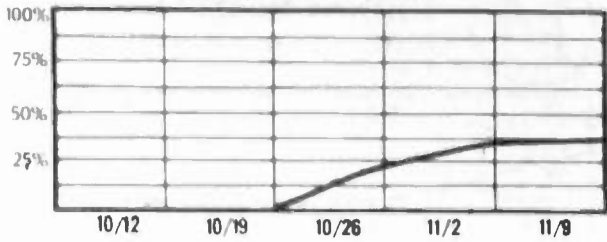


20 JIM ED BROWN
Broad-Minded Man (RCA)
LW: 20

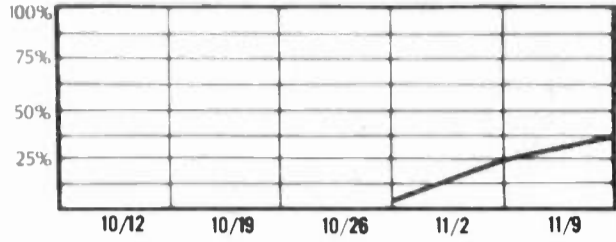


Country SINGLES

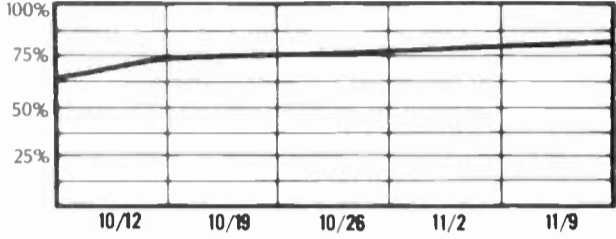
HENSON CARGILL
Same Old California Memory (Atlantic)



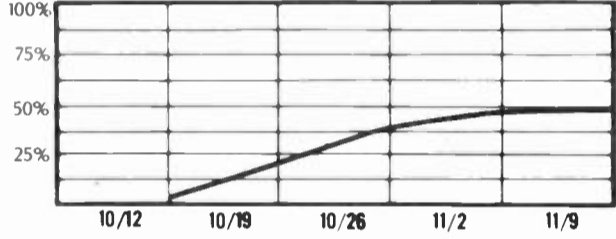
ROY CLARK
Somewhere Between Love & Tomorrow (Dot)



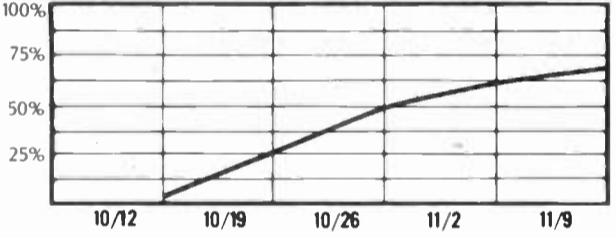
JOHNNY DUNCAN
Talkin' With My Lady (Columbia)



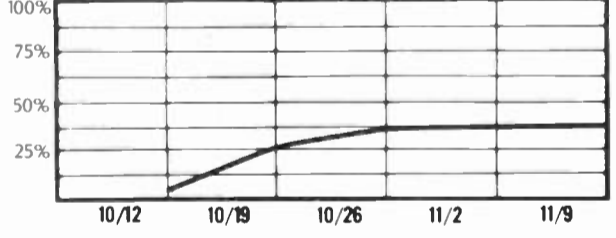
NARVEL FELTS
All In The Name Of Love (Cinnamon)



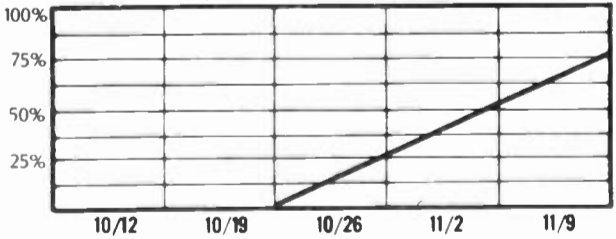
LARRY GATLIN
Sweet Becky Walker (Monument)



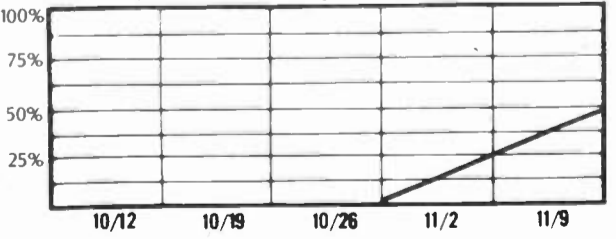
TOMPALL GLASER
Bad Bad Cowboy (MGM)



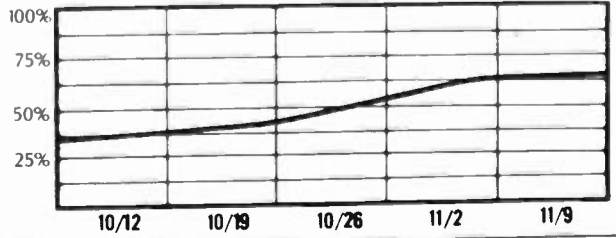
MERLE HAGGARD
If We Make It Through December (Capitol)



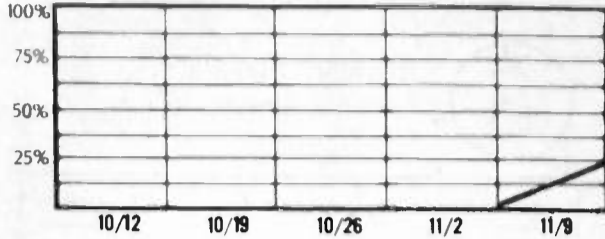
TOM T. HALL
I Love (Mercury)



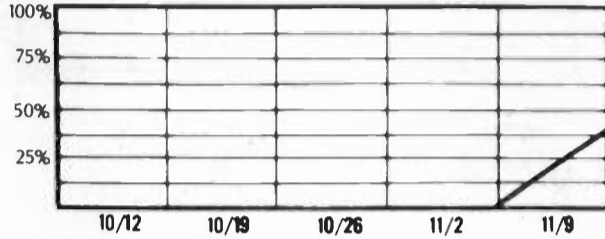
DOYLE HOLLY
Lila (Barnaby)



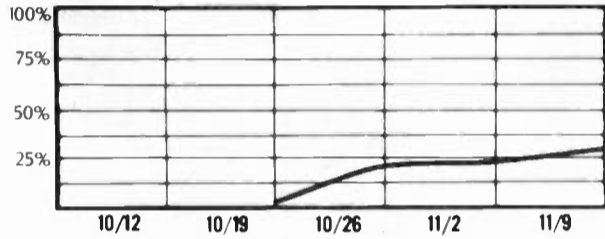
DAVID HOUSTON
Lady Of The Night (Epic)



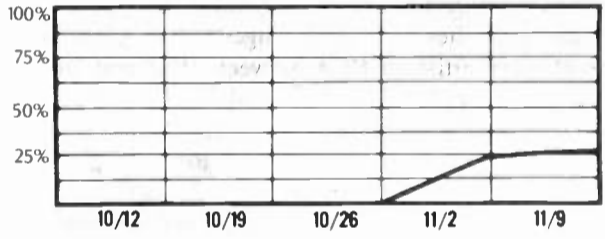
GEORGE JONES
Once You've Had The Best (United Artists)



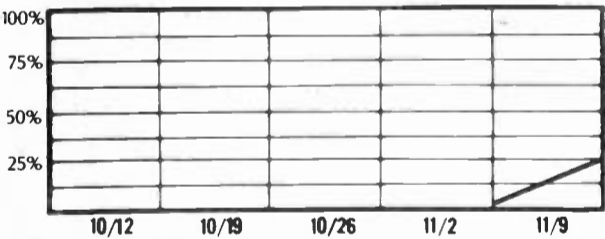
BOB LUMAN
Still Loving You (Epic)



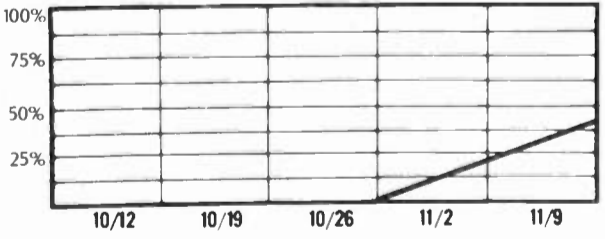
LORETTA LYNN
Hey Loretta (MCA)



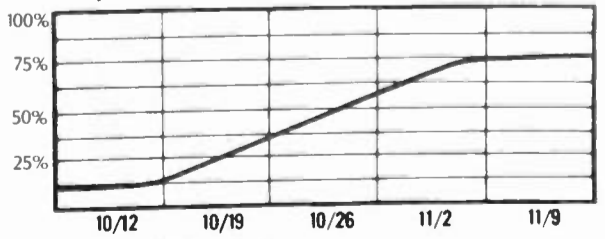
JODY MILLER
House Of The Rising Sun (Epic)



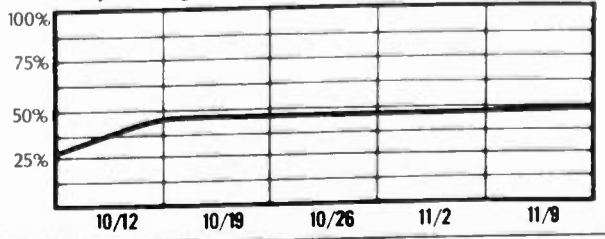
ROGER MILLER
I Believe In Sunshine (Columbia)



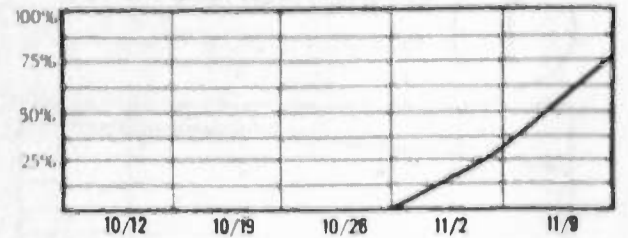
MELBA MONTGOMERY
Wrap Your Love Around Me (Elektra)



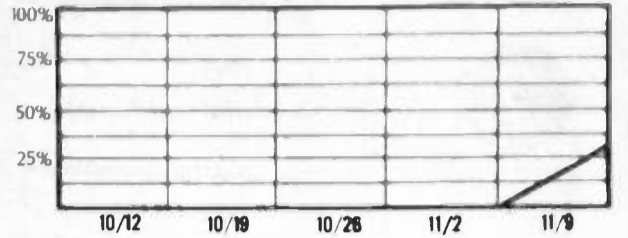
WILLIE NELSON
Stay All Night (Atlantic)



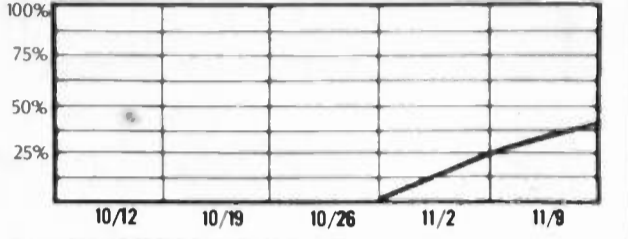
TOMMY OVERSTREET
I'll Never Break These Chains (Dot)



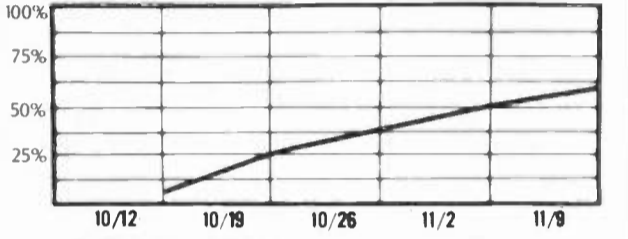
BUCK OWENS
Big Game Hunter (Capitol)



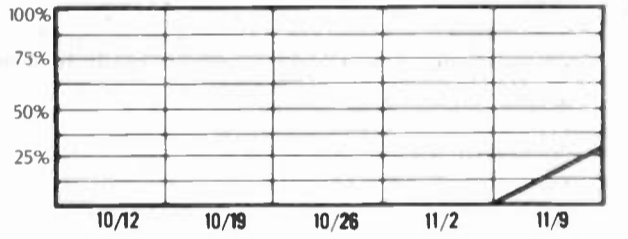
DOLLY PARTON
Jolene (RCA)



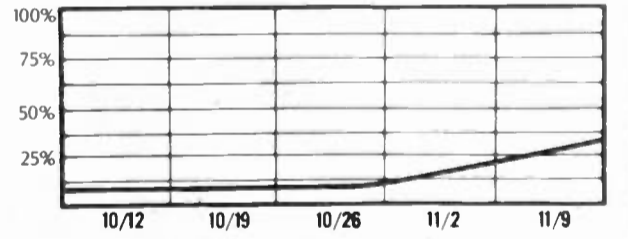
JOHNNY PAYCHECK
Song And Dance Man (Epic)



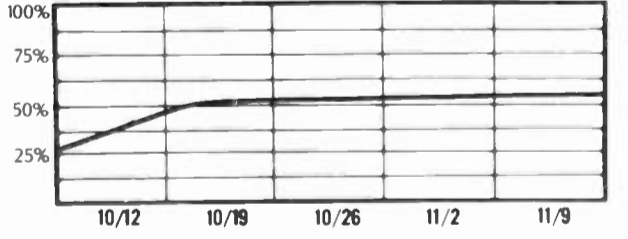
JOHNNY RUSSELL
The Baptism Of Jesse Taylor (RCA)



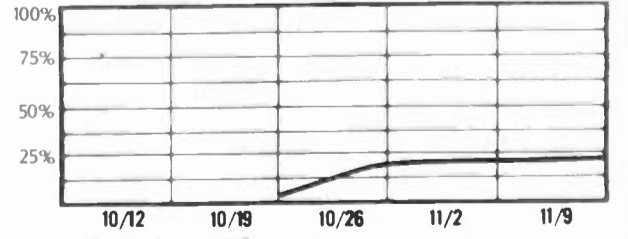
LEON RUSSELL
Rollin' In My Sweet Baby's Arms (Shelter)



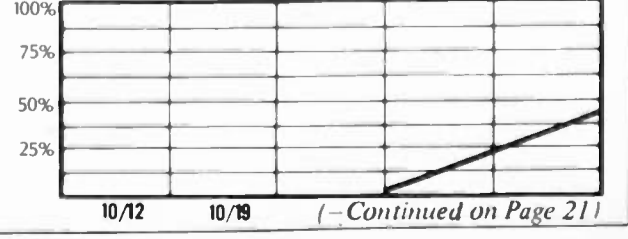
STATLER BROTHERS
Carry Me Back (Mercury)



RED STEAGALL
Fiddle Man (Capitol)



DICK FELLER
Biff The Friendly Purple Bear (UA)



(-Continued on Page 21)



RR
RADIO & RECORDS
POP/MOR
Friday, November 9, 1973

David
Gates

Programming Reference:

Gates Embarks On Solo Career

(David Gates is best known for his leadership of Bread from 1969 to the group's disbanding a few months ago. His career covers some sixteen years of writing experience, arranging, producing, publishing and performing popular music. Born in Oklahoma, exposed to classical music through his orchestra leader father and country music from local radio, he formed his own band in high school, backing acts like Chuck Berry and Johnny Burnette when they came to Tulsa. In 1961, he left for California, where he promptly found studio session work in Los Angeles and began his professional musical apprenticeship.)

"I think I made my first record in 1957, in Tulsa. It was a pop thing, that we cut in some guy's basement. We sent the tape to Arizona to be pressed, got 500 copies and the guy took them around and sold them out of his station wagon. We got some play on the local station, since my manager was the PD there, and sold another 500 or so.

"As a result of that, I signed with Atlantic for a brief time, and cut some more stuff in Oklahoma City, which was moving up a notch for me. Nothing ever came of those records, so I went to work playing the clubs in Tulsa, while I was attending college.

GOIN' TO CALIFORNIA

"In 1960, I decided to take a few weeks that summer and check out the club scene in Los Angeles, just to kind of check out the climate for musicians. Once I got here, I found most guys playing in the clubs were pulling down \$25 a night, as opposed to \$10 like in Tulsa.

"I went back home, told my wife about it, and said, 'Hey, why don't we split and go to LA and see what happens.' My folks wanted me to stay in school, 'cause I'd already done three years of college. So I told my Dad, 'Give me two years. If I can't make it, I'll come back and finish school.'

"So I came out and started working nightclubs, down in Norwalk and Downey, that area. They were having after hours jam sessions, and that's where I started running into Glen Campbell, Jerry Cole and James Burton, who were all doing studio work.

INTO THE STUDIO

"At the time, I was playing bass and singing, and those guys told me, 'You sound pretty good, we'll call you for some sessions.' That's what got me into recording. Then, once I began making demos (still playing bass mostly), people found out I could write and read music, and I began doing lead sheets at \$10 a whack.

"I found out pretty quick that most of the people in rock & roll and country music couldn't read or write it, and that most of the arrangers at that time *could*, but hated it or just didn't understand it. So I came in and *liked* it, and could read and write it. That's how I got into arranging.

PRODUCING

"'Popsicles And Icicles' by the Murmaids was the first big record I was ever involved with; I wrote it and published it. I did arrangements, I guess, for most every artist on RCA between 1963 and '64. I did stuff for Ann-Margaret, and I did 'Baby The Rain Must Fall' for Glenn Yarbrough.

"When I first got to town, I got a gig playing bass, and later drumming, for the Ventures. On a couple of occasions, a bunch of us went out on the road as the Champs. I can recall one great band we took up to Pismo Beach; there was Hal Blaine on drums, Glen Campbell and James Burton on guitars, Steve Douglas on sax, Leon Russell on piano, and I played bass. We didn't know any of the Champs' songs, but we had a heck of a great time!

WRITING

"I was doing these lead sheets for a company called Metric Music. Their writers consisted of Jackie De Shannon and Randy Newman, among others. I figured, 'Heck, everybody else is doing it. I can too', and I started writing songs for Metric. Johnny Burnette and Johnny Crawford cut some of them.

POP/MOR Radio

...Pittsburgh's WTAE running "Seven Car Sweepstakes" where winner gets his/her choice of one of seven cars up for grabs...

...Philly's WIP running two hot promotions. In "Pigskin Payoff", listener phones in and carries the ball on the air, amid realistic football field sound effects (on rotating carts). Caller receives \$1.00 for each yard gained and has option of a field goal attempt with bonus being cash or cruises. Touchdowns are good for plane fare and two tickets to the Super Bowl. In the second annual "Think Mink" contest, postcards are drawn hourly, winners becoming eligible for the Grand "Wheel of Fur-tune", with biggie prizes. So far, an estimated 3/4 of a million postcards have been received...

"The songs were pretty good. I was sort of learning my art, so to speak. 'Popsicles' was one of the better ones, because it had a good melody and a strong hook.

"I also got into production, doing a few things for Dot Records. I wrote and produced an L.A. hit, "He's My One And Only Jimmy Boy" by the Girlfriends, kind of a Spector imitation, and I arranged the strings on the Nitty Gritty Dirt Band's 'Buy For Me The Rain'. I also worked some for Bobby Darin. It was all dues-paying, setting the groundwork for the things to come.

FORMATION OF BREAD

"As my songs began to improve, and I began making demos of them and showing them to various artists, I began to realize that in a lot of instances, the demos were *better* than the way the artist could do them. And often, once they heard the demos, some of the singers would just borrow the demo to use as their instrumental tracks for the record. And, things like this led me to thinking that maybe I ought to go in and be an artist on some of these things I was writing.

"I had just about made up my mind, and I'd approached a couple of labels, when I met James Griffin. I was knocked out by his voice. He was planning on going solo too, so we just teamed up. We were both ripe to get going as artists, and that's where Bread began. It was late 1968.

"We checked around with a few labels, and came up with what we thought was the best deal with Elektra. I had known Larry Knechtel and Jim Horn from when they played in Duane Eddy's band, 'cause I'd arranged his first LP on RCA back in '63. I'd used Larry on piano for a number of sessions, so I asked him to join.

'MAKING IT'

"We put out the first Bread album in July of '69, and two singles came out of it, 'Could I' and 'Dismal Day', neither of which made it. The album didn't really bum up the charts either, and we got pretty discouraged.

"We went in and started making the second album, which included 'Make It With You'. We picked that as the next single, and released it in May '70.

"If it hadn't of been a hit, I don't think Bread would have lasted. I'd taken a giant cut in pay, from arranging; I was losing money while we rehearsed and recorded. I did manage a little country arranging, for Buck Owens and Merle Haggard, just to pay the rent. Bread was going to *have* to happen, or we'd have gone broke!

SONGWRITING

"The best way to answer questions about 'how do you write songs' is to say that, as you meet and talk to people, if you're sensitive and aware of what's going on around you, you'll hear a lot of *stories*, lyric lines and experiences to be drawn on.

"For me, I always start with the music and the melody first. If it's an upbeat thing, it suggests one kind of mood. If it's down, it's something else. I'll sit there and play the thing and ask myself, 'Well, what does this music suggest? How can I fit this mood?'

"Then I try to recall one of these life situations that I've run across that would possibly fit that musical mood. You put them together and play back the whole package and see whether or not it makes sense.

"CLOUDS"

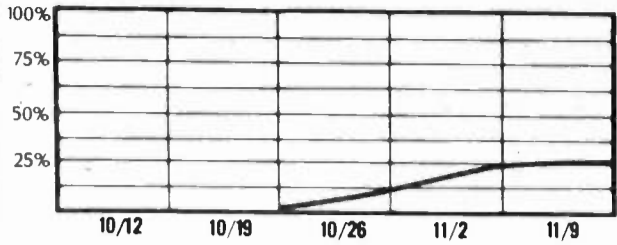
"For two or three years I've been flying alot, and, looking out the plane window always kind of mesmerized me, put me in a kind of trance, you know. You feel different on a plane flight than you do at any other time, and I wanted to try and get that feeling into a song.

"I try to write songs I think people can understand. Sometimes, the lyric gets too deep and you tend to lose people. I don't want to go over people's heads. I'd prefer that people understood the basic ideas in my songs.

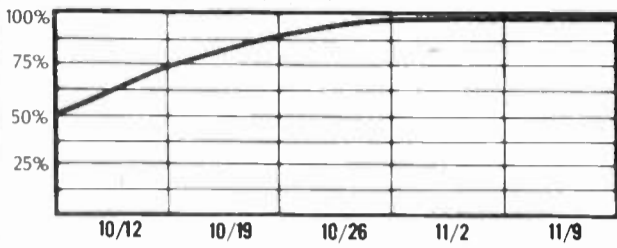
(- Continued on Page 22)

POP/MOR SINGLES

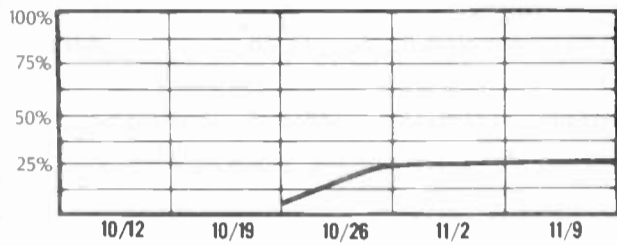
PAUL ANKA
Flashback (Fame)



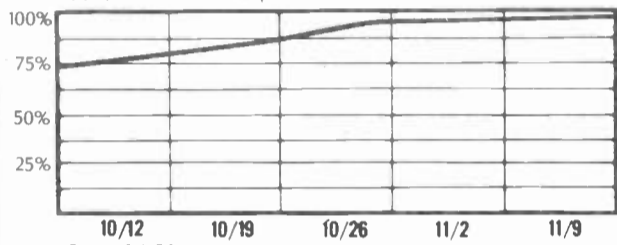
CARPENTERS
Top Of The World (A&M)



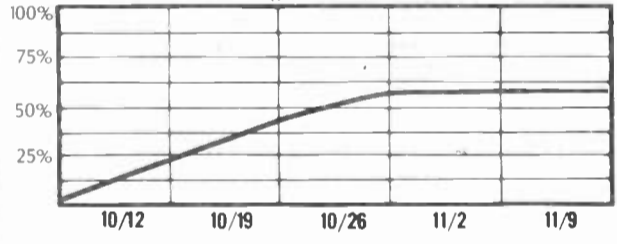
RAY CHARLES
Come Live With Me (Crossover)



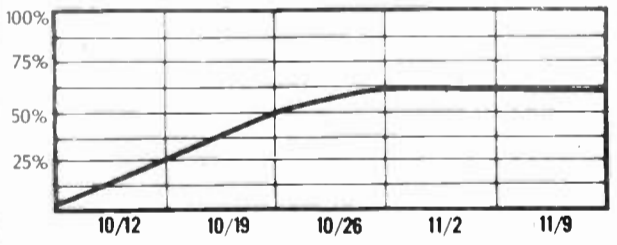
CHICAGO
Just You And Me (Columbia)



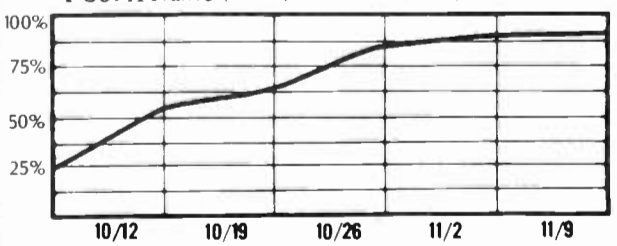
CLIMAX
Walkin' In The Georgia Rain (Bell)



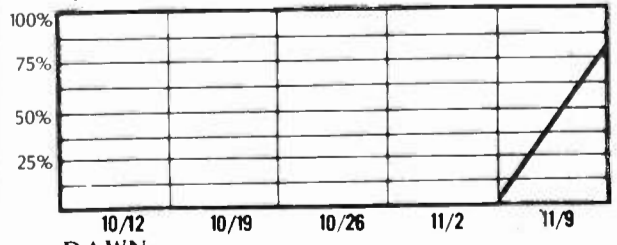
PERRY COMO
Love Don't Care (RCA)



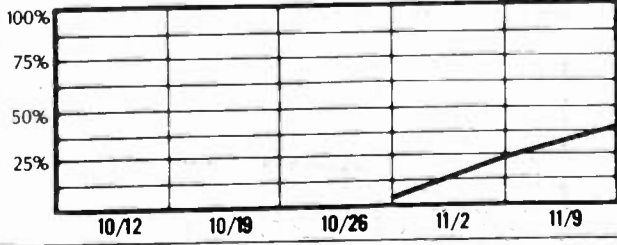
JIM CROCE
I Got A Name (ABC)



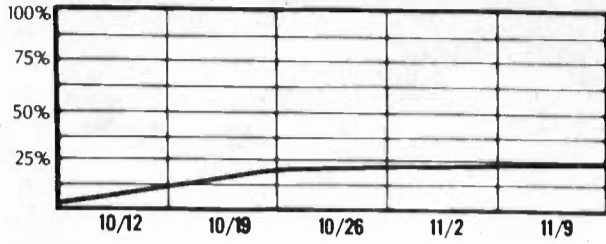
JIM CROCE
Time In A Bottle (ABC)



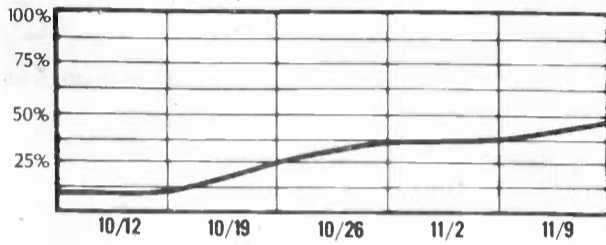
DAWN
Who's In The Strawberry Patch With Sally (Bell)



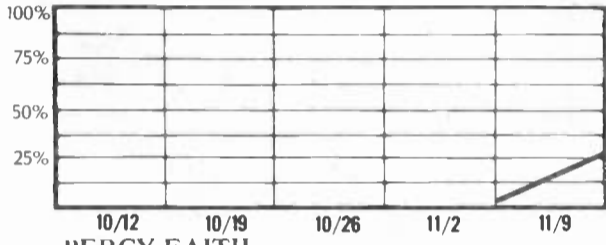
NEIL DIAMOND
Be (Columbia)



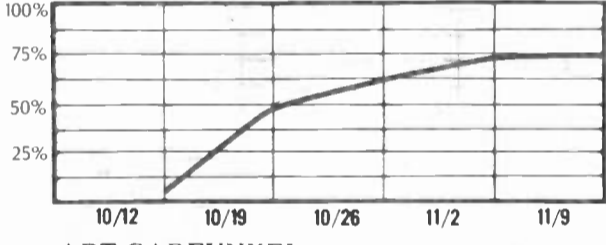
DRUPI
Vado Via (A&M)



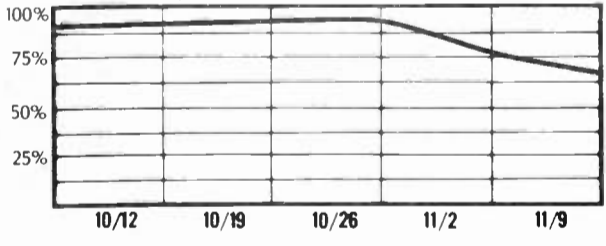
EL CHICANO
Tell Her She's Lovely (MCA)



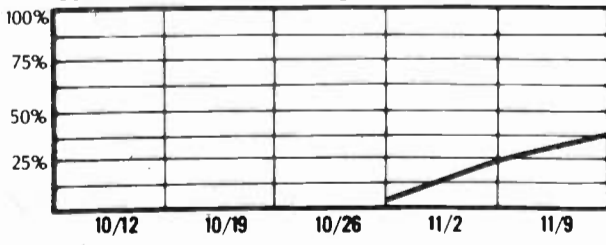
PERCY FAITH
Crunchy Granola Suite (Columbia)



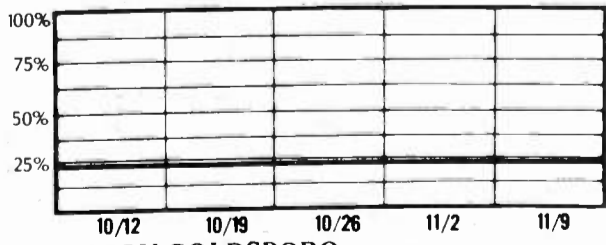
ART GARFUNKEL
All I Know (Columbia)



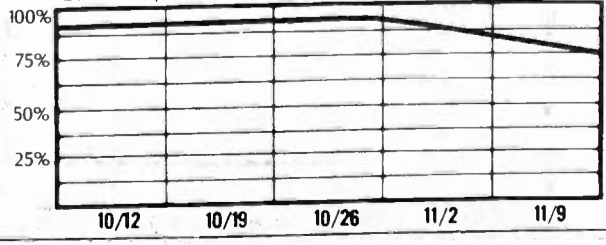
GARY & DAVE
Could You Ever Love Me Again (London)



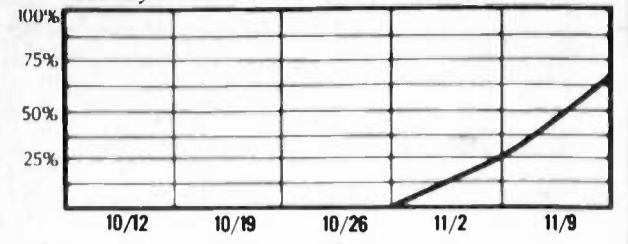
DAVID GATES
Sail Around The World (Elektra)



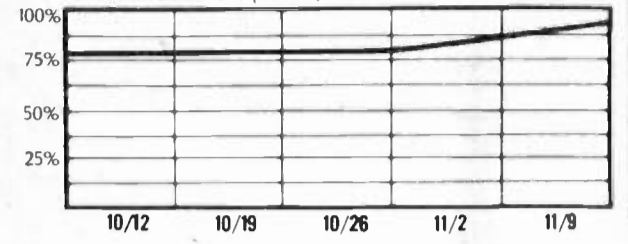
BOBBY GOLDSBORO
Summer (The First Time) (United Artists)



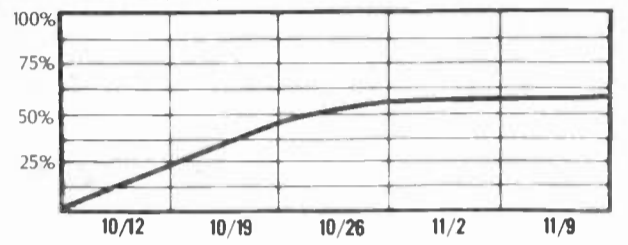
ELTON JOHN
Goodbye Yellow Brick Road (MCA)



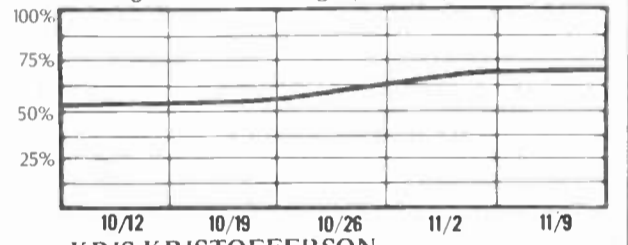
OLIVIA NEWTON-JOHN
Let Me Be There (MCA)



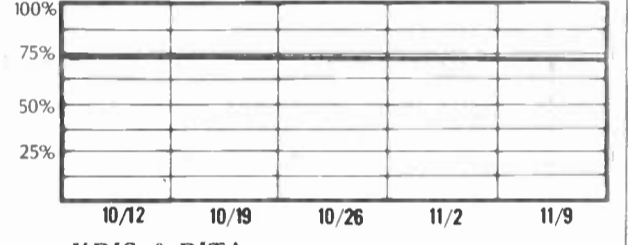
CAROLE KING
Corazon (Ode)



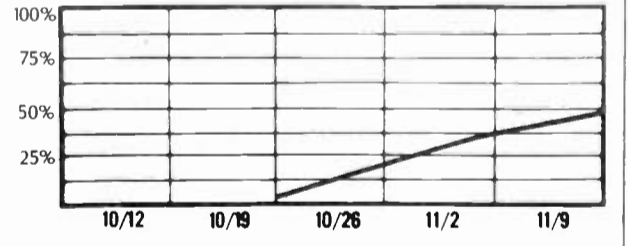
GLADYS KNIGHT
Midnight Train To Georgia (Buddah)



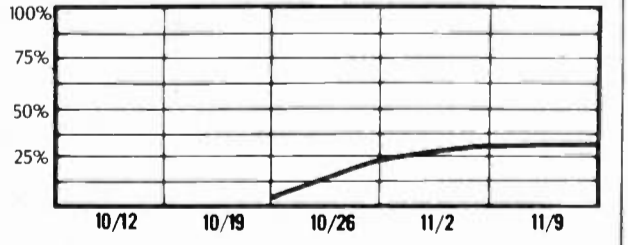
KRIS KRISTOFFERSON
Why Me (Monument)



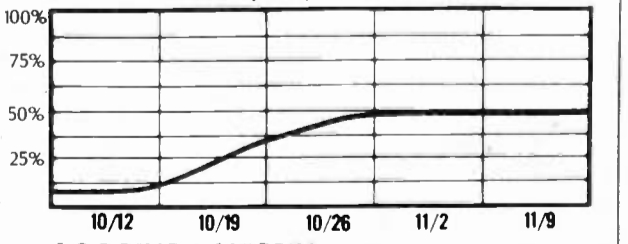
KRIS & RITA
A Song I'd Like To Sing (A&M)



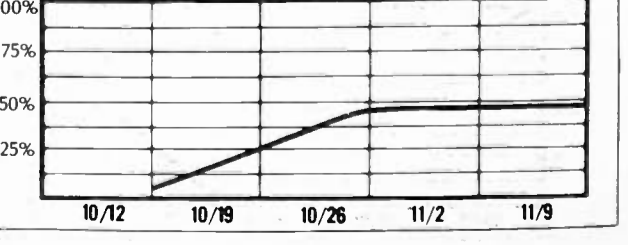
VICKI LAWRENCE
Ships In The Night (Bell)



LOBO
There Ain't No Way (Big Tree)

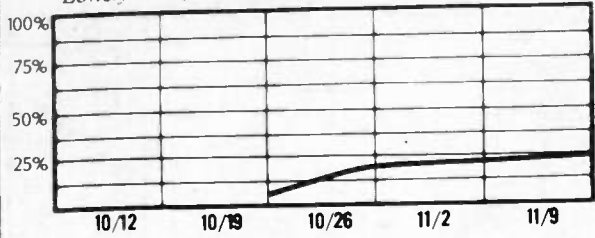


LOGGINS & MESSINA
My Music (Columbia)

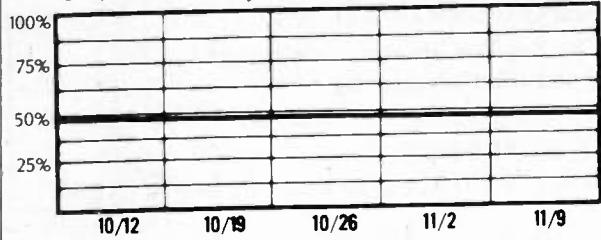


POP/MOR SINGLES

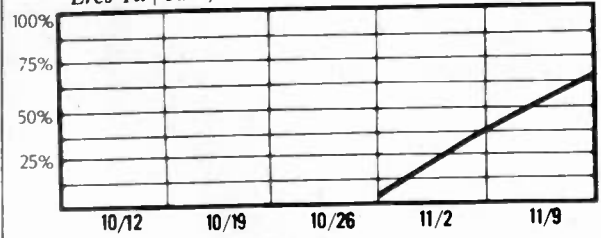
MARK-ALMOND
Lonely Girl (Columbia)



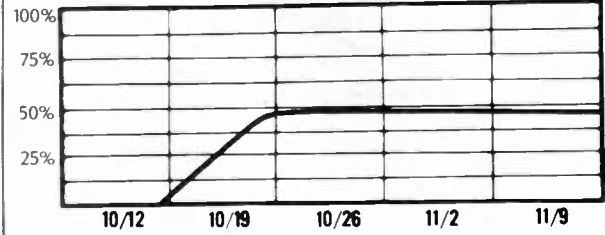
MAUREEN McGOVERN
I Won't Last A Day Without You (20th Century)



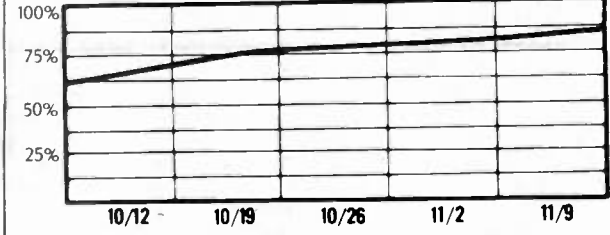
MOCEDADES
Eres Tu (Tara)



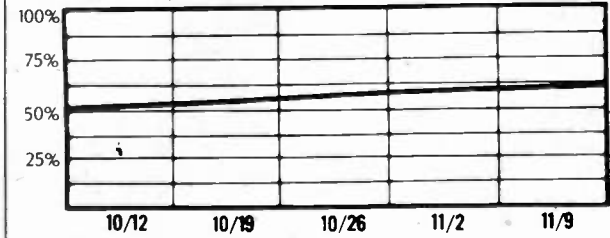
RICK NELSON
Lifestream (MCA)



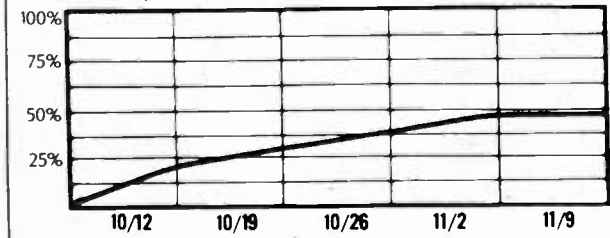
MARIE OSMOND
Paper Roses (MGM/Kolob)



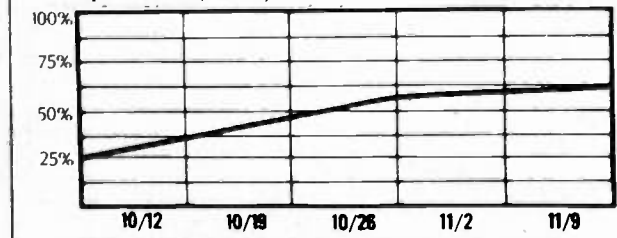
GILBERT O'SULLIVAN
Ooh Baby (MAM)



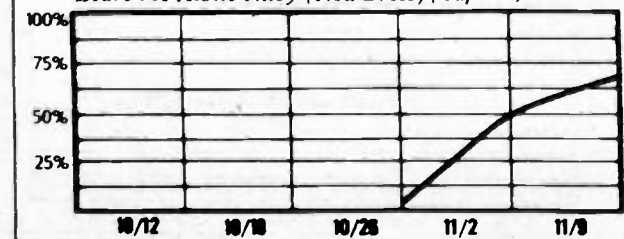
CHRISTOPHER PAUL
Venus (MGM South)



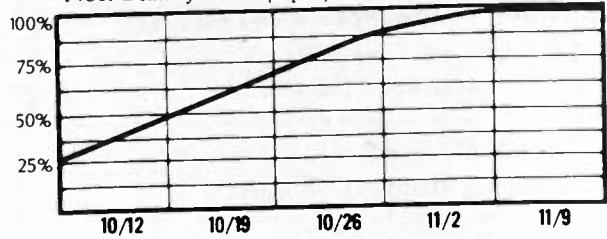
BILLY PRESTON
Space Race (A&M)



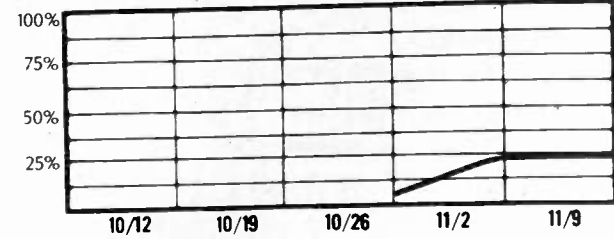
HELEN REDDY
Leave Me Alone Ruby (Red Dress) (Capitol)



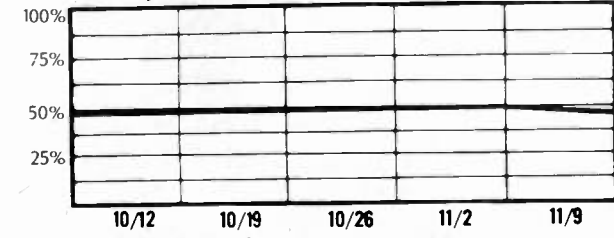
CHARLIE RICH
Most Beautiful Girl (Epic)



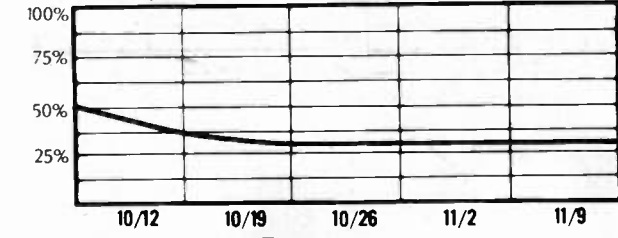
TODD RUNDGREN
Hello It's Me (Bearsville)



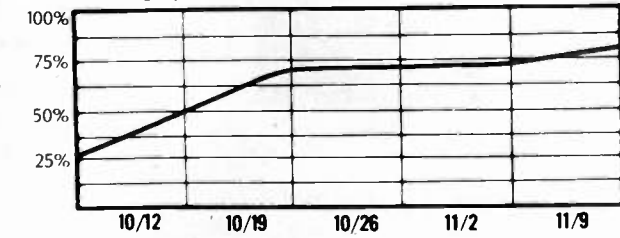
SEALS & CROFTS
We May Never Pass This Way Again (WB)



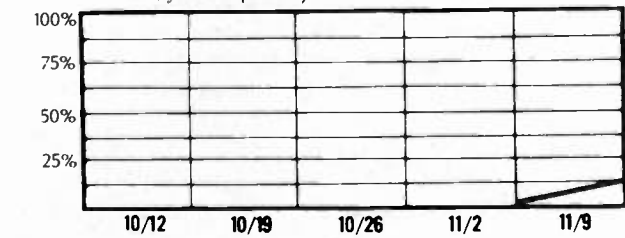
PAUL SIMON
Loves Me Like A Rock (Columbia)



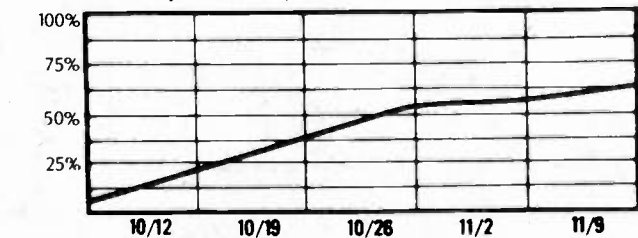
RINGO STARR
Photograph (Apple)



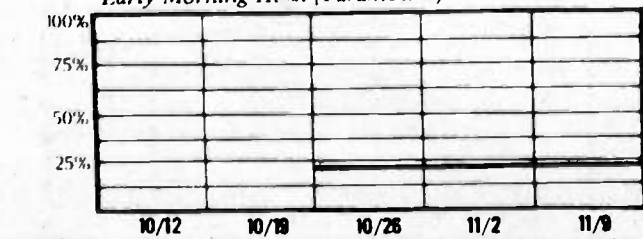
B.W. STEVENSON
River Of Love (RCA)



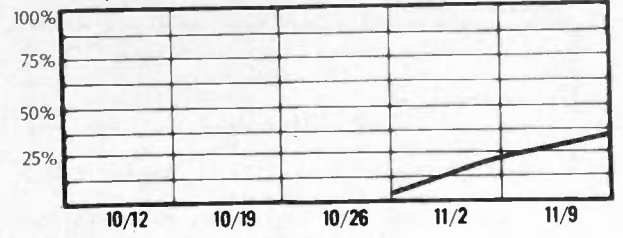
BARBRA STREISAND
The Way We Were (Columbia)



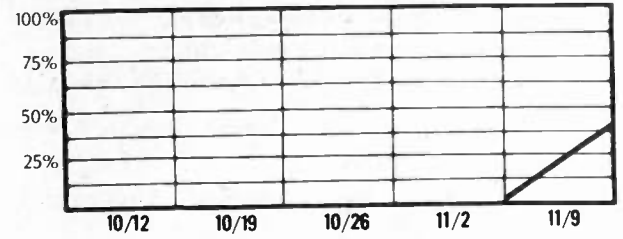
B.J. THOMAS
Early Morning Hush (Paramount)



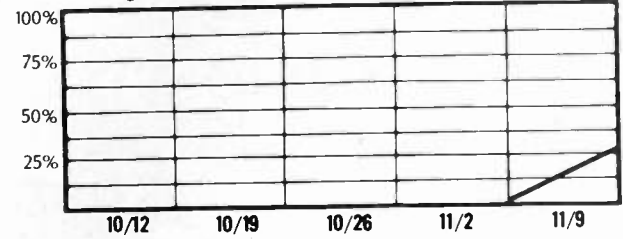
PAUL WILLIAMS
Inspiration (A&M)



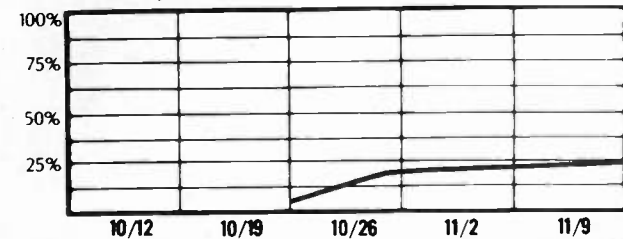
AL WILSON
Show And Tell (Rocky Road)



STEVIE WONDER
Living In The City (Tamla)



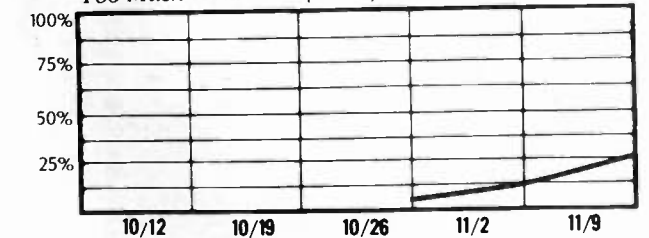
VOGUES
Wonderful Summer (20th Century)



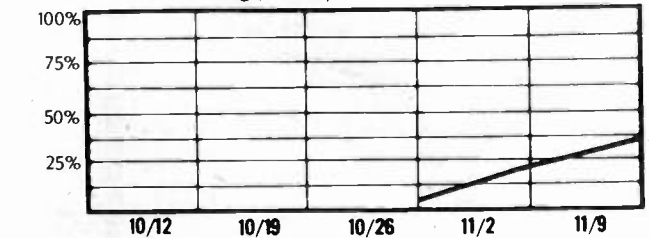
Country

(-Continued from Page 18)

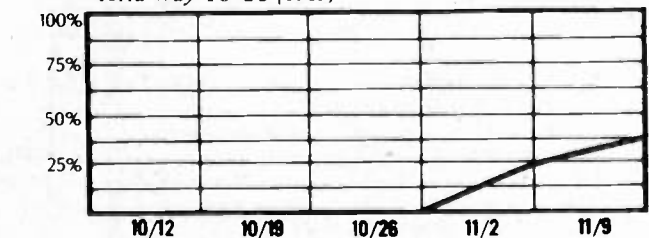
LITTLE DAVID WILKINS
Too Much Hold Back (MCA)



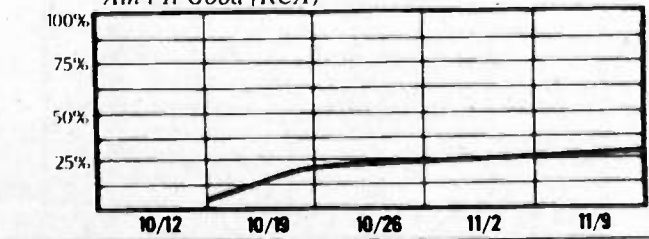
HANK WILLIAMS JR.
The Last Song (MGM)



DON WILLIAMS
Atta Way To Go (JMI)



NORRO WILSON
Ain't It Good (RCA)



POP/MOR ALBUMS

DAWN

New Ragtime Follies (Bell)

CUTS: *Daydream--Steppin' Out*
Who's In The Strawberry Patch With Sally(single)**ELTON JOHN**

Goodbye Yellow Brick Road (MCA)

CUTS: *Hannony--Grey Seal*
Goodbye Yellow Brick Road (single)**ELVIS PRESLEY**

Raised On Rock (RCA)

CUTS: *Are You Sincere*
*Find Out What's Happening***NEIL DIAMOND**

Jonathan Livingston Seagull (Columbia)

CUT: *Sky Bird***JOHNNY MATHIS**

I'm Coming Home (Columbia)

CUTS: *Sweet Child*
Stop Look & Listen
*Life Is A Song Worth Singing***BILLY PRESTON**

Everybody Likes Some Kind Of Music (A&M)

CUTS: *My Soul Is A Witness*
*How Long Has The Train Been Gone***PERCY FAITH**

Corazon (Columbia)

CUTS: *Pata Pata*
Crunchy Granola Suite (single)**ROGER MILLER**

Dear Folks (Columbia)

CUTS: *The Day I Jumped*
I Believe In Sunshine (single)**HELEN REDDY**

Long Hard Climb (Capitol)

CUTS: *Loving You*
Leave Me Alone (single)**ART GARFUNKEL**

Angel Clare (Columbia)

CUTS: *I Shall Sing*
*Traveling Boy***WAYNE NEWTON**

Pour Me A Little More Wine (Chelsea)

CUTS: *Just Yesterday*
*Stan & Ollie***FRANK SINATRA**

Ol' Blue Eyes Is Back (Reprise)

CUTS: *Nobody Wins--Dream Away*
Let Me Try Again (single)**BOBBY GOLDSBORO**

(United Artists)

CUTS: *Sing Me A Smile*
*Mississippi Delta***GILBERT O'SULLIVAN**

I'm A Writer Not A Fighter (MAM)

CUTS: *Who Knows Perhaps Maybe*
*If You Love Me Like You Love Me***THREE DOG NIGHT**

Cyan (Dunhill)

CUTS: *Let Me Serenade You* (single)
Story Book Feeling

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KTAC, Tacoma, needs night jock; contact Derek Shannon, 206-473-0085.

WLCY, Tampa, needs jocks; tapes and resumes to Johnny Bridges.

WFIL, Philadelphia, needs morning man; contact Jay Cook.

WBEN, Buffalo, needs weekend MOR man, with production credits; tape and resume to Bruce Wexler, 2077 Elmwood Ave., Buffalo, N.Y. 14207.

WKRO, Cincinnati, needs progressive jock with Top 40 experience, male or female; contact Bill Wood.

WIBG, Philadelphia, needs two entertainers; contact Jerry Del Colliano.

CHUM, Toronto, needs major market jock; tapes, resume to J. Robert Wood.

KSEA, San Diego, wants tapes from jocks with 2-3 years' experience in formatted radio; contact Gary Allyn.

WKDA-FM, Nashville, needs jocks; tapes, resumes to Ron Huntsman.

WIFI, Philadelphia, needs night jock; tapes, resumes, phone Steve Kelly.

Z-93, Atlanta, wants jock in tradition of Rich Brothers and Shotgun Tom; tapes and calls to Mike Scott, 404 522-9393.

CKLW, Detroit, needs weekend man; contact Bill Hennes, 519 258-2890.

WRKO, Boston, looking for super jock; contact Gerry Peterson.

WGRD, Grand Rapids, seeking midday Top 40 jock; contact Ron White, 616 459-4111.

WPEZ, Pittsburgh, needs jock; contact Dick Boothe.

KSYN, Colorado Springs, needs first phone jock; contact Ken Dowd.



(—Continued from Page 19)

"GUITAR MAN"

"If you've ever got out there on a stage and got showbiz in your blood, you know what 'Guitar Man' is about. It could relate to anything else, I suppose, anything you've done that gets in your blood; no matter how terrible the circumstances get, if you really like what you're doing, you'll keep on at it. I figured, since most people were familiar with the figure of the guitar player, it would be an easy character to relate to. Knechtel played guitar on that record. I'd told him we were rehearsing, 'cause that's the best way to get Larry movin'. I had the tape rolling, and most of what's on the record came from the rehearsal.

MUSICAL ECONOMY

"I've always felt there was a lot of fat in records, and I like to cut the fat out. It's just an instinct I have, but it explains why the Bread records sound so clean and uncluttered. That's always been the whole secret to arranging; if you've got a good song, don't clutter it up. If your song's weak, load it up.

"I like to make *transparent* records, so you can hear the bass, hear its notes, so you can follow a guitar line. I prefer to use as little as possible, and still sound as full as the song needs to be.

"Like the song, 'Do You Believe He's Coming' on side two of my album. That thing has basically only three pieces on it; bass, drums and a little acoustic guitar. I tried more voices, I tried brass, I tried strings in a lot of places, which did nothing but clutter the record. I pared it back down to the bare essentials, and I'm glad I did.

THE ALBUM

"My personal taste runs to a lot of variety. I like to do 'up' things and 'down' things, classical and country. Just because it's a challenge. I'm after variety, so that when I put the thing on the turntable, I can enjoy it and not get bored. I'd like to really get this album and single off the ground. There's still some confusion around now, because a lot of people aren't aware that Bread has broken up. I have to do a little education, to inform people of that and to show them this side of me.

"I think the album is a good one. I worked a long time on it, and I want to make sure everybody at least gets a chance to hear it, and determine for themselves whether they like it. Different cuts are getting played in different places, and we're getting good progressive play, which is something Bread was never able to do.

"We've always been strong on Pop and MOR. In fact, 'Make It With You' was first played on MOR stations, before it went Top 40.

"I had a tour planned for November, but some of the dates have fallen through. I'd done enough touring under mediocre circumstances, that I'm not going to do a tour now unless I can do it just right. I think we'll go out in the spring, once the album's been out awhile. I've got my backup band all picked out, and I'm anxious to get the rehearsing and playing. We're going to do all right."

—GENE SCULATTI

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A TRUE STORY
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AND A MOTHER,
AND IN LOVE, AND DYING.

AN EXPERIENCE YOU'LL WANT TO SHARE.

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