The station is to effect that Jim Taber reported it shortens its playlist to looking for new jocks and will now running a contest called call-in contest: enter with imagination. The routine which sound effects to go into the street, asking people at random what radio station they listen to. Persons who answer "Kriz" win anything from color TV's to hundred-dollar bills on the spot...

BIG CASINO

...Los Angeles' KHI now running "The KHI Casino", a clever reworking of the "Jock In The Box" routine which takes advantage of sound effects to create specific images within the listeners' imaginations. The call-in contest enters the Casino and places his bet on any one of the KHI jocks. An electronic wheel spins...

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EDITORIAL

Music NEWS

STATION PROFILE

R&R Top Twenty

Parallels

Country & Western

FCC/ENGINEERING

POP/MOR

CLASSIFIED

Grand Funk Honored at Capitol Reception

Capitol Records President Bhaskar Menon presented Grand Funk Railroad with a gold album for the success of "We're An American Band" at a Capitol-sponsored cocktail party held at the Beverly Hills Hotel, Wednesday evening, Oct. 3.

Menon commended the group for their efforts this past year. "By any standards that are prevalent in the contemporary music business at any time, the achievements of this group can only be described as 'phenomenal and outstanding.' Viewed against the period of this last year, it has been an accomplishment that can only properly be read as a triumph of the character, personality and fortitude of four great human beings."

He went on to cite the band for their "unique collaboration with Todd Rundgren" which gave Capitol "a gold album, a gold single, a No. 1 album and a No. 1 single throughout the nation and hopefully throughout the world."

Mark Farner, Don Brewer, Mel Schacher, new organist Craig Frost and producer Rundgren entered to much applause to accept the album. Drummer Brewer thanked Menon, joked that "we definitely have a tape recording of all that Bhaskar said, and we'll be using it when we renegotiate our contract!", then went on to bestow general thanks on Capitol and the assembled guests.

Photos and a spirited cake-throwing incident initiated by Farner and Brewer followed.

Brewer disclosed to R&R that the band's next single will definitely be "Walk Like A Man", a Farner-Brewer cut from the album. "We've already edited it, and it should be out probably within two weeks."

"American Band" was an original Brewer composition, and the fall drummer admitted he was "writing more now than I have previously, 'cause everybody's pushin' me to do it since 'American Band.'"

This Week's Fastest Movers

Singles

I Got A Name--Jim Croce
Keep On Truckin'--Eddie Kendricks
Photograph--Ringo Starr

POP/MOR

Top Of The World--Carpenters
I Got A Name--Jim Croce
Vado Via--Drupi
All I Know--Art Garfunkel

C&W

We're Gonna Hold On--George & Tammy
Let Me Be There--Olivia Newton-John
Kid's--My Thumb--Johnny Rodriguez
Sawmill--Mel Tillis

ALBUMS

Goodbye Yellow Brick Road--Elton John
The Joker--Steve Miller

Pewter Named Program Director at KRTK-FM

Thirty-one year old Jim Pewter, one of the best-known "oldies" radio personalities on the West Coast, has been named program director for Los Angeles' KRTK.

Pewter hopes to "localize" the 24-hour gold station's programming, and has a number of innovative plans on tap. He emphasizes the inclusion of several "creative things that will crop up to enhance the programming and give the music an added dimension."

"My intention will be to relate this music to the people in a natural fashion, in an honest manner, so the music itself can communicate properly."

"KRTK" is the undisputed king of the oldies stations in the area at present and draws particularly good nighttime ratings. The only competition comes from Orange County's KWIZ-AM, which doesn't have the signal reach, and Glendale's KIEV-AM, which doesn't broadcast 24 hours. XPRS-AM, traditionally black but with a late night oldies slot for years (Wolfman Jack had it in the mid-sixties, later Art Lahnore and most recently Nick Ward), has gone semi-gold and may eventually provide a challenge.

Pewter is presently holding meetings with KRTK's general manager Hal Rosenberg, the outcome of which should considerably change the programming approach of the currently totally-automated station.

A number of specials are planned, and Pewter hopes to initiate his own live weekend oldies show, possibly based on the successful show he held down for the two years at KMET-FM. One-time features have already...
Radio News
Continued from Page 1
as the jocks' names go by from high to low speed simulating a roulette spin. Finally at the slowdown, the jock's last name comes on to electronic tone beeps. If the contestant picked the correct jock, he wins his cash bet...

BUZZ BIZ
MIAMI: Buzz Bennett's Y100 (WLOY) is changing call letters to WHYI. Buzz also going into Honolulu with 92-3...

KLIF JOCKS TACKLE FEMMES
KLIF, Dallas, is doing their own Battle of the Sexes, jocks and newsmen are taking on the Blue Bonnets, a touring female football team. "We understand they're really big girls," say one staff member.

KISN CONTEST
A lot of money's being given away at Portland's KISN, like $91,000. They're giving it away in increments of 91 (for dual position). $91,000, $91,000, $91,000. In the first three weeks they've already given away $11,000. Two methods are used: one, a cash call-out contest; where listeners must answer their phones, "KISN on 92-3" and key word. The second method is a "Keep On KISN", bumper sticker promotion which involves setting up mobile units pulling over stickered cars and awarding money on the spot...

WEST TO K100
Los Angeles' K100-FM has a new PD in Gene West. He plans a new approach to the station's total sound. He'll expand the playlist, adding album cuts to feature "the best in new music". "While all the other stations, are playing all the hits all the time," he explains, "we've become a more current amount up for grabs, the second method is a "Keep On KISN", bumper sticker promotion which involves setting up mobile units pulling over stickered cars and awarding money on the spot...

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Radio News continued on page 4

RADIO & RECORDS: A DEFINITION
BY BOB WILSON

People have asked me why I left radio to begin "another tip sheet.

The answer is simple: there is a definite need for a sheet that serves all facets of the industry, one that furnishes organized factual material, compiled by professionals in a direct, more usable manner than is currently available.

As a programmer, record executive or promotion person, if you stop and think about the kind of information you're getting from the existing trade and sheets and the way it's being presented, you already have an inkling as to why I've started "another tip sheet.

When it comes down to available, relevant information, most sheets generally draw you rather sketchy pictures at best. You're given a list of stations throughout the country that are playing records, and little else in the way of informative data upon which to base your conclusions and make decisions. The lack of depth is accompanied by a corresponding lack of vision when it comes to laying out the material that's being furnished. You're compelled to do all the work yourself, paralleling markets, interpreting demographics, and assessing audience appeal, etc.

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 factual reporting with an appropriate perspective in an attempt to take as much of the guesswork out of the procedure as possible.

We're comprehensive, and not only in Rock. If you're a Country or Pop station, you'll find a complete and thorough magazine section 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're aware of the difficulties involved for a programmer or record company person trying to assimilate the information. And we report it 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 latest breaking news that happens through Friday afternoon.

More often than not, you can recall instances of receiving a record late Monday or Friday and waiting 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 at 4 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: to 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.

Any time will our ad space exceed 30% of the publication, so by design the ads will never "support", the only supplement enough revenue to provide us with the ability to get back to the best at what we do. The individuals who collectively represent R & R (our reporting stations, correspondents, and office staff) understand that the inclusion of advertising cannot change the fact that we are a service to the industry which specifically reflects the day by day week by week, progression of product based on fact. Documented facts.

buck for entry into the house, which is manned by WAMS staff and Wilmington firefighters. Last year they moved 13,000 people through in three days, this year they'll be open for four days...

RICHARD'S GOES LIVE
Richard's, an Atlanta night club, has come up with a unique promotional device. The club supplies national radio stations with free live concert tapes. So far, fifteen stations now regularly broadcast "Live from Richard's" to audiences in Atlanta, Nashville, Orlando, Birmingham, Montgomery, and Little Rock. Acts presented have been 45-minute hour concerts thus far: Rory Gallagher, Tower of Power, Manfred Mann, Spirit, Bachman-Turner Overdrive, and Free. King Richard's promotion director Michael Bone distributes the tapes free on a rotating basis. Only cost involved is the recordings, which is covered by the artists' record companies. Bone finds most labels "very cooperative" with the venture, and claims the series' worth as a boost to local sales is being proven. Most listeners have indicated good response to the project, and Bone reports "many tell us their phones are up." Contact him at 931 Monroe Drive N.E., Atlanta, Georgia, 30308. 404-872-4736...

KSAN SPECIALS SET
San Francisco's KSAN lining up a full schedule of new programs and specials for October-November. "Sunday Funnies," a Sunday morning variety/interview show, debuts October 7, 8 AM to noon, hosts Larry Lee and Bonnie Simon. Will incorporate news satire, radio drama and audience phone-ins into the show. On Oct. 6 (6 PM-midnight) Tom Donahue will host a special on producer Richard Perry (Carly Simon's "You So Vain", Fats Domino, Nilsson, Ringo Starr's new LP) which will include George Harrison's first interview since the Beatles' split. On Oct 28 (noon-midnight), "The Best Of KSAN Live Show" features 12 hours from station's studio's for five years, and Nov 3 and 4 showcase "The Weekend Of Heroes" with musical tributes to the Beatles, Beach Boys, Zeppelin, Dylan, and others. The station broadcast the Almanan Brothers' Wilterndorf concert to Bay Area audiences Sept. 26.

WRZ-FM Boston coming in at No. 2 with teens in the 3-7 PM slot, right behind WRKO, station tapes intro by local high school students to the daily Top 40 countdown...John Gorman promoted to PD at WMMX-FM, station will need a music director. Mary DeCiccio of WNNN-Cincinnati on the air weekends as well as acting MD...

WOLFMAN IMPERSONATED
KMMT-FM, Mammoh Lakes, California sponsored a tube race down Owens River, and gave away albums, beer and dog biscuits. Brian Cummings of KQWB, Fargo, N.D., did a Wolfman Jack takeoff on a local TV spot for "In Concert", going as far as having the Wolfman make a joke after Wolfman's for the occasion...

Radio News continued on page 4
You’re looking at the second of four free issues of RADIO & RECORDS sent to you on this introductory free basis because we know you have to work with an information sheet like ours to fully appreciate its value.

Only two free weeks left...so SUBSCRIBE NOW! (All subscriptions will become effective after the free fourth week) You get two mailings each week! The Friday ‘R&R’ and the Monday ‘Update’.

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Group – Disc Jockey – College Rates Available Upon Request
FOGERTY RESURRECTED...
Ex-Creedence guitarist Tom Fogerty appears on Dick Clark's show Saturday, Oct. 13, to perform his new Fantasy single, "Joyful Resurrection", which he's described as "a capsule history of Creedence...". Taj Mahal has postponed until next year his plans to do an album with producer Allen Toussaint. Instead Taj's next LP (Columbia) will bow toward the acoustic side and will feature the Pointer Sisters...Columbia's Aerosmith, starting to click with their "Dream On" single, are set for an upcoming U.S. tour with Mott The Hoople.

BIG BLAND BACKING...Dundhill's Thomas Jefferson Kaye is finishing up his second album, American Lovers, background vocals feature an assist from Dusty Springfield; ex-Poco leader Richie Furay. Rick Derringer plays some lead, Steely Dan's Walter Becker wrote some songs, and the LP's produced by Steely Dan producer, Gary Katz. The label also realeasing a big push for blues/soul legend Bobby Bland ("Turn On Your Lovelight"); "Call On Me" for Duke in the states. The singer's embarking on a national tour to promote his first ABC album.

REED: ALL ABOUT IT...
Lou Reed began his first European tour last week in London, upcoming dates include Paris, Copenhagen, and Reed's new RCA album, Berlin. (produced by Bob Ezrin, utilizing such sidemen as Stevie Winwood and Jack Bruce) is completed and will be released late this month or early November, to coincide with a planned U.S. tour. Also due from RCA this month, new albums from Elvis, the Hues Corporation, David Bowie (Pin Ups), Main Ingredient, ex-Monkee Mike Nesmith, Cass Elliot, ex-Airplane: Marty Balin, and singer-writer Jim Weatherly, who penned Gladys Knight's "Midnight Train To Georgia" and "Neither One of Us". Country product includes releases from Floyd Cramer, Ronnie Milsap, Cher Atkins, Johnny Russell (Reds, White Socks, and Blue Ribbon Bea), "Best Of" collections from Jim Reeves, Connie Smith, and Jim Ed Brown...

GILBERT GETS DOWN
Gilbert O'Sullivan's first bona fide U.S. tour, already underway, will include dates in Phoenix (Oct. 10-11), Salt Lake City (Oct. 12), San Diego (Oct. 13), Los Angeles (Oct. 14), and Seattle (Oct. 15); new album, I'm A Writer, Not A Fighter due immediately.

CARMEN CONY
Raspberries lead singer Eric Carmen reveals the inspiration behind group's current single "Tonight" (Capitol) as coming from the Small Faces '68 folowing to "Ichtycon Park"..."Tin Soldier"...Carmen's fave albums: Beach Boys Today, Golden Hits Of Lesley Gore...

DOUGLAS LAWRENCE
...hand the statehood Elton John publicly.

FURAY FORAY-LEAVES POCO
Poco leader Richie Furay has announced plans to leave the group to work on a number of "special projects"; according to manager Elliot Roberts. The 4-man Poco will continue to record for Epic...

...Stax-Ardent releasing their first Quad albums this month; Staple Singers' Be What You Are, Isaac Hayes Joy and Shaft albums...

OCTOBER CAPRICORNIA
October releases from Capricorn include Gregg Allman's first solo album, Laid Back, Cambridge, Massachusetts' James Montgomery Band in their debut, First Time Out, and Why Quit While You're Looting, a repackage of Cowboy's two previous Capricorn sets. Also shipping: singles from Wet Willie ("Country Side Of Life"), the Marshall Tucker Band ("Take The Highway"), and Otis Redding's twelve-year-old son Dexter ("Love Is Bigger Than Baseball"/"God Bless")...

Tom Fogerty (L) formerly of Creedence and Richie Furay (R) formerly of Poco.

Pewter...
Continued from page 1
included mini-specials for the recent birthdays of Chubby Checker and Eddie Cochran.
For Checker, Pewter phoned the singer, then aired the interview tape several times during the day.

Jim Pewter
Pewter's contention that "not one station in America will be able to lend the unique perspective to the music of the fifties and sixties that KETH soon will, is well-founded. His own involvement with rock's early days has provided him with a wealth of personal contacts, rare records, tapes and exclusive interviews (including one memorable conversation he conducted with/Buddy Holly, Ritchie Valens, and the Big Bopper...before their fatal 1959 plane crash) that cover several years of musical history.

Born in Minnesota, he had done radio shows on WISK (later KDWB) and St. Cloud's "Love Is Bigger Than Baseball"/"God Bless"

Jim Pewter

"The basic hits from the past relate to everybody. Everybody's familiar with all the big hits. What happens, though, all the time in America, is that you have lots of regional hits-records that may have broken big here in Los Angeles that never made the charts anywhere else. We want to re-define the KETH sound on our program, to reflect a certain amount of this aspect of the oldies scene on KORT," he explains. "We want to use records..."dek Dale, early 1970's The Beatles-Their Long And Winding Road and 1972's The Buddy Holly Special. More recently, he co-produced and co-hosted Twenty Years Of Rock 'N Roll with Dick Clark.

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INCLUDES THE HIT SINGLE "STEALIN'"
At the helm of San Diego's KCBQ, program director Rich Robbins must be doing something right. As well as being largely responsible for a spate of recent reissues ranging from the Royal Guardsmen's "Snuppy Vs. The Red Baron" to Simon & Garfunkel's "Sounds Of Silence", the station remains No. 1 in a highly polarized market that pits its existing Top 40 format against an oldies station (KDEO) and one progressive AM rocker (KBG). KCBQ's own "Q" format is an uptempo blend of the best that has always characterized rock radio: a fast pace, good personality, plenty of contests (a recent one found San Diego's mayor phoning in to win a t-shirt). It also allows listeners to out-wolf whistle jocks on the air), jingles and a spirited, researched programming approach.

Twenty-nine year old Robbins started in radio fifteen years ago. "I was fascinated with radio. I was in Minneapolis, listening to WCCO, and they had this magic, sort of getting you to feel you were a part of it." He became an errand boy for the station at sporting events, built his own 5-watt station ("broadcasting for a mile off a bamboo pole atop the house"), then did 18 months in the service from '63 to '65 with Armed Forces Radio. Gigs followed with WCCO again, Detroit's WWWW, until he came to KCBQ in January of 1971 (first as a jock, now back after KIQO-Los Angeles, as a P.D.).

THE "Q"

Robbins has his own ideas on everything from personality to oldies, from the importance of dial position and call letters to, appropriately, the success of the "Q" format in the San Diego market.

"The Q was simply the next logical step in the sequence of events in Top 40 radio, that the guys became less stilted and more communicative, to have a little more of that magic. "You take the music being in order, then you must have signal past the manager and the contests adn all, then you add the human element, and give it that third dimension. Some people call it 'depth', being able to reach into the ability to come across like the guy next door, but not so much like the neighbor that you take him for granted. "As a P.D., it's my job to get the jocks to sound the way I want them to sound. The way they should sound is happy, happy, happy, like the KCBQ and the best way for the guy to project that sound is by being himself. "When I first came here, there were a couple jocks that just couldn't make the air, but didn't come across right, and those jocks are gone. We had to adjust some things along the way, but now we've got what we want.

ON THE AIR

"The best way I've been able to explain what I want, is to say to every jock, 'be yourself'. Be like you'd be if you were on an awful lot of speed, you would feel good, you'd be fast, friendly, the nicest guy on the face of the earth, while another song is going. "You've got to get the jock mentally juxtaposed, so that that's the way they feel. Some guys can't eat for twelve hours before they go on the air, some guys have to be drinking coffee constantly. Others have to go on a little soused or a little stored. Some guys need speed, or a little piece of valium or a muscle relaxer, some kind of depressant to take the edge off. "If a guy can get his mind right, the way it would be if it were Friday night and he's ready to go out and chase girls or do whatever he most likes to do in the world—if a guy can go on the air in that condition, he's going to project an awful lot of warmth, an awful lot of personality, and they'll bring the listener up, which is what it's all about. "A person would rather turn on the radio and hear some guy yelling and screaming and doing a rapid backslit, than hear somebody else come on and say, 'It's three and a half minutes after six o'clock. It's been a long day, my dog died, and this kind of stuff.'

PLAYLIST

KCBQ has gained quite a reputation recently as some kind of maven of Top 40 station, since their current survey lists, in addition to Stories, the Stones, and Art Garfunkel, such sixties stars as the Beatles ("Maxwell's Silver Hammer" at No. 7), the Royal Guardsmen ("Snuppy Vs. The Red Baron" at No. 8), Napoleon XIV ("They're Coming To Take Me Away Ha-Ha" at No. 9) and Jan & Dean ("Dead Man's Curve" at No. 21).

"'I'm doing it in the 'rightest' way I can," Robbins says, "Right now we've got 'Purple People Eater' and 'Munsters Doctor' on the survey, and I just got a re-release on 'Sounds Of Silence' from Columbia. "As far as oldies, it's pretty hard to determine which are the super-important ones (it's easier with new product). But here, I can pretty much give you the demographic of every oldie; we call about 15 different sources each week, once every 2½ hours because we have to. "Just the other night, the No. 1 requested record was Vicki Lawrence's 'The Night The Lights Went Out'. We got 900 requests for it that day, even though it wasn't even on the survey any more, it was still being requested.

SAN DIEGO MARKET

"We've found, from our jockey research, that here in San Diego we have to ignore somewhat the R&B thing that happens in bars here. You can have an R&B record that is huge on jukeboxes, and yet you can go out and interview people and ask them which records they like and you'll never hear them mention that record. "I decided to find out why some months ago. I went to a lot of bars and rockhouses where people were dancing to records, and asked people, of both sexes, 'Why did you request or select this record? Because it's good to dance to?' "Then I'd ask, 'What's your favorite record that you don't dance to?' Paul McCartney's 'My Love'. "The next question, then, is: 'if you like the Pointer Sisters' dance record and it comes on one station, and 'My Love' comes on another, which one would you tune in to?' There's always some jocks that would say McCarty, or another one of our power records. "I'm not saying it's a good idea to ignore R&B on jukeboxes altogether, or that dancestations want to hear dance music. I'm saying San Diego's big oldies population is just a shade under 4% and R&B records have legendarily not made it here. "They just don't connect. Barry White's 'I'm Gonna Love You Just A Little More' is personally one of the five most incredible records I've ever heard, but it stilled here, same for Eddie Kendricks and Sly Stone, for some reason. You've got to know your market."
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Programming

Reference

Albert Hammond

Like most overnight success stories, Albert Hammond's began long ago, years before "It Never Rains in Southern California" made it to the top of the charts late last year.

Born twenty-nine years ago on Gibraltar on the southern tip of Spain, Hammond skipped formal music training, preferring to learn guitar by listening to the Johnny Cash and Jimmy Dean records their father, a jukebox operator, brought home. "I would hear a note and then work at duplicating it on my guitar, then I'd move on to chords."

At twelve, Albert left school to get a job. He found one, playing guitar and singing at a strip club in Morocco.

He ran through assorted gigs in Spain, eventually reaching star status there as a result of the popular cover records he'd cut for the European market.

"I used to record the American hits by Elvis and other stars in Spanish, and they'd become No. 1 records in Spain. I became a big star. The thing was, I became so big, and wasn't ready for it, that I let it go to my head and within a year I was at the bottom again."

In between ups and downs in Spain and the success of "It Never Rains", he managed to write hits like Leapy Lee's "Little Arrows" in '68 and the Pipskins' "Gimme Dat Ding" in '70, and was in an English pop group, Family Dogg (one album on Buddah) in 1970.

He writes his songs from "experiences and/or fantasies". "It Never Rains In Southern California" was inspired by Spanish hard times, but he chose California as the setting, to hit the American audience with familiar images.

"I was coming to California and I'd heard about how winters are discovered and become movie stars and how sunny and opportunity-filled Hollywood was, and besides, no one in America would have bought a song called 'It Never Rains In Madrid'."

At the time, Albert was actually begging for pennies. As it happened, he unknowingly begged from his cousin, whom he hadn't seen in five years. His cousin recognized him, took him back to his hotel, fed and clothed him and gave him enough money to start again. "All I kept saying to him was, 'Don't tell my father', which led to the line in the song, 'Please don't tell the folks back home...'."

Since his first hit, he's changed his attitudes about performing live, and he's grown to be a more confident concert artist. "I remember when I played on a radio show in England called 'Pop Goes The Beatles'."

"When The Beatles played 'From Me To You', which was No. 1 at the time, someone said to Paul that he'd forgotten to do the harmony on the second verse. Ringo came over and remarked, 'Well, it's No. 1 already, so don't bother now!' I just said, 'Oh wow, they're so big they can do that!' Today as a performer I realize that you can go out in front of an audience and perform a song that you recorded with strings and a full orchestra and do it live with just an acoustic guitar and the people will accept it."

At present, he's working with producer Michael Hazelwood, writing new tunes. He penned Johnny Cash's current single, "Praise The Lord And Pass The Soup."

"I'm writing the title song because most people can identify with it too. Not necessarily dying in an air disaster, but taking adventure some changes for that moment of fun, like spending on the freeway at 100 miles an hour. You don't really stop and think about being killed. This song is about that fun while you're there. When you do think about it, you say, 'Wait a minute, I've got a long life to live. I don't want to die (in an air disaster)'."

The most recent community-involved promotion is our takeoff on the Billie Jean King-Bobby Riggs match. Our KTUF personalities are going to play the Phoenix Giants baseball team's wives. The Giants are going to act as umpires. All proceeds go to charity.

NEWS: "We have a very respectable news operation-it's a two-man team and a very important part of our formal."

MUSIC: "We have what is considered in country music as a tight playlist. We only play 60 or 70 current records. When rock stations today seem to be playing less new product, why are country stations playing so much? The reason seems to be lack of competition with G&W stations. You usually don't have more than one per market and they can pretty much do what they want, musically."

OLDIES: "KTUF/KNX play about six oldies per hour, which we feel is an important part of our total sound."

REQUESTS: "We have a 'Personality Line', where the listeners can call and get right into the personality on the air. It's a little taxing for the jocks, but we all feel that it's extra added communication, the one-to-one approach that helps make the difference. It also gives us a good pulse on our audience."

MARKET RESEARCH: "KTUF does a great deal of research. We conduct a comprehensive music store survey weekly and publish a hit list. We also go out several times a month and talk to people, asking about their likes and dislikes."

SPECIAL FEATURES: "We have a program at night where we feature new country albums. We play the entire album straight through, and we've found a major increase in sales on the albums we play, and great audience response."

THE AUDIENCE ACCEPTANCE GRAPH AND HOW TO USE IT

The "AAG" is divided into four sections per record. We also divide these four in half for a total of eight possible movements up or down. Movements and placements on the graph reflect the actual record's appeal demographically and psychographically to the "mass audience..." A mid-graph record therefore would be appealing to approximately half the audience. If it continues to grow upward it is gathering familiarity and the "passive" portion of the audience is picking it up. A record that never goes beyond a certain level must then be ignored as appealing to a limited part of the audience. Individual research can tell you whether it is female or teen or male, etc.

DOWNWARD TREND

The graph also charts audience peak acceptance and when and how long a song stays popular even with a smaller portion of the audience.
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, yet the audience may still want to hear it a great deal more than the declining sales would indicate. A specific Number One record in sales may not reach the same height on the "AAG" as another Number One record. Another example would be a single competing with its "Mother" album. The single sales may never put it on top, yet the "AAG" reflects the song's true audience appeal. The reflection of demographic information on a graph best illustrates at a glance the values and growth patterns of each individual record.
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.

- **Aerosmith**
  - **Columbia**
  - **Dream On**
  - **P1** 3 3 WRKO
  - **P2** 2 2 WGRG
  - **P1** Debuit 38 KLIF
  - **P1**
  - **P5** KLOS
  - **P6**
  - **NOTES:** Slowly spreading.

- **Allman Brothers**
  - **(Capricorn)**
  - **Rambler Man**
  - **P1** 19-18 CHLW
  - **P2** 19-17 KDQ
  - **P1**
  - **P5** WEBN KLOS KDAY
  - **P6**
  - **NOTES:** Starting to move out of P5.

- **Carpenters**
  - **(A&M)**
  - **Top of The World**
  - **P1** 22-19 KSLQ 18-19 KYA 21-26 WRKO Debuit 15-KKJD Debuit 20-KFRC Debuit 26-KJZ
  - **P2** 21-16 KQDA 24-12 KCPX 30-27 WAMS Debuit 22-WAYS Debuit 30-KKAG Add-KRIZ
  - **P3** Debuit 31-KLIF 40-24 WHHY 38-28 KISR 40-21 WXY 27-18 WAKY 39-35 WCFL
  - **P4**
  - **P5**
  - **P6**
  - **NOTES:** Starting to move out of P5.

- **Cheech & Chong**
  - **(Odet)**
  - **Basketball Jones**
  - **P1** 12-14 CHLW
  - **P2** 21-17 WIFE 11-5 KCPX 28-23 WRC 17-21 KRIZ 16-7 WHBQ 19.9 WOKY
  - **P3** 16-21 KDDA 19.9 WCFL
  - **P4**
  - **P5**
  - **P6**
  - **NOTES:** "Siber Mary Elephant" outpacing on requests.

- **Cher**
  - **(MCA)**
  - **Half Breed**
  - **P1** 1 6 KQBW 4 5 KKDQ 5 6 CMLW 1 1 KSQL 2 2 KFRC 3 2 WPIL
  - **P2** 3-5 WGRG 11 WIFE 32 WGRJ 34 KCRB 12 KRSP 2 2 KRIZ 1 1 WHBQ
  - **P3** 2 1 KLF 1 1 WCF 8 10 KISN 1 3 KDFM 1 3 WXY 3 4 WAKY
  - **P4**
  - **P5**
  - **P6**
  - **NOTES:** Dropping in sales, AAG is still high.

- **Chicago**
  - **(Columbia)**
  - **Just You And Me**
  - **P1** 15-9 KQBW 30-25 WGRG Debuit 27-KFRC Debuit 17-KKJD Debuit 30-KKLM 4 -1 WKFL
  - **P2** 19-16 WGRJ 28-18 WGRJ 18-17 KRSP Debuit 26-WRC 24-20 WAMS 26-22 KAKC
  - **P4**
  - **P5**
  - **P6**
  - **NOTES:** Growing solid.

- **Jim Croce**
  - **(ABC)**
  - **I Got A Name**
  - **P1** Add KSLQ 19-12 KDWB Debuit 24-WFIL
  - **P2** 25-22 KQBA 30-13 KJMN 19-16 WGRG Debuit 21-WAMS 25-19 WOKY 26-22 WRC
  - **P3** ExtraThom Add-KLF 40-27 KDDA Debuit 26-KFRC 37-20 WXY 38-36 WCFL
  - **P4**
  - **P5**
  - **P6**
  - **NOTES:** No big seller, will be a hit.

- **Deep Purple**
  - **(Warner)**
  - **Wasted From Tokyo**
  - **P1** 17-25 KQBW
  - **P2** 24-26 KFMM
  - **P3** 31-24 KQDA 30-25 KFRC 13-13 WAKY
  - **P4**
  - **P5**
  - **P6**
  - **NOTES:**

**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. WDQK, 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.

- **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.
DE FRANCO FAMILY (20th Century) Heaven's-A Lovebeat
P1: 2-2 KKOJ 13-8 CLOW 8-3 KOWB Add-KSLQ 4-13 KKY 2-1 KHH
P2: 3-7 WGRQ 17-10 WAMS 1-1 KPXD 12-10 WQXK 12-6 KIMN 5-5 KRZ 18-15 WHBG
P3: 9-4 WCFL 12-3 KDZA 3-1 WXY 26-19 KLIF 19-15 WHPI 2-3 WAKY
P4
P5
P6
NOTES: Peeling in some markets—but still solid across the board appeal.

DR. JOHN (Atco) Such A Night
P1
P2: Debat 28-KAC 6-7 WAYS
P3: 19-14 KLIF Debat 28-WAKY 39-38 KQZ 34-28 KISN
P4
P5: KDAY KLOS WEBN
P6
NOTES: Strong requests where played.

DOOBIE BROTHERS (Warner) China Grove
P1: 16-13 KSLQ 5-9 KQDE 16-23 WFL 19-26 KKKD
P2: 13-26 WAMS 10-21 KPXD 18-20 WQXK 9-7 KAC 3-4 WIFE
P3: 10-8 KISN 20-15 WAKY 5-8 KLIF 2-7 WCFL 2-6 KFMX 22-18 WHBG
P4
P5: KLOS
P6
NOTES: Might not be Top 5.

FIFTH DIMENSION (Bell) Ashes To Ashes
P1: 15-14 KSLQ
P2: 14-13 WQY
P3: 27-25 WXY
P4
P5
P6
NOTES: Still happening where played.

ROBERTA FLACK (Atlantic) Jesse
P1: Debut 14-KYY 18-12 KSLQ
P2: 29-23 WAMS Debat 29-KQOA Debat 27-KCPX
P3: Add-KFMX Add-WXY 31-30 KQZA
P4
P5
P6
NOTES: Picking up action this week.

DAVID GATES (Elektra/Asylum) Sail Around The World
P1
P2: Debat 25-KCPX Add-KRSP
P3: Debat 36-KLIF
P4
P5
P6
NOTES: Only out 1 week.

ART GARFUNKEL (Columbia) All I Know
P1: Debut 27-KCLI 7-1 KQDE 20-18 KSLQ 11-9 KKKD 3-1 KKKD 19-14 KHH
P2: 9-7 WQXK 10-9 KQOA 19-14 WAYS 13-18 KIMN 3-4 WHBG 6-2 9-3 KRMZ
P3: 19-15 KISN 8-6 KDZA 16-12 WCFL 25-20 KLIF 26-22 WXY 30-26 WAKY
P4
P5
P6
NOTES: Looks like general Top 10.

MARVIN GAYE (Tamla) Let's Get It On
P1: 1-9 KSLQ 3-4 KKKD 2-3 WKKO 1-1 KKKD 5-6 KHH 2-5 WHPI
P2: 6-3 KGQ 8-12 WIFE 4-8 WGRQ 10-11 WAMS 14-15 KKKD 18-25 WHBG
P3: 4-9 WXY 14-22 WCFL 1-2 KIMN 17-23 KDZA 2-1 KISN
P4
P5
P6
NOTES: Still holding fairly strong with audience.

BOBBY GOLDSBORO (United Artists) Summer (The First Time)
P1: 23-20 KSLQ 18-15 KKKD 11-8 KYY 12-12 KKKD Add-KKJ
P2: 17-11 WQXK 12-6 WGRQ 14-10 KKKD 25-WRC Add-KEGRQ 23-24 WHBG
P4
P5
P6
NOTES: Picking up this week and solidifying.

GRAND FUNK (Grand Funk/Capitol) We're An American Band
P1: 6-7 KGQ 10-9 KSLQ 7-11 KKKD 10-14 KKKD 4-4 WFL
P2: 2-3 WIFE 7-8 KCBQ 8-13 WAYS 15-28 KPMF 4-7 KKKD 1-1 WRC 4-7 KRZ
P3: 1-3 KISN 8-12 WXY 7-4 WHBG 9-11 KISN
P4
P5
P6
NOTES: Holding in Top Ten most places.

ISLEY BROTHERS (T-Nc) That Lady
P1: 9-11 KSLQ 10-19 KKKD 5-6 KGQ 17-7 WVKO 3-3 KGRQ 3-3 KTH
P2: 20-21 KKKD 29-21 KCBQ 4-4 WGRQ 6-6 WAMS 2-5 KKKD 13-23 KQOA 3-5 WAYS
P3: 5-2 KFMX 18-15 KLIF 12-10 WCFL 8-3 KIMN 8-14 WAKY 5-5 KDZA 7-6 KISN
P4
P5
P6
NOTES: Strong-moving up most places.

EDDIE KENDRICKS (Tamla) Keep On Truckin'
P1: 1-3-KYY 4-4 KSLQ 14-14 KKKD 18-15 WAKY 12-14 KKKD 12-12 KKKD 13-9 WFL
P2: 1-3 KISN 8-12 WXY 31-30 KQZA 16-12 WCFL 18-18 KDZA 37-16
P3
P4
P5
P6
NOTES: One of the strongest this week.

GLADYS KNIGHT (Buddah) Midnight Train To Georgia
P1: 2-1 KSLQ 28-16 KSLQ Debat 36-KKKD Debat 29-WAKY 14-10 KHH 6-9 KYY
P2: 8-5 WQXK Debat 28-KCBQ 30-25 KQOA 29-15 WAMS 7-2 WAYS 8-5 WRC
P3: 6-4 KDZA 30-21 KLIF 17-7 WXY 28-26 WAKY 29-23 WQFL 20-14 KISN
P4
P5
P6
NOTES: Gaining exposure but not high numbers yet.

KRIS KRISTOFFERSON (Monument) Why Me
P1: 12-17 KKKD Debat 25-KFRC Debat 27-KKJ
P2: 8-1 KKKD 4-5 KQOA 1-1 WQXK 27-19 KRMZ Debat 27-WHBO 15-20 WHBG
P3: Add KFMX
P4
P5
P6
NOTES: Could be a Top 10.

LED ZEPPELIN (Atlantic) D'yer Mak'er
P1: Add-KRSG
P2: 31-27 KIMN Add-WRC Add-WBRQ
P3: 40-37 WCFL
P4
P5
P6
NOTES: Heavy play from P5 off album—now crossing to mainstream.
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 to 35 on a larger listed station. Thus the reason for the parallels, to simplify the research time in comparisons.

LOOKING GLASS

<table>
<thead>
<tr>
<th>(Epic)</th>
<th>Jimmy Loves Mary Anne</th>
</tr>
</thead>
<tbody>
<tr>
<td>P1</td>
<td>17-24 KKOJ</td>
</tr>
<tr>
<td>P2</td>
<td>7-4 KAKC 15-27 WIFE 17-29 KIMN</td>
</tr>
<tr>
<td>P3</td>
<td>5-6 WCFL 6-23 KISN 11-21 KFAX 16-11 KLIF 15-28 KDZA</td>
</tr>
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<td>P4</td>
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<td>P5</td>
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<td>P6</td>
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</tbody>
</table>

NOTES: Almost done—both in sales and audience.

JOHNNY MATHIS

<table>
<thead>
<tr>
<th>(Columbia)</th>
<th>I’m Coming Home</th>
</tr>
</thead>
<tbody>
<tr>
<td>P1</td>
<td>25-27 KSLQ 23-21 WIFIL</td>
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<tr>
<td>P2</td>
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<td>P3</td>
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NOTES: Seems to get good response where played.

HAROLD MELVIN

<table>
<thead>
<tr>
<th>(Phil. Int’l)</th>
<th>The Love I Lost</th>
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<tbody>
<tr>
<td>P1</td>
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<td>P2</td>
<td></td>
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<tr>
<td>P3</td>
<td>Add-WXYI 23-17 WHHY Debut 39-KDZA Debut 39-KISN</td>
</tr>
<tr>
<td>P4</td>
<td>17-9 CKLW Add-WRC</td>
</tr>
<tr>
<td>P5</td>
<td>Add-WRC</td>
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<td>P6</td>
<td>Add-WRC</td>
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NOTES: Definite crossover—looks like a hit.

OSMONDS

<table>
<thead>
<tr>
<th>(Kolob/MGM)</th>
<th>Let Me In</th>
</tr>
</thead>
<tbody>
<tr>
<td>P1</td>
<td>16-11 KOWD 29-26 WIFIL</td>
</tr>
<tr>
<td>P2</td>
<td>16-11 KOWD 29-26 WIFIL</td>
</tr>
<tr>
<td>P3</td>
<td>23-10 WAKY Add-KFAX 24-24 KDZA 22-18 WCFL 20-16 WPHY 11-16 KLIF</td>
</tr>
<tr>
<td>P4</td>
<td>Add-WRC</td>
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<tr>
<td>P5</td>
<td>Add-WRC</td>
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<td>P6</td>
<td>Add-WRC</td>
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</table>

NOTES: Still growing.

MARIE OSMOND

<table>
<thead>
<tr>
<th>(Kolob/MGM)</th>
<th>Paper Roses</th>
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</thead>
<tbody>
<tr>
<td>P1</td>
<td>12-6 KSLQ 16-15 CKLW 7-3 KKOJ Debut 30-WRKO 21-17 KFRC 22-17 KKOJ</td>
</tr>
<tr>
<td>P2</td>
<td>Debut 6-WQXI 22-2 KGBC 28-19 KIMN 24 FAXA 19-9 WRC 20-19 KQWQ</td>
</tr>
<tr>
<td>P3</td>
<td>Add-KISN 20-6 KDDA 26-19 WCFL 32-26 KPLF 35-6 WAKY 12-2 WRC</td>
</tr>
<tr>
<td>P4</td>
<td>Add-WRC</td>
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<tr>
<td>P5</td>
<td>Add-WRC</td>
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<tr>
<td>P6</td>
<td>Add-WRC</td>
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</table>

NOTES: Strong gains—seems to draw more female requests than male.

GILBERT O’SULLIVAN

<table>
<thead>
<tr>
<th>(MAM)</th>
<th>Ooh Baby</th>
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</thead>
<tbody>
<tr>
<td>P1</td>
<td>28-24 KOWD</td>
</tr>
<tr>
<td>P2</td>
<td>Add-KIMN Add-WBRG Debut 30-WIFE Add-KRSP</td>
</tr>
<tr>
<td>P3</td>
<td>Add-KLIF Add-KFAX 37-32 WCFL Debut 4-F-KDZA Add-KISN</td>
</tr>
<tr>
<td>P4</td>
<td>Add-WRC</td>
</tr>
<tr>
<td>P5</td>
<td>Add-WRC</td>
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<tr>
<td>P6</td>
<td>Add-WRC</td>
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</tbody>
</table>

NOTES: Picking up adds—no mass movement.

POINTER SISTERS

<table>
<thead>
<tr>
<th>(Bluethumb)</th>
<th>Yes We Can Can</th>
</tr>
</thead>
<tbody>
<tr>
<td>P1</td>
<td>6-2 KOWD 24-23 CMLW 6-7 KYA 19-9 WRKO 6-5 KFRC 27-25 WIFIL</td>
</tr>
<tr>
<td>P2</td>
<td>29-26 KAKC 26-7 WIFE 20-17 WQXI 20-16 KIMN 17-8 KDDA 27-10 WHQQ</td>
</tr>
<tr>
<td>P3</td>
<td>35-25 KFAX 4-7 KISN 9-7 WFLM 15-16 WXYI 21-16 WCFL 7-20 KDZA</td>
</tr>
<tr>
<td>P4</td>
<td>Add-WRC</td>
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<tr>
<td>P5</td>
<td>Add-WRC</td>
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</table>

NOTES: Big gains this week.

ELVIS PRESLEY

<table>
<thead>
<tr>
<th>(RCA)</th>
<th>Raised On Rock/Fur Ol’ Times Sake</th>
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<tbody>
<tr>
<td>P1</td>
<td>30-21 KSLQ</td>
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<tr>
<td>P2</td>
<td>Add-WORKY</td>
</tr>
<tr>
<td>P3</td>
<td>Debut 27-KFAX 41-40 KDZA 36-32 KISN</td>
</tr>
<tr>
<td>P4</td>
<td>Add-WRC</td>
</tr>
<tr>
<td>P5</td>
<td>Add-WRC</td>
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<td>P6</td>
<td>Add-WRC</td>
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NOTES: Slow.

BILLY PRESTON

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<thead>
<tr>
<th>(A&amp;M)</th>
<th>Space Race</th>
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<tbody>
<tr>
<td>P1</td>
<td>6-14 KDDJ</td>
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<tr>
<td>P2</td>
<td>19-12 KDDJ</td>
</tr>
<tr>
<td>P3</td>
<td>36-27 WAKY Debut 36-27 WAKY 36-27 WAKY Add-WAKY 36-27 KDDJ</td>
</tr>
<tr>
<td>P4</td>
<td>Add-WRC</td>
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<td>Add-WRC</td>
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<td>Add-WRC</td>
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NOTES: One of the stronger new songs in gains.

CHARLIE RICH

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<thead>
<tr>
<th>(Epic)</th>
<th>The Most Beautiful Girl</th>
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<tbody>
<tr>
<td>P1</td>
<td>10-5 WAKY Debut 36-KDZA</td>
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<tr>
<td>P2</td>
<td>Debut 16-11 KDDJ</td>
</tr>
<tr>
<td>P3</td>
<td>Add-WRC</td>
</tr>
<tr>
<td>P4</td>
<td>Add-WRC</td>
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NOTES: Too soon to track a pattern.

ROLLING STONES

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<thead>
<tr>
<th>(Rolling Stones)</th>
<th>Angie</th>
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<tbody>
<tr>
<td>P1</td>
<td>1-1 KDDJ 7-2 KDDJ 11-1 KDDJ 11-10 KDDJ 11-8 KDDJ 11-7 KDDJ</td>
</tr>
<tr>
<td>P2</td>
<td>Add-WQXI 22-2 KGBC 28-18 KIMN 24 FAXA 19-9 WRC 20-19 KQWQ</td>
</tr>
<tr>
<td>P3</td>
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<td>Add-WRC</td>
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<tr>
<td>P5</td>
<td>Add-WRC</td>
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NOTES: Slow.

DIANA ROSS & MARVIN GAYE

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<thead>
<tr>
<th>(Motown)</th>
<th>You’re A Special Part Of Me</th>
</tr>
</thead>
<tbody>
<tr>
<td>P1</td>
<td>19-14 KDDJ</td>
</tr>
<tr>
<td>P2</td>
<td>29-25 WAKY Debut 29-KDDJ</td>
</tr>
<tr>
<td>P3</td>
<td>Add-WRC</td>
</tr>
<tr>
<td>P4</td>
<td>Add-WRC</td>
</tr>
<tr>
<td>P5</td>
<td>Add-WRC</td>
</tr>
</tbody>
</table>

NOTES: Slow on audience response so far.

TODD RUNDGREN

<table>
<thead>
<tr>
<th>(Beavestle)</th>
<th>Hello It’s Me</th>
</tr>
</thead>
<tbody>
<tr>
<td>P1</td>
<td>26-23 KDDJ</td>
</tr>
<tr>
<td>P2</td>
<td>25-27 WAKY Debut 25-KDDJ</td>
</tr>
<tr>
<td>P3</td>
<td>36-23 WAKY Debut 36-23 WAKY</td>
</tr>
<tr>
<td>P4</td>
<td>Add-WRC</td>
</tr>
<tr>
<td>P5</td>
<td>Add-WRC</td>
</tr>
<tr>
<td>P6</td>
<td>Add-WRC</td>
</tr>
</tbody>
</table>

NOTES: Looks like hit potential.

SEALS & CROFTS

<table>
<thead>
<tr>
<th>(Wamers)</th>
<th>We May Never Pass This Way Again</th>
</tr>
</thead>
<tbody>
<tr>
<td>P1</td>
<td>Add-KDDJ 20-17 WIFIL 21-16 KDDJ</td>
</tr>
<tr>
<td>P2</td>
<td>28-23 KDDJ 26-WIFIL 25-17 KDDJ</td>
</tr>
<tr>
<td>P3</td>
<td>28-23 WAKY Debut 28-KDDJ 28-23 WAKY 28-23 KDZA 28-23 WAKY</td>
</tr>
<tr>
<td>P4</td>
<td>Add-WRC</td>
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<td>P5</td>
<td>Add-WRC</td>
</tr>
<tr>
<td>P6</td>
<td>Add-WRC</td>
</tr>
</tbody>
</table>

NOTES: Picking up adds but no super jumps.
RADIO & RECORDS Page 13

October 12, 1973

PAUL SIMON
(Columbia)

Loves Me Like A Rock

P1  19-21 CKLW 14-22 KDBW 6-5 KSLQ 22-25 KKDJ 9-13 WFIL
P2  8-12 KJOA 11-13 WQXI 7-15 WAMS 14-22 KIMM 9-11 KRSP 6-7 WRC 8-12 KRIZ
P3  7-6 WIXY 14-17 WAKY 10-17 WCFL 11-12 KDDA
P4
P5
P6

NOTES: Sales peaked—slowing with audience also.

RINGO STARR
(Apple)

Photograph

P1  2-700 CKLW 20-13 KDBW 37-15 KSLQ 20-13 KKDJ 26-15 WRKO Debut 18 KFRC
P2  Debut 17-WAMS 23-14 KKKC 25-18 WIFI 23-17 WRC Debut 26-WOQA 15-8 KMC
P4  42-26 KDDA 38-32 KLIF 23-18 KFXM 38-17 WIXY Add-WAKY 33-27 WCFL
P5
P6

NOTES: Biggest mover this week.

B.W. STEVENSON
(RCA)

My Maria

P1  2-4 KSLQ 3-7 KGWB 12-14 WFIL 21-22 KKDJ
P2  6-8 WIFE 3-5 KIMM 14-15 KRSP 5-6 WRC 18-18 KRIZ 10-12 WOKY
P6  4-6 WIXY 7-13 WCFL 5-24 KISN
P4
P5
P6

NOTES: Still hanging in at several stations.

ROD STEWART
(Mercury)

Oh No Not My Baby

P1
P2
P3  39-33 KLIF
P4
P5
P6

NOTES:

SUTHERLAND BROS. & QUIVER
(Island)

You Got Me Anyway

P1
P2  Add-WAMS 15-49 WIFE 21-19 WAYS
P4
P5
P6

NOTES:

TEN CC
(UK)

Rubber Bullets

P1
P2  6-4 KCPR Debut 20-KRSP
P3  17-15 WCFL
P4
P5
P6

NOTES: Good response where played.

IKE & TINA TURNER
(United Artists)

Nuthatch City Limits

P1
P2  26-25 WAMS Add-WQXR
P3  Add-WIXY Add-WAKY 31-22 KISN Debut 36-WQAM
P4
P5
P6

NOTES: Could come through.

JOE WALSH
(ABC)

Rocky Mountain Way

P1  Debut 20-KYA 13-11 KKHJ Debut 25-CLWL 16-10 WRKO 75-21 KFRC
P2  8-8 WAMS 8-5 WQXI 70-27 KKKC 70-17 KJOA 15-16 KCPR 11-17 KIMM
P3  38-26 WCFL 24-17 KFXM 7-21 WAKY 14-14 KDDA 14-13 KISN
P4
P5
P6

NOTES:

EDGAR WINTER
(Epic)

Free Ride

P1  11-18 KDBW 14-26 KSLQ 5-6 WFIL 26-18 KKDJ
P2  9-10 WIFE 16-21 WQXI 11-13 KKKC 6-5 WAMS 23-20 KRCQ 9-8 WAYS 12-16 KRIZ
P3  6-5 WCFL 3-7 KISH 10-15 KDDA 10-15 WXYI 12-12 WAKY 6-9 KLIF
P4
P5
P6

NOTES: Seem to have peaked at all levels.

STEVIE WONDER
(Tamla)

Higher Ground

P1  5-6 WY 12-2-16 KKDJ 7-6 WAYS 6-16 WFIL 12-10 WAYS 7-10 KRIZ
P3  8-8 WAYS 11-14 KISH 3-1 KFXM 4-10 KDDA 13-7 KLIF 9-15 WXYI
P4
P5
P6

NOTES: Audience still likes hearing it even though sales are off.

additional programming information

Neil Diamond—"Be" apparently meeting some resistance to downness and length. Wolfman Jack—"My Girl" picking up well from San Diego to Detroit...might be.
El Chicago—"Tell Her" Northern California action.
Elton John single high picking up a great deal of late adds.
Loggins & Messina single out Tuesday is picking up a lot of late week picks..."My Music."
Three Dog Night "Serenade" adds from the L.P. single forthcoming.
Dramatic getting added at many stations. Brownsville Station picking up quite a few movements this week...could spread.
Ian Thomas—"Painted Ladies"...sounds like America...more adds each week...will probably come through.
Lobo getting picks...a bit too early to track.
Carole King—"Corazon" getting many P1 picks this week.
"Sister Mary Elephant" is getting strong requests all around the country as "Basketball" peaks.
New Stories is "Mammy Blue"; note a few adds as it just came out.

PARALLEL 1

CKLW DETROIT/WINDSOR
KRCF SAN FRANCISCO
KJH LOS ANGELES
KKDJ LOS ANGELES
KGGV PITTSBURGH
KSLQ ST. LOUIS
XXKX ST. LOUIS
KXMA SAN FRANCISCO
WABC NEW YORK
WDQX DETROIT
WLS CHICAGO
WRKO BOSTON
WXLO NEW YORK
WWDJ NEW YORK
KDWB ST. PAUL/MINN
WFL PHILADELPHIA

PARALLEL 3

KAAV LITTLE ROCK
KQDA PUEBLA
KEEL SHREVEPORT
KLZY ANAHUIM
KXGW PORTLAND
KIOX DES MOINES
K140 LOS ANGELES
KILT HOUSTON
KLEO WICHITA
KLIF DALLAS
KOIL OMAHA
KJDA OKLAHOMA CITY
KRUX PHOENIX
WAYS CHARLOTTE
WBBQ AUGUSTA
WCAD BALTIMORE
WCFL CHICAGO
WCOE COLUMBUS
WDRB KANSAS CITY
WHYY MONTGOMERY
WWM MADISON
WIXY CLEVELAND
WMAR NASHVILLE
WNJW WASHINGTON D.C.

PARALLEL 2

KCWO SAN DIEGO
KCPX SALT LAKE CITY
K1MN DENVER
KING SEATTLE
KLLV SAN JOSE
KRIZ PHOENIX
KRSR SALT LAKE CITY
WAMS WILMINGTON
WQQO BUFFALO
WHRB MEMPHIS
WIFE INDIANAPOLIS
WOKY MILWAUKEE
WMYQ MIAMI
WQXJ ATLANTA
WRC WASHINGTON D.C.

PARALLEL 4

KCAL DETROIT/WINDSOR
KPAR PARIS
KLCI ST. LOUIS
KELR CHICAGO
KRAT HOUSTON
KRLD DALLAS
KQKI SAN ANTONIO
KTRK HOUSTON
KNX Los ANGELES
KMBZ KANSAS CITY
KWWG CHICAGO
KTRK HOUSTON
KCLM DALLAS

PARALLEL 5

AKC-FM NEW YORK BASE
KDAY LOS ANGELES
KGB SAN DIEGO
KLOS-FM HOUSTON
K1ZM DENVER
KMET-FM LOS ANGELES
KMM-FM AUSTIN
KSSN-FM SAN FRANCISCO
WAXY DETROIT
WBWM-FM CHICAGO
WBNR BOSTON
WECR DETROIT
WEBN CINCINNATI
WKLY-FM HARTFORD
WYSP PHILADELPHIA
### Rock Albums

<table>
<thead>
<tr>
<th>Artist/Group</th>
<th>Album/Release Details</th>
</tr>
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<tbody>
<tr>
<td><strong>ALLMAN BROTHERS</strong></td>
<td>Brothers And Sisters (Capricorn)</td>
</tr>
<tr>
<td>Cuts:</td>
<td>Jessica-Ramblin' Man-Southbound</td>
</tr>
<tr>
<td><strong>ELTON JOHN</strong></td>
<td>Goodbye Yellow Brick Road (MCA)</td>
</tr>
<tr>
<td>Cuts:</td>
<td>Harmony-All The Girls Love-Alice-Goodbye Yellow Brick Road-Grey Seal</td>
</tr>
<tr>
<td><strong>POINTER SISTERS</strong></td>
<td>Pointer Sisters (Blue Thumb)</td>
</tr>
<tr>
<td>Cuts:</td>
<td>Wang Dang Doodle-Jade-Make It Foot</td>
</tr>
<tr>
<td><strong>CHUCK BERRY</strong></td>
<td>Bio (Chess)</td>
</tr>
<tr>
<td>Cut:</td>
<td>Woodpecker</td>
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<tr>
<td><strong>KRS KRISTOFFERSON &amp; RITA COOLIDGE</strong></td>
<td>Full Moon (A&amp;M)</td>
</tr>
<tr>
<td>Cuts:</td>
<td>Hard To Be Friends-Loving Arms</td>
</tr>
<tr>
<td><strong>ROLLING STONES</strong></td>
<td>Goat's Head Soup (Rolling Stones)</td>
</tr>
<tr>
<td>Cuts:</td>
<td>100 Years Ago-Dancing With Mr. D-Cain You Hear Music</td>
</tr>
<tr>
<td><strong>BLOOD SWEAT &amp; TEARS</strong></td>
<td>No Sweat (Columbia)</td>
</tr>
<tr>
<td>Cut:</td>
<td>Roller Coaster</td>
</tr>
<tr>
<td><strong>ELTON JOHN</strong></td>
<td>Goodbye Yellow Brick Road (MCA)</td>
</tr>
<tr>
<td>Cuts:</td>
<td>Harmony-All The Girls Love-Alice-Goodbye Yellow Brick Road-Grey Seal</td>
</tr>
<tr>
<td><strong>SEALS &amp; CROFTS</strong></td>
<td>Diamond Girl (Warners)</td>
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<tr>
<td>Cut:</td>
<td>We May Never Pass</td>
</tr>
<tr>
<td><strong>CAPTAIN BEYOND</strong></td>
<td>Sufficiently Breathless (Capricorn)</td>
</tr>
<tr>
<td>Cut:</td>
<td>Sufficiently Breathless</td>
</tr>
<tr>
<td><strong>STEVE MILLER BAND</strong></td>
<td>The Joker (Capitol)</td>
</tr>
<tr>
<td>Cut:</td>
<td>Sugar Babe</td>
</tr>
<tr>
<td><strong>SOPWITH CAMEL</strong></td>
<td>Miraculous Hump (Reprise)</td>
</tr>
<tr>
<td>Cuts:</td>
<td>Fazon-Coke, Suede And Waterbeds</td>
</tr>
<tr>
<td><strong>CHICAGO</strong></td>
<td>Chicago VI (Columbia)</td>
</tr>
<tr>
<td>Cuts:</td>
<td>Just You And Me-Hollywood</td>
</tr>
<tr>
<td><strong>MARIA MULDAUR</strong></td>
<td>Maria Muldaur (Reprise)</td>
</tr>
<tr>
<td>Cut:</td>
<td>Don't You Feel My Leg</td>
</tr>
<tr>
<td><strong>B.W. STEVENSON</strong></td>
<td>My Maria (RCA)</td>
</tr>
<tr>
<td>Cut:</td>
<td>Good Love Is Like A Good Song</td>
</tr>
<tr>
<td><strong>FABULOUS RHINESTONES</strong></td>
<td>Freewheelin' (Just Sunshine)</td>
</tr>
<tr>
<td>Cuts:</td>
<td>Freewheelin'-Roots With You Girl</td>
</tr>
<tr>
<td><strong>URIAH HEEP</strong></td>
<td>Sweet Freedom (Warners)</td>
</tr>
<tr>
<td>Cut:</td>
<td>Stealin'</td>
</tr>
<tr>
<td><strong>ROBERTA FLACK</strong></td>
<td>Killing Me Softly (Atlantic)</td>
</tr>
<tr>
<td>Cuts:</td>
<td>No Tears-Jesse</td>
</tr>
<tr>
<td><strong>PINK FLOYD</strong></td>
<td>Dark Side Of The Moon</td>
</tr>
<tr>
<td>Cuts:</td>
<td>Money-Time-Us And Them-Brain Damage</td>
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<tr>
<td><strong>WAR</strong></td>
<td>Deliver The Word (UA)</td>
</tr>
<tr>
<td>Cuts:</td>
<td>Gypsy Man- Me And Baby Brother</td>
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<tr>
<td><strong>ART GARFUNKEL</strong></td>
<td>Angel Clare (Columbia)</td>
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<tr>
<td>Cuts:</td>
<td>All I Know-I Shall Sing</td>
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<tr>
<td><strong>STEVIE WONDER</strong></td>
<td>Innervisions (Tamla)</td>
</tr>
<tr>
<td>Cuts:</td>
<td>He's Missin Know It All-Higher Ground-Golden Lady</td>
</tr>
<tr>
<td><strong>GRAND FUNK</strong></td>
<td>We're An American Band</td>
</tr>
<tr>
<td>Cuts:</td>
<td>Walk Like A Man-Black Licorice-Stop Looking Back</td>
</tr>
<tr>
<td><strong>POCO</strong></td>
<td>Crazy Eyes (Epic)</td>
</tr>
<tr>
<td>Cuts:</td>
<td>Here We Go Again-Last Dance Tonight</td>
</tr>
<tr>
<td><strong>JESSE COLIN YOUNG</strong></td>
<td>Song For Juli (Warners)</td>
</tr>
<tr>
<td>Cuts:</td>
<td>Morning Sun-Song For Juli-T-Bone Shuffle</td>
</tr>
</tbody>
</table>

The above albums represent the most played this week.

The cuts listed are the consensus selections compiled from all corresponding stations.
**Country & Western ALBUMS**

**BRUSH ARBOR/NO. 2**
Now That It's Over
Song To Mary Ann

**DORSEY BURNETTE/DORSEY BURNETTE**
Lila

**LEE CLAYTON/LEE CLAYTON**
Ladies Love Outlaws
Carnival Balloon
Lonesome Whiskey

**DON GIBSON & SUE THOMPSON/WARM LOVE**
That's What I'll Do
Love Is A Lonesome Thing

**TOMPALL GLASER/CHARLIE**
Bad Bad Cowboy
Big Jim Colson

**KRIS KRISTOFFERSON & RITA COOLIDGE/FULL MOON**
From The Battle To The Bottom

**LORETTA LYNN/LOVE'S THE FOUNDATION**
I Love You I Love You
I Gave Everything
Hay Loretta

**RAY PRICE/HE'S GOT TO BE A SAINT**
Help Me
Johnny Rodriguez/Ate I Ever Meant
That's The Way Love Goes

**DAVID ROGERS/JUST THANK ME**
Touching You Goodbye
If I Throw Away My Pride

**JEAN SHEPARD/SLIPPIN' AWAY**
Come On Phone

**STATLER BROTHERS/CARRY ME BACK**
What Ever Happened To Randolph Scott
Take Good Care Of Her

**MEL TILLIS/SAWMILL**
Leona
Remembering
Cheap Initiation

**CONWAY TWITTY/YOU'VE NEVER BEEN THIS FAR BEFORE**
Born To Lose

**LEON RUSSELL/HANK WILSON'S BACK VOL. 1**
Battle Of New Orleans
Truck Driver Man
Goodnight Lena
Rudolph My Sweet Baby's Arm

**JERRY WALLACE/PRIMROSE LANE--DON'T GIVE UP ON ME**
I Can't Keep My Hand In Your Ruby Red Wine--Primrose Lane

**DOC AND MERLE WATSON/THEN AND NOW**
Bottle Of Wine
That's All

**DON WILLIAMS/VOLUME ONE**
No Use Running

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

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**NASHVILLE by Biff Collie**

Faron Young says he was justified in spiking a year-old girl during a West Virginia show last year. Asked Federal Court dismissal of $200,000 lawsuit, E.G. "Gab" Blackman suffered a heart attack Tuesday—27 years WLAG Nashville Sales Manager. Jerry Lee Lewis after theater guest shot in the New Police Story, when asked how did he did in his dramatic acting debut: "Good!" Is he the modest? "I have nothing to be modest about..." Eddie Miller's giant song "Release Me," written this year with Christian lyrics, won a Dove nomination and Eddie the Dove award for album liner notes in Blackwood Brothers gospel album, Release Me...

Birthdays this week—Steel guitarist Pete Drake, and Glen Campbell's man Gordon Terry... George Jones' brother critically ill in Denver... Mel Tillis about his guest show last week on Carson show, explained the reason the tour span longer than normal—90 minutes: "B-b-b-because I was the gee-gander..." Charlie Pride grossed more than a million at 19 fairs this year... Watch for Christmas Columbia single duet by Tommy Cash and brother... "That Christmas Feeling"... Porter and Dolly recorded the official American Bicentennial song, "Here Comes The Freedom Train" by New Yorker Steve Lemberg...

Hank Snow celebrated his 38th RCA anniversary. He was discovered in Nova Scotia as a sea-king kid of 17. What is the Hillbilly Camper Hall? The Grand Ole Opry House. What ever happened? The Ralph Welch record station reported, "We're still here..." The Nashville "producer" who furnished the bait didn't get the kind of bite he had hoped for. Figure it out for yourself...

**country correspondents**

KJCR(B) San Bernadino
KCKN Kansas City
KERE Denver
KFGO Fargo
KFOS Tucson
KKIK Houston
KLAC Los Angeles
KLAK Denver
KRAM Sacramento
KRLV San Diego
KTUF Phoenix
KZKZ Bakersfield
KZST Port Huron
WCMS Norfolk
WEET Richmond
WHGO Orlando
WINN Indianapolis
WJJJ Chicago
WKDA Nashville
WLLL Memphis
WONE Dayton
WPLO Atlanta
WRGC Philadelphia
WSLR Akron
WUDE Cincinnati

---

Glen Campbell and wife Billie moved into a swank new giant Hollywood estate and he now heads for Nashville to play in the Music City Pro-Celebrity Golf Tournament. Is it true that their new estate covers more ground than the city limits of Delight, Arkansas? "I'm afraid there is no way of answering the question..." Loretta Lynn and George "Goober" Lindsay co-host an hour-long country special for CBS called "Country Corners" November 5 and 6. As we begin, Faron Young... said to me he read in the paper where a West Virginia couple were divorced after 48 years of marriage. Faron's reaction: "At least they give it a try." P.S. Faron is trying to book a new act for his road show: Judy Mallet, fiddler and Miss Texas finalist in recent Miss America Contest...
<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Song Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>JOHNNY RODRIGUEZ</td>
<td>Ridin' My Thumb To Mexico (Mercury)</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>RAY PRICE</td>
<td>You're The Best Thing (Columbia)</td>
<td></td>
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<tr>
<td>3</td>
<td>BARBARA MANDRILL</td>
<td>The Midnight Oil (Columbia)</td>
<td></td>
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<tr>
<td>4</td>
<td>BARBARA FAIRCHILD</td>
<td>Kid Stuff (Columbia)</td>
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<tr>
<td>5</td>
<td>MARIE OSMOND</td>
<td>Paper Roses (MGM/Kolob)</td>
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<tr>
<td>6</td>
<td>CONWAY TWITTY</td>
<td>You've Never Been This Far Before (MCA)</td>
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<tr>
<td>7</td>
<td>JEANNE SEELY</td>
<td>Can I Sleep In Your Arms (MCA)</td>
<td></td>
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<tr>
<td>8</td>
<td>JOHNNY RUSSELL</td>
<td>Rednecks, White Socks (RCA)</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>TANYA TUCKER</td>
<td>Blood Red &amp; Goin' Down (Columbia)</td>
<td></td>
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<tr>
<td>10</td>
<td>JERRY WALLACE</td>
<td>Don't Give Up On Me (MCA)</td>
<td></td>
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<tr>
<td>11</td>
<td>FREDDY WELLER</td>
<td>A Perfect Stranger (Columbia)</td>
<td></td>
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<tr>
<td>12</td>
<td>Faron Young</td>
<td>Just What I Had In Mind (Mercury)</td>
<td></td>
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<tr>
<td>13</td>
<td>JOE STAMPLEY</td>
<td>Too Far Gone (Dot)</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>MEL TILLIS</td>
<td>Sawmill (MGM)</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>GEORGE JONES &amp; TAMMY WYNETTE</td>
<td>We're Gonna Hold On (Epic)</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>JOHNNY CARVER</td>
<td>You Really Haven't Changed (ABC)</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>BILL ANDERSON</td>
<td>The Corner Of My Life (Columbia)</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>JACK GREENE</td>
<td>I Need Somebody Bad (MCA)</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>OLIVIA NEWTON-JOHN</td>
<td>Let Me Be There (MCA)</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>RONNIE MILSAP</td>
<td>I Hate You (RCA)</td>
<td></td>
</tr>
</tbody>
</table>

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 demographic appeal as researched and reported by our corresponding radio stations. For example: A particular record could be diminishing rapidly in sales, yet the audience may still want to hear it a great deal more than the declining sales would indicate. A specific Number One record in sales may never put it on top, yet the "AAG" reflects the song's true audience appeal. The reflection of demographic information on a graph best illustrates at a glance the values and growth patterns of each individual record.
<table>
<thead>
<tr>
<th>Artist</th>
<th>Song Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Glen Campbell</td>
<td>The Wherefore And The Why</td>
<td>Capitol</td>
</tr>
<tr>
<td>Wayne Carson</td>
<td>You're Gonna Love Yourself</td>
<td>Monument</td>
</tr>
<tr>
<td>Billy Crash Craddock</td>
<td>Till The Waters Stop Running</td>
<td>ABC</td>
</tr>
<tr>
<td>Mac Davis</td>
<td>Kiss It And Make It Better</td>
<td>Columbia</td>
</tr>
<tr>
<td>Jimmy Dean</td>
<td>Your Sweet Love</td>
<td>Columbia</td>
</tr>
<tr>
<td>Johnny Duncan</td>
<td>Talkin' With My Lady</td>
<td>Columbia</td>
</tr>
<tr>
<td>Donna Fargo</td>
<td>Little Girl Gone</td>
<td>Dot</td>
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<tr>
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<td>Hickory</td>
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<td>George Hamilton</td>
<td>Second Cup Of Coffee</td>
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<td>Lila</td>
<td>Barnaby</td>
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<td>Waylon Jennings</td>
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<td>Brenda Lee</td>
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<td>Dickey Lee</td>
<td>Sparklin' Brown Eyes</td>
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<td>Sometimes A Memory Ain't Enough</td>
<td>Mercury</td>
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<td>Roger Miller</td>
<td>Open Up Your Heart</td>
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<td>Willie Nelson</td>
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<td>Tommy Overstreet</td>
<td>I'll Never Break These Chains</td>
<td>Dot</td>
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<td>Elvis Presley</td>
<td>For Ol' Times Sake</td>
<td>RCA</td>
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<tr>
<td>Charlie Pride</td>
<td>Amazing Love</td>
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<tr>
<td>Jeanne Pruett</td>
<td>I'm Your Woman</td>
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<tr>
<td>Susan Raye</td>
<td>Plastic Trains, Paper Planes</td>
<td>Capitol</td>
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<td>Bobby G. Rice</td>
<td>The Whole World's Making Love Again</td>
<td>Metromedia</td>
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<td>The Most Beautiful Girl</td>
<td>Epic</td>
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<td>Love Me</td>
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<td>Terry Stafford</td>
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<td>Dottie West</td>
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<tr>
<td>Norro Wilson</td>
<td>Ain't It Good</td>
<td>RCA</td>
</tr>
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</table>
By ANDY LAIRD
(The Law Offices of Stambler & Shrinkey) Washington, D. C.

SUBJECT: PUBLIC FILE

The purpose of the Public File is to make available to local residents the same information which would be available to them if they traveled to Washington and inspected the FCC files in the Reference Room. The materials with respect to requests for time by candidates for public office must be kept in the Public File for a period of two (2) years. All other material must be kept for a period of seven (7) years or until the FCC has taken action on the second renewal application following the date of the material, whichever is longer.

You must show the Public File to anyone asking. You may request the name of the person, but they are under no obligation to tell you the reason they want to see the file or who they represent. You should never attempt to make their task difficult.

PUBLIC FILE INCLUSIONS

1) All applications and amendments, letters and other documents pertaining to them (renewals, assignments, power transfers, etc.);

2) All Ownership Reports (FCC Form 323) and supplements, amendments, letters or other correspondence pertaining to ownership;

3) All requests for broadcast time made by or on behalf of candidates for public office with notifications showing the disposition of the request and the charges for the time, if any;

4) Every Annual Employment Report (Section VII), amendments, letters or other documents pertaining thereto.

There are certain minor exceptions to the general rule outlined above, but these need not concern you at this time. If an error is to be made in the material to be placed in the Public File, it is better to err on the side of inclusion rather than exclusion.

Information concerning a former transmission made need only be retained for three (3) years. This means that if the Station operated on a non-directional pattern until 1957 and then changed to a directional pattern, engineering information pertaining to non-directional operation need only be retained until 1970.

It is not necessary to place the Annual Financial Report (FCC Form 324) in the Public File. This information is strictly confidential and is not available to the public at either the Station or at the FCC offices in Washington.

As a matter of practice, we suggest that you maintain a log at the Station to reflect times when a request is made by local citizens to inspect the Public File. This is for internal purpose only and since FCC requirements do not call for the person requesting inspection of the Public File to identify themselves.

The Public File should be maintained at the Station until a year prior to the start of the next Amendment. While the Commission's Rules do provide that the File may be maintained at another accessible place in the community it is our recommendation that the File be kept at the Station.

The File must be made available to the public during regular business hours of the Station. We would recommend that you keep this file completely separate from your other business files. Although following this practice may require you to spend a few minutes of your time, it will serve to minimize the risk of losing important portions of your business file.

CORRESPONDENCE

One final item with respect to this Rule is the matter of correspondence between the Station and this office, or any other attorney. If you would send a letter in the FCC on your behalf, you'll be sent a carbon copy which, ordinarily, must be included in the local file. However, private correspondence should not be included in the Public File. In fact, you may wish to keep a completely separate file for these materials since they are privileged communications and no one, not even an FCC inspector, has the right to see these letters.

By JASON SHRINKEY
(The Law Offices of Stambler & Shrinkey) Washington, D. C.

...
FOOTBALL CONTEST
GAMES START TOMORROW

This weekend's football games kick off the Lu Fields Football Contest—one of ten presented by RADIO & RECORDS throughout the remainder of the football season.

If you mailed in your entry and if it is received in the post office box by tomorrow (Saturday) noon (PDT), you have a chance at winning $300–1st prize, $150–2nd place, and $50–3rd place per contest.

Below is an example of Contest No. 1. You will receive Contest No. 2 with RADIO & RECORDS Update Report this Monday.

Good luck

Lu Fields-Motown Records Football Contest #1

<table>
<thead>
<tr>
<th>Date</th>
<th>Team 1</th>
<th>Score</th>
<th>Team 2</th>
<th>Score</th>
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<td>LSU</td>
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<td>Missouri</td>
<td>1</td>
<td>LSU</td>
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</table>

Example

How To Win: Write your answers on the lines below. Each contest has 29 games. Each game has one score, and each score is the same as the actual score of the game. Your contest must be postmarked by Friday, October 13, 1973, at 10:00 A.M. All correct entries will be entered in a drawing for a Grand Prize of $300.00, First Prize of $150.00, and Second Prize of $50.00. Prize winners will be notified individually. No purchase necessary. No cash refunds. This offer expires October 13, 1973.

Legal Name: Lu Fields-Motown Records Contest

Address: Motown Records, 39845 Comer Street, Los Angeles, Calif. 90038

Mail to: Freedom Mills, Calif. 91708

Important Notes:

1. All entries must be postmarked by October 13, 1973, at 10:00 A.M. Entries postmarked after that date will not be valid.

2. In case of ties, prize winners will be chosen at random from all correct entries. No purchase necessary. No cash refunds.

Good luck!
**TWITTY, RICH, FARGO & LEE RETURN C&W TO POP CHARTS**

Country crossovers are proliferating at a rapid rate. What with Charlie Rich's No. 1 Country turned Top 20 pop smash, "Behind Closed Doors," Donna Fargo's "Happiest Girl In The Whole USA" and "Funny Face," and Conway Twitty's trailblazing "You've Never Been This Far Before," climbing the charts, the pop pastures are looking greener than ever for C&W acts. Early reports on Brenda Lee's "Sunday Sunrise" show pop play in Chicago, Pittsburgh, Cleveland, and other sizable markets, and Donna Fargo's latest, "Little Girl Gone," looks slated to follow in the footsteps of her previous hits. Carson Schreiber, music director at Los Angeles' country KLAC, feels a glance at the current Hot 100 would reveal roughly 20% of the chart to be comprised of country crossovers, including Twitty's hit, Marie Osmond, Anne Murray, and Jean Shepard. The tradition of country-pop crossovers actually goes back quite a ways. Schreiber cites the recording situation "of the forties and early fifties, when a label would cut a writer's song simultaneously with a big band, a pop singer, an R&B singer and a country singer, to reach all markets. Now, it's possible for a country singer to reach all of them with one record." The list of million-selling country hits that made the pop charts stretches back to Roy Acuff's "Wabash Cannonball" in 1948, and features such strong country acts as Johnny Horton, Eddy Arnold, Jim Reeves, and Sonny James. The recent profusion of crossovers, though, seems to most closely parallel the early sixties, when Johnny Cash, Don Gibson, Charlie Rich and Brenda Lee delivered chart-topping double punches. Lynn Shults, director of sales and promotion for United Artists country product, doesn't see many similarities in the types of country records that have crossed pop.

"Donna Fargo's 'Happiest Girl' was modern country, with a lot of pop in it, but then you had Freddie Hart's "Easy Lovin'" and Jeanne Pruett's 'Satin Sheets' which were hardcore country of the traditional kind."

"Generally, the crossover happens when the record hits on the country station and the pop audience gets exposed to it, say on a jukebox in a bar or some place. They begin requesting it on the pop station which isn't even playing it yet. When the pop station begins to get curious and phones the one-stops and finds some action, that's when the pop play will start."

KLAC's Schreiber acknowledges the exposure of country on television by such widely accepted personalities as Johnny Cash and Glen Campbell, and has his own ideas as to country records' success in the MOR/pop market.

"For one thing, MOR and country radio aim at similar demographics, the 25-49-year-old group. The lyrical content of country music is such that it is directed more toward people in that older area. Trendhoppers can't get behind country music, with its songs about life lived and love won and lost. To appreciate country, you have to have lived long enough to have experienced all these things.

Progressive stations expose selected country acts like Waylon Jennings, Kris Kristofferson, and Willie Nelson, though their younger audiences in many cases aren't ready for older, traditional country material.

Joe Fiorillo, head of Austin's progressive KRMH relies "on such artists as Jennings and Nelson and Tom T. Hall, with whom our audience is somewhat familiar. Playing someone like Conway Twitty means tune-out." The problem also seems to afflict KOKE, a progressive country station in Austin.

**Z.Z. TOP BREAK, BLOODSTONE REPEAT**

London Records, long considered merely the American licensing arm of British Decca and a clearinghouse for such thoroughly English success stories as the Rolling Stones, Moody Blues, Ten Years After, Savoy Brown, Procol Harum and the Zombies, has taken on a new image this past year. The label's achievements with Bloodstone and Z.Z. Top, not to mention the saga of Bobby Boris Pickett's "Monster Mash," signal a growing involvement with domestic product. The comparatively small company recently chartered four Top 60 singles simultaneously (Al Green, Bloodstone, Pickett, and 10 CC).

"Walt McGuire, New York A&R head, signed Z.Z. Top three years ago on the strength of a tape that the band had submitted. "The group's first two albums sold well regionally, in the South, on the West Coast, and in the Denver area, but we're counting on their third, just released, to break them with the rest of the country."

London Records' Z.Z. Top line is manning the drive to get Bloodstone and Z.Z. Top Top 40; Bloodstone's "Him" is in the Top 40, and Z.Z. Top's "Break On Through" is No. 18. Z.Z. Top's "2549 Year Old Group" is No. 53, and Bloodstone's "Bloodstone" is No. 43. Bloodstone's hit "I Love You" is No. 17, and Z.Z. Top's "I'm A Man" is No. 18. Both artists have had hits with "I Love You" and "I'm A Man," but Bloodstone's "I Love You" was a Top 10 hit on the Hot 100, while Z.Z. Top's "I'm A Man" was a Top 20 hit.

"We're merchandising wherever Z.Z. plays," explains advertising head Bill Small. "We're hitting radio in all markets, progressive particularly, even in areas where they haven't yet appeared, in the hopes of building up at least some familiarity on the audience's part for when the band does appear. Once they come into town, we coordinate the radio spots and retail displays in an allout promotional effort."

Bloodstone provided a rather unique case for London's promotional forces. They were forced to build a foundation for the group's popularity with the black audience after their first record demonstrated the group's ability to claim white pop audiences. "They came out of left field with 'Natural High,'" explains Small. "With Al Green, we had an artist with whom the black audience was already familiar, and loyal to, over the course of several R&B hits (notably "Back Up Train", on Hot Line), he didn't break pop until 'Tired Of Being Alone'. Bloodstone caught on with both white pop and black the first time out, so we've had to go to some lengths to convince black audiences that the group was still an R&B act."

"Green's situation is different. He's had the black hits and his audience won't desert him. We have to concentrate on introducing him more to that white pop audience. We've got a similar situation with Syl Johnson on Hi. Ann Peebles needs a big R&B hit first, then we can get behind her."

Walt McGuire had good words for Bloodstone. "They're such a prolific group. They've already completed their second album, they've recorded their third and are in England now, mixing it with producer Mike Vernon, and they've just taped Soul Train, which we hope will consolidate their gains with the black market."

"Their second single, 'Never Let You Go,' is out now and moving onto the R&B charts, and also ascending the pop charts in the spirit of 'Natural High's' success."

Artists like Charlie Rich and Brenda Lee are in especially fortunate positions, having long ago established their reputations with both pop and country audiences. Brenda's first record (the label cradled "Little Brenda Lee, 9 Years Old") was Hank Williams' "Jambalaya," and it took pop honors in 1956. Her subsequent pop hits "That's All You Gotta Do", "Emotions" and "Dam Dam" showcased such promising songwriters as Jerry Reed, Mel Tillis, and Jackie De Shannon, respectively. Originally a part of Memphis' Sun Records with Elvis and Jerry Lee Lewis, Charlie Rich has gone on to have numerous country hits and enjoyed top 30 crossovers in 1960 with "Lonely Weekend" and in 1965 with "Mohair Sam".

Twitty's career likewise bridges both fields, as have those of Roger Miller, Glen Campbell, Kris Kristofferson, and Jerry Lee Lewis. Donna Fargo and Lynn Anderson have enjoyed success in the two markets from the outset, Tanya Tucker has added an asset in her relative youth, while Freddy Weller built his country status while a touring member of a prominent rock group. Most all of the artists seem assured of achieving considerable status with both pop and country audiences based on the current attitudes of acceptance on the part of both. The situation has never looked better.
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.
Free classified ad space is available on a first come, first served basis. If you have something to advertise from a job position to equipment for sale, call or write R & R, 213-466-1605, 6255 Sunset, Suite 719, Hollywood, Calif. 90028.

**PRODUCTION**
Production man capable of doing DJ shift. WAIR, Akron, Ohio; contact Larry Crawford.

**PROGRAM DIRECTORS**
PD needed, KYA, San Francisco; contact Howard Keezer.

**NEWS**
Newscaster needed, WPUN, Miami; tapes and resume to Paul Henderson.

**JOCKS**
Weekend person, any race, any sex. KMET-FM, Los Angeles; tapes only to Michael Hunter. Heavy voice midday man, WAIR, Winston-Salem, N.C.; tapes and resume only to Art Gibson. Top 40 personality, WATC, Flint, Mich.; station's first opening in two years; contact Peter Carnasugh. First phone jock, KYSN, Colorado Springs, Colorado; contact Greg Volfi. 7-Midnight communicator, KMNS, Sioux City, Iowa; contact Jeff Merritt, 713-218-0628. Midday man and part-time night jock needed. WTHL, Terre Haute, Indiana; contact Tom Sherwood. Female and minority group applicants for future openings, WSKR, Falmouth; contact Al Carrier. Jock needed, WRKO, Boston; contact Jerry Peterson. Jock, KOKA, Lake Charles, Louisiana; contact Bill Conway.

**POSITIONS WANTED**

---

**ALBUMS**

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

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

**CASS ELLIOT**
Don't Call Me Mama Any More (RCA)
CUTS: Seeing You - My Love - Torch Song Medley

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

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

**BOBBY GOLDSBRO**
Summer (The First Time) (United Artists)
CUTS: Summer (The First Time) Mississippi Delta

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

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

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

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

**HELEN REDDY**
Long Hard Climb (Capitol)
CUTS: Loving You - Leave Me Alone
Big B.W.
is bigger than ever.

Includes:
My Maria
I Got to Boogie
Shambala
Be My Woman Tonight
Grab On Hold of My Soul

RCA Records and Tapes