Bogart Resigns
As Buddh President

Buddh Records President Neil Bogart has tendered his resignation to the label's parent company, Viwelex Corporation. Together with Art Kant, Bogart had headed up Buddh since its inception some six years ago.

Bogart told R&R that, until he is released from his present contract with the company, he can't seriously consider any further plans, though rumors have him in line for the presidency of MGM or slated to sign a special label deal. Continued on Page 2

FM ROCKERS BATTLE ON

Pittsburgh's FM rockers fight on. As reported last week, KQV's "Great Fantasy" giveaway has been answered by 13Q's upping of their Cash Call jackpot to $25,000. A talk with WPEZ's Bob Pittman confirmed Stereo Z's participation in the foray as well.

Stereo Z is running a 3-phase "Ultimate Zip-Off!" that involves call-ins, with listeners picking up $20, $50 or $100 bills, mail-ins where listeners list four friends and their phone numbers, one of whom is called and awarded $100. If he answers 'Stereo Z' to the question 'what station do you listen to?', and the Z-Man On The Street, who similarly awards cash for right answers. 13Q had been doing a "Great Rip-Off!", giving away LP's and cash.

The fierce competition extends even to logos and jingles. KQV started with the slogan "Music And Moro", 13Q countered with "Music And Money", now WPEZ's announcing 'Music, Money And The Most Winners'. Pittman claims Stereo Z dropped a HiLo contest in its final stages (with spots ready to air and the package totally prepared) when 13Q premiered an unannounced HiLo of their own.

KQV has been in the market the longest, with 13Q having made its strides since last April, WPEZ, while similarly oriented in research to 13Q but running a considerably tighter format, has taken some audience from both KQV and 13Q. Pittman feels some degree of Stereo

Z's success is due to their strong (100-150 miles) signal.

As research head of WPEZ and one of two under-20-year-old personalities who came to Pittsburgh only a few months ago from WDRQ, Pittman feels the market to be the most exciting in the country, with the possible exception of Miami.

"How could anybody interested in radio, having heard about what's going on out here, not want to join in on the action?"

This was the scene at Tower Records in Hollywood last Saturday afternoon. The occasion? A DeFranco Family autograph party, what else? For the latest on their hit single, "Heartbeats," check the Audience Acceptance Graph on page five.

WRC's 'Grease Man' Garners Big D.C. Audience

He arrived from Syracuse five months ago to handle a 10-2 AM slot, he's either 22 or 23 years old, and he masks his true identity by refusing photographers and adopting what some have tagged "the strangest act in radio." He's "The Grease Man," and he's helped boost Top 40 WRC's total audience from 17 to fourth in the Washington, D.C. market.

The Grease Man's mystery identity provides the kind of high profile personality that provokes audience reaction. He rumbles nightly in a dark guttural tone that suggests some aging swamp-dweller from the Deep South. "He pictures himself as a funny dirty old man," says Brother Love (Allen Smith), who precedes "The Big Greasy One".

"He's getting plenty of response. At first it was mostly negative, but now people are beginning to come around. He takes some getting used to.

"When I talk with kids on the phone," Smith explains, "they think he's a real old cat, exactly what he portrays himself as. He sounds like he's from the

Grateful Dead
Inaugurate
New Label

In a move not without some precedent among major rock acts, the Grateful Dead have established their own company, Grateful Dead Records, to manufacture, promote and distribute their recorded product.

The move follows the expiration of the band's seven-year contract with Warner Bros., a relationship frequently characterized by friction on both sides.

As one of the first San Francisco bands to sign with a major label in 1966, the original five-man Dead received a comparatively large advance and contractual guarantees providing considerable "artistic control". Subsequent recording operations, however, proved costly for both the band and Warners, and it wasn't until later in the group's recording career that the situation stabilized.

Grateful Dead label head and longtime band associate Ron Rakow described Warner Bros. as "fine people, but we didn't get the attention we deserve there, and for this reason we've gone and created our own means for getting the music out to our audience.

"Essentially, Grateful Dead Records exists to allow the Dead to deal with people they can deal with personally. They're quite concerned about having control over all aspects of their recorded product, from creating the music to the manufacture of quality sound recordings to the merchandising."

At present, the operation

Continued on Page 6
R & R: The Future

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

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

In The Rock Section:

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

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

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

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

In The Rock Album Section:

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

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

In The Country Section:

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

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

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

—Bob Wilson

She's Not Impressed With 13Q's Contest

...It happened at 9:30, Thursday morning, Oct. 11. In Pittsburgh, 13Q's Mike Dineen made an on-the-air call to jock Jack Armstrong at home, to tell Armstrong he led in a station-conducted straw vote to pick Agnew's successor. Armstrong was asleep, and when Dineen pressed Jack's girlfriend for a comment, he got it: "Fuck off!"

NEWSHAWK HAKIM

...UA's Jack Hakim won $25 for a news tip from Detroit's CKLW. Seems he'd just heard of Agnew's resignation (Wednesday, Oct. 10).

FOREVER CHANGES

...Denver's KMIN replaces departed afternoon man Bill Stevens with Danny Davis, recently of KTLK...At ABC-FM in New York, Jim Quinn has resigned as PD of WPLJ to go to WPIX...Tim Powell has stepped in as acting PD...

BASEBALL, BALLOONS, BANANAS

...Cincinnati's WEBN has a giant hot air balloon they flew over the playoff games. The 70-foot high, 50-foot wide balloon drew quite a few comments from stadium ballwatchers...Charlotte's WAYS has gone bananas. They're giving the fruit away on the air...WBBM-FM of Chicago giving away "three-packs up albums", and not the usual giveaway-type LPs, the 3-packs are comprised of the new Stones, Elton John, and Art Garfunkel. Listeners are going crazy at the chance of winning the city's top three albums every hour...Salt Lake City's KRSP is running an "All The Hits All The Time Sweepstakes", giving away all the hits and a 15-day trip to Europe...

KGB CHARITY CAPE

...San Diego's KGB has gone into the record business, producing an excellent charity promotion in an LP, The KGB Homegrown Album. Station asked listeners to write and record their own tunes about San Diego. They received 143 songs (ranging from civic pride anthems to odes to favorite schools and beaches), from which they selected 12. The album is now on sale at local outlets for $1.01 (KGB's FM dial position), proceeds going to the United Way. Some of the featured cuts: "Mission Beach Boogie", "Dajo From Diego", and "Back To El Cajon Blvd." Listeners who weren't musically inclined participated by entering their suggestions for album cover art...

WIP'S FABULOUS FORTIES

...Philadelphia's WIP ran a "Salute To The Forties And Fifties" Oct. 13, which included a live four-hour concert starring Eddie Fisher, Johnnie Ray, Rosemary Clooney, the Four Lads, the Ink Spots, and the Harry James Band.

Radio News continued on Page 4
TRY GETTING INFORMATION FRIDAYS

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

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

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

RADIO & RECORDS delivers FIRST!
Radio News

Continued from Page 2 and Tommy Dorsey orchestras. Promotion centered around call-in answers to nostalgia questions, winners receiving pairs of tickets to the concert...

**KIDG LIVES UP**

...At San Diego's KIDG-FM, new PD Bill Parker is working to localize the current automated format and make it sound "more live". The station has increased its power to 28,500 ERP and gone stereo. The new format leans toward adult rock with 40% current 20% LP product, and 40% gold. "This thing's been a turkey for a long time," claims Parker, "and we're going to make it a winner." Station does need record service as they'll be programming everything from the studio...

**ENTERPRISING MORE MUSIC**

...KDJ KJock Jay Stevens and Ron Lewis, special products mgr. for Custom Fidelity Corp., have formed a company, More Music Enterprises, in Los Angeles. New partnership's first venture is "The Great Hits" automation programming service, which will attempt to combine high professional quality programming with low costs, that moderate to small-sized stations can afford the popular service. The firm will continue to produce specials for syndication, such as the successful "Chronology Of American Music" and the forthcoming "Chronology Of Carole King". Info, demo tapes to More Music, 6684 Charing St., Simi Valley, Calif. 93063...

**DRAGON THE LINE**

...Along similar lines, Savannah's WSGA offers a $200 bonus to any of its jocks who get married on the air...Other WSGA promotions include upcoming call-in contest, "Enter The Dragon"; callers can win movie soundtrack LPs to the new martial arts flick, Enter The Dragon posters, kites and t-shirts. Final drawing from 30 winners awards free karate lessons for two...The station currently running "Frisbee Frolics Contest"; air personalities give out 400 free Frisbees, hold Frisbee-tossing contest (with divisions for men, women) at Lake Mayer. Top prize $50. Whole event broadcast over WSGA, including music by four local rock bands.

**CHRYSALIS UNFOLDS**

...Chrysalis Records is making available to stations free live concert tapes of their artists. National promotion director Mike Papale said the project grew out of a 45-minute tape of a Robin Trower performance taped and sent to Chrysalis by KSAN-FM in San Francisco. Future tapes, he said, will be made in England, and will feature label acts Procol Harum, Steelye Span, Franke Miller and Ruby. Information on the tape series (in stereo, ranging from 45 minutes to an hour in length) can be obtained from Papale at Chrysalis, 6922 Hollywood Blvd., Room 707, Hollywood 90028...

**Correction**: Last issue we reported the new K100 PD is Gene West. Not so; it's Gene Price.

**Country Radio**

**SIGN ON THE LINE**

...WUBE, Cincinnati, running the "Zodiac Contest" and having great reaction. Different twist to it though...they take two callers each hour. Both must be born under the same astrological sign. If both contestants end up having the same birthday they win $500 cash...

**JACKSON EXIT**

...Sammy Jackson has left KACL to join Pop/MOR formatted KGL in San Fernando....

**BARBEQUE BASH**

...Tucson's KHOS celebrated ten years in country music with a barbeque for their listeners. 10,000 people attended the festivities....

**LONG DISTANCE WIRE**

...At WIRE, Indianapolis, Bill Robinson will go to Nashville for CMA and broadcast live from Indianapolis from Opryland/Nashville. They are also asking listeners to guess who'll win in the major ten award categories at CMA. The one closest to how the awards are given wins a weekend in Nashville....

**KLAK HOMESTEAD ACTION**

...Denver's KLAK "Gives Away The Country", a very unique promotion with the grand prize being a $7000 parcel of Denver land. To qualify you had to win an hourly contest. Waylon Jennings came to town to draw the grand prize winner and award the deed....

**Grease Man**

Continued from Page 1

backwoods, he's gruff, but very hip."

The Man described himself to a Washington newspaper, "The sound picture is of an older, heavier, beer-drinking, dirty, sloppy, basic guy who enjoys what he's doing and is mildly surprised that he can make a big buck savings. The way he used to say on the front porch."

As the most recent addition to a six-man lineup brought in a year ago when WRC switched formats from MOR to rock, the Grease Man doesn't participate in the usual personal appearance promotions of his fellow jocks, according to MD Candy Vespian.

"This is such that he couldn't do it in front of an audience," says Allen Smith. "The whole aura of the Grease Man is that nobody knows what he looks like or who he is. There aren't any pictures of him; on the survey he's photographed from behind. The quickest way to derail his engine would be to have him out there on one personal appearance.

"It's an unusual act. In a time when there aren't that many guys in radio with acts, as such. It sets him apart, just like Don Steele's 'Chat'. We have him apart. Very identifiable act. Grease sticks to the format like the rest of us, but his act is his alone. I think it developed over a couple of years; he worked at WAXC in Rochester for five years."

The conscious image-building program behind the Grease Man's act leads to obvious comparison with Wolfman Jack, whose status as a legendary sight-unseen grew for over a decade before he voluntarily began making public appearances. "No. He'd never heard of the Wolfman," says Smith. "He grew up in New York. On the basis of what I've heard, I'd say he doesn't resemble Wolfman at all. He doesn't work the phones or any of that stuff."

Grease Man's audience seems to consist of the upper teens and college crowd, the 17-22 year olds (younger kids are asleep during his time slot), and assorted nightshift workers (he's a favorite with local policemen, among others), and he's making a name for himself and "the Great 95."
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<th>LW</th>
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<th>Song/Album</th>
<th>9/21</th>
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<td>GLADYS KNIGHT &amp; PIPS</td>
<td>Midnight Train To Georgia (Buddah)</td>
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<td>EDDIE KENDRICKS</td>
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<td>MARIE OSMOND</td>
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<td>ISLEY BROTHERS</td>
<td>That Lady (T-Neck)</td>
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<td>BOB DYLAN</td>
<td>Knockin’ On Heaven’s Door (Columbia)</td>
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<td>Yes We Can Can (Blue Thumb)</td>
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<td>CARPENTERS</td>
<td>Top Of The World (A&amp;M)</td>
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<td>JOE WALSH</td>
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<td>CHICAGO</td>
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<td>BOBBY GOLDSBоро</td>
<td>Summer (The First Time) (United Artists)</td>
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<td>EDGAR WINTER</td>
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<td>OSMONDS</td>
<td>Let Me In (MGM/Kolob)</td>
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### additional programming

- **STORIES**
  - Brother Louis (Kama Sutra)
- **RINGO STARR**
  - Photograph (Apple)
- **KRISS KRYSTOFFERSON**
  - Why Me (Monument)
- **ELTON JOHN**
  - Goodbye Yellow Brick Road (MCA)
- **JIM CROCE**
  - I Got A Name (ABC)
- **HELEN REDDY**
  - Delta Dawn (Capitol)

The “Audience Acceptance Graph” reflects actual audience demographic appeal as researched and reported by our corresponding radio stations. For example: A particular record could be diminishing rapidly in sales but the audience may still want to hear it a great deal more than the declining sales would indicate. A specific Number One record in sales may not reach the same height on the “AAG” as another Number One record. Another example would be a single competing with its “Mother” album. The 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.
"Oldies", the historical legacy of rock, are currently enjoying a new "golden" era. The evidence is everywhere, from the unprecedented sales walkup of oldies anthologies packages like Dick Clark/20 Years Of Rock 'N' Roll (Buddah) and oldies-oriented soundtracks (American Graffiti from MGM and that Good Times Roll from Bell) to the throngs of rock revival troupes appearing everywhere from Broadway to the local roadhouse. But the most interesting manifestation of the boom are the proliferation of the "all-old" format throughout the country on both AM and FM bands; and the related success of other catalog product reissued by record companies.

OLDIES RADIO

There's no doubt that oldies radio has had a great impact. Virtually every market has an oldies outlet, and many are pulling down impressive ratings. Bob Moomey, PD at WIND-AM, Chicago, where oldies have reigned supreme for over two years, claims that the station is "Number one in the market in the 25-34 bracket, and number one most of the time in 18-34, number two among 18-49"; impressive figures especially with two other gold-stressing outlets in the market. WIND is an example of one polarized end of the oldies-format spectrum; Moomey says, "We have never played it for nostalgia" and describes the station as "heartflowin'," which meant playing many contemporary songs as well as oldies. The playlist covers "everything from 1955 to early 1973, with a few new records too."

In contrast, KDEO-AM In El Cajon (San Diego) features what PD John Wooster terms "classic gold—all oldies all the time," an automated presentation and a streaming of "well-known oldies," tagging the format as "nostalgia music." The station, which switched to the gold format in June, is also doing quite well. "We're getting solid demographics," says Wooster. "We're giving the 26-39 group something to listen to." KDEO generally plays records from 1953-63, but recently introduced a "The 60's Are Coming" promotion, playing early British Invasion hits from the Beatles, Stones, Animals, etc.

There is a widespread opinion that oldies stations enjoy only a short-lived success; that the general popularity has receded, and that the entire concept and format are old "news" to the listener. At the present time, we don't feel there are any dollars in it for Capitol." Other companies are actively engaged in the reuse trend. London, besides the Pickett record, scored a hit with the Rolling Stones' 1969 track, "You Can't Always Get What You Want," and currently has the Zombies' "She's Not There" on the market, as well as an Alan Price album from 1968.

Warner's has Napoleon XIV's once-controversial "They're Coming To Take Me Away" and an early T-Rex hit, "Hot Love," and Laurie has revived the Royal Guardsmen's "Snoopy Vs. The Red Baron," a hit in 1969, and the Music Express' "Little Bit O' Soul," a UK, besides their trailblazing Legendary Masters

Series (with three more packages slated for upcoming fall release) chimed in with David Seville's "Witch Doctor" and Jan & Dean's "Dead Man's Curve," both marketed in the form of their Silver Spotlight Singles series. UA executive Bill Roberts says, "There was, ironically enough, some talk around UA of reissuing a Jan & Dean track. Lately we've had a great many requests for material from the act, and the moderately successful records issued here by Dean Torrence's Legendary Masked Surfers were the initial breakthrough. With KCBQ going on "Dead Man's Curve," that cinched it for us. If it happens, KCBQ deserves all the credit."

NEW MARKET FOR OLD SOUNDS

Why all this furor over reissues? Opinions vary, Bob Moomey thinks, "It's probably a direct result of the success of oldies stations," and also that "nothing very exciting is happening; the big thing of the 70's has not happened." John Wooster agrees that "progressive musical experiments reached a null, and there was a freshness in development." This is a common tack, and although subject to debate, its proponents agree that the oldies are "familiar, simple, and refreshing," as Wooster puts it, they "help people get their bearings, and remind them of the more comfortable environment they enjoyed the first time around," rather than the complexities of modern life. Add to that the fresh novelty appeal to the new generation of radio listeners, and you have a strong case for the continued and enduring popularity of both oldies radio and periodic reissues of older material; the old may well be coexisting with the new for some time to come.

RE-ISSUES: The Very Next Thing

BY KEN BARNES

Grateful Dead Label

Continued from Page 1

comprises eight people in addition to the six members of the band who all exercise the rights of executive decision. Under Rakow are Allen Trice, who handles the group's Ice Nine publishing firm, promotion men Steve Brown and Joshuia, sales manager Andy Leonard and sales consultant Rock Squires.

"Right now," Rakow explains, "we've got it set up so one guy will promote the major markets, another the secondary markets, and one guy will travel ahead of the band to do advance promotion on the tour circuit. But we're all interchangeable as far as function goes. All of us will coordinate our efforts with the various distributors on the local level."

Unlike most band-initiated "custom labels" (Apple, Rolling Stones, the Moody Blues, Theresian Boys, etc.), Grateful Dead Records won't depend on a major company for distribution. Instead, they'll utilize the services of eighteen independent distributors nationally.

Rakow is confident the independents can service the product to all market areas "much better than Warners did." The affiliates include Record Merchandising in Los Angeles, Alpha Distributing of New York, Music Merchandising of New England, Heilicher Bros. in Minneapolis and Dallas, Hotline of Memphis, Music Sales Of Florida and Schwartz Bros., Washington, D.C.

The label has engaged the San Francisco ad agency of Owens & Co. to handle publicity. Rakow says they've received "overwhelming response" from letters mailed out to members of the official Dead Heads fanclub soliciting help in promoting the band's first GDR release, Wake Of The Flood, which shipped last week.

Future plans call for the label to release product by various Dead splinter groups and by individual members as solo acts, and inevitably, other groups attracted to the label at some later date. "People are coming to me already about recording for us," Rakow admits, "but we're holding off. We can't expect to launch any other acts until we've got ourselves a track record. And Wake Of The Flood is going to establish that record for us." The band itself is preparing for a two-month national tour to promote the new LP. Plans are also under way for a television project that Rakow characterized as being "a good six months away at this point".
The above albums represent the most played this week.

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

John Fogerty

John Fogerty's success, as a solo artist and as writer, singer and guitarist of Creedence Clearwater has long been acknowledged. He's enjoyed popular and critical acclaim with records of such wide appeal as "Proud Mary" and "Who'll Stop the Rain," million-seller crowd pleasers all, yet he's rarely discussed his songwriting or his records publicly. Recently he broke his silence to talk about some of his songs. His comments are as concise and to-the-point as his music.

"Proud Mary": My exhilaration and joy at being discharged from the Army caused me to do a few backflips then run into the house, strum a few chords, which days later I remembered and turned into the beginnings of "Proud Mary".

"Fortunate Son": That's our leader, Tricky Dick, and the people who think they've got to go around waving a flag or something to prove you love your country.

"Lodi": I just wanted to write a song about Lodi...I'd never been there but it just sort of represented the small towns we used to play in.

"Traveling Band": I was kind of surprised that no one ever wrote a song about a band's travels so I did.

"Long as I Can See the Light": People used to say that I never write any love songs. This was my closest attempt at writing a love song. But it's my kind of love song where it wasn't the candle burning that was important, but the guy on the road.

"Who'll Stop the Rain": Rain means something different to me. "Who'll stop the rain?" means "Who'll stop the horseback?"

"Someday Never Comes": I knew when we recorded it that this would be the last single we would ever do. The long means something different to me, something more personal. It was significant that we recorded it when we did.

"I Came Out of the Sky": Listen to the words. "Sparrow" is the well known Appleyard and the bridge is my own, Ronnie Reagan.

"Green River": The name was inspired by a soda drink I used to like when I was a kid. I just jotted that name away, knowing that it was a good name, and that I didn't know what to do with it then, but I'll have a use for it later.

"Bad Moon Rising": I'd been trying to write that song since Elvis didn't follow up Mystery Train with another song like it.

In the wake of his recently launched, successful solo career as the man behind the Blue Ridge Rangers, John Fogerty's still influencing his musical contemporaries. The rise of "Jambalaya" a popular version by Leon Russell, the Carpenters and Jesse Colin Young. Brother Tom Fogerty follows John's style closely on his latest release, "Joyful Reunion." John's new Blue Ridge Rangers single, "Don't Owe Me"/"Back In The Hills" is just released.

Music: "We tend to fall under the heading 'progressive rock' and cut a lot of album cuts. Basically we program from a combination of albums and singles that we feel have a proven ability to draw listeners. What we try to do, as much as possible, is let the listeners be the program directors.

Evolution of Freeform: "The way we all got together for KLOS was a bunch of people sat around and said, 'Hey, freeform ain't making it. Northeast in the country has freeform ever done a killer job.' And we felt like there was an appeal to the basic approach that was good, that could be worked with. The concept of people coconsciously searching for an alternative to Top 40 was valid particularly if you remember back in 1968 that when Top 40 was in pretty poor shape in lots of places but still had all the numbers.

"The way freeform had been practiced, it seemed to go a little too far. There was too much existence and so little discipline in that seemed to tune a lot of people out. What you saw was mediocre corners and mediocre quarter hours, and a lot of intense feeling on the part of the ten or fifteen thousand who did listen..."

"I think the great realization that really drove it home to us at KLOS was that one day in '71 we looked at a figure, and that was the average quarter hour for KLOS, KMET and KPPC (and this was when KPPC was considered one of the bigger freeform stations), the combined cue wasn't as big as the quarter hour for KJH-FM playing automated Solid Gold Rock & Roll. That was kind of a bad shock.

AM vs. FM: "There were a lot of people working to get KLOS moving, key people included Allen Shaw, the VP of ABC FM, Bob Henusabery, director of program development for the ABC AM stations, and Tim Powell, who helped Allen set up a lot of the basic music styles. We just sat down with the basic album format and decided to play some singles as well. The tendency had always been, pre-'71, no matter who the artist was, if Top 40 played him, you dropped him. This is the kind of thing that set a lot of the other stations back a quarter back on Cream (after 'Sunshine Of Your Love' was picked up on AM), on the Jefferson Airplane and Judy Collins after they got Top 40 hits.

"We weren't quite that reactionary, but there was a definite tendency to say, 'well, they're an AM group, let's not play them any more.'"

Good Music is Good Music: "We never used to play Three Dog Night, for instance. It was what I call 'hip else.' You got very snobbish and said, 'Well, people just don't like that kind of stuff, so we won't play it.' But the basic fact is people like good music. That's the common denominator. So we decided to try some mixes of hit albums and hit singles and see what happened. And we've gone in both directions.

We started off being very conservative, playing only a few crossovers. Top 40 cuts. Three Dog was the only group we handled that we hadn't handled before. We were very selective on our albums. We had some nice audience figures that Oct-Nov '71 book..."

Suggested Cuts: "As far as interpreting our research data and coming up with suggested cuts on a given album, we work together. Generally speaking, a lot of the things we hear a cut and know it's going to go right to the top and everybody's going to want to hear it. Like, the new Elton John LP came in the other day. We sat down, Paula who's our MD, and Shelley, her assistant, myself, and whatever jocks were around at the time, and we went through the album. We pulled out half a dozen importance cuts right away.

Marketing Research: "Around that time, we started doing research and kind of saw-sawed back and forth. We started with the basic kind of format, just sort of playing everything, 20 hours a day of music. And we started amusing an audience. We started noticing things like we were superstrong in men and not so strong in women, and we stopped and began considering the kind of programming we were doing at different times of day and who the audience was. We began making the kind of common sense considerations a lot of the format changes here have been really magic.

And from that point, we got into research. We did heavy local research, surveying reports on albums and singles from about 100 stations every week.

The ABC Chain: "The ABC-FM operation, the fact that it's a broadcasting company with lots of people working in it whom you can call on in problem situations. If you run up against a situation that really stumps you, it's a good way to handle and somebody you can call somebody up at one of our stations, one that might be 150% removed from your format, and get good advice. You might talk to some guy who'll know the answer right off and it's perfect. There's an open, friendly communication between people.

Promotion: "There's no question but that big money campaigns help the quarter hour, but our basic format is in place that we want to stay away from that ABC doesn't give away a dinner, doesn't promote outside of billboards, and yet has done amazingly well. Somebody in the company once described our format as 'being like old clothes.' You may have a fancy pair that you go to Hollywood in, but when your feet get tired, you go back to your old comfortable pair. As we say, none of the format changes here have been really magic.

We've maintained the basic image of the station, we've kept the logo, we've kept the jingle.

Personnel: "Our situation at KLOS presently is one where all of our on-air people are 'freeform.' In fact, Tim Powell, who's now head of program development back in New York, was MD at the original underground station in San Francisco, KNBR. We both worked there when it was PD, and here was our traffic girl there. Jim Ladd comes from KNAC, J J Jackson from WBCN Demian's from KYMS. Jeff Gonnor of course is an old KPPC grad, Jerro Longden's from KNAC. We sort of came together after a lot of trial and error.

Personality: "One of the big problems we saw with the FM stereo formats, was a tendency for the jocks to talk an awful lot, to get numinological, political, off the wall. And the concept we arrived at was, it's a big party, and the jock is the kid with the record player. So all the jocks every talk about is the kind of thing you'd be afraid of if you were playing a record for him. And if the record's magic May, what do you say about it at this point in time that hasn't already been said?

"On the other hand, add with the new Rod Stewart record, "Oh No Not My Baby," it might be of interest for the jock to tell his listeners that the song's an old Carole King tune. That's allowable. Anything that helps keep the flow of the music going and the entertainment value...

"If a guy's good at that type of thing and knows what to say, we encourage him. We don't give him structured things to say, and I think that's what's comfortable in their roles. There's a cohesive, family feeling to the whole thing, and we think people respond to that kind of positive presentation. We don't want to come off sounding phony or announcement..."
Conscientious programmers and promotion people most likely have been attempting to do most of the work we're now assembling in this section. Programmes, once furnished with a list of radio stations playing a given record, usually select those stations from the list which most "parallel" their own. Selections are generally made on the basis of similarities in market makeup, playlist size, rotation of records, etc. "Parallels" represent a complete division of stations, hence conclusions may be drawn and decisions made without sifting through an excess of stations.

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

P1: Top 15 major markets/2030 record playist/emphasis 7-10 "hot records"/very little new product added.

P2: Secondary market/2030 record playist/emphasis 7-10 "hot records"/very little new product added.

P3: Major and secondary market stations with 30-50 record playists/some new product exposed.

P4: Specialized markets affected by black or country influences.

P5: Progressive stations.

P6: Sales Parallel.

**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 report on specific records. When time permits, you should take a look at stations reporting outside your own parallel as well for further insights into records.

<table>
<thead>
<tr>
<th>AEROSMITH</th>
<th>Dream On</th>
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<tr>
<td>P1 3-3 WMEX 3-5 WRKO</td>
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<td>P2</td>
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<tr>
<td>P3 33-27 KOMA 3-29 KLIF Add KlG KL Add KGW</td>
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<td>P4</td>
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**NOTES:** Finally picking up outside of Boston.

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<thead>
<tr>
<th>ALLMAN BROTHERS</th>
<th>Ramblin' Man</th>
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<tr>
<td>P1 5-135 KXOK 4-5 WMEX 4-3 KFRC 16-18 KKJO</td>
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<tr>
<td>P2 4-8 KIMN 13-9 KAFY 19-15 WMVQ 8-14 KDWB 8-9 KLIV 3-4 WRC 3-8 KRIZ</td>
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<tr>
<td>P3 4-2 KGW 38-12 WAKY 2-2 KUDL 19-KOMA 1-3 WISM 6-10 WSGA 11-19 WFL</td>
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<td>P4</td>
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**NOTES:** Peaked in sales-dropping slightly on AAG.

<table>
<thead>
<tr>
<th>BLOODSTONE</th>
<th>Never Let You Go</th>
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<tr>
<td>P1 28-10 KFRC</td>
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<td>P2 Add KLIV</td>
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<td>P3</td>
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**NOTES:** Just starting.

<table>
<thead>
<tr>
<th>JACKSON BROWNE</th>
<th>Redneck Friend</th>
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<tbody>
<tr>
<td>P1 On KXOK</td>
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<td>P2</td>
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<td>P3</td>
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<tr>
<td>P5 KLZ FM, KMET, WEBN, KLOS, WBBM, KGB, WABX</td>
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**NOTES:**

<table>
<thead>
<tr>
<th>CARPENTERS</th>
<th>Top Of The World</th>
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<tr>
<td>P1 26-16 WRKO 20-17 KFRC Debut 29-WMEX 19-12 KRDJ Add KXOK</td>
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<tr>
<td>P2 20-16 KQDB Debut 22-WMYQ 12-4 KCPX 17-7 KIMN 30-26 KAKC 21-14 KAFY</td>
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<tr>
<td>P3 23-11 KQO 36-30 WCLF 25-10 WISM 11-9 WSGA 16-9 WFL 14-10 KOL 31-25</td>
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**NOTES:** Looks like it's heading for Top 10.

<table>
<thead>
<tr>
<th>CHEECH &amp; CHONG</th>
<th>Basketball Jones</th>
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<tbody>
<tr>
<td>P1 8-KXOK 10-12 8-WDRQ</td>
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<tr>
<td>P2 16-YI00 9-5 WORX 9-5 WRC 5-4 KCPX 17-15 WIFE</td>
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<tr>
<td>P3 9-KUDL 23 KOMA 18-8 KOIL 6-13 KGW</td>
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**NOTES:** Strong requests still.

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<tr>
<th>CHER</th>
<th>Half Breed</th>
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<tr>
<td>P1 4-4 WRKO 2-2 WMEX 17-17 KXOK 25 KCPX 5-9 KDJO 11-3 36 WDRQ</td>
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<tr>
<td>P2 8-12 KCPX 2-2 WORX 3-5 KAFY 24 WQX 24 KLIV 11-1 WQBQ 12-2 WIFE 2-2 KRIZ</td>
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<tr>
<td>P3 2-2 WFL 33-12 KLF 4-3 KOL 6-KOMA 4-11 WAKY</td>
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**NOTES:** Drops in sales - holding with audience.

<table>
<thead>
<tr>
<th>CHICAGO</th>
<th>Just You And Me</th>
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<tbody>
<tr>
<td>P1 27-21 KFRC 17-16 KRDJ 25-20 WRKO 24-XKOK HB KLIV 17-12 WMEX</td>
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<tr>
<td>P2 25-21 WHQB Debut 20-KLIV 28-24 WIFE 21-18 WORX 16-10 WQK 26-20 KRIZ</td>
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<td>P3 19-15 WISM 15-5 KOMA 30-21 KLIF 37-33 WHVY 17-16 WSGA 10-6 KGW 8-4 WFL</td>
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**NOTES:** Looks like a solid hit at this time.

<table>
<thead>
<tr>
<th>JIM CROCE</th>
<th>I Got A Name</th>
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<tbody>
<tr>
<td>P1 15 KXOK Add KDJO Debut 21-WMEX Add KHJ</td>
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<tr>
<td>P2 12 KQDB 14-7 WQY 29-27 KQFX 25-22 KAFY 18-13 KDJO Add KHJ 22-19 WRC</td>
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<td>P3 21-19 KQO 21-18 WHVY 24-15 WFL 36-26 WCLF 23-17 WSGA Add WAKY</td>
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<tr>
<td>P5 KD, KQO, KLZ FM, KMET, WWS, WACR</td>
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**NOTES:** Almost home-strong AAG.

| 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. WDQ, Detroit, for example, would normally appear in P4, but regarding play on a specific black record not being played on other Top 40 stations, it would appear in P4 (never in both parallels with respect to the same record), since the market is heavily black-influenced. A black record, therefore, can be tracked accurately in its crossover pattern. The same applies for a country-oriented record like the recent Charlie Rich that broke Top 40 off KLIF in Dallas, KLIF, while normally considered in the P2 category, would be listed in P4 initially on the Rich record, owing to the strong local country influence. It would remain there until proven a pop crossover. |

**THE SALES PARALLEL**

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

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

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

**Woman From Tokyo**

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<tr>
<td></td>
<td>24-23 KIMN</td>
<td>24-19 KLIF 13-17 WAKY</td>
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**NOTES:** Not much play—not another "Smoke".

### DE FRANCO FAMILY
(20th Century)

**Heartbeat—It's A Lovebeat**

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<td>21 WIFE 1-1 WOKY 14-16 KLIV 1-1 KAFY 6-3 KIMN 15-8 WHBQ 10-12 WKGX</td>
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**NOTES:** Seems to have peaked in both sales and audience.

### NEIL DIAMOND
(Columbia)

**Be**

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<td>On-KX0K</td>
<td>On-WAKY</td>
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**NOTES:** Extremely slow on adds—most are waiting for film opening.

### DOCTOR JOHN
(Atco)

**Such A Night**

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<td></td>
<td>28-24 KARC</td>
<td>AOD KGW 22-17 WHHY 25 KUOL 14-11 KLIF 39-26 KOMA 28-23 WAKY</td>
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**NOTES:** Requests where played.

### DOOBIE BROTHERS
(Warner Bros.)

**China Grove**

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<td>23-25 WIFIL 17-22 KG 15-13 WAKY</td>
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**NOTES:** Holding at most stations.

### BOB DYLAN
(Columbia)

**Knockin' On Heaven's Door**

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<tr>
<td>24-12 WRKO 15-15 KFRC 20 KOK 6-6 KOK 15-5 KUH 7-7 WMEX</td>
<td>20-5 KKKC 5-2 KQON 18-13 WMK 11-1 WIFE 10-17 KIOA 17-16 WMQ 14-12 WOK</td>
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<td></td>
<td>15-7 KLIF 13-14 KOL 10 KOMA 27-16 WIFIL 22-19 WSGA 29-25 WHFY 8-7 KOW</td>
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**NOTES:** Doing very well.
October 19, 1973

**RADIO & RECORDS**

**EDDIE KENDRICKS**
(Tamla)

- P1: 15-6 WRKO 16-15 WMEX 14-13 KFRC 14-13 KKJO 9-4 WDRQ 12-13 KJH
- P2: 4-2 WQXI 21-15 KKKC 6-4 WGGW 20-18 KJMN 6-4 WBBQ 1-7 KAFY 16-6 WRC
- P3: 9-6 WPIL 23-17 KLIF 6-5 WISM 15-12 KGW 4-3 WSSG 25-52 KOI 9-5 WARY

**NOTES:** Seems to be slowing slightly—may still pick up.

**CAROLE KING**

**NOTES:** Many played as LP cut.

**GLADYS KNIGHT & PIPS**
(Buddah)

- P1: 10-3 KKKO 11-6 KFRC 18-13 WMEX 13-5 WORO 10-2 KKJO 37-13 WRKO
- P2: 14-6 WMYQ 5-1 WRC 17-15 WOXY 30-23 KDWB 2-2 KAFY 13-12 KLIV 5-3 WQXI
- P3: 7-4 WPIL 14-11 KOI 9-7 WSSG 26-10 WAKY 106 WHHA 6-3 KUDL 14-9 KGW

**NOTES:** Top Ten most places.

**KRIS KRISTOFFERSON**
(Atlantic)

- P1: Add-WRKO 25-20 KFRC 20-13Q
- P2: J-1 WPVI 1-14 KARK 13-10 KCUP 17-11 KLIV Debut 28-KIMN 27-19 WHBB Add-Y100
- P3: 2-2 KOIL Debut 27-WSSG
- P4: KLZ-FM, WCAR, KDAY

**NOTES:** Good moves and resonances.

**LED ZEPPELIN**

**NOTES:** "Stairway" outputting in requests most stations.

**LOGGINS & MESSINA**
(Columbia)

- P1: WPIL 26-KKDJ
- P2: Extra-WQXI Debut 28-KKQI On-KIMN Extra-WRC
- P3: 30-KKDJ Debut 27-WSSG Add-KGK Add-KLIF Debut 28-WSSG

**NOTES:** Many stations hadn't received copies.

**LOOKING GLASS**
(Epic)

**NOTES:** Peaked most places.

**JOHNNY MATHIS**
(Columbia)

**NOTES:** No spread—we'll probably no longer report.

**HAROLD MELVIN**
(Phil. Intl.)

- P1: 13-11 WORO Add-YKOK Add-KFRC Add-KKJS
- P2: Add-KKJO Debut 27-WRC
- P3: 38-WHIB 22-KKDL 17-14 WHHA Add-KLIF Add-KOMA 26-WFIL Add-WSSG

**NOTES:** Solid crossover hit.

**OSMONDS**
(MGM/Colob)

**NOTES:** Having real slow starter—now happening.

**MARIE OSMOND**
(MGM/Colob)

**NOTES:** Doing well most places—lapatering in AAG.

**GILBERT O'SULLIVAN**
(MAM)

**NOTES:** Slow starter.

**POINTER SISTERS**
(Blue Thumb)

**NOTES:** Given an 85 'cause you can dance to it.

**ELVIS PRESLEY**
(RCA)

**NOTES:** No pattern—too spread so far.

**BILLY PRESTON**
(A&M)

**NOTES:** Looks solid.

**CHARLIE RICH**
(Epic)

**NOTES:** Could be big hit.
P1: Top 15 major markets/20-30 record playlist/emphasize 7-10 "hot records"/very little new product added.
P2: Secondary market/20-30 record playlist/emphasize 7-10 "hot records"/very little new product added.
P3: Major and secondary market stations with 30-50 record playlists/some new product exposed.
P4: Specialized markets affected by black or country influences.
P5: Progressive stations.
P6: Sales Parallel.

ROLLING STONES
(Rolling Stones)  Angie

NOTES: Edited 2:55 version available.

DIANA ROSS & MARVIN GAYE
(Motown)  You're A Special Part Of Me
[1] 28:21 KJIO=KXOK

NOTES: Seems to take a few weeks to catch on.

ROD STEWART
(Mercury)  Oh No Not My Baby
[1] P1
[2] P2
[3] P3
[4] P4
[5] WYSP, KMET, Add-WCAR
[6]

NOTES: Slow to die—new single is ready.

STORIES
(Kama Sutra)  Mammy Blue
[1] P1
[2] On-WKXI
[5] WYSP, KLOS, Dropped WCAR
[6]

NOTES: "Brother" is still strong in most places.

SEALS & CROFTS
(Warner Bros.)  We May Never Pass This Way Again

NOTES: Mid-charting—slow requests.

PAUL SIMON
(Columbia)  Loves Me Like A Rock

'NOTES: Not a tune-out yet.

RINGO STARR
(Apple)  Photograph

NOTES: Sold across the board.

B.W. STEVENSON
(RCA)  My Maria

NOTES: Not spreading mass appeal.

SUTHERLAND BROS. & QUIVER
(Island)  You Got Me Anyway
[1] P1
[2] P2
[3] P3
[4] P4
[5] P5
[6]

NOTES: Can't zero in on consistent up or down.

IAN THOMAS
(Janus)  Painted Ladies
[1] Extra-WME
[2] P1
[3] P2
[4] P3
[5] P4
[6]

NOTES: Looks like a hit.
FOUR TOPS
(ABC)

Sweet Understanding Love

P1: Add-KXOK
P2: Add
P3: 30-34 WMYQ 28-KKDL 35-32 KLIF
P4: Add
P5: KLZ-FM, WCAR
P6: Add

NOTES: Like the last two—starts slow.

IKE & TINA TURNER
(United Artists)

Nutbush City Limits

P1: Debut 28-WMYQ Debut 14-WQXI Debut 30-KGWB
P2: 10-7 KOMA
P3: Add
P4: Add
P5: Add
P6: Add

NOTES: Good strong gains this week.

JOE WALSH
(ABC)

Rocky Mountain Way

P1: 11-10 KKDJ 25-17 CKLW 21-19 KFRC 20-15 WDRQ 23-KKOK 10-10 WSMQ
P2: 23-KAFY 11-10 KLIV 19-18 WQXI 17-12 KQDA 9-Y100 11-16 KIMN
P3: 5-4 KGW 17-9 KLIF 8-KOMA 18-14 WSGA 26-22 WCFI 1-4 WAKY
P4: Add
P5: Add
P6: Add

NOTES: Solid hit.

WEDNESDAY
(Sussex)

P1: Add
P2: 28-16 WGRQ
P3: Add
P4: Add
P5: Add
P6: Add

NOTES: Not spreading—some stations bringing back J. Frank Wilson.

DOTTIE WEST
(RCA)

Country Sunshine

P1: 17-16 KCQX
P2: 19-26 WAKY Add-KKDL Add-KG
P3: Add
P4: Add
P5: Add
P6: Add

NOTES: Not spreading too well yet.

AL WILSON
(Rocky Road)

Show and Tell

P1: 5-3 WGRQ
P2: Extra-WGOW Add-WGRQ
P3: Add-WAKY Add-KLIF Debut 36-WMYQ
P4: Add
P5: Add
P6: Add

NOTES: Crowded.

EDGAR WINTER
(Epic)

Free Ride

P1: 19-17 KQOU 7-12 22-KKOK 8-16 WMEX
P2: 15-14 WQXI 16-19 KLTV 18-24 KGWB 11-10 KARK 10-12 WIFE 8-10 WMYQ
P3: 6-13 WMYQ 16-27 KGW 30-KOMA 6-10 WQXI 12-15 WAKY
P4: Add
P5: Add
P6: Add

NOTES: Slowly declining.

STEVIE WONDER
(Tamla)

Higher Ground

P1: 6-KKQK 5-WMEX 7-9 KFRC 18-19 KQOU 16-13 WSDQ
P2: 9-7 KLIV 9-20 KCPX 10-13 KQZI 11-19 WMYQ 15-22 KAKC 12-17 WQXI 9-11 KIMN
P3: 7-5 KLIF 10-17 WQIL
P4: Add
P5: Add
P6: Add

NOTES:

additional programming information

Brownsville Station "Smokin'" seems to be strongest comer.

Dramatics "Tell For You" could be the next big crossover.

Three Dog Night adds this week. Many had been playing off LP. Picking up top five requests at KFRC.

Nine Times surging again. On and doing well at WQXI/TXOK/KKLW.

David Essex "Rock On" good S action and spreading.

Hollies "The Day That Curly Billy..." sounds like "Long Cool Woman" and could be a biggie. Stations that got many right on it

El Chico might spread from Northern California now that KKDJ/L.A. went with it.

New Shy is "Frisky" from the LP.

PARALLELS

RADIO & RECORDS

October 19, 1973

Page 13
Skeeter Davis. Her new album, titled after her smash "I Can't Believe It's All Over", is just out, with a new single forthcoming shortly.

NASHVILLE

Charlie Pride was paid $85,000 for his recent one-night show in Nashville. His manager, Jack Johnson, believes this to be the highest dollar ever paid to a Country artist for a single day's performance. Songwriter/journalist Mac Atna has a new 350-page hardback book, Country Singers As I Know 'Em, released this week by Sweet Publishing, Austin. In addition to having close to a hundred of his songs recorded, including "Heartbreak Hotel", she's had considerable journalistic experience and even taught school for 18 years...Chet Atkins does sing! Hear him on his new album, Fiddlin' Around...

...The gospel music world mourns the death of "the Chief", Jimmeryon, the original and twenty-five year veteran ace singer for the Statesmen Quartet. He died of a heart attack October 4, on route to Nashville Hospital. He'd been in town for Gospel Music Week...Now there are three proposed weekly network TV series featuring country music; Dean Martin Presents Music Country on NBC, Mac Davis's projected late Saturday night show (the pilot will debut sometime next month), and a Loretta Lynn/George "Goober" Lindsay special, to be shot in Hollywood and already sold to CBS...

...Singer/songwriter Jimmy Newman is celebrating twins born to his family. Twin calves on his ranch, that is. The pair needs names, so send your suggestions to Jimmy C. Newman, c/o the Grand Ole Opry...The Nashville Songwriters Association at their fourth annual confab announced the newest inductees into their Hall Of Fame. Included are Roger Miller, Harlan Howard, Cowboy Jack Clement, Don Gibson, Willie Nelson, and Steve and Ed Nelson, Jr.

This Week's Fastest Movers

We're Gonna Hold On
George & Tammy
Sometimes A Memory
Jurry Lee Lewis
Paper Roses
Marie Osmond
Amazing Love
Charlie Pride

...The next University of Tennessee songwriters' course starts next Thursday (Oct. 25) in Nashville and will run for eight consecutive Thursdays. According to a U.T. spokesman, last spring's course had people registered and attending sessions each week from as far away as Richmond, Virginia...Red hot Johnny Russell, of "Rednecks, White Sox And Blue Ribbon Beer" fame, says he's not fat, despite the fact that he weighs 300 pounds (give or take 20 or 30). He claims he's just short. He says he used to be seven feet, eight inches tall and that somebody dropped a piano on him. That'll spread your weight around. Johnny says the only thing that's thin about him is his hair, but who wants fat hair?...
It's the biggest week of the year for Country Music, and the biggest night of his life for Roy Clark. Roy walked away with CMA's Entertainer Of The Year award and a $3 million contract with Howard Hughes in his back pocket this Monday night at the televised awards banquet...Charlie Rich was voted Male Vocalist Of The Year, and his "Behind Closed Doors" took Single and Album Of The Year honors. It's a long way from cotton-pickin' time in Arkansas for the forty-one year-old, white-haired, pop-turned-country hitmaker. Kenny O'Dell wrote the Song Of The Year for Rich.

Last year's Entertainer Of The Year, Loretta Lynn, took two awards home—Female Vocalist and Vocal Duo, thanks to partner Conway Twitty. Loretta, by the way, made headlines this week by way of the Tennessee Supreme Court. Her husband, Mooney, just home from a Montana hunting trip, learned the news of a retrial pending in the $5 million breach of contract lawsuit filed by the Wilburn Bros. Wilhelm Talent Agency against Loretta. She signed an exclusive 20-year contract with them in 1966, but her attorneys claim an exchange of letters between them and attorneys for the Wilburns in 1971 constituted a

The Statler Bros. won Vocal Group Of The Year Award for the second straight year. In accepting for the group, member Don Reid, referring to Johnny Cash and in reality the Carter Family, said, "We want to thank Johnny and also four ladies here tonight who have given more than we have for this." The group's bass singer Harold Reid followed up by saying, 'Yeah, and we hope our wives don't find out about that!'

Danny Davis & the Nashville Brass picked up their fifth straight Instrumental Group Award. Another repeater, for Instrumentalist Of The Year, was harp player Charlie McCoy. He concluded his acceptance speech with, "The Mets are gonna win, too!" McCoy should receive a performance award this year for his playing of "The Star Spangled Banner" at major league ballparks....

Johnny Cash hosted the Awards show, which included the naming of new Country Music Hall Of Fame members. In the deceased category, Patsy Cline (she died in a plane crash with three other stars in 1963) was admitted, while in the living category, the winner was favorite of Music Row buffs, Chet Atkins. Chet really says what he thinks. His acceptance line was, "A lot of others deserve this more, and you all know it, but my wife told me if I won to be grateful."

Perhaps the biggest surprise of Convention Week left few dry eyes among the 500 industry-hardened veteran tradespeople at Wednesday night's ASCAP Awards dinner. ASCAP president Stanley Adams wheeled onto the stage the disabled, yet most important Country writer/member ASCAP has ever had, Bob Wills....

The happiest people in Music City this week: the award winners and Bittner's Formal Wear rental service. This is Biff Collie inside Nashville....
The Country 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 but the audience may still want to hear it a great deal more than the declining sales would indicate. A specific Number One record in sales may not reach the same height on the "AAG" as another Number One record. Another example would be a single competing with its "Mother" album. The single sales may never put it on top, yet the "AAG" reflects the song's true audience appeal. The reflection of demographic information on a graph best illustrates at a glance the values and growth patterns of each individual record.
<table>
<thead>
<tr>
<th>Artist/Musician</th>
<th>Record/Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>WAYNE CARSON</td>
<td>You're Gonna Love Yourself</td>
</tr>
<tr>
<td></td>
<td>(Monument)</td>
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<tr>
<td>TOMMY CASH</td>
<td>I Recall A Gypsy Woman</td>
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<tr>
<td></td>
<td>(Epic)</td>
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<tr>
<td>JOHNNY CASH &amp; JUNE CARTER</td>
<td>Allegheny (Columbia)</td>
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<tr>
<td>JOHNNY DUNCAN</td>
<td>Talkin' With My Lady</td>
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<tr>
<td></td>
<td>(Columbia)</td>
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<tr>
<td>DONNA FARGO</td>
<td>Little Girl Gone</td>
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<td></td>
<td>(Dot)</td>
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<tr>
<td>NARVEL FELTS</td>
<td>All In The Name Of Love</td>
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<td></td>
<td>(Cinnamon)</td>
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<tr>
<td>DON GIBSON</td>
<td>That's What I'll Do</td>
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<td></td>
<td>(Hickory)</td>
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<tr>
<td>TOMPALL GLASER</td>
<td>Bad Bad Bad Cowboy</td>
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<td></td>
<td>(MGM)</td>
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<tr>
<td>FREDDY HART</td>
<td>If You Can't Feel It</td>
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<td></td>
<td>(Capitol)</td>
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<tr>
<td>DOYLE HOLLY</td>
<td>Lida (Barnaby)</td>
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<tr>
<td>WAYLON JENNINGS</td>
<td>You Ask Me To (RCA)</td>
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<tr>
<td>Dickey Lee</td>
<td>Sparklin' Brown Eyes (RCA)</td>
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<tr>
<td>JERRY LEE LEWIS</td>
<td>Sometimes A Memory Ain't</td>
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<td></td>
<td>Enough (Mercury)</td>
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<tr>
<td>MELBA MONTGOMERY</td>
<td>Wrap Your Love Around Me</td>
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<tr>
<td></td>
<td>(Elektra)</td>
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<tr>
<td>WILLIE NELSON</td>
<td>Stay All Night (Atlantic)</td>
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<tr>
<td>PATTI PAGE</td>
<td>I Can't Get Still</td>
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<tr>
<td></td>
<td>(Epic)</td>
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<tr>
<td>JOHNNY PAYCHECK</td>
<td>Sory And Dance Man</td>
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<td></td>
<td>(Jpn)</td>
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<tr>
<td>CHARLEY PRIDE</td>
<td>Amazing Long (RCA)</td>
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<tr>
<td>MARTY ROBBINS</td>
<td>Crawlin' On My Knees (RCA)</td>
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<tr>
<td>LEO RUSSELL</td>
<td>Rollin' In My Sweet Baby's</td>
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<td></td>
<td>Arms (Shelter)</td>
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<tr>
<td>KENNY SERRATT</td>
<td>Love And Honor (MGM)</td>
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<tr>
<td>SAMMI SMITH</td>
<td>City Of New Orleans (Mega)</td>
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<tr>
<td>GARY STEWART</td>
<td>Ramblin' Man (RCA)</td>
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<tr>
<td>TERRY STAFFORD</td>
<td>Suave Gypsy Rose (Atlantic)</td>
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<tr>
<td>STATLER BROTHERS</td>
<td>Cars We Back (Mercury)</td>
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<td>NORRO WILSON</td>
<td>Ain't It Good (RCA)</td>
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NEW FCC REGULATION

Buried Alive Under Paperwork?

Contrary to the self-serving declaration of FCC Commissioners, Bureau Chiefs, key Staff members and the Office of Tele-Communications, the FCC's re-regulation effort is spiraling upward threatening to bury all broadcasters in a mountain of paperwork. The FCC on October 4, 1973 served notice to the broadcast industry that it had adopted the proposals set forth in its interim Report and Order issued May 1, 1973 concerning new license renewal requirements. Thus, while the Commission has seduced the broadcaster into believing that a new era of de-regulation is underway by instituting long overdue engineering relaxations, the truth of the matter is that the agency is busily at work imposing new hardships on radio as well as television licensees.

The new renewal filing dates and new renewal public notices will apply first to two applicants whose license expire on December 1, 1974, and to all renewal applicants thereafter. In short, the good people of California will be first blessed with meeting the Commission's new renewal requirements to be followed in February by Alaska, Guam, Hawaii, Oregon and Washington, Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island, Vermont in April of 1975; New Jersey and New York in June of 1975; moving to Delaware and Pennsylvania to Kingsport, Texas in August of 1975; next on to Washington, D.C., Maryland, Virginia and West Virginia in October of 1975; and then on to North and South Carolina in December of 1975. How fortunate for those broadcasters in Arizona, Idaho, Nevada, New Mexico, Utah, and Wyoming to have just missed the first go-round.

New Procedural Requirements For All Broadcast Stations

The new procedural requirements for all renewals provide that:

1) All radio and TV license renewal applications will henceforth have to be filled four months in advance of the license expiration date (rather than three months as is now the case).

2) All stations will have to start announcing their forthcoming renewal applications six months in advance of the license expiration (i.e. where the license will be two months before the filing of the renewal application itself). This replaces the present "six weeks" in advance publication requirement.

3) The Commission has, however, completely deleted the requirement for publication of the renewal filing in a local newspaper.

4) The dates and times of such renewal announcements have been substantially varied from what was the case before. The Commission's Decision and Rules include the specifics to be included in each of these renewal announcements which, for the first time, are now to be made both prior to the filing of the renewal application as well as after the filing of the application.

The renewal announcements for radio and TV differ only slightly, stations will be required with their renewal applications to submit a statement that the required pre-filing announcements have already been aired, and that the required post-filing announcements will be aired. This of course represents a significant potential for misrepresentation if stations are not particularly careful in this regard.

5) The long the renewal application period, the other "licensee obligation" indicated that extra time to file protests will not universally be denied, but will be granted when local groups make a "compelling showing of unusual circumstances".

Therefore, one will have to wait to see--with some skepticism--whether the Commission will be any more strict than before in accepting untimely petitions to deny (or treating them as informal objections), or in extending the time for filing petitions to deny.

9) Totally New and Continuing Public Announcements of "Licensee Obligations": All broadcast stations will now be required at least 15 days throughout their license periods--except for that five months period when the renewal announcements will be aired--to make special public announcements concerning their licensee obligations as a "public trustee" to the listening/viewing public. The FCC's Decision contains a so-called "sample" of the type of licensee obligation announcement which incorporates all the requirements of its new Rules and procedures. Although parties are supposedly free to use any and other announcements incorporating such requirements, it seems clear that prudent stations will use the precise announcement which the Commission has approved as a so-called "sample".

10) The FCC makes clear that these "licensee obligation" announcements may be dropped and not to replace the entire "community survey" process which has for many years been required as the specific means for stations to ascertain local community problems and needs (including face-to-face contacts). This is true of TV licensees, notwithstanding that they are also required to develop an annual listing of local TV needs and issues.

Thus, until some further notice of the Commission's elimination of its Primer and its "community survey" requirements for the renewal application which say it has under further study, but is most unlikely to be dropped--all stations are still subject to the full range of the "community survey" requirements of Part I of Section IV of the renewal form and the Primer on Ascertainment of Community Needs, issued in February of 1971.

11) These new "licensee obligation" announcements are likewise to be required every 15 days for the indicated period and at certain specific times. This includes a certain number during prime time.

By JASON SHRINSKY
(The Law Offices of Stambler & Shrinsky)
Washington, D.C.

THE FCC
(BO YOU CAN UNDERSTAND IT)
MIGHT BE HIS BIGGEST SINCE 'HONEY'

Goldsboro’s ‘Summer’ Crosses Over

Bobby Goldsboro is one of many artists enjoying dual market success these days. As a mid-sixties Top 40 rocker, he had no trouble making the charts consistently with up-tempo material like “It’s Too Late”, “Little Things” and “Voodoo Woman”. In 1968 his sentimental story-song “Honey” maintained Hot 100 status for fifteen weeks, eventually taking No. 1 honors and firmly establishing him with the growing Pop/MOR audience. His self-penned, Summer ‘42-inspired “Summer (The First Time)” is a solid Pop hit, biggest hit since “Honey.”

As UA national promotion director Jack Hakim explains it, he heard the song as a hit right off, but knew it would be “a work record that was going to take some time.”

“Bobby came in with his producer Bob Montgomery about six months ago and brought a tape of the song. The first thing, Bobby said was, ‘I think it’s the best thing I’ve done in years.’ The lyrics were heavy, to be sure, and it sounded very definitely like the kind of record you’d have to listen to twice to really get into it.”

**Top 40 Potential**

“I felt the song had rock crossover potential, but I knew it wouldn’t happen for quite a while. So we worked Pop/MOR first, since Bobby’s always been accepted extremely well by that market.

“We didn’t have any trouble breaking the record Pop/MOR at all. Once we began getting reports on action beginning in Top 40 markets, we geared our promotion to secondary Top 40 markets. We realized that we did have a hit, and it still took us another two or three months, but it started to happen; No. 1 in Dayton, Ohio, top five request at K-101 in San Francisco. Then, finally, the majors began going on it and we were on our way; now it’s on Top 40 in Los Angeles, Milwaukee, Minneapolis.”

**Secondary Markets**

“The first ones on it were like Dallas, Atlanta, Boston. But the real action started with the secondaries, in the Midwest, the heartland, in places like Des Moines and Duluth.

“At one time, a promotion man would make his trips to Chicago, Philadelphia and Detroit, return to New York, and know whether or not he had himself a hit. If you had one of those big ones, you had them all and you didn’t have to worry.”

**Strategies**

Just prior to “Summer”, the label followed a similar strategy with Shirley’s “Never Never Never” last April. They concentrated on breaking her in the particular markets that had previously demonstrated strong acceptance of her, before trying for Top 40 success. Such considerations are part of the “teamwork and coordination” that Hakim feels are essential to a label maintaining such a diversified talent roster.

“In Summer’, I feel we have a record that could go top ten or top five nationally. The crossover situation is becoming a more and more frequent one, and you can’t discount it in the least. The potential for it is always there. Right now, we’re starting to pick up some FM play on the record, because the story is a hip one. Needless to say, Bobby’s television show has been of great assistance, as far as exposing the song to audiences.

“And you have to keep in mind that Bobby’s audience comprises all kinds of people. He appeals to everybody from 12-year-olds to the college crowd, to people in their forties and fifties.

“Often, when you describe an artist’s primary appeal as ‘Pop/MOR’, it can be misleading. Bobby, for instance, is not in the same bag as, say, Glen Campbell, with whom he’s sometimes identified with, in terms of the audiences they appeal to. For one thing, Bobby’s prolific writer, having written most of his own hits and collaborated with people like Roy Orbison on material for other people.

“Hans just finished producing Burt Reynolds’ first album in Nashville, and he’s working on a new batch of songs for his own next album. He’s a much more versatile talent than is usually acknowledged.

“Summer’ is his biggest hit since ‘Honey’ and quite possibly might be his biggest yet, because of the crossover. It’s the kind of record we went after 100% because we believed in it. It was a matter of determination, of believing and then delivering.”

—Gene Sculli
<table>
<thead>
<tr>
<th>Song</th>
<th>Artist/Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>CARRIENTERS</td>
<td>Top Of The World (A&amp;M)</td>
</tr>
<tr>
<td>RAY CHARLES</td>
<td>Come Live With Me (Crossover)</td>
</tr>
<tr>
<td>CHER</td>
<td>Half Breed (MCA)</td>
</tr>
<tr>
<td>CHICAGO</td>
<td>Just You And Me (Columbia)</td>
</tr>
<tr>
<td>CLIMAX</td>
<td>Walkin' In The Georgia Rain (Bell)</td>
</tr>
<tr>
<td>PERRY COMO</td>
<td>Love Don't Care (RCA)</td>
</tr>
<tr>
<td>JIM CROCE</td>
<td>I Got A Name (ABC)</td>
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<tr>
<td>CROSS COUNTRY</td>
<td>Midnight Hour (Area)</td>
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<td>NEIL DIAMOND</td>
<td>Be (Columbia)</td>
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<tr>
<td>DRUPI</td>
<td>Vado Vio (A&amp;M)</td>
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<tr>
<td>BOB DYLAN</td>
<td>Knockin' On Heaven's Door (Columbia)</td>
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<tr>
<td>PERCY FAITH</td>
<td>Crunchy Granola Suite (Columbia)</td>
</tr>
<tr>
<td>FIFTH DIMENSION</td>
<td>Ashes To Ashes (Bell)</td>
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<tr>
<td>ROBERTA FLACK</td>
<td>Jesse (Atlantic)</td>
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<tr>
<td>ART GARFUNKEL</td>
<td>All I Know (Columbia)</td>
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<tr>
<td>DAVID GATES</td>
<td>Sail Around The World (Elektra)</td>
</tr>
<tr>
<td>BOBBY GOLDSBORO</td>
<td>Summer (The First Time) (United Artists)</td>
</tr>
<tr>
<td>DOBIE GRAY</td>
<td>Loving Arms (MCA)</td>
</tr>
<tr>
<td>CLINT HOLMES</td>
<td>Shiddle-t-e-Dee (Epic)</td>
</tr>
<tr>
<td>ENGELBERT HUMPERDINCK</td>
<td>I Love Is All (Parrot)</td>
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<tr>
<td>INCREDIBLE BONGO BAND</td>
<td>Bongo Rock (Pride)</td>
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<tr>
<td>OLIVIA NEWTON-JOHN</td>
<td>Let Me Be There (MCA)</td>
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<tr>
<td>CAROLE KING</td>
<td>Corazon (Ode)</td>
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<tr>
<td>GLADYS KNIGHT</td>
<td>Midnight Train To Georgia (Buddah)</td>
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<tr>
<td>KRIS KRISTOFFERSON</td>
<td>Why Me (Monument)</td>
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<tr>
<td>STEVE LAWRENCE</td>
<td>At The End Of A Rainbow (MGM)</td>
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<tr>
<td>LOBO</td>
<td>There Ain't No Way (Big Tree)</td>
</tr>
<tr>
<td>LOGGINS &amp; MESSINA</td>
<td>My Music (Columbia)</td>
</tr>
</tbody>
</table>

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.
# Top Tracks

<table>
<thead>
<tr>
<th>Artist</th>
<th>Track</th>
<th>Label</th>
</tr>
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<tbody>
<tr>
<td>JOHNNY MATHIS</td>
<td>I'm Coming Home (Columbia)</td>
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<tr>
<td>MAUREEN MCGOVERN</td>
<td>I Won't Last A Day Without You (20th Century)</td>
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<td>BETTE MIDLER</td>
<td>Friends (Atlantic)</td>
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<tr>
<td>RICK NELSON</td>
<td>Life Stream (MCA)</td>
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<td>WAYNE NEWTON</td>
<td>Pour A Little More Wine (Chelsea)</td>
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<td>LOOKING GLASS</td>
<td>Jimmy Loves Mary Anne (Epic)</td>
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<tr>
<td>MARIE OSMOND</td>
<td>Paper Roses (MGM/Kolob)</td>
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<td>GILBERT O'SULLIVAN</td>
<td>Ooh Baby (MAM)</td>
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<td>CHRISTOP'IER PAUL</td>
<td>Venus (MGM South)</td>
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<tr>
<td>BILLY PRESTON</td>
<td>Space Race (A&amp;M)</td>
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<tr>
<td>CHARLIE RICH</td>
<td>Most Beautiful Girl (Epic)</td>
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<tr>
<td>DIANA ROSS &amp; MARVIN GAYE</td>
<td>You're A Special Part Of Me (Motown)</td>
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<td>SEALS &amp; CROFTS</td>
<td>We May Never Pass This Way Again (WB)</td>
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<tr>
<td>PAUL SIMON</td>
<td>Loves Me Like A Rock (Columbia)</td>
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<td>RINGO STARR</td>
<td>Photograph (Apple)</td>
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<tr>
<td>B.W. STEVENSON</td>
<td>My Maria (RCA)</td>
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<tr>
<td>BARBRA STREISAND</td>
<td>The Way We Were (Columbia)</td>
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<td>NINO TEMPO</td>
<td>Sister James (A&amp;M)</td>
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<tr>
<td>DOTTIE WEST</td>
<td>Country Sunshine (RCA)</td>
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<tr>
<td>ANDY WILLIAMS</td>
<td>Solitaire (Columbia)</td>
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# Albums

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

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

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

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

- **BOBBY GOLDSBORO**
  - Summer (The First Time) (United Artists)
    - CUTS: Summer (The First Time)-Mississippi Delta-Sing Me A Smile

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

- **ROGER MILLER**
  - Dear Folks (Columbia)
    - CUT: 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

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

- **FRANK SINATRA**
  - Of Blue Eyes Is Back (Reprise)
    - CUTS: Let Me Try Again-Nobody Wins-Dream Away

- **THREE DOG NIGHT**
  - Cyan (Dunhill)
    - CUTS: Let Me Serenade You-Story Book Feeling
GREEN & GRAY
Radio & Records
October 19, 1973

FREE CLASSIFIED ADS!!

Free classified ad space is available on a first come basis. If you have something to advertise from a job position to equipment for sale, call or write R & R. 213-466-1605.

JOCKS

-KHU looking for the most dynamic 9-minute jock; tapes to Sean Conrad, KIU.
-KERN. Bakersfield, seeks creative announcer, must have strong production credits, tape and resume w/resume to KERN, P.O. Box 2700, Bakersfield, Calif. 93303.
-CKLB, Detroit, needs weekend man, contact Bill Hennis.
-WPZP, Pittsburgh, needs jocks; tapes and resumes to WPZP.

POSITIONS WANTED

-Program director of No. 1 Top 40 station in nation, medium market (after 3 years) looking for new gig—either programming or as ad executive for knowledgeable PD, Larry Norton, 509-457-8379.
-Gospel music DJ looking for small market position. Experience in church, news, production, automation currently doing weekends and AM. All formats considered, West Coast loc. preferred. 25 single, immediately available, Leonard Quashy, Gen Del., Halsey, Ore. 97348, 503-369-2307.
-Jock, entertainer, have done mornings, afternoons, 6 yrs exp. Chuck Berberian, P.O. Box 362, Georgetown, Del. 99449, 302-856-3207.
-News Man Dan Albenathy, WDQZ, Detroit, looking for work. 313-543-2494.

FCC

Continued from page 18

time, with the remainder rotated throughout the broadcast day. If some "emergency" precludes the airing of any "licensee obligation" announcement on the schedule 15th day, FCC provides that it shall be aired on the day following the ending of the emergency at the identical time and period.

It should be noted, however, that both the length and the text of such "licensee obligation" announcements have been changed and liberalized somewhat from FCC's original proposals. The announcements now more clearly solicit favorable as well as unfavorable audience feedback, by inviting "suggestions and comments", rather than the "opinions, criticisms or suggestions" as previously proposed. The original proposed invitation to send comments directly to the FCC has now been deleted in order to promote a local dialogue and the local resolution of complaints and differences. And, the phrases "adequacy of performance" and "public property" have also been deleted to eliminate possible confusion respecting their meanings. But it's still quite clear that these regular "licensee obligation" announcements will cause a great deal of local public feedback to stations over the years.

New Station Files for Local Comments and Suggestions

12) New FCC Rules and procedures now require all stations to retain in their local public file written comments as suggestions received from the public concerning station operations. (This requirement for radio is stated to be only on an experimental basis and, to be reviewed in about a year as part of the FCC's "re-regulation" effort.) These "C&S" letters must be retained for three years (rather than the seven originally proposed). Radio Stations need not break down such letters into any categories. But TV stations only must break down and file them into two separate categories "programming and non-programming".

Although FCC does not specify any particular time when these "comments and suggestion" letters must be placed in that local file, it expects that this should be with a reasonable period of time from the date received. However, this local file does not have to include any internal communications between station personnel concerning these public letters. And a specific exemption from the file is provided for "obscene and defamatory letters" which are "clearly of concern as to their only purpose of defaming or defamatory in order to exclude them from the file."

13) The Commission has not adopted any requirements for stations to respond (either "promptly and completely") to all public letters, or to maintain in their public files references to actions taken in response to them, or to seek meetings with the local parties. But it does encourage licensees to carefully evaluate all feedback received from their audiences and to be continually engaged in a dialogue with members of their communities concerning [local] problems and needs and the kind of broadcast services which can help meet [them]..." It even reaffirms that licensees should not hesitate to implement the public feedback "solely because of fear of 'promise versus performance' criticisms from FCC. But it says nothing, however, about how licenses then being caught between "the Devil and the Deep Blue Sea" in either responding to the local comments and suggestions by changing its "promise-versus-performance" record, on which basis its later renewals will still be evaluated.

TO BE CONTINUED

NEXT WEEK

.........

Big Mac Mystery

Title of next Fleetwood Mac album (Warner's) is Mystery To Me...Buddy Miles' new Columbia set, Booger Bear, nearing completion, includes versions of the Kinks' 1964 hard rocker "You Really Got Me", Loggins &

music news

Messen's "Thinking Of You", and Stylis'ts' "You Are Everything..."Isley Bros. have just garnered eighth gold record with "That Lady (Part 1)", their first single since moving their T-Nick label into Columbia's custom label fold....

ESSEX, STARR STAR IN "STARDUST"

...Ringo Starr and England's David Essex ("Rock On") costar in Stardust, a film based on the rise to fame of a young rocker in the Beattles era. Essex plays the lead character, with Ringo as his manager. Musical aspects of the flick to be supervised by Phil Spector...Buddha's Gladys Knight & The Pips doing pieces of TV's, a Rolling Stone, and Dean Martin Show segment Oct. 12, and on the 17th they appear on the Tonight Show. Label's Stories group featured on In Concert Oct. 25....

WHO'S ON FIRST OR BUST

...The Who's new album, tentatively titled Quadrophenia, is completed. While not another Tommy, the program does have a theme ("adolescence"), and might eventually be suitable for staging. Lead voice Roger Daltrey claims, "If it's not number one in America, I'm quitting the business." DIAMOND SEAGULL SATURATION

...Columbia planning a major push on the reissue of Neil Diamond's first release on the label. His soundtrack for the film Jonathan Livingston Seagull will be backed up on the merchandising front by 1) a saturation advertising campaign on both television and in newspapers to promote the album's first single, "Be", and 2) heavy television and print advertising by both Columbia and Paramount Pictures to coincide with the film's Oct. 24 premiere in New York. Merchandising will involve intensive radio campaigns on Top 40, MOR and progressive, a special hour-long interview with Diamond, and featuring excerpts from the LP, and a complete "Jonathan Livingston Seagull" kit for retailers, including blow-ups of the album jacket, moblie and a poster of Diamond....

TULL TALES AND TROWER POWERS

...Chrysalis Records' debut by ex-Procol Harum guitarist Robin Trower pushing toward the six figure number in sales. Ian Anderson has finished the synopsis for the Jethro Tull movie War Child, a film fantasy set in the 21st century. The band's next album, not due till next summer, will not be a concept album, but instead will feature group songs from the film....

ELO SHOWDOWN

...Long awaited Electric Light Orchestra single (UA) out, Jeff Lynne-penned "Showdown", sounding a little like 'Brother Louie" and "I Heard It Through The Grapevine". Johnny Mathis' new Columbia album is I'm Coming Home, produced by Thom Bell, with material expressly written for Mathis by Bell and Linda Creed...Billy Paul's new Philly International LP out within a month....
WOULD YOU BUY A RECORD FROM THIS GROUP?

OVER 4 MILLION PEOPLE ALREADY HAVE.

This group is the Cornelius Bros. & Sister Rose. And while their name isn't exactly a household word yet, their records are.

Treat Her Like A Lady was their first shot at the pop singles market. It shot up the charts almost overnight, selling well over a million copies. Not bad for openers.

Then along came Too Late To Turn Back Now which proved even more successful. So we went back to their incredible first album and plucked out another hit, Don't Ever Be Lonely.

This week the Cornelius Bros. & Sister Rose delivered their second album, BIG TIME LOVER. Every track sounds like a smash hit. But we had to pick one and it's called I Just Can't Stop Loving You.

It's one of those records you like to hear over and over again. And maybe this time you'll remember the name:

CORNELIUS BROS. & SISTER ROSE
"I Just Can't Stop Loving You"
On United Artists Records
Production & Sound: Bob Archibald, Music Factory, Miami, Florida
URIAH HEEP
SWEET FREEDOM

Includes the hit single "Stealin"

A big beginning on Warner Bros. Records and Tapes.