SHELTER REORGANIZATION
Ron Henry Appointed GM

By Martin Cerf
Shelter Records is currently in the process of redefining its entire operation. One of the first major changes is the appointment of Ron Henry as General Manager by label president Denny Cordell.

Henry, 27, formerly Commercial Operation Services Director for RCA Records, will be located at Shelter’s headquarters in Los Angeles. "We are re-defining our entire operation," says Henry. "from our distribution arrangement through promotion, sales and merchandising, and publicity." Shelter’s current distribution agreement with Capitol expired at the end of August. Among those in contention for the line are Capitol, MCA, CBS, and Famous (Gulf & Western). "We intend to solidify our distribution arrangements within the next few weeks; we’ve not ruled out the possibility of independents."

Radio News

...Nick Anthony due to become new PD at Seattle’s KJR. He was formerly with WEFM, Chicago. Steve Warren, currently PD at Little Rock’s KAAY, is leaving to PD WAVE, New Haven, Connecticut. Jim Pewter, now with Los Angeles’ KMET and a personality on the local “oldies” scene, will become the new PD at LA’s all-oldies FM station, KRTH. Pewter will attempt to localize the programming more towards the Southern California audience, the station currently runs Altowne Gold automation.

FCC Doings: James Bradley, executive VP of Black Hawk Broadcasting, went on record as saying he wasn’t all that happy about Nicholas Johnson’s forthcoming departure from the Commission; in reference to the widely held broadcasters’ attitude that Johnson’s leaving is cause for celebration, he said, “It does broadcasters no good to silence those who aren’t satisfied with the way the industry runs, and Johnson represented a state that was important for us to listen to... There ought to be someone on the board with a different perspective on the business”. FCC is inquiring into the hiring practices of some 36 stations in Kentucky which appear to have a disproportionately low quantity of minority personnel...

DALLAS GETS NEW FMER

WFAA-FM is Dallas’ newest progressive station. On September 11, the station, operated by Belo Broadcasting (which also runs WFAA-AM), switched from an automated “beautiful music” format to a 24-hour live progressive rock. Along with general manager John Dew and program director Ira Lipson, assistant PD Ken Rundell came to Dallas after working at Detroit’s WWWW.

"The first thing we’re trying to do,” he explains, “is get a call letter change, to KZEW. We’re getting some objection from KEZT but hope to get it straightened out. We do have an advantageous dual position at 97.9, though, just to the left of KNUS, the McLendon stereo rocker. We’re calling ourselves ‘98 FM. At present, we’re sharing the highest antenna in town with KAFM, our biggest progressive competitor, so we’re starting with purity as far as signal is concerned.”

WFAA’s target is the 18-24 market, for which they’re competing against KNUS, KAFM, and Arlington/Fort Worth’s KAMC. While promotions and research are being undertaken (some work has been done with Sebastian, Stone and Tom Turrichi in the latter area), introductory sales packages bringing in an initial $10,000 were sold by WFAA-AM’s sales department.

Personnel
On-the-air personnel include Mark Addy and Gary Shaw, who, like Rundell, came from W4, Mike Taylor, formerly with Austin’s KRTH; Mark Christopher, who’d been at KNUS and KAFM, and John Dillon. Dillon is credited with having been Dallas’ progressive pioneer, having initiated his own progressive slot at KRLD (now KAFM), and having been an FM jock at KFAD as well. Rundell does his own weekday morning show.

WFAA-FM will offer “more music” according to Rundell, who plans for three commercial breaks an hour and a 75-minute per hour ceiling on ads.

As either WFAA or KZEW, the station seems destined to inject ever more action into Dallas’ developing battle of the progressives. The results should be very interesting indeed.
Radio & Records:
A Definition

By Bob Wilson

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

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

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

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

At no time will our ad space exceed 30% of the publication, so design the ads will never "support" the paper, only supplement enough revenue to provide us with the ability to be the best at what we do. The individuals who collectively represent R & R (our reporting stations, console magazine services devoted to servicing your particular programming needs. Station profiles, special reports and timely features will add insight to the necessary charts and parallels to give you an expansive, accurate representation of the total picture defined by your interest area.

We'll continue to rate radio stations on the basis of their "recording" and "popularity" ratings, which are calculated and compiled by the editorial staff. We'll continue to track the way the marketplace is moving and where the money is going. We'll continue to supply you with the kind of analysis you need to make the decisions for which your station is responsible.

Radio & Records is a readable, coordinated compilation of data and text, designed to save you time. We'll deliver the goods, and we'll balance the factual reporting with an informed perspective in an attempt to take as much of the guesswork out of your decision-making process as possible.

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

KUPD in second place and KRUX in third.

KRUX has hired a new program director, Jerry Bright, formerly PD at KENO in Las Vegas and WNOR in Norfolk, Virginia, and most recently director of A&R for MGM Records. In town four weeks already, he's confident about his ability to get KRUX back on top.

"We must be doing something right in the market. The competition is beginning to play games." The games have included practical jokes along the lines of a bouquet of flowers sent to KRUX general manager Bert Files with the inscription, "From his staff, wishing him well in his new venture as he departs the station." No one at the station admits to having ordered the flowers or the wheelchair and grand piano which were later "ordered" for delivery to Files.

Bright tells also of hiring a new weekender, who was hired away his first weekender on the air by KRIZ PD Todark, who called on them on the KRUX hotline. Bright has prepared himself against future incidents by contracting all of his jocks. His newest jocks are additions coming from WCBQ, and after man Dave Lyons from WWUN. Jerry himself functions as Off The Air PD/Operations Manager.

Miami Tidings

Miami: August, one month Hooper is in, showing Buzz Bennett's Y-100 as number one station. Took $100,000 in cash given away an hour being blown off the air to accomplish...It will be interesting to see what happens when Jack McCoy rebuilds WMYQ Studios, after having most of his equipment blown up, and gets back in the battle.

Croce Tribute

WRQ, Detroit, ran a special tribute Sunday night to Jim Croce. Station had a special interview with Jim talking about his life, his views on the music business, and the music he composed. They made it into a one-hour special and received massive positive audience response. Special is available to other stations—call Jerry Clifton or Bill Bailey at WRQ (313) 272-8000...

WMAK/GRIDIRON

WMAK, Nashville running their "Great Tennessee Superbowl..." The WMAK jocks challenge the local top TV, Radio, flag football. All proceeds to charity and a benefit concert follows with the Raspberries and Brownsville Station.

St. Louis' Q

KQLO-FM, St. Louis, is running a contest called "The Man Is Everybody," similar to the old "Millionaire Contest" where the "Man" roams the streets of St. Louis and asks people at random what radio station they listen to. If the person says "The Super Q", they get $100 cash on the spot...While we are on St. Louis, Sunday radio station KADI, the progressive rock station, burned down. KQLO offered their production studio to them, and KADI was back on the air from KQLO's studios Monday morning.

Abrams Out

Paul Abrams, general manager at WLS has been dismissed. New GM is Marty Greenburg from WXYZ, Detroit.

"Owing to the merger with Combined Communications, Pacific & Southern will no longer exist as a separate company. Bickel's staff head of Pacific & Southern, will not go with Combined Communications. Instead he'll go with Jefferson Pilot Broadcasting, who've taken over P&D's WXQI, Atlanta, and KINN, Denver..."
Slade's greatest is **Sladest**, a new Reprise album which includes the hits "Goodbye T'Jane," "Skweeeze Me Pleeze Me" and "Get Down and Get With It."
music
news

NEW DIAMOND GEM

Neil Diamond's long awaited first release since signing with Columbia last year is a single from Diamond's soundtrack album for the movie Jonathan Livingston Seagull. "Be" is an exceptionally well-produced record that is slightly reminiscent of parts of "Holy Holy" for its serene yet forceful instrumental build and Diamond's controlled delivery.

The composer's programmers might have expected something different from the album that they first single release. The title track is an outstanding and memorable interpretation of Diamond's own song, with lyrical content that is more refined than the original. The record is now available on tape and cassette, providing a welcome change from the usual single releases.

EXPLOSIVE BULLETS

...Dusty Springfield is set to record a song for the release. The song is expected to be a major hit in the coming months.

SCHOOL'S OUT

The new title track is "Muscle Of Love" and "Teenage Lament". The album will be released by Pacific Eye, and the song will be recorded by the band. The record will be promoted heavily, with extensive airplay and television coverage.

...from Jesse Winchester, Jimmy Cliff, Gram Parsons, late of the Byrds, and even in the evening, where it was awaiting shipment to New Orleans. Parsons had been shot dead in a Joshua Tree motel room Wednesday, September 19. Police have arrested Parsons' road manager on suspicion of stealing his body from the airport.

Shelter star Leon Russell and label president Denny Cordell with the new Shelter "Video Bus".

...for the first single release by the Gap Band will be the first release under the forthcoming new distribution affiliation.

The label's artistic expansion is geared to several markets. With the success of Shelter's country release, Hank Wilson's Back Volume I, a second volume is planned for release next year. The Gap Band will be concentrated in the black and progressive areas while the company plans greater penetration in other areas. In the pop area in terms of single releases, hence the McCreary record.

"We are specifically considerate of the genre of music emanating from Shelter," says Henry. "We are trying to avoid any one format," states Henry. The label also plans more releases on their Mango label, jointly owned with Island Records Mango, and is currently created for the release of reggae recordings, released the much touted The Harder They Come soundtrack featuring Jimmy Cliff.

Shelter is broadening its recording facilities which are located in Tulsa (Leon's home town). In addition to Russell's own "Lake Studio", Shelter is perfecting a second studio in Tulsa, located in a church, ready to go. Says Henry, "There are obvious advantages in having our own studio. This is in addition to the time and dollar pressures most artists are subject to, and are able to produce a finer product as a result."

The company is interested in developing local Tulsa and Oklahoma artists and will be investing a great deal of studio time on a first release basis.

Shelter is now very active in the video field as well. They have developed a "video bus" which houses full recording and recording equipment. The completely vehicular unit has just completed an initial three days taping at C potl's studios in Hollywood. The unit will serve the rapidly growing demand for live music on television.

In addition Shelter is investigating local TV syndication, films, cosmetics and commercial video exploitation of Shelter artists on a sales basis. The company is also building a library of video material for possible release with the introduction of video cassettes and disks to the public in the near few years. Henry cited another advantage Shelter has with their video unit. "For the first time artists can work out our stage presentations and material and see the visual results for themselves before ever going "on stage". Initially the company may lease the "Video Bus" to outside concerns from time to time, but ultimately the production aspects will be controlled by Shelter, with an emphasis on the label's talent. "Shelter is, to coin a word and often misused cliché, a family operation in one way or another, our artists total, accurate representation, and hence a constant image throughout all stages of our expression," says Henry.

"In short, we are now more involved in the record business than ever before and with our total media and promotion department the perspective will ultimately introduce and develop a great many artists in this business."
FOOTBALL CONTEST GIVES YOU SOMETHING TO CHEER FOR:
YOURSELF AND $500 WEEKLY

Are you tired of spending each weekend watching football games on television and not caring who wins?

Well then, it's time to start caring because beginning this Monday, RADIO & RECORDS presents the Annual Lu Fields Football Contest:

The Lu Fields Football Contest is the fun one for the music industry. It's the contest that gives record men a chance to pick 'em better than radio men, and publishers a chance to pick 'em better than artists and managers. It's the contest that gives you a chance to show your fellow workers where you stand on the football field of life.

For each contest throughout the remainder of the football season, R & R subscribers will have three ways to win a total of $500--first prize will be $300, second prize $150, and third prize $50.

Nine Regular Contests

In the upcoming weeks, there will be nine regular contests, each worth $500 in prize money, plus an additional $500 End-Of-The-Season Bonus Award to the person who has the highest score for all nine contests (A worthwhile tip: Last year's champion was Bryan McIntyre, WCOL-AM, Columbus, Ohio--watch out for him!!).

One interesting fact is that you possibly could go all season and not win a weekly contest, but if you've been high in the standings during this time, you could still end up a winner--it has happened in past years.

There will also be a tenth contest--The Special Bowl Contest--to carry through the end of the football season, worth an additional $600 in prize money (1st prize--$300, 2nd--$200, and 3rd--$100). This contest is separate from the previous regular nine, which gives you another way to win.

$5600 In Prizes

A total of $5600 is waiting for you out there in tradepaperland and here's how it works:

In RADIO & RECORDS' weekly Monday supplement, you will receive Football Contest No. 1. Below is an example of how a contest looks. You will notice there are points next to the listed teams. Just mark an "X" next to the teams you think you think will win. If your team wins, you get these points. If the game ends in a tie, you will receive the points of the team you chose.

One more note:

You will notice that for each game there is a total of 100 points. If you figure a game will end in a tie, you must write "Tie" next to both teams' point totals (see sample). If the game does actually end in a tie, you will receive the full 100 points; however, if the game does not end in a tie, your points for that game will be 0.

Most Points Win

The persons with the most points win--it's that simple. There are no scores to predict, and no 25-word essays to write.

Eligibility is open to all who receive RADIO & RECORDS' first four complimentary issues and to all subscribers thereafter.

Contests entries will be tallied by electronic computer and results will be reported weekly in RADIO & RECORDS. Any number of subscribers can enter from a company; however, only one name can appear on any entry. No person may enter more than once per week.

In case of ties, prize money will be divided equally. (It must be noted that in past years, there has never been a tie for first or second place.)

It's up to you! Starting Monday, a total of $5600 in prize money--So pick your upsets, and GOOD LUCK!
Music News

Cont. from Page 4

ADD VANCE NEWS

restaurant on Hollywood Blvd. More kidstuff: Michael Vance, the midng voice chiming "my name is Michael..." in Clint Holmes' recent "Playground In My Mind", has his own record, "Michael's Love Song" on Epic, produced by dad Paul Vance and Lee Pockriss, production team noted for Brian Hyland's "I'm A Nitwit Teenie Weenie Yellow Polka Dot Bikini", Cufflinks' "Tracy", and the Detersgts' "Leader Of The Laundromat"...

HOLLY REJOINS

... Allan Clarke, who wrote and sang "Long Cool Woman" and was the Hollies' original lead voice, has rejoined the group after two solo albums. His new English single is "The Day That Curly Billy Shot Down Crazy Sam McGee..." Johnny Winter back into the studio, with Rick Derringer, producing. Tunes are courtesy of David Bowie, Allen Toussaint, and Shel Silverstein. Title of the "new" Jamis Joplin LP on Columbia (made up from previously unreleased tapes) is Farewell Song. Regrouped Spirit set to tour again, this time with Rebone and Epic's recently signed Canadian sensation Thundermug.

FELIX CUTS

Ex-Rascals leader Felix Cavaliere is putting the finishing touches on his new Columbia album... Delaney Bramlett's new band, Mobius Strip (also on Columbia), getting good responses at the Troubadour and Bitter End in New York.

SLADE SLATED

Ray Davies is happily back with his Kinks, and plans a fullscale U.S. tour sometime this fall. The first Warners album from England's Number One supergroup Slade just out. Sladest will include all the band's British chartbusters, such as "Maneater", "We're All Crazier Now", "Gudnab T Jane", and "Skeeweeze Me Peeze Me", the group's previous LP's were on Polydor... Sire Records plans to release a documentary package, The History Of British Rock... El Monte Legion Stadium, Los Angeles' "Fillmore of the Fifties", home of weekly concerts by such early gurus as Ritchie Valens, Little Richard, Eddie Cochran and others, is scheduled to be torn down shortly. A "Goodbye To El Monte" 3-day concert over the weekend of September 14-16 drew large crowds...

RCA's Kershnenbaum/B.W. Stevenson

By BOB WILSON and GENE SCULLATTI

"I like to think of myself as a specialist in hit singles. I like to think I have the talent to find the right material and put it together with the right artist, the right musicians and get the right mix."

More often than not, producers are left standing in the shadows when it comes to spotlighting the creative efforts behind a hit side. For every Thom Bell or Bob Ezrin who grooms deserved notoriety for being hot, just as many tone away in relative anonymity. Through B.W. Stevenson's "My Maria", David Kershnenbaum has made an impressive bid to elevate himself from the unsung hero status that his behind-the-scenes duties might have otherwise enforced upon him.

Producing for over two years at RCA, Kershnenbaum seems to have made a handful of opportune decisions at the right time. As the economy slumped at the end of 1970, he saw himself clear of the advertising gag (bank commercials, beer jingles) that who's headed up. He left Mike Curb's Sideal Productions which he had become involved with and the following year, in the afternoon of the infamous L.A. quake, after hitting three other companies, tapes in hand, he walked into RCA in Hollywood and landed a job.

For a year he ran the label's A&R Department in Chicago, where he signed and cut B.W. Stevenson's first album. When the Midwest office closed, Don Burkeheim (now West Coast A&R Division V.P. and the man who brought the Guess Who to Columbia) brought Kershnenbaum to the Coast.

David recalls his earliest efforts on Stevenson's behalf. "Stevenson had two albums and a couple of singles before 'Shambala' and 'My Maria', and he'd achieved regional success". Ike Jery Jeff Walker and Michael Murphy as part of the homegrown Austin San Antonio singer/songwriter school.

There were difficulties involved, says Kershnenbaum, in breaking B.W. (for "Buckwheat", the nickname de-emphasized for obvious reasons impulse, he played a hunch and contacted Moore who conceded, "Well, I may never write another 'Shambala', but I do have a little riff." As Kershnenbaum recalls it, "He played me the first two lines of what was to be 'Maria'. He had no lyric yet...just a catchy riff and a chorus. I said, 'That's it! We gotta have it. Finish it!!'")

Stevenson was scheduled to go back into the studio in a week, so Kershnenbaum called up Moore every day to check his progress in completing the song.

"When we had the song parts structured, I gave it to B.W. on a cassette. B.W. took it back to the hotel and worked on it. He came back and played it to me. I liked the thought of the title, and the next day we cut it. It doesn't happen like that all the time, but this just fit together extremely well."

The combination of a good ear and a working production philosophy so accompany the instincts is evident throughout "My Maria" and Kershnenbaum's formal explanation is as direct as his approach: "I insist on hooks. A hit record has to have a hook chorus. And more than that, it has to have a harmony chorus. It's got to have an emotional rhythm, so that the song itself just draws you in."

Stevenson's prospects look good. The proposed follow-up "River Of Love", runs toward a scaffold with a large chorus. "It's a little different," Kershnenbaum elaborates. "You can only stay in that style so long... We'll depart from it a little bit, but not a lot, and end up with a third single."

Hit singles fit prominently in Kershnenbaum's scheme of the proper way to break an artist. "I don't try to cut albums to contain singles. We cut singles and an album as an album. When I listen to an album, I want to hear the artist. To get to the album I realize the importance of singles, and therefore I search for the great material and produce it accordingly."

"I create an album for listening in the home... and I create singles for the radio. When I approach a single I want to sit it in about two and a half minutes and I throw everything but the kitchen sink in it, every trick I can think of to make it commercial, so it can appeal to you. For instance, when ninety-nine out of a hundred people who listen to it will say 'That's a hit.'"

David plays guitar and has some music theory training, and he cut his own sides for Mike Curt at Tower Records years ago, but he plays primarily from an ability "to be a good listener" when it comes to judging the potential present in a given record.

"I'm a producer is somewhat like being a program director. When I first pick a song I pick it because it has an emotional impact. I try and look at the song not for me, but as for how many people are going to like the song, and at what chance it has of becoming a real mass appeal thing."

"When a program director programs a station, he does the same thing. He looks for a song that will appeal to the greatest amount of his audience, not only to himself."

Instinct, the expertise that grows with the accumulation of practical experience, and the ability to follow the dictates of a proven ear, are what it's all about, and David Kershnenbaum comes well recommended on the strengths of "My Maria" and "Shambala".

His next project at RCA is John Stewart, late of the Kingston Trio and author of the Monkees' monster "Daydream Believer" back in '68. Stewart is one of those whose talents have yet to be captured for the commercial market, and Kershnenbaum sounds like he's up to the challenge.
If you're not playing these three records,

Cornelius Bros. & Sister Rose
I JUST CAN'T STOP LOVING YOU
UA-XW 313-W

Ike & Tina
NUTBUSH CITY LIMITS
UA-XW 298-W

Bobby Goldsboro
SUMMER "THE FIRST TIME"
UA-XW 251-W

then you're not playing all the hits all the time.

United Artists Records
ART GARFUNKEL

WDRQ is a member of the Bartell Broadcasting Chain. In the April-June Pulse, the station placed No. 1 with teens, No. 1 overall at night with a total share in the 7 to midnight slot versus CKLW with a 5. Before heading up WDRQ, Jerry Clifton programmed KSEA-FM in San Diego.

He attributes his success in Detroit to one key factor, "research." "Knowing what the market wants and believe in." 

MUSIC: "Detroit would probably be labeled the Pop-Soul capital of the nation. There are three soul stations here, and one of them is always in the top five in the ratings. In the city of Detroit itself, 49% of the population is black. The percentage drops to 18%, though, in the three-county Metro Area. After I found that out, I was able to justify going a little 'whiter than I had originally intended.'

AUDIENCES: "Just because the market wasn't totally black didn't mean the culture of the audience wasn't black. That's mainly where people here, whether white or black, are into Pop-Soul: Al Green, Marvin Gaye stuff. But music is such a part of the culture, they appreciate good songs, good pop. White or black. From Deodato to Charlie Rich. 'Tie A Yellow Ribbon' was number one five weeks because it's a great ballad record. The emphasis is on Pop-Soul, but hit product is hit product."

FORM: WDRQ runs the Q type format, with a short playlist "emphasizing" less than ten records a week. "We try to play something familiar. "Not many people can play the radio when they hear too much of a record like they do in旧. Oldies are important to our sound because they have familiar music, and people who listen to Top Forty are definitely into familiar music."

OLDIES: "We actually ran a major portion of our research on oldies: from asking our request callers, to checking jukebox play on oldies. We tabulate the records weekly and it affects the airplay as is needed."

JOCKS: "When I was in San Diego I conducted a market survey to find out what the important record was at an audience appeal factor. As a jock myself, the results were depressingle. On a station like KGB which was Drake at the time (there's the change to project the Fixxer placed at the bottom), even down in commercials. I conducted the same survey in Detroit, after we'd initiated our current format. The results were totally different. This time the jock came in second with people over 18. With teenagers, the disc jockey was third, music first, and contests second."

PROMOTIONS: "There are a lot of people who never participate in contests, but they still get off to the jock letting a listener win a thousand dollar bill. We do the basic ripoff contest, with prizes varying from albums and shirts to money and cars. We just did a promotion called 'Energy Ripoffs' where we gave away ten gallons of gas to each winner. We did this simply because we had a gas shortage that was probably worse in Detroit than most places, and gas was a definite positive prize."

THE BARTELL CHAIN: "We seem to have the strongest chain in radio. We have our national PD, George Wilson, who's dynamite. We have a philosophy for the chain which is 'we'll win.' That's what we're required to do. We give them basic information and tools-whatever we need to know, from checking ARB dairies in Beltsville, to how certain contests worked in other markets. We try to be informed as possible. We all receive information from George and the individual PD uses it as he sees best."

THE COMPETITION: "Concerning the rumors that Drake plans to move into Detroit with a live FM rocker, our type of format beat Drake in San Diego. I'm sure he wouldn't have a chance in Detroit. I'd be glad to see him come here and rock on FM. That would mean a higher cut for FM rock as the audience would go back and forth on FM."

MARKET RESEARCH: "We take your basic telephone request type research a step further and interrogate the caller at length. We have people answering the phones twelve hours a day. We call a large number of stores, and we take our random samplings to questionnaires in stores, shopping centers and parking lots."

PERSONALITY: "We've put the personality back into radio. I think radio in general has gotten over the mechanical era that was Boss Radio. Our jocks don't have a seven-second talk limit, and they don't have to do one-liners every time they open their mouth, and that sort of thing. If they have something worthwhile to say, they're allowed to say it, and if they don't, they keep it tight and play the hits."

NEWS

Warren Glassenberg (formerly in Warners promotion) has rejoined that with Billboard starts up Frank Zappa's new label, DiscReet Records. Annually, Warners Glassenberg claims the company will be the complete opposite of Zappa's Bizarre/Strait label (which introduced Alice Cooper and Captain Beefheart), it's designed to handle "commercial" product exclusively.
The "Audience Acceptance Graph" reflects actual audience demographic appeal as researched and reported by our corresponding radio stations. For example: A particular record could be diminishing rapidly in sales but the audience may still want to hear it a great deal more than the declining sales would reflect. A specific Number One record in sales may not reach the same height on the "AAG" as another Number One record. Another example would be a single competing with its "Mother" album. The single sales may never put it on top, yet the "AAG" would reflect the song's true audience appeal. The reflection of demographic and psychographic information in a graph form best illustrates at a glance the values and growth patterns of each individual record.
Conscientious programmers and promotion people most likely have been attempting to do most of the work we're now attempting 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. "Parallel"s 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 "parallel"s: 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.


P4. Specialized markets affected by black or country influences.


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 action on stations reporting 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.

<table>
<thead>
<tr>
<th>ALLMAN BROTHERS (Capricorn)</th>
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<tbody>
<tr>
<td>P1 32 KGV, 25 KSLQ, 11 KKHU, 7:11 WDRQ, 88 KRDJ, 88 WRSO, 5 KFRC</td>
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<tr>
<td>P2 9 KACC, 14-10 WOKY, 7:5 W6FIL, 7:25 WAFB, 2:4 WDRQ, 10-10 KMRB</td>
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<td>P3 96 KFXM, 3:3 KCPX, 2-1 WAMS, 18-18 KIDJ, 6:3 KLIF, 2-1 KDZA, 7-6 KRSP</td>
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<td>P4 P5 WBN, KLZ-FM, WCAR</td>
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NOTES: Peaking or peaked at some

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<th>CARPENTERS (A&amp;M)</th>
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<tr>
<td>P1 Debut 22 KGV, 27-22 KSLQ, Debut 25 WRKO, 20-27 WRKO, Add KKDQ, Add KHDJ</td>
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<tr>
<td>P2 Add KILB, 17-12 WOKY, 22-18 WAFB, Add WAYS, 29-24 KOTB, 32-25 KMRB</td>
</tr>
<tr>
<td>P3 Debut 24 KCPX, Debut 30 WAMS, 29-21 KIDJ, 41-34 KDZA, Debut 39 WAFB</td>
</tr>
<tr>
<td>P4 P5 P6</td>
</tr>
</tbody>
</table>

NOTES: Moving well-good acceptance from audience

<table>
<thead>
<tr>
<th>CHEECH &amp; CHONG (Ode)</th>
</tr>
</thead>
<tbody>
<tr>
<td>P1 2-2 WDRQ, Debut 29 WRC, 20-18 KKHU</td>
</tr>
<tr>
<td>P2 Add WOKY, 22-22 WAFB, Add WAYS, 14-16 WHBO</td>
</tr>
<tr>
<td>P3 23-11 KCPX (Top 20), Add WAMS (Nat), 25-16 KDZA, 22-11 KRSP, 28-19 WAFL</td>
</tr>
<tr>
<td>P4 P5 P6</td>
</tr>
</tbody>
</table>

NOTES: Still growing at most stations

<table>
<thead>
<tr>
<th>CHER (MCA)</th>
</tr>
</thead>
<tbody>
<tr>
<td>P1 3-1 KSLQ, 5-1 KGV, 2-1 KKHU, 1-1 WDRQ, 2-2 WRC, 7-4 WRSO, 2 KFRC, 3-2 KKKQ</td>
</tr>
<tr>
<td>P2 19-24 KCPX, 2-2 WOKY, 2-1 WIFE, 2 Kowards, 3-3 WFRQ, 11-22 WAYS 11-24 KDDX</td>
</tr>
<tr>
<td>P3 3-1 KFXM, 2-2 KCPX, 2-2 WAMS, 1-2 KIDJ, 1-2 KLIF, 1-2 KDZA, 1-1 KRSP</td>
</tr>
<tr>
<td>P4 P5 P6</td>
</tr>
</tbody>
</table>

NOTES: Top of scale-strong across the board demographics

<table>
<thead>
<tr>
<th>CHICAGO (Columbia)</th>
</tr>
</thead>
<tbody>
<tr>
<td>P1 Add KKHU, 14-12 WOKY, Add WRC, Debut 30 WRSO, Add KKDQ, Add KHDJ</td>
</tr>
<tr>
<td>P2 30-26 KACC, 18-15 WOKY, Debut 28 WAFB, 19-14 WFRQ, 21-15 KOTB, 26-18 KMRB</td>
</tr>
<tr>
<td>P3 Debut 29 KCPX, Debut 24 WAMS, Debut 37 KDLF, 25-23 KDZA, 23-18 KRSP</td>
</tr>
<tr>
<td>P4 P5 P6</td>
</tr>
</tbody>
</table>

NOTES: Good jumps and adds-KHU playing an edited version

<table>
<thead>
<tr>
<th>JIM CROCE (ABC)</th>
</tr>
</thead>
<tbody>
<tr>
<td>P1 Add KXOK, Debut 27 WRC</td>
</tr>
<tr>
<td>P2 Add WOKY, 27-25 KCBQ, Add WAFB, 27-19 KKHU, 2-30 KIMN, Add KKHU</td>
</tr>
<tr>
<td>P3 Add KCPX, Add WAMS, Add KIDJ, Debut 40 KOA, Add KRSP, Debut 38 KOA</td>
</tr>
<tr>
<td>P4 P5 ABC FM, WYSP</td>
</tr>
</tbody>
</table>

NOTES: CROSS COUNTRY (Atco) |

| P1 18-15 KKHU, 24-22 WRC |
| P2 10-10 WIFE, Debut 28 WAFB |
| P3 24-15 KFXM, 25-19 WAMS, 10-8 KLIF, 19-22 KDDQ, 29-22 KRRX, 24-20 WAFL |
| P4 P5 P6 |

NOTES: Mid charting, light requests

<table>
<thead>
<tr>
<th>DAWN (Bell)</th>
</tr>
</thead>
<tbody>
<tr>
<td>P1 6-3 KSLQ, 23-23 WRSO, 14-8 KFRC, 25-25 KKDQ</td>
</tr>
<tr>
<td>P2 4-11 KACC, 11-13 WIFE, 17-22 KKHU, 21-20 WFRQ</td>
</tr>
<tr>
<td>P3 10-18 WAMS</td>
</tr>
<tr>
<td>P4 P5 P6</td>
</tr>
</tbody>
</table>

NOTES: Still good audience acceptance

<table>
<thead>
<tr>
<th>DEEP PURPLE (Warners)</th>
</tr>
</thead>
<tbody>
<tr>
<td>P1 20-17 KOTB, 21-24 KKHU</td>
</tr>
<tr>
<td>P3 Debut 29 KFXM, Debut 33 KLIF</td>
</tr>
<tr>
<td>P4 P5 P6</td>
</tr>
</tbody>
</table>

NOTES: Starting to spread like "Smoke"

SPECIALIZED 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, 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 inquires 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.
<table>
<thead>
<tr>
<th>Song</th>
<th>Artist</th>
<th>Label</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>DE FRANCO FAMILY</strong> (20th Century)</td>
<td><strong>Heartbeat—It's A Lovebeat</strong></td>
<td>Columbia</td>
<td>Most report total acceptance</td>
</tr>
<tr>
<td>P1 22-11 KSLQ, 22-20 WRG, 28-28 WRG, 4-KFRC, 2-2 KDKJ, 4-1 KHK</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>P2 6-1 KAC, 2-18 WQML, 12-27 WIFE, 6-8 KCBQ, 30-19 WFF, 26-17 WAMS, 6-3 KOJA, 28-26 KLIF, 24-12 KDKJ</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>P3 10-15 KF6X, 1-1 KCPX, 26-17 WAMS, 2-2 KOJA, 28-26 KLIF, 24-12 KDKJ</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>P4</td>
<td></td>
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<tr>
<td>P5</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>P6</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**NOTES:**
- Apparently mid-chart peak-out

**DR. JOHN (Atco)**
- **Such A Night**
- Debut 22-11 KSLQ, 22-20 WRG, 28-28 WRG, 4-KFRC, 2-2 KDKJ, 4-1 KHK
- P1 22-11 KSLQ, 22-20 WRG, 28-28 WRG, 4-KFRC, 2-2 KDKJ, 4-1 KHK
- P2 6-1 KAC, 2-18 WQML, 12-27 WIFE, 6-8 KCBQ, 30-19 WFF, 26-17 WAMS, 6-3 KOJA, 28-26 KLIF, 24-12 KDKJ
- P3 10-15 KF6X, 1-1 KCPX, 26-17 WAMS, 2-2 KOJA, 28-26 KLIF, 24-12 KDKJ
- P4
- P5
- P6

**NOTES:**
- Slow on requests and response to far

**ART GARFUNKEL (Columbia)**
- **All I Know**
- P2 23-18 KAC, 27-26 WIFE, 10-9 KCBQ, 26-21 WFF, 20-18 YAYS, 10-7
- P3 11-8 KCPX, 19-15 WAMS, 26-6 KQIO, 29-25 KLIF, 10-8 KDKJ, 15-10
- P4
- P5
- P6

**NOTES:**
- Seems to take 3 weeks for mass acceptance

**MARVIN GAYE (Tamla)**
- **Let's Get It On**
- P1 20-22 WQRA, 9-13 WRC, 2-2 WRG, 1-KFRC, 1-1 KDKJ, 3-5 KHKU, 5-5 KHKU
- P2 6-8 WIFE, 12-6 KCBQ, 1-2 WIFE, 8-15 WAYS, 1-1 KHKU, 2-14 WQML, 11-14 KRRZ
- P3 10-6 WAMS, 1-1 KHKU, 15-17 KDKJ, 4-7 KRRZ, 7-14 WQML, 5-5 KHKU
- P4
- P5
- P6

**NOTES:**
- Holding on

**BOBBY GOLDDBORO (United Artists)**
- **Summer (The First Time)**
- P1 24-23 KSLQ, 4-18 WW, 14-12 KDKJ
- P2 15-14 KAC, 25-22 WAYS, 26-18 KDKJ, 27-21 KDKJ
- P3 27-15 KF6X, 14-14 KCPX, 14-10 KLIF, 20-16 KDKJ, 20-16 KLIF, 24-25 KDKJ
- P4
- P5
- P6

**NOTES:**
- Another that appears to peak at mid-chart. TV show stimulated a good start. Still sound happening

**GRAND FUNK (Capitol/Grand Funk)**
- **We're An American Band**
- P1 WQRA, 1-1 WRC, 10-10 KQV, 17-KFRC, 2-2 KDKJ, 4-1 KHK
- P2 10-9 WQML, 1-2 WIFE, 24-WQML, 6-8 WAYS, 2-10 KDKJ, 5-5 KHKU, 5-7 WQML
- P3 WAMS, 6-11 KQIO, 3-4 KLIF, 4-9 KDKJ, 4-7 KRRZ, 16-24 WQML, 22-13 KDKJ
- P4
- P5
- P6

**NOTES:**
- Not as big as originally looked—but steadily growing

**ISLEY BROTHERS (T-Neck)**
- **That Lady**
- P1 7-5 KSLQ, 5-4 KSLQ, 5-4 WQML, 13-7 KQV, 3-5 KDKJ, 5-5 KHKU, 2-3 KHKU
- P2 3-5 KSLQ, 4-19 KOA, 28-23 WAMS, 24-19 KLIF, 6-5 KDKJ, 29-25 KRRZ
- P3
- P4
- P5
- P6

**NOTES:**
- Solid across the board

**JACKSON FIVE (Motown)**
- **Get It Together**
- P1 12-17 KACK
- P2 16-14 KF6X, 12-12 WAMS, 16-15 KOA, 28-28 KDKJ, 19-19 KHKU
- P4
- P5
- P6

**NOTES:**
- One of the biggest movers up this week

**GLADYS KNIGHT (Buddah)**
- **Midnight Train To Georgia**
- P1 19-14 KQV, 16-15 KQV, 13-5 WQML, 11-8 WRC, 10-KDFC
- P2 25-25 WQRA, 30-27 WAMS, 10-10 WFF, 12-7 YAYS, 7-4 WAYS, 16-15 KDKJ
- P4
- P5
- P6

**NOTES:**
- Solidifying and crossing

**KRIS KRISTOFFERSON (Monument)**
- **Why Me**
- P1 29-19 KSLQ, 4-12 KDFC, 4-12 KDFC, 4-12 KDFC
- P2 15-13 KCPX, 3-4 WQML, 28-27 KDKJ, 30-16 KDKJ
- P4
- P5
- P6

**NOTES:**
- A hit where played

**LOOKING GLASS (Epic)**
- **Jimmy Loves Mary Anne**
- P1 10-12 WRC, 15-13 WRCN, 10-10 KOA, 17-5 KDKJ, 15-15 KHKU
- P2 8-7 KAC, 15-15 WIFE, 21-20 WAYS, 15-15 KHKU
- P3 12-11 KF6X, 21-21 WAMS, 20-16 KLIF, 14-15 KDKJ, 9-5 KLIF, 9-21
- P4
- P5
- P6

**NOTES:**
- Packed

**OSMONDS (MGM/Colob)**
- **Let Me In**
- P1 21-22 KSLQ, 21-21 WW, 26-23 WQML, 26-18 WQML, 21-21 KSLQ, 17-17 WRC
- P2 21-22 KSLQ, 13-7 WQML, 26-23 WQML, 26-18 WQML, 24-16 WQML
- P3 8-7 KSLQ, 7-3 KOA, 17-17 KLIF, 26-24 KDKJ, 26-13 KDKJ, 13-11 KDKJ
- P4
- P5
- P6

**NOTES:**
- Not as big as originally looked—but steadily growing
<table>
<thead>
<tr>
<th>Artist/Group</th>
<th>Release</th>
<th>Notes/Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>DIANA ROSS &amp; MARVIN GAYE</td>
<td>You're A Special Part Of Me</td>
<td><em>MGM/Ko1o</em>&lt;br&gt;P3: 18-17 KQV, 30-KHU&lt;br&gt;P4: 25-WAYS&lt;br&gt;P5: 26-KFWM, Add-WAMS, Debut 26-KDZA, Add-KRSP, Debut 26-KRUX&lt;br&gt;P6: KDAY&lt;br&gt;Notes: Good amount of adds this week and last&lt;br&gt;</td>
</tr>
<tr>
<td>TODD RUNDGREN</td>
<td>Hello It's Me</td>
<td><em>Bearsville</em>&lt;br&gt;P1: Add-KKAC, 28-18 WIFE, 30-26 KDWB, 31-25 KMIN&lt;br&gt;P3: 18-12 KCPX, 20-22 KIOA, Debut 40-KLIF, 40-35 KDZA, 20-12 KRSP&lt;br&gt;P5: ABC-FM, WEBN, KLZ-FM, WCAR&lt;br&gt;P6: &lt;br&gt;Notes: Looks like it will come through&lt;br&gt;</td>
</tr>
<tr>
<td>PAUL SIMON</td>
<td>Loves Me Like A Rock</td>
<td><em>Columbia</em>&lt;br&gt;P1: 13-20 KJAI, 13-28 KSLQ, 14-26 KAKC, 9-9 WDRQ, 36 WRC, 4-5 WRKO&lt;br&gt;P2: 13-20 WILF, 34-9 KSLQ, 4-5 WRC&lt;br&gt;P3: 14-22 KFXM, Debut 28-KCPX, 31-27 KLIU, 25-21 KDWB, 33-26 KDZA&lt;br&gt;P5: WEBN, ABC-FM, WCAR&lt;br&gt;P6: &lt;br&gt;Notes: Most have peaked&lt;br&gt;</td>
</tr>
<tr>
<td>RINGO STARR</td>
<td>We May Never Pass This Way Again</td>
<td><em>Apple</em>&lt;br&gt;P1: Add-KKAC, 28-18 WIFE, 30-26 KDWB, 31-25 KMIN&lt;br&gt;P2: 28-10 KSLQ, 4-5 WRC&lt;br&gt;P3: 28-10 KFXM, Debut 28-KCPX, Add-WAMS, 30-27 KIOA, Debut 38-KLIF&lt;br&gt;P5: WEBN&lt;br&gt;P6: &lt;br&gt;Notes: Big requests across board audience&lt;br&gt;</td>
</tr>
<tr>
<td>B.W. STEVENSOn</td>
<td>My Maria</td>
<td><em>RCA</em>&lt;br&gt;P1: 1-2 KSLQ, 15-13 KQV, 15-16 WRC, 18-20 WRKO, 15-KFRC, 6-8 KJAI&lt;br&gt;P2: 17-21 KFXM, 13-24 WIFE, 14-22 WILF, 3-3 KDWB, 4-3 KMIN, 11-6 WRKO&lt;br&gt;P3: 10-25 KFXM, 13-21 KCPX, 19-19 KIOA, 14-14 KRSP, 5-8 KROK, 17-7 WCFI&lt;br&gt;P5: WACR, WEBN&lt;br&gt;P6: &lt;br&gt;Notes: Slow mover for a rod record&lt;br&gt;</td>
</tr>
<tr>
<td>STORIES</td>
<td>Brother Louis</td>
<td><em>Kama Sutra</em>&lt;br&gt;P1: 9-10 KQV, 8-11 KSLQ, 4-11 WRC, 11-25 WRKO, KFRC, 18-18 KDJD, 17-21 KJAI&lt;br&gt;P2: 24-14 KBQG, 9-15 KMIN, 10-11 WMBQ, 19-19 KJAI&lt;br&gt;P3: 14-27 WAMS&lt;br&gt;P5: ABC-FM&lt;br&gt;P6: &lt;br&gt;Notes: Sales are off—audience still loves it—few new&lt;br&gt;</td>
</tr>
<tr>
<td>MARI OSMOND</td>
<td>Paper Roses</td>
<td><em>MGM/Ko1o</em>&lt;br&gt;P1: 30-12 KSLQ, Add-KKOK, 21-19 WRKO, 21-KFRC, 9-7 KMOD, 28-22 KJAI&lt;br&gt;P2: 24-16 KAKC, 3-5 WOXY, Add-WQXK, 3-2 KBQG, 12-8 WILF, Debut 25-WAYS&lt;br&gt;P3: 32-26 KFCM, 29-19 KFWM, 4-5 KCPX, 14-12 KIOA, 37-32 KLIF, 37-20 KDZA, 8-3&lt;br&gt;P5: P6: &lt;br&gt;Notes: Slowing this week&lt;br&gt;</td>
</tr>
<tr>
<td>GILBERT O'ULLIVAN</td>
<td>Ooh Baby</td>
<td><em>MAM</em>&lt;br&gt;P1: 19-20 KQV&lt;br&gt;P2: Debut 28 KDWB&lt;br&gt;P3: Add-KRSP, 40-37 WCFI, Add-KGW&lt;br&gt;P4: P5: P6: &lt;br&gt;Notes: Not a solid trend yet, varies market to market&lt;br&gt;</td>
</tr>
<tr>
<td>POINTER SISTERS</td>
<td>Yes We Can Can</td>
<td><em>Blue Thumb</em>&lt;br&gt;P1: 17-14 KXOK, Debut 26-WRC, 16-19 WRKO, 6-KFRC, Debut 23-KJAI&lt;br&gt;P2: 21-16 WIFE, Debut 27-WFIL, 18-17 WAYS, 11-6 KDWB, 23-20 KMIN&lt;br&gt;P3: 15-9 KFXM, 17-17 KIOA, 40-30 KLIF, 7-7 KDZA, 30-24 KRSP, 24-20 KROX&lt;br&gt;P4: P5: P6: &lt;br&gt;Notes: Not a solid trend yet, varies market to market&lt;br&gt;</td>
</tr>
<tr>
<td>HELEN REDDY</td>
<td>Delta Dawn</td>
<td><em>Capitol</em>&lt;br&gt;P1: 4-3 KQV, 6-4 KSLQ, 36 WDRQ, 8-10 WRC, 9-9 WDRQ, 23-KFRC, 5-16 KMOD&lt;br&gt;P2: 3-4 WOXY, 16-22 WIFE, 5-3 KBQG, 11-22 WFI, 18-25 KDWB, 3-5 KMIN&lt;br&gt;P3: 16-23 WAMS, 4-9 KIOA, 23-33 KIOA, 10-13 KRSP, 18-27 WCFI, 6-12 KGW&lt;br&gt;P4: P5: P6: &lt;br&gt;Notes: Sales way off—audience response slowing but solid&lt;br&gt;</td>
</tr>
<tr>
<td>ROLLING STONES</td>
<td>Angie</td>
<td><em>Rolling Stones</em>&lt;br&gt;P1: 9-2 KJAI, 15-16 KQV, 10-3 KSLQ, 10-7 KXOK, 11-3 WDRQ, 12-5 WRC, 11-1 WRC&lt;br&gt;P2: 14-12 KAKC, 8-5 WOXY, 16-17 WIFE, 1-1 KBQG, 5-1 WILF, 15-12 WAYS, 9-2 KDWB&lt;br&gt;P3: 18-10 KFXM, 7-4 KCPX, 1-1 WAMS, 13-5 KIOA, 18-12 KLIF, 3-2 KDZA&lt;br&gt;P5: WYSP, KDAY, ABC-FM, KLZ-FM, WCAR&lt;br&gt;P6: &lt;br&gt;Notes: Solid at this point&lt;br&gt;</td>
</tr>
</tbody>
</table>
October 5, 1973

RADIO & RECORDS
Page 13

SUTHERLAND BROS. & QUIVER
(Philadelphia)

You Got Me Anyway

P1: 25-18 KXOK, 19-18 WRC
P2: 20-19 WIFE, 23-21 WAYS
P3: 21-17 KFXY, 32-29 KLIF, 33-30 KDZA, 18-23 KRSR, 23-15 WCFL
P4: ABC-FM, KZL-FM
P5: P6

NOTES: Mid-charting as a single

FOUR TOPS

(Philadelphia)

Sweet Understanding Love

P1
P2
P3: Add-CLIF
P4
P5
P6

NOTES:

TEN CC

(Philadelphia)

Rubber Bullets

P1: Add-KXOK
P2
P3: 6-6 KCPX, 20-17 WCFL
P4
P5: P6

NOTES: Picking up this week

JOE WALSH

(Philadelphia)

Rocky Mountain Way

P1: 16-13 KXOK, 19-16 WRKO, 25-KFRC, 19-13 KKDJ, 24-26 KJU
P2: Debut 30 KKAK, 25-24 WIFE, 6-11 KJIN, 26-26 WMBQ
P4: KLZ-FM, WCAR
P5: P6

NOTES:

October 5, 1973

RADIO & RECORDS
Page 13

EDGAR WINTER

(Free Ride)

You Gotta Mean Anyway

P1: 6-7 KQV, 14-14 KSLQ, 2-9-10 KXOK, 14-43 WRC, 14-11 WRKO, Debut 22 KKDJ
P2: 16-13 KAKC, 6-11 WQY, 8-9 WIFE, 8-5 WFLP, 9-9 WAVS, 8-11 KDVR, 13-22 KMNR
P3: 5-4 KFXY, 18-27 KCPX, 9-6 WAMS, 19-12 KDDJ, 11-6 KLIF, 10-10
P4: P5: WBN, WCAR
P6

NOTES:

STEVIE WONDER

(Tamla)

Higher Ground

P1: 4-2 KXOK, 6-7 WDRQ, 7-6 WRC, 6-6 WRKO, 7-KFRC, 15-15 KKDJ, 10-11 KJU
P2: 2-3 KAKC, 14-12 WIFE, 24-19 KCBG, 16-6 WFLP, 5-6 WAVS, 7-6 KMNR, 3-8 WHBQ
P3: 11-8 WCFL, 6-15 KGW 6-5 WAMS, 19-13 KDDJ, 5-4 KDDJ, 9-16 KRRP, 12-12 KRUH
P4: P5: WBN, ABC-FM, WCAR, KMET
P6

NOTES:

additional programming

Aerosmith—"Dream On" seems to be growing well. No 3 WRKO, added KLF.
David Gates—"Sail Around The World" received some P3 adds this week.
Four Tops—"Sweet Understanding Love", a few adds last week, a good deal more picked up this week...could happen.
Fifth Dimension—"Ain't No Sunshine", still a chance it could become a hit. No 12 WQY, 18-15 KSLQ, and added KLF.
El Chicago—"Tell Her She's Lovely", about all to report is that it's No. 13 at KFRC.
Pauley—"West Coast Woman" doing fair well played...Just added KLF.
New Led Zeppelin—Single from last LP "D'Yer Maker", added at many P3.
Conway Twitty—Slowly beginning to cross to Top 40. Three Dog Night—New single "Let Me Serenade You"...added at some P2 and P3.
late Tuesday.

KCBQ reports great oldie request action on Jan & Dean's "Dead Man's Curve". Music Explosion's "Little Bit O' Soul". No 1 requests is "Smokey", and good request on Wolfman Jack single, "My Girl!"

Rodney Allen Rippy is moving well on the West Coast. East has not yet seen the
Jack In The Box TV spot he stars in.

Legend

No. 1
KFRC
KHJ
KKDJ
KQV
KXXK
WABC
WLS
WRKO
WWDJ
WXLO
KSLO
WDRQ
CLKW
WIXY
KYA

No. 2
KCBQ
KIMN
KING
KLLV
KRIZ
KIQQ
KLEO
KLIF
KOIL
KOMA
KRSP
WBBQ

No. 3
KCPX
KEEL
KELY
KGW
KIOA
KILT
WCOL
WGDI
WFIL
WHIB
WHHY
WISM
WMAK
WHBQ
WAMS
WPAC
KRUX
WGRO
WIFC

No. 4: CITIES

BLACK DEMOGRAPHIC
C&W
EXAMPLES:

DETROIT
WASHINGTON D.C.
CHICAGO
SHREVEPORT
RALEIGH
RICHMOND
PHILADELPHIA

CITIES

ABC FM
KDAY
KLOB FM
KZL FM
KGLD FM
KBBM FM

N.Y. BASE
LOS ANGELES
SAN DIEGO
DENVER
CINNATI
CHICAGO

KDD FM
KSL FM
KZB FM
KNX FM
WBBN FM
WABC FM

LOS ANGELES
SAN DIEGO
DENVER
CINNATI
CHICAGO

KRMH FM
WBCN
WABX

AUSTIN
BOSTON
DETROIT

No. 5

Example:

KDB
KDA
KLC
KLB
KLY
KMW

NASHVILLE
MEMPHIS
HOUSTON
DALLAS

KMB
KMM
KDA
KLY
KMB

NASHVILLE
MEMPHIS
HOUSTON
DALLAS

Legend
### ROCK ALBUMS

| ALLMAN BROTHERS | GRAND FUNK | SEALS & CROFTS |
| Brothers And Sisters (Capricorn) | We're An American Band (Grand Funk) | Diamond Girl (Warners) |
| CUTS: Jessica... | CUTS: We're An American Band–Walk Like A Man–Black Licorice | CUT: We May Never Pass This Way Again |

| CHUCK BERRY | KRISTOFFERSON, KRIS & RITA COOLIDGE | STEVENSON, B.W. |
| Bio (Chess) | Full Moon (A&M) | My Maria (RCA) |
| CUT: Woodpecker | CUT: Loving Arms | CUT: Good Love Is Like A Good Song |

| BLOOD SWEAT & TEARS | MOTT THE HOOPLE | LYNYRD SKynyRD |
| No Sweat (Columbia) | Mott (Columbia) | (Sounds Of The South/MCA) |
| CUT: Roller Coaster | CUTS: All The Way From Memphis– Mother–Cadillac | CUT: Free Bird |

| CAPTAIN BEYOND | MULDAUR, MARIA | TAYLOR, LIVINGSTON |
| Sufficiently Breathless (Capricorn) | Maria Muldaur (Reprise) | Over The Rainbow (Capricorn) |
| CUT: Sufficiently Breathless | CUT: Don't You Feel My Leg | CUTS: Pretty Woman–Somewhere Over The Rainbow |

| CHICAGO | PEM | BACHMAN-TURNER OVERDRIVE |
| Chicago VI (Columbia) | Photos Of Ghosts | Bachman-Turner Overdrive (Mercury) |
| CUTS: Just You And Me–Hollywood | CUTS: Photos Of Ghosts–Mr. 9 To 5–Celebration | CUTS: Blue Collar–Hold Back |

| JOHN, ELTON | PINK FLOYD | URIAH HEEP |
| Goodbye Yellow Brick Road (MCA) | Dark Side Of The Moon (Harvest) | Sweet Freedom (Warners) |

| FABULOUS RHINESTONES | POCO | WAR |
| Freewheelin' (Just Sunshine) | Crazy Eyes (Epic) | Deliver The Word (UA) |
| CUTS: Freewheelin'–Roots With You Girl | CUTS: Here We Go Again–Last Dance Tonight | CUTS: Gypsy Man–Me And Baby Brother |

| FLACK, ROBERTA | POINTER SISTERS | WONDER, STEVIE |
| Killing Me Softly (Atlantic) | Pointer Sisters (Blue Thumb) | Immersions (Tamla) |
| CUTS: No Tears–Jesse | CUTS: Wang Dang Doodle–Jada–Make It Foot | CUTS: He’s Misstra Know-it–All-Higher |

| GAREFUNKEL, ART | ROLLING STONES | YOUNG, JESSE COLIN |
| Angel Clare (Columbia) | Goat's Head Soup (Rolling Stones) | Song For Juli (Warners) |
| CUTS: All I Know–I Shall Sing | CUTS: 100 Years Ago–Doo Doo Doo–Dancing With Mr. D–Can You Hear Music | CUTS: Morning Sun–Song For Juli-T-Bone Shuffle |

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The above albums represent the most played this week.

The cuts listed are the consensus selections compiled from all corresponding stations.
...Buck Owens is appearing on the	
_Hoo Hoo seg now with his own	
bodyguard, the result of a newspaper	
article quoting him as saying he was	
"looking for a wife"...apparently, he's	
being mobbed by dozens of hopeful	
aspirants...Tom Parker's probably	
contemplating some kind of move	
against British singer Ron Hutchins, 
who's just had his name legally	
changed to Elvis Presley...Ray Stevens is	
completely retooling his newly	
purchased Nashville home, two doors	
down from the governor and just	
across the street from Tex	
Ritter...Loretta Lynn was Sherryl	
Greene's guest on Monday's Tonight	
show...Marty Robbins suffered a	
sprained shoulder when he tried to	
keep apart an amorous prize bull and	
dog on his ranch.

Ray Stevens escaped a 
"clothing" when a Nashville couple	
became dopes of Candid Cameraman-turned movie producer Allen Funt. Funt staged their mock wedding (they thought it was real) and Stevens sang what they thought would be "The Wedding Song" but really was "Smile When You Say 'I Do'..."...Ray, Wells, Chet Atkins, Minnie Pearl, Vernon Dalhart, and Leon Payne are finalists in this year's Country Music Hall Of Fame election.

Results from TV Sunday, October 14. Bobby Goldboro and Tree Music executive Buddy Killen will produce, or begin to, the first album by currently hot Burt Reynolds, set this week at Soundshop in Music City. Burt taped a segment of his fall TV special "The Late Burt Reynolds Show" at the home of Winfield and Bettie Dunn (he's Governor of Tennessee). Other guests include Charlie Rich, Porter and Dolly (he's reported having defended her ladyhood in a recent interview with some trucker expressed more than normal enthusiasm for the physical attributes of the matriarch of the Parton clan), Goldboro, Mel Tillis, and Mrs. Henry Cannon and her alter ego, Minnie Pearl...Roy Acuff

NASHVILLE
by Biff Collie

celebrated his 70th birthday this past Saturday by taking wife Mildred for an early dinner out, then down to the Opry House to perform his duties as Nashville's Ambassador of Goodwill and the Dean of the Opry, which he has been since June. 1964. Ann Jo Swoyer, the classy young soprano singing protégé of Eddie "One Song" Miller, after two adequately successful releases on MGM and whispers of "Newcomer of the Year" by Nashville music brass, is label shopping, preparatory to label-hopping. She could be the "Charlene Pride" the record industry has searched for since super Charlie put considerable "color" into Country Music. Watch Ann Jo Swoyer!

Mack Wieseman, in his precedent-setting tour as the first bluegrass artist invited to tour England, called to complain to me. He said, "I resent your comments about me weighing 300 pounds! I don't deny it, but I resent it!" This week's "Tennessee Hit Hunters" were: Jerry Lee Lewis, TMI Studios in Memphis, with Charlie Rich, Carl Perkins, Willie Mitchell, Star Douglas, and Dr. John as sidemen; David Houston and Johnny Paycheck (he used to sing harmony with George Jones), Patti Page, and Jack Blanchard & Misty Morgan, who just switched to Epic, all sessions at Columbia....

C&W Radio

RADIO NEWS: Denver's newest (one month old) country station, KREE, kicked off a round of promotions with on-air good wishes from the mayor of Denver and the governor of Colorado. They also ran a "Tell A Friend" contest where air personality mentions the last name of a Denver resident. Listeners knowing anyone with that last name are advised to call and tell the person to listen to the station who may be calling to give them a cash jackpot. Los Angeles' KLAC, celebrating its third anniversary as a country station, took over Disneyland the evening of September 22. Over 20,000 country music fans attended, paying a single ticket price to gain admission to all rides and exhibits and to hear music from such stars as Waylon Jennings, Faron Young, Don Gibson, Donna Fargo and Freddy Weller. The acts performed simultaneously on five separate stages, each one hosted by a different KLAC personality...

Finally, rumors have it that Waylon Jennings is looking to buy out of his recently resigned RCA contract...That's all!
<table>
<thead>
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<th>9/21</th>
<th>9/28</th>
<th>10/5</th>
<th>Your Notes</th>
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<tbody>
<tr>
<td>1</td>
<td>RAY PRICE&lt;br&gt;You're The Best Thing (Columbia)</td>
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<td>2</td>
<td>CONWAY TWITTY&lt;br&gt;You've Never Been This Far Before (MCA)</td>
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<td>3</td>
<td>TANYA TUCKER&lt;br&gt;Blood Red &amp; Goin' Down (Columbia)</td>
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<td>4</td>
<td>JOHNNY RUSSELL&lt;br&gt;Rednecks, White Socks (RCA)</td>
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<td>5</td>
<td>BARBARA FAIRCCHILD&lt;br&gt;Red (Columbia)</td>
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<td>6</td>
<td>JOHNNY RODRIGUEZ&lt;br&gt;Ridin' My Thumb To Mexico (Mercury)</td>
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<td>JOHNNY CARVER&lt;br&gt;You Really Haven't Changed (ABC)</td>
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<td>8</td>
<td>BARBARA MANDRILL&lt;br&gt;The Midnight Oil (Columbia)</td>
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<td>9</td>
<td>BILL ANDERSON&lt;br&gt;The Corner Of My Life (Columbia)</td>
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<td>10</td>
<td>RONNIE MILSAP&lt;br&gt;I Hate You (RCA)</td>
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<td>11</td>
<td>JACK GREENE&lt;br&gt;I Need Somebody Bad (MCA)</td>
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<td>12</td>
<td>FARON YOUNG&lt;br&gt;Just What I Had In Mind (Mercury)</td>
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<td>13</td>
<td>JERRY WALLACE&lt;br&gt;Don't Give Up On Me (MCA)</td>
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<td>14</td>
<td>JEANNIE SEELY&lt;br&gt;Can I Sleep In Your Arms (MCA)</td>
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<td>15</td>
<td>JOE STAMPLEY&lt;br&gt;Too Far Gone (Dot)</td>
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<td>16</td>
<td>TOMMY CASH&lt;br&gt;I Recall A Gypsy Woman (Epic)</td>
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<td>17</td>
<td>MEL TILLIS&lt;br&gt;Sawmilla (MGM)</td>
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<td>18</td>
<td>FREDDY WELLER&lt;br&gt;A Perfect Stranger (Columbia)</td>
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<td>19</td>
<td>GEORGE JONES &amp; TAMMY WYNETTE&lt;br&gt;We're Gonna Hold On (Epic)</td>
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<td>20</td>
<td>MARIE OSMOND&lt;br&gt;Paper Roses (MGM/Koob)</td>
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The C&W Top Twenty is determined by active weekly sales. The remaining songs are listed alphabetically with the audience acceptance graph reflecting the song's current demographic level as reported and tabulated to R&R by our corresponding radio stations.

The "Audience Acceptance Graph" reflects actual audience demographics as researched and reported by our corresponding radio stations. For example: A particular record could see diminishing sales but the audience may still want to hear it for a long period of time. The "AAG" would reflect the song's true audience appeal. The reflection of demographic and psychographic information in a graph form best illustrates at a glance the values and growth patterns of each individual record.
<table>
<thead>
<tr>
<th>Artist</th>
<th>Song Title</th>
<th>Label</th>
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<tbody>
<tr>
<td>CAMPBELL, GLEN</td>
<td>The Wherefore And The Why (Capitol)</td>
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<tr>
<td>CARSON, WAYNE</td>
<td>You're Gonna Love Yourself (Monument)</td>
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<td>CRADDICK, BILLY CRASH</td>
<td>Till The Waters Stop Running (ABC)</td>
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<td>DEAN, JIMMY</td>
<td>Your Sweet Love (Columbia)</td>
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<td>DAVIS, MAC</td>
<td>Kiss It And Make It Better (Columbia)</td>
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<td>DAVIS, SKEETER</td>
<td>I Can't Believe It's Over (RCA)</td>
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<td>DRUSKY, ROY</td>
<td>Satisfied Mind (Mercury)</td>
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<td>DUNCAN, JOHNNY</td>
<td>Talkin' With My Lady (Columbia)</td>
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<td>FARGO, DONNA</td>
<td>Little Girl Gone (Dot)</td>
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<td>FELTS, NARVEL</td>
<td>Drift Away (Cinnamon)</td>
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<td>HAGGARD, MERLE</td>
<td>Everybody's Had The Blues (Capitol)</td>
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<td>HAMILTON, GEORGE</td>
<td>Second Cup Of Coffee (RCA)</td>
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<td>HARDEN, ARLENE</td>
<td>Would You Walk With Me Jimmy (Columbia)</td>
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<td>HOLLY, DOYLE</td>
<td>Lila (Barnaby)</td>
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<td>JENNINGS, WAYLON</td>
<td>You Ask Me To (RCA)</td>
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<td>KEMP, WAYNE</td>
<td>Kentucky Sunshine (MCA)</td>
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<td>LEE, BRENDA</td>
<td>Sunday Sunshine (MCA)</td>
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<td>LEE, DICKIE</td>
<td>Sparklin' Brown Eyes (RCA)</td>
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<td>MILLER, ROGER</td>
<td>Open Up Your Heart (Columbia)</td>
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<td>NELSON, WILLIE</td>
<td>Stay All Night (Atlantic)</td>
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<td>NEWTON-JOHN, OLIVIA</td>
<td>Let Me Be There (MCA)</td>
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<td>OVERSTREET, TOMMY</td>
<td>I'll Never Break These Chains (Dot)</td>
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<td>OWENS, BUCK</td>
<td>Arms Full Of Empty (Capitol)</td>
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<td>PRICE, BOBBY G.</td>
<td>The Whole World's Making Love Again (Metromedia)</td>
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<td>PRIDE, CHARLIE</td>
<td>Amazing Love (RCA)</td>
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<td>PRUETT, JEANNE</td>
<td>I'm Your Woman (MCA)</td>
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<td>RAYE, SUSAN</td>
<td>Plastic Trains, Paper Planes (Capitol)</td>
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<td>RICH, CHARLIE</td>
<td>The Most Beautiful Girl (Epic)</td>
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<td>ROBBINS, MARTY</td>
<td>Love Me (MCA)</td>
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<td>WILSON, NORRO</td>
<td>Ain't It Good (RCA)</td>
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prizes, games of chance, etc.) are featured. The broadest of announcements concerning such a carnival and/or state fair or any other event will appear to be proper so long as the announcements make no reference to any game or promotion which is a lottery, and so long as the carnival and/or event includes other activities which are not lotteries and to which the announcements can reasonably be said to refer.

CONSIDERATION?
The most difficult element to define is obviously consideration. The FCC has held that consideration is present if an automobile dealer requires a customer to take a demonstration ride in a new automobile in order to win a prize. While a mere trip to a store and/or any other place of business to obtain a "free" chance is acceptable, particular care must be taken that the "free" chance is readily available to the members of the public in a convenient and conspicuous place.

FURTHER RE-REGULATION
The FCC has deleted the requirements for AM and FM stations to be equipped with continuously operating type-accepting frequency monitors. In addition, it has eliminated the requirements for logging frequency monitor readings every three hours and making daily frequency checks for FM subsidiary communication authorizations and other sub-carrier frequency, and measurements are now being required only at least once a month.

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

DOES YOUR STATION SOUND MUFFLED? (Andy Laird, 28, has been the chief engineer at Los Angeles' KDAY, a 50,000 watt AM station, for over a year. He offers some thoughts, from a technical point of view, on the reasons for variance in sound quality from station to station.)

Variation between crisp and smooth sound can be caused by problems that happen in several different places within a radio station. By "muffled" sound, we generally mean high-frequency wave distortion, when the wave forms of a given instrument, be it a cymbal or a trumpet, are not properly transmitted.

Probably the most common type of this distortion comes from defective tracking equipment at the turntable. Most distortion you hear on radio can either be traced to improperly adjusted stylus or cartridges that haven't been maintained correctly.

For me, the best combination of everything has been the Stannell cartridge, and the 500E elliptical stylus, which has extremely good tracking, is rugged and yet very smooth, frequency-responsive.

It's of course important to set your tracking weights correctly, as well. By using a tracking test record (a record that has tones cut on it at various high intensities, available from CBS Laboratories and others) to help you in adjusting the weights, and by using a low mass arm, you generally won't have too much record wear, on regular usage or back-cueing.

Once you've set the tracking weight, you can take a record in a car, and cue it back and forth a few times. If it cuts into the groove and you hear a scratch, you probably have a defective stylus.

Distortion can also come from problems within the antenna system. The transmitter may be putting out flat frequency response, but the end result in the car might be distorted when the signal is put into the antenna. These problems are especially hard to overcome.

General Maintenance Tips
If you're running a small market station, you suddenly realize that your records you're playing sound different over the air than they do in the studio or production room, what do you do?

Unfortunately, the first solution that seems to come is to most station managers in this situation is: Equalize! I believe in equalizing, generally around the 5000 cycle area, and only several db, like four or five.

You can, of course, equalize your turntable pre-amps so that they have a slight high end rise, then select a microphone and equalize it so that it matches the sound of your records.

Whenever you equalize, you must be certain that you've allowed for a lot of headroom; in other words, when you set your volume level on the console you should allow for louder volumes still, so that the voice of the high end will not get distorted by the board.

You ought to first eliminate any tracking distortion, as mentioned earlier. If you have tracking distortion, by equalizing, you'll boost that distortion and make it even more cloudy.

Car G Cartridges
Since some stations use cartridges as much as 95% of the time (with the exclusion of the disc jockey, a station's entire programming may consist of carts), some attention should be paid to the proper use and maintenance of cartridges.

One of the most common problems faced by stations utilizing cartridges, is unequal frequency response from cart to cart, often, the tape won't pull evenly over the playback head.

At our station, we check all of our cartridges as soon as they're brought out of use. The engineering staff checks the frequency response, to make sure that nothing inside the cart has slipped that would cause the tape to travel out of line across the heads. We check the pads, then make sure the tape is cued past the splice before it goes back into use.

We occasionally have to raise and lower the poles on the left hand side of the cartridge, so it pulls the tape through the cart machine correctly. The newer model Fidelipac cartridges have adjustable posts, and two of the other models—the Radiopac and the IGM Aristocrat—have a much closer tolerance, and evidently don't need any adjusting at all.

Microphone Technique
Another obvious cause of distortion is "microphone technique". Depending on the type of mike you have, you can, or perhaps should not, work it close. Sometimes, when you're in the studio, you'll hear a jock claim that working his mike close gives him voice and bass tone.

More often than not, all that extra bass does, is drive the highs in his voice—the syllable sounds which tend to make the voice understandable over the radio—down in volume, so that he begins to sound muffled.

Directional microphones tend to raise your bass when you're very close to them, and that bass may happen in a very muddy sound zone, around 100 or 200 cycles. That tends to get rid of the understandable parts of your voice. You have to experiment with the mike and listen to the sound coming out of the receiver.

The only way you can judge the sound coming across the radio is by having good monitor equipment. "Good" sound judgments are hard to make, but the point is, you've got to put the horse before the cart for once. That is, start off with good equipment and good monitors, then learn what your sound is and how to improve it.

(Any questions or comments may be sent to Andy Laird, c/o R & R.)
There have been many recording teams, but few of them have been valid. All too many were born of unequal partners or through deliberate, rather arbitrary record company or management maneuverings. But this one is different. Individually, Kris, as a writer, and Rita, as a singer, are among the finest talents in contemporary music. Together, they make an arresting, engaging pair. Their sensitivity is reflected both in the selection of material and in the interpretation of it. Most of all, you can believe them. And that's something rare in today's world.

Kris Kristofferson & Rita Coolidge
Together for their first full album.
3 DOG NIGHT'S TRANSITION

By Martin R. Ceff

Earlier this year rumors circulated that Three Dog Night were breaking up after more than six years and fifteen consecutive hits. The split was impending, so the story went, so that the individual members might pursue a more creative recording and performing career, since the "formula" of the band, while no less successful than ever, had become less than challenging internally.

But, with a change in management and a greater desire and opportunity to make decisions as to the future of the act, the band members have found a medium by which Three Dog Night as a concept will endure.

Cyan, Three Dog Night's latest album for ABC/Dunhill, is the first stage in what ultimately will represent the group on record. For the first time the band is writing their own material. Three cuts on the LP, "Happy Song", "Storybook Feeling", and "Into My Life", were written by guitarist Mike Allsup. "Happy Song" in particular stands out as a rousing rocker, while "Into My Life" is inspirational in theme and feeling. Daniel Moore, writer of "Shambala" (which leads off Side II), is represented in addition by a new tune, "Lay Me Down Easy", and the group has recorded an early Seals & Crofts number (from their TA days), "Ridin' Thumb", in fine fashion. A consistent and solid LP, Cyan should add another link of gold to the unbroken Three Dog Night chain.

Now represented by the PAL Agency (Pinnacle Artists Agency Ltd.) and a newly-formed PR-Promotion concern called The Image Group, Three Dog Night are assuming new musical identities. Ashley Pendell, of The Image Group and the man responsible for Alice Cooper's notorious Hollywood PR antics and theatrical press confrontations, informs that "On the surface the changes may not appear all that dramatic, but in fact the entire presentation of the band is in the process of alteration."

The group's forthcoming eight-week, thirty-eight city tour which starts in Dallas will give audiences a first glance at the future direction. The Dog have employed the talents of jazzist Deodato as arranger for the backing orchestra. According to Pendell, the 1973 show will feature "three costume changes with 21 different outfits conceived by one of Los Angeles' most respected designers." Apparently the theatrical element will be front and center from here on in, with films, painting, and most important, an emphasis on the solo talents of each member of Three Dog Night to be featured in their live shows.

It's common knowledge that Chuck Negron is most comfortable with material in a more subtle vein, songs with string arrangements and sly, sensitive lyrics, particularly ballads. Cory Wells leans more toward funky horn arrangements and R&B/gospel-influenced material, while Danny Hutton is the rocker, the slightly more glamour-oriented member of the act. Now each will have the opportunity to spotlight their individual skills quite specifically as each yields to the other a portion of the show.

Early plans call for very precise staging, their show opening with environmental sounds (for example, wind, birds and fire) followed by cheerful music effects and aerial movements of the seven members of the group—one at a time. Following, there's a blackout, an instrumental fill, and then a medley of Three Dog hits as the group returns to the stage, a costume change completed, then the solos. There's talk of the band hiring a choreographer to pull all the movements of the stage show together.

"The Dog have always been very much into the concept of theatre," says Pendell. "And after all this time they're interested in broadening the spectrum and relevance of their act, but they'll do it without betraying the old-line fans at the same time."

The press and radio image of Three Dog Night has never been what the group considers "realistic". The teen and pre-teen press coverage, while lining up a consistent following for the group, was avoided by the band members personally. They rarely ever granted interviews and choose to remain noncommittal as to their attitude. Most unjust, they feel, is the "bubblegum" connotation which accompanies the Three Dog Night image. But the latest stage presentation and their new Cyan LP is a step in the direction Three Dog Night are personally interested in. And the target audience is a different one. "Of course we are going to be concerned with progressive stations and press to a greater degree now, the product demands it," says Pendell. Plans of press parties and publicity stunts in the coming months are in the cards. The Teenage cities are in the works, and with close press scrutiny possible as a result, we're indeed in for a new look.

It was inevitable that with such a varied amalgam of talent as Three Dog Night possesses, that such a reorganization of priorities would have to come about. And possibly this new concept of individualism and greater musical sophistication both onstage and in the studio will preserve Three Dog Night for years to come, as a result. But whatever the outcome, the Three Dog Night of yesterday is a thing of the past, and for better or worse the group will now exist with a new dominant concept—their own.

FACTUAL!

That's one of the words that applies to RADIO & RECORDS. Along with comprehensive, concise, and easy to read. We pride ourselves on the task we've taken on and the way we're going about handling it, by providing accurate, informative data, timely features and special reports to people in all parts of the industry.

R&R will come to you each Friday, and an R&R Update file will arrive Monday mornings to keep you abreast of late-breaking news and developments.

It's an offer you can't afford to miss.
The songs on the Pop/MOR graph are listed alphabetically. The audience acceptance graph on the right reflects the song's current level of demographic appeal as reported to R&R by our corresponding radio stations.


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Full-time production copywriter and part-time weekend man all in one. WLQY, Miami, tapes and resume to Ronnie Grant 305-564-7613.

**PROGRAM DIRECTORS:**
PD, older 35-40 mature individual, KLOK, Ran Foser, send an check, production samples to Earl Front, KWIZ, Santa Ana, California 92133, 714-819-4270.
PD, WLQY, New Orleans, contact Ray Leveen 504-487-7615.

**NEWS**
Contemporary news, WKNM, Appleton, Wisconsin, contact Dave Moore. Newsman needed, CHED Edmonson Alberta Canada.

**JOCKS:**
Morning man, WLQY (800), Miami. Call 305-564-7613.
Morning man, WROK, Rockford, Illinois, tapes and resume to Dave Hamilton, 605-391-3233.
Morning man, WVI, Philadelphia, contact Jay Cook. 215-878-9700.
9 to noon man, KKAC, Tulsa, contact Scott Steigwehr 918-433-9877.
WEZE, Houston, 2 jobs.
Afternoon drive, KQV, Fargo, North Dakota, contact Wayne Helk, 701-235-7511.
Afternoon drive, WLQY, St. Louis, resume and tapes to Walt Turner.
KTM San Antonio—Progressive. Seven to midnight job, with production experience, no scanners, WIZE, Asheville, North Carolina, contact Rob Pagan, 704-253-3281.
Progressive, top 40 experience, male and female, WJKQ, Cincinnati, contact Bob Todd.
Need two jocks, KGMB, Honolulu, tapes and resume to Robert W. Walker, 808-941-3011.
Need jocks at WLQY, Tampa, tapes and resume to Johnny Bridges, 813-525-1111.
Need jocks, WGMQ, Marion, Indiana, contact Chuck Crabe.
Need two interviewers, WBBG, Philadelphia, contact Jerry Del Calliano, 215-342-6300.
Need jock, CHUM, Toronto, tapes to J. Robert Wood.
Modern country jock, KGIM, resume to Drew Harold.
Overnight person/weekend jock, KAIM, Dallas, tapes and resume to Jack Robinson.

**COMEDY MATERIAL:**
1 imprint ticket. $450 laughs only. $4.00.
Money back guarantee. Sparky Desmares, Box 144 B, New York, NY 10022.
Pound of Pro Comedy. Illusions, monologues, leads, ads,libs, etc. One pound paid only $10.00. Vince d'Alessio Box 66 B, New York, NY 10022.
Sure Fire New Comedy. 11,000 classified one-line pages. $5.00, Ed O'Reilly, 2786 A West Roberts, Los Angeles, Calif. 90370.

**POSITION WANTED:**
DJ with 7 months experience and first ticket. Looking for small market West Coast job. Call 912-272-4455 after 4PM (EDT).
Young, eager broadcaster looking for first break. Will start at bottom of any small operation and learn operation and learn everything. 3rd phone: Dave Gradel, 925 S. 25th St., Milwaukee, Wis. 53204.

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**POP/MOR POPULAR SINGLES**

**POP/MOR ALBUMS**

**BELAFONTE**
**Play Me (RCA)**
**CUT:** Morningside (now also a single)

**HAMILTON, ALBERT**
Free Electric Band (Mums)
**CUT:** Rebecca

**FLACK, ROBERTA**
**Killing Me Softly (Atlantic)**
**CUTS:** I Don't Want Tears--Jessie (single)

**MATHIS, JOHNNY**
**Killing Me Softly (Columbia)**
**CUT:** Arianne

**GOLDSBORO, BOBBY**
**Summer (United Artists)**
**CUTS:** Summer (The First Time) (single)--Mississippi Delta

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

**GARFINKEL, ART**
**Angel Clare (Columbia)**
**CUTS:** All I Know (single)--I Shall Sing--Travelling Boy

**KING, CAROLE**
**Fantasy (Ode)**
**CUT:** Corazon

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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.
Congratulations on the First Issue

The Caribou Companies
James William Garcia
Larry Fitzgerald  Howard Kaufman
Matthew Fisher
The Father and the Son.

Matthew Fisher, organist-composer-producer, was the driving force behind "A Salty Dog," one of the most brilliant rock albums ever recorded. His new album, "Journey's End," picks up where "the dog" left off with 10 masterful pieces that chronicle where he's been, what he's gone through, and where he's at now. In the simple classic sound only Matthew can make, "Journey's End." Unmistakable then. And now.