Companies Tighten Belt

This Week's
Fastest
Movers

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

POP/MOR
Walkin' In The Georgia Rain-Climax
Crunchy Granola Suite-Percy Faith
The Most Beautiful Girl-Charlie Rich

Country
Till The Water Stops-Billy C' Craddock
Johnnie-Daily Faron
The Most Beautiful Girl-Charlie Rich

ALBUMS
Goodbye Yellow Brick Road-Elton John
Ringo-Ringo Starr
Quadruphonia-The Who

Capitol Becomes 'EMI' In 1974

The White House logo and the rainbow rim vanished from the label years ago. Soon, the name "Capitol" will be a thing of the past. The company disclosed at its annual meeting last week that, as of January 1, they'll change from Capitol Industries, Inc., to Capitol Industries-EMI Inc., to reflect the 70% ownership of the firm by the British-based entertainment conglomerate. The label has already released a few albums with the new "EMI" logo visible.

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

NAPRA Unites Artists
For Public Service Album

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

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

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

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

Cite Vinyl, Paper Shortages In Policy Shift

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

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

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

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

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

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

Final Complimentary Issue

For subscription information, see page three —
R&R: The Future

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

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

In The Rock Section:

We're expanding the rock parallels in order to cover more records each week. We'll enlarge the size of the boxes in paragraphs 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.

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

BOB WILSON

Companies Tighten Up
On Promo Product

Continued from Page 1

At Warners, Ron Saul agreed, "things are definitely getting tighter. But it's more of an economy move with us, than any kind of reaction to public pressure." Warners is apparently facing a self-imposed belt-tightening, as publicity head Veronica Brice noted the company's mail list is currently under revision. In Warners' advertising, Nina Nevard said the company runs a close check on stations requesting extra records for promotions. "We check to make sure they're running intelligent promotions. Like if a Mormon station in Salt Lake City calls up and wants 300 Alice Cooper albums, we kind of get suspicious," At Pittsburgh's WTAE, Ted Atkins is experiencing poor service in general (most Pittsburgh stations get their records from Cleveland which makes for some delay), but he's found no problems with obtaining records for contests.

I've always made it a policy to buy the product I need for such purposes outright, at the reduced radio station price. Otherwise, I'd have to log any airtime spent on recording the giveaway as a commercial.

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

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

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

Radio News

KHK Ratings Up Despite Loss Of Big Guns

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

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

RECORD THEFT AT TOWER

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

VOICE CHOICE

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

PHOENIX "Z" HUNT

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

KMET SCARE PACKAGE

LA's KMET has plans for "The Scariest Radio Program Ever" written and produced by the staff...Boston's WMEX became the drop-off point for donations of food and supplies when the Boston ghetto area of Chelsea burned recently (a 30-square block area was demolished, and upwards of 350 people displaced in the disaster)...Also at WMEX, the station has got in the habit of having...
We hope you've found the past four weeks of complimentary editions so useful that you'll take a moment and fill out the coupon below to enter your subscription.

TGIF

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!

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☐ ONE YEAR $130
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Group-Disc Jockey-College Rates Available Upon Request
NAPRA Unites
Rock Artists
For Album

Continued from Page 1

In next week's issue:
Buzz Bennett answers the
$50,000 questions in an
exclusive interview
with R & R!

P a g e  4

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

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


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

RR

Friday, October 26, 1973
Volume One, Number Four

BOB WILSON
PUBLISHER
GENE SCULATTI
EDITOR
MARK SHIPPER
ART DIRECTOR
NANCY TOY
ASSOCIATE EDITOR
KEN BARES
PRODUCTION
NANCY LECUYER
CHART DIRECTOR
BARBARA BEVERLY
SUBSCRIPTIONS
BIFF COLLIE
COUNTRY MUSIC
DICK KRIZMAN
AD DIRECTOR

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Programming Reference:

Jesse Colin Young

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

“I want to get to as many people as I can. I’ve always been sort of a ‘coastal’ performer. I started out in New England, then New York, and now I’m primarily a West Coast artist. There’s the Midwest and the South that I’ve yet to reach. I’d like to go to Europe, and I’d dig to be the first singer to play China, or the tenth singer for that matter. I’ve lived all my life locked up in a room with a guitar, or onstage with a guitar. I’m anxious to see how the rest of the world lives.”

—GENE SCULATTI
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 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.
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The above albums represent the most played this week. The cuts listed are the consensus selections compiled from all corresponding stations.

*Denotes most played cuts

The following are getting good airplay with no significant cuts standing out as yet:

- Spooky Tooth: Writers
- Isaac Hayes: Joy
- Traffic: On The Road
- Marvin Gaye: Let’s Get It On
- ZZ Top: Freet Hombres
- Paul Butterfield: If All Comes Back
- Wendy Waldman: Love Has Got Me
- KRMN/Askin requests better product service. Seems they are getting behind on the current releases from most companies.
- Also London Wavelength is offering a six-hour Bob Dylan special. Call Peter Doyle 212-426-0713. They also have an Elton John and Stones special.
there's always room for another superstar...
remember his name...
Ian Thomas
His first hit single "Painted Ladies"
(J224)
RON S. SAUL'S STORY

Promotion, Burbank Style

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

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

"This involves determining, in order of importance, what are the particular pieces of product that have the greatest emphasis than others. This procedure holds true not only for promotion, but for all of our departments, sales, creative services, etc."

PLUG CARDS

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

TOTAL MARKETING APPROACH

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

"Over a year ago, for instance, we established a wire service to all regional marketers. It's sent to approximately 13,000 people who are either directly involved with our product; that is, retail distributors, record buyers, the press, and radio stations.

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

FOLLOWING THROUGH

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

"We always follow through in regard to any type of promotions that might be going on over and above the normal ones we ourselves set up. In other words, if there's a TV show featuring one of our artists, whether he be on a national or on a local level, we'll always back it up, through a direct mailing service to all accounts in that market. We have a key list of important retail accounts all over the country. Whenever there's something special going on in their area, we send them information, whether or not they're already involved. We want to get them involved, and we'll suggest ways for them to tie in advertising, store displays, whatever."

BUILDING TOTAL CAREERS

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

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

MANAGEMENT COOPERATION

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

HOTLINE

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

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

MARKETING MANAGERS

Whereas most major companies maintain separate regional sales and promotion staffs, Warners consolidates the two by utilizing what they call "the marketing manager team" concept. While local labels pay lip service to the idea of combining sales and promotion efforts, Warners carries it out to the fullest extent and provide one man, a Marketing Manager who oversees both fields.

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

A FAMILY OF LABELS

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

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

PROBLEMS OF SUCCESS

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

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

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

COMMUNICATION

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

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

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

"STONE GON" (T-423)

PRODUCED BY BARRY WHITE

AVAILABLE ON STEREO TAPE

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

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

P1: Top 15 major markets/20-30 record playlist/emphasize 7-10 "hot records"/very little new product added.

P2: Secondary market/20-30 record playlist/emphasize 7-10 "hot records"/very little new product added.

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

P4: Specialized markets affected by black or country influences.

P5 and P6 are currently in redevelopment stages.

HOW THE PARALLELS WORK

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

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

BROWNSVILLE STATION (Big Tree)

Smokin' In The Boys' Room

P1: 16-8 KQBU 12-17 KKDJ Debut 30-CILX 14-13 KSLQ 9-8 WDFL 13-15 KQV

P2: 19-12 KHU 16-11 KQFC Debut 30-13 KQV 13-15 KQV

P3: 22-15 WAMS 18-11 WISM 8-5 WAKY 11-WLQF 25-21 KLIF

Top Of The World

P1: 16-8 KQBU 12-17 KKDJ Debut 30-CILX 14-13 KSLQ 9-8 WDFL 13-15 KQV

P2: 19-12 KHU 16-11 KQFC Debut 30-13 KQV 13-15 KQV

P3: 22-15 WAMS 18-11 WISM 8-5 WAKY 11-WLQF 25-21 KLIF

Notes: In general, getting top requests where played.

CARPENTERS (A&M)

P1: 16-8 KQBU 12-17 KKDJ Debut 30-CILX 14-13 KSLQ 9-8 WDFL 13-15 KQV

P2: 19-12 KHU 16-11 KQFC Debut 30-13 KQV 13-15 KQV

P3: 22-15 WAMS 18-11 WISM 8-5 WAKY 11-WLQF 25-21 KLIF

Notes: Meaning total appeal and top ten in sales.

AEROSMITH (Columbia)

Dream On

PI: 9-9 WRKO

PO-KROY

P3: 22-13 WCOL 20-30 KIFL 3-8 WMEX Debut 29-KUCL On-KOIL On-WBQ 35-32 WBIG

On-KJFR On-KGW

Notes: Still has a good chance of spreading.

ALLMAN BROTHERS (Capricorn)

Ramblin' Man

PI: 10-14 RHJ 10-11 KLZ 14-17 KQV 13-16 WRKO 34-KQW 18-20 CILX 5-6 IQG

4-2 KFRC 12-21 KQJU

P3: 3-10 WMEH 10-9 WQKY 8-12 WIFE 8-6 KZI 12-16 KRSP 4-7 KAC 4-4 Y100

8-15 KMIN 4-11 WRC 9-15 KILI 10-18 WSGA

Notes: Most show it gained in sales and in audience acceptance.

BARNABY BYE (Atlantic)

Room To Grow

PI: 20-27 KQOA

P2: 30-27 KQOA

P3: 40-17 KQOA

Notes: Most are starting.

BLOODSTONE (London)

Never Let You Go

PI: Add-KHI 3-7 KFRC

PO-KLH

P3: Add-WCOL

Notes: Strong beginnings.

JACKSON BROWNE (Asylum)

Redneck Friend

PI: 16-1 KHU 16-1 WISM On-KLG

P2: 26-1 WISM On-KLG

P3: 36-1 WISM On-KLG

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

CHEECH & CHONG (Ode)

Basketball Jones

PI: 10-5 13Q 16-28 CILX

P2: 4-2 KRSF 22-20 WRC 5-3 WQKY 14-20 WMEH 15-18 WIFE 14-17 CILX 14-16 Y100

P3: 14-18 WISM Debut 23-WMEH

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

CHER (MCA)

Half Breed

PI: 3-6 KFRC 1-9 KSLQ 8-7 KQV 10-13 KQV 9-5 CILX 2-2 WISM 1-2 SPK 2-10 KAC 4-4 KJFR 1-1 IQG

4-9 WBIG 1-1 IQG

P2: 10-7 WAYS 2-2 WQKY 2-3 WMEH 5-10 WRC 12-16 KMPX 2-4 KQOA

1-1 WMEH 4-7 KRP 4-4 KJFL 2-3 Y100 2-5 KRQ 1-4 KMIN

P3: 2-2 KJFL 1-3 WAKY 9-18 WISM 4-15 WISM 2-14 WMEH

Notes: Still getting to audience response.

MARKETS

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

The same applies for a country-oriented record like the recent Charlie Rich that broke Top 40 off KLF in Dallas. KLF, 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.
### Chicago (Columbia) - Just You And Me

<table>
<thead>
<tr>
<th>Station</th>
<th>City</th>
<th>Call</th>
<th>Name</th>
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</thead>
<tbody>
<tr>
<td>WDWM</td>
<td>Detroit</td>
<td>7-5 WFL</td>
<td>7-2 KDWB 16-9 KDJ</td>
</tr>
<tr>
<td>WRCO</td>
<td>Cleveland</td>
<td>19-12 KSLQ 25-23 KSLQ</td>
<td>15-12 KDJ</td>
</tr>
<tr>
<td>WZIB</td>
<td>Chicago</td>
<td>21-14 WMYI 19-15 WMYI</td>
<td>15-13 WSGA</td>
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**Notes:**
- Biggest jumper in numbers this week.

### Jim Croce (ABC) - I Got A Name

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<tbody>
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<td>Cincinnati</td>
<td>7-11 KBSG 28-11 KBSG</td>
<td>23-22 KCPX</td>
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**Notes:**
- Paking.

### Neil Diamond (Columbia) - Be

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**Notes:**
- Beginning to spread well.

### Doobie Brothers (Warner) - China Grove

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<td>23-22 KCPX</td>
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**Notes:**
- Almost finished at most stations.

### Dramatics (Volt) - Fell For You

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<td>23-22 KCPX</td>
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**Notes:**
- Paking.

### Bobby Goldsboro (United Artists) - Summer (The First Time)

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**Notes:**
- Top 15 in most markets played.

### Grand Funk (Grand Funk/Capitol) - We're An American Band

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<td>23-22 KCPX</td>
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**Notes:**
- New single due out soon.
PARALLELS

EXAMPLE OF PARALLELS:
If you are a secondary market station playing a pretty tight playlist and you are considering the new Chicago record for addition to your playlist, you probably would want to know if any stations similar to yours in playlist size, record rotation patterns and market make-up, have added it, or how it's doing. All you have to do is look in P2. If you are curious about stations that have a larger playlist than yours you look in P3. The idea is that a station that plays 40 to 50 records should not be compared to a station that plays 22. A 5 point movement of 22 to 17 on a tight-listed station should mean more than the same amount 40 to 35 on a larger listed station. Thus the reason for the parallels...to simplify the research time in comparisons.

ISLEY BROTHERS
(T-Neck)

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

NOTES: Peaking at most smalls-AAG is holding.

ELTON JOHN
(MCA)

P1 Debut 11-MQV Add-CKLW 30-23 WFL 22-18 KDBW 22-15 KKDJ Debut 27-KHJ
Debut 28-WRKO 24-13 KFRC Debut 7-13G
P2 Debut 28-KKAC Add-WJDLX Debut 24-KRSP Ow-KLIV 23-14 KCPIX 17-15 Y100
Debut 24-KIMN Debut 26-WHBIQ Debut 16-WSGA
P3 Debut 30-WAMS Ow-WCOL Debut 29-WISM Add-WAKY Debut 28-KUDL
Debut 25-WMEX Debut 28-KLIF

NOTES: Looks like potential Number One.

KEVIN JOHNSON
(Mainstream)

P1
P2 Debut 29-WSGA
P3 Pick-KUDL

NOTES: Too early to track yet.

EDDIE KENDRICKS
(Tamla)

P1 15-7 KSLQ 6-6 CLKW 13-16 KJJ 6-6 WFL 13-16 KKKJ 6-6 WRKO
13-8 KFRC
P2 7-6 KCPIX 20-21 KIMA 15-10 KKKC 18-WJDLX 13-10 KRSP 16-8 WIFE
2-2 WAYS 6-6 WRC Debut 17-KLIV 4-3 WHBQ 3-2 WSGA 25-29 WOky 18-26 KIMN
P3 3-2 WAMS 5-3 WAKY 5-4 WISM 5-3 KUDL 13-WLOF 1-3 WCOL
17-12 KLF 15-14 WMEX

NOTES: This week seems to have slipped a bit.

CAROLE KING
(Ode)

P1
P2 On-WIFE On-KRSP
P3 Extra-WLOF On-WBHQ On-KOIL Add-WGAM Ow-WCOL On-KGW
On-WISM On-WPSC On-KRAY On-K100

NOTES: Picking up many stations this week.

GLADYS KNIGHT
(Buddah)

P1 3-1 KSLQ 10-14 KVG 4-3 WFL 1-1 CLKW 23-20 WJKD 2-1 KKKJ
6-3 KJJ 21-13 WRKO 7-5 KFRC 19-12 JJQ
P2 1-1 WJDLX Add-KCPIX 21-17 WIFE 1-1 WAYS 13-4 KAKC 25-19 KRSP Debut 20-KIMN
1-1 WRC 10-4 WHBQ 7-3 WSGA Debut 25-KRIZ 25-25 KIOA 16-18 WOky
P3 11-6 WISM 10-6 WAKY 14-9 WAMS 5-2 WCOL 15-8 KLF 29-WLOF
3-2 KUDL 18-15 WMEX 12-14 KLF

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

KRIS KRISTOFFERSON
(Monument)

Why Me
P1 24-19 KHJ 20-28 KDWB 30-23 WRKO 19-21 KFRC
P2 23-36 WOky 1-1 KAKC 10-10 KCPIX 17-9 KFRD 6-11 KIOA 16-17 KRSP
28-22 KIMN 19-16 WHBIQ 27-17 WSGA
P3 25-16 WISM 4-WLOF

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

LED ZEPPELIN
(Atlantic)

D'yer Mak'er
P1 28-25 KDWB 26-19 KJQ
P2 Extra-WRC 20-24 WSGA
P3 30-25 WCOL Debut 39-15-4 30-26 KUDL

NOTES: Staying still putting No. 1 places.

LOGGINS & MESSINA
(Columbia)

My Music
P1
P2 Add-KCPIX 22-8 KIOA Debut 27-WJDLX 24-29 KRSP On-WQXG
P3 Add-WOky On-WLOF 49-KLIF On-KGW Debut 25-KWY

NOTES: Getting good adds.

LOOKING GLASS
(Epic)

Jimmy Loves Mary Anne
P1 28-30 KHJ
P2 6-17 KAKC
P3

NOTES: New single due out next week.

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

The Love I Lost
P1 29-24 KSLQ 7-7 CLKW 26-17 WFL 28-27 KFRC
P2 27-23 WRC Debut 30-KA KC Add-KRSP Add-WHBIQ Extra-WSGA 23-22 WAYS
P3 Debut 27-WAMS Extra-WISM 23-17 WCOL 22-17 KUDL

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

OSMONDS
(MGM/Kolob)

Let Me In
P1 9-7 KDWB 9-13 KGV
P2 8-3 WRC 21-15 KIMN 11-12 WOky 13-5 WIFE 9-14 KRSP 26-13 KAKC
4-8 KIOA 10-16 WRC
P3 30-21 WAMS 6-WLOF 21-12 KUDL 13-24 WISM 7-14 WAKY

NOTES: Having a lot of trouble getting on.

MARI OSMOND
(MGM/Kolob)

Paper Roses
P1 Debut 26-KDWB 6-5 KSLQ Debut 12-KKJ 23-7 KWD 12-12 CLKW
9-7 KHJ 22-20 KFRC 23-13 JQ 28-23 WRKO
P2 3-2 KRIZ 4-4 WOKY 21-18 WAYS 2-1 KCPIX 3-3 KKKC 3-6 KOA
29-20 KIGI 2-3 KRSP 6-7 KIMN 20-12 WHBIQ 15-11 Y100 11-8 WSGA
P3 28-21 WMEX 20-13 WAMS 12 WAKY 12-5 KUDL 30-10 WISM 29-WLOF 2-5 WCOL
18-14 KLIF

NOTES: Growing very strong.

GILBERT O'SULLIVAN
(MAM)

Ooh Baby
P1 18-14 KDWB
On-WKLIV Debut 29-KIMN 18-14 WSGA
P3 Debut 24-WAMS 30-25 WISM 34-29 KLF 29-21 WCOL 27-22 KUDL

NOTES: Slow starter, now coming through.
October 26, 1973

POINTER SISTERS (Blue Thumb)  Yes We Can Can
P1 15-11 KJH 30-18 CKLW 18-16 WFL 8-7 WSGA 6-12 KDWB 6-9 KFRC
P2 3-2 WIFE 3-16 KLIV 26-25 WOYK 19-12 KAKC 24-22 KRSP 17-12 KJMN
P3 29-17 KJHA 6-14 WFL 23-23 WSGA

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

ELVIS PRESLEY (RCA)  Raised On Rock/For Ol' Times Sake
P1 26-18 KSLQ
P2 20-21 WOYK 26-25 WJDX 11-14 WHBQ 22-22 WSGA
P3 24-19 KUDL 15-WLFL

NOTES: Still alive—but slow.

BILLY PRESTON (A&M)  Space Race
P1 28-14 KSLQ 28-21 WFL 19-14 CKLW Debut 30-KDWB 29-21 KJH 29-15 WRC
27-23 KFRC
P2 Debut 22-WJDX 16-11 KCPC 26-16 KAKC 21-18 KRSP 27-23 WIFE 15-18 KJMN
5-3 WAYS 26-26 KRIZ 25-23 WHBQ 3-4 WRC 24-21 WSGA
P3 30-17 WAKY 21-16 WAMS 12-WLFO 27-24 WMEK 16-14 WISM 38-35 KLIF
11-13 KUDL

NOTES: Fast rise—seems to hit all demos.

HELEN REDDY (Capitol)  Leave Me Alone Ruby (Red Dress)
P1 A68-KHJ G6-WFLI A63-KFRC
P2 Extra WSGA A66-WJDX A63-KHJ
P3 Adp WAMS Add-WAKY Add-WCLL G6-KLIF

NOTES: Picking up many adds.

CHARLIE RICH (Epic)  The Most Beautiful Girl
P1 26-22 KDWB
P2 Debut 28-KJDA 6-2 WJDX Extra-WIFE On-WOYK Debut 30-KRSP 24-23 WAYS
22-25 KJMN
P3 3-1 WAKY 40-33 KLIF 23-25 KUDL 17-8 WCOL

NOTES: Getting good request response at many stations.

ROLLING STONES (Rolling Stones)  Angie
P1 5-3 CKLW 2-3 KSLQ 3-11 KDWB 1-1 WFL 6-5 KQV 1-2 KKOJ 1-1 KJH
1-1 WRSO 128 KFRC 3-13 KFRC
P2 1-1 KRSP 2-1 KLIV 3-6 WOYK 9-5 WAYS 7-4 WIFE 2-6 KIMN 1-5 KCPC
P1-2 KKRJ 6-6 WJDX 26 WHBQ 3-2 Y100 1-1 WSGA 14-19 KAKC 5-12 KJHA 9-13 WRC
P3 1-3 KLIF 2-4 WAKY 4-4 WAMS 1-1 KUDL 1-1 WISM 4-9 WCOL
2-WLFL 11-WMEK

NOTES: Peaked and drooping fast at many stations.

LINDA RONSTADT (Asylum)  Love Has No Pride
P1 P2 P3

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

DIANA ROSS & MARVIN GAYE (Motown)  You're A Special Part Of Me
P1 Debut 27-KSLQ 14-19 KQV
P2 15-25 WSGA 30-27 KCPC 28-28 KRSP 15-14 WAYS Add-KIHN

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

TODD RUNDGREN (Bearsfell)  Hello It's Me
P1 1-1 KQV 21-19 KDWB 3-2 13Q
P2 29-21 KJMN 30-26 KAKC 28-28 WOYK 27-27 KRIZ 5-4 KCPC 15-23 KJDA
P3 28-33 KLIF 29-21 KUDL 10-WLFO Add-WMEK Debut 30-WISM 11-15 WCOL

NOTES: Looks like Top 5 potential.

SEALS & CROFTS (Warners)  We May Never Pass This Way Again
P1 14-11 WFLI 12-10 KDWB 30-28 KFRC
P2 21-13 KJDA 19-15 KCPX Debut 30-WIFE 6-7 WJDX
P3 29-24 WAMS 21-WLFO 27-22 WISM 16-13 KLIF 18-16 KUDL 23-17 WMEK

NOTES: This week moves are substantial.

PAUL SIMON (Columbia)  Loves Me Like A Rock
P1 29-29 KFRC 27-28 KJDA 8-3 KSLQ 2-3 KQV 11-24 WRKO 4-6 13Q
23-25 KJH
P2 20-30 WSGA 16-19 WAYS 12-15 WOYK 12-13 KRIZ 9-10 KJDA 5-7 WIFE
6-13 WHBQ 16-17 WRC
P3 12-19 WISM 24-27 WAKY

NOTES:

RINGO STARR (Apple)  Photograph
P1 7-4 KSLQ Debut 9-KQV 15-8 CKLW 13-9 WFLI 8-3 KDWB 8-6 KDKJ
16-10 KJH 14-11 KFRC
P2 14-5 KSLQ 12-11 WAYS 8-8 WOYK 4-2 KRIZ 13-8 KCPC 3-2 KAKC
24-19 WJDX 14-10 WIFE 17-11 KRSP 23-18 WHBQ 24-20 KJDA 8-4 WSGA 20-23 KJMN
P3 1-6 KUDL 26-22 KLIF 19-5 WAMS 17-4 WISM 26-WLFO 12-10 WCOL
28-21 WAKY 12-WMEK 13-7 WRC

NOTES: Top 10 requests.

B.W. STEVENSON (RCA)  My Maria
P1 15-21 KDWB 23-24 KJDA 8-12 KSLQ 12-20 KJH 26-26 WRKO 12-16 KQV
15-15 13Q
P2 21-22 KRIZ 12-15 WRC 20-23 WOYK 9-12 KJHA 11-15 WIFE
P3

NOTES:

STORIES (Kama Sutra)  Mamy Blue
P1 P2 Debut 25-WAYS 26-26 WRC
P3 Add WAKY

NOTES:

STYLISTICS (Avco)  Rockin' Roll Baby
P1
P2
P3 25-21 WRC Debut 28 WSGA
P3 Debut 28-WCLL 36-36 KLIF

NOTES: Looks like it will cross.

SUTHERLAND BROTHERS & QUIVER (Island)  You Got Me Anyway
P1 P2 P3

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

Johnny Mathis isn't alive and well at some key stations: 11-4 WDJA, debut 22 WOUL, 1-2 WLOF.

Significant action on: Monkey Meeks, Scully Shelly, Sally From Syracuse.

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

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

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

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PARALLELS

IAN THOMAS
(1anus)
Painted Ladies
P1 25-23 CKLW
P2 Debut 26 KCPR 29-26 KIQA Add-KRSP On-KLIV Extra-WSGA
P3 Debut 28 WMEX Add-WAMS 37-34 KLIF

NOTES: Growing each week.

THREE DOG NIGHT
(Dunhill)
Let Me Serenade You
P1 On-WPIL 17-15 KDWB
P2 Debut 26 KRSR Debut 35 KCPR Add-WIDQ On-KLIV On-WOXY 28-24 WRC
P3 Debut 30 KUMN 7-6 KRIZ Add-WHBO. Debut 27 WSGA
P4 Add-WAMS Extra-WISM Add-WCOL On-KLIF

NOTES:

IKE & TINA TURNER
(United Artists)
Nathush City Limits
P1 30-27 KDWB
P2 Extra-WIFE
P3 25-25 WAMS

NOTES:

JOE WALSH
(ABC)
Rocky Mountain Way
P1 20-15 KHJ 17-15 CKLW 10-14 KKDJ 10-12 WRKO 23-22 KFRC
P2 9-7 KCPR 21-15 KAAC 10-16 KLIV 18-15 KRIZ 12-7 KIQA 16-14 KUMN
P3 7-15 WAMS 21-23 WISM 4-9 WAKY 9-7 KLIF 5-WLOF

NOTES:

AL WILSON
(Rocky Road)
Show And Tell
P1
P2
P3
P4 7-2 CKLW Add-WAKY

NOTES:

EDGAR WINTER
(Epic)
Free Ride
P1 7-18 13G 17-20 KKDJ 18-23 KHJ 18-20 WRKO
P2 7-12 Y100 16-17 KRIZ 14-17 WOXY 13-19 WHBO 19-9 KAKC 18-21 WAVS
12-16 WIFE
P3 11-17 WAMS 16-20 WMEX 15-23 WAKY 17-WLOF

NOTES:

STEVIE WONDER
(Tamla)
Higher Ground
P1 10-10 KFRC 19-23 KKDJ 3-6 CKLW 17-22 KHJ 18-21 WRKO
P2 12-15 WHBO 7-16 WAVS 22-25 KAKC 13-18 KRIZ 11-17 KIMN 17-18 WRC
19-18 Y100
P3 6-3 WMEX 14-21 WISM 8-20 WAMS 5-3 KLIF

NOTES:

additional programming information

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LEGEND

PARALLEL 1

CKLW DETROIT-WINDSOR
KFRC SAN FRANCISCO
KHI LOS ANGELES
KKDI LOS ANGELES
KGV PITTSBURGH
KSLO ST LOUIS
KXOR ST LOUIS
WABC NEW YORK
WDRO DETROIT
WRKO BOSTON
WXLO NEW YORK
KDBB ST PAUL/MINN
WFLY PHILADELPHIA
WRC WASHINGTON D.C.
13Q PITTSBURGH

PARALLEL 2

KCBQ SAN DIEGO
KCPR SALT LAKE CITY
KIMN DENVER
KING SEATTLE
KLIV SAN JOSE
KRIZ PHOENIX
KRSP SALT LAKE CITY
WAMS WILMINGTON
WGRO BUFFALO
WHBO MEMPHIS
WIFE INDIANAPOLIS
WOKY MILWAUKEE
WYMO MIA MI
WOXI ATLANTA
KAKC TULSA
KAFY BAKERFIELD
Y100 MIAMI

PARALLEL 3

KAAY LITTLE ROCK
KDZA PUEBLO
KEEL SHERBROOKE
KEZY ANAHEIM
KGW PORTLAND
KXIO DES MOINES
K100 LOS ANGELES
KILT HOUSTON
KLEO WICHITA
KLIF DALLAS
KOHU ORANGE
KOPA KANSAS CITY
KQLD MONTGOMERY
WBSM MADISON
WIXY CLEVELAND
WMAR NASHVILLE
WPNC WASHINGTON D.C.
WOAM MIAMI
KUDI KANSAS CITY
KSLY SAN LUIS OBISPO
WMEX BOSTON
KFXM SAN BERNARDINO

PARALLEL 4

Black Demographic
C&I
Examples
Detroit
Washington D.C.
Chicago
Shreveport
Raleigh
Richmond
Philadelphia
Examples
Nashville
Louisville
Memphis
Houston
Dallas

PARALLEL 5

ABCFM NEW YORK BASE
KDAY LOS ANGELES
KLOL-FM HOUSTON
KLZ-FM DENVER
KMET-FM LOS ANGELES
KAMK-Austin
KSAN-AM SAN FRANCISCO
KWEB DETROIT
WBBM-FM CHICAGO
WRCN-FM BOSTON
WCLR DETROIT
WEBN CINCINNATI
WHCN-FM HARTFORD
WYSP PHILADELPHIA
When most engineers consider transmitter efficiency, they're concerned with how much electricity it takes from the wall to get the signal out the antenna. PD’s look at transmitter efficiency as a matter of “what do you take to get a good sound out of a given transmitter.”

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

The idea behind looking at how much carrier shift there was with modulation, and of course they realized that transmitters measuring similar amounts of harmonics of distortion still had a different sound.

Once engineers got their finger on recognizing this type of distortion problem, they became very clever about how they redirected their transmitters. There are some high-level modulation transmitters available now, that because of design improvements really have low 1-M distortion and sound very good.

(If you have two transmitters that measure the same distortion levels as specified by the FCC, but they sound different from one another, it's probably an 1-M problem. Another thing that could be involved, is how the antenna load might be affecting one transmitter differently than another, and this would depend on how the final circuits are designed.)

INTER-MODULATION DISTORTION

It was discovered that if you put two tones into a transmitter, say one tone at 1 kHz and a higher one at 4000Hz, that one tone affected the other. That mutual effect is what's called inter-modulation distortion. Measuring this type of distortion didn't really come into vogue, though, until the fifties, when people working with hi-fi became concerned with it. Today, a lot of thought is given to controlling 1-M distortion in the actual design of new transmitters.

ON-AIR AUDIO

Translated to terms of audio, or how it actually affects sound coming over the air, inter-modulation distortion could be likened to the clarity in sound of one instrument as opposed to another. There are a number of instruments played together. If you play a recording of one guitar over the air, you get a pretty reasonable facsimile of the way it actually sounds. When you add to that guitar several others and you suddenly lose the distinct sound of each instrument, that’s inter-modulation distortion. It’s not that hard a thing to measure; there’s actually some fairly inexpensive test gear available now, one especially from Heathkit.

MODERN TRANSMITTERS

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

With the exception of one brand new model (the Gates 50,000 watt transmitter), most high-level modulated transmitters have always had to use large transformers. And transformers, or iron-cored devices, are usually the source of 1-M distortion.

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

(Engineer Andy Laird comments regarding new radio station facilities and their solutions, from the technical side. Any questions or correspondence should be directed to him, c/o R & R.)
The albums and selected cuts listed reflect a compilation of the most played this week as reported to R&R by our radio station correspondents:

- **KCKC** San Bernardino, WCMS, Norfolk
- **KCKN** Kansas City, WEET, Richmond
- **KERE** Denver, WHOO, Orlando
- **KFGO** Fargo, WNNW, Louisville
- **KFOX** Long Beach, WIRE, Indianapolis
- **KHOZ** Tucson, WJJD, Chicago
- **KIKK** Houston, WKDA, Nashville
- **KLAC** Los Angeles, WMC, Memphis
- **KLAK** Denver, WONF, Dayton
- **KRAK** Sacramento, WPLO, Atlanta
- **KSON** San Diego, WRCP, Philadelphia
- **KUJF** Phoenix, WSLR, Akron
- **KUZZ** Bakersfield, WUBE, Cincinnati

**ALBUMS**

**BILLY "CRASH" CRADDOCK/Mr. Country Rock**
- I'm In Love Again
- She's Mine

**JOHNNY DUNCAN/Sweet Country Woman**
- Foots
- You're My Woman

**NARVEL FELTS/Drift Away**
- Runway
- Love Is A Lonesome Thing

**DON GIBSON & SUE THOMPSON/Warm Love**
- That's The Way Love Is

**KOMPELL GLASER/Charlie**
- Bad Bad Cowboy
- Big Jim Colton

**KRIS KRISTOFFERSON & RITA COOLIDGE/Full Moon**
- Loving Arms
- From The Bottle To The Bottom

**LORETTA LYNN/Love Is The Foundation**
- I Love You I Love You
- Hey Loretta

**DOLLY PARTON/Bubbling Over**
- Jolene
- Bubbling Over

**RAY PRICE/She's Got To Be A Saint**
- Help Me
- That's The Way Love Goes

**JEANNE PRUETT/Satin Sheets**
- Hold On Woman
- What My Thoughts Do All The Time

**CHARLIE RICH/Behind Closed Doors**
- We Love Each Other
- Sunday Kind Of Woman

**JOHNNY RODRIGUEZ/All I Ever Meant To Do**
- That's The Way Love Goes

**LEON RUSSELL/Hank Wilson's Back Vol. 1**
- Rollin' In My Sweet Baby's Arms
- Battle Of New Orleans

**STATTER BROTHERS/Carry Me Back**
- Whatever Happened To Randolph Scott
- Take Good Care Of Her

**MEL TILLIS/Sawmill**
- Leona
- Remembering

**CONWAY TWITTY/You've Never Been This Far Before**
- She Needs Someone To Hold Her
- Darlin'

**JERRY WALLACE/Primrose Lane-Don't Give Up On Me**
- I Can't Keep My Hands Off Of You
- Ruby Red Wine-Primrose Lane

**DON WILLIAMS**
- No Use Running
- Amand

**FAROLO Record Runs Into Trouble**

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

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

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

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

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

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

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

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

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

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

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

**Country Radio**

**XMAS ENERGY SAVERS**

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

**SUPERMONEY**

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

**FARGO FIDDLERS FESTIVAL**

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

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**NEW**

| 20 |    | 20   |      |       |       |       |            |

- **MARIE OSMOND**
  - Paper Roses (MGM/Kolob)
- **JOHNNY RODRIGUEZ**
  - Ridin' My Thumb To Mexico (Mercury)
- **GEORGE JONES & TAMMY WYNETTE**
  - We're Gonna Hold On (Epic)
- **JERRY WALLACE**
  - Don't Give Up On Me (MCA)
- **JOHNNY RUSSELL**
  - Rednecks, White Socks (RCA)
- **DOTTIE WEST**
  - Country Sunshine (RCA)
- **MEL TILLIS**
  - Sawmill (MGM)
- **CHARLIE RICH**
  - The Most Beautiful Girl (Epic)
- **BRENDA LEE**
  - Sunday Sunshine (MCA)
- **RAY PRICE**
  - You're The Best Thing (Columbia)
- **FREDDY WELLER**
  - A Perfect Stranger (Columbia)
- **CONWAY TWITTY**
  - You've Never Been This Far Before (MCA)
- **OLIVIA NEWTON-JOHN**
  - Let Me Be There (MCA)
- **JEANNE PRUETT**
  - I'm Your Woman (MCA)
- **BARBARA FAIRCHILD**
  - Kid Stuff (Columbia)
- **BILLY CRASH CRADDOCK**
  - Till The Waters Stop Running (ABC)
- **RONNIE MILSAP**
  - I Hate You (RCA)
- **JACK GREENE**
  - I Need Somebody Bad (MCA)
- **BARBARA MANDELL**
  - The Midnight Oil (Columbia)
- **LYNN ANDERSON**
  - Sing About Love (Columbia)

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.

- **BOBBY BARE**
  - You Know Who (RCA)
- **JIM ED BROWN**
  - Broad-Minded Man (RCA)
- **DORSEY BURNETTE**
  - Darlin' Don't Come Back (Capitol)
- **JOHNNY BUSH**
  - Green Snakes On The Ceiling (RCA)
- **GLEN CAMPBELL**
  - The Wherefore And The Why (Capitol)
- **WAYNE CARSON**
  - You'll Gonna Love Yourself (Monument)

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 deflating 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>Record</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Johnny Cash &amp; June Carter</td>
<td>Allegheny (Columbia)</td>
</tr>
<tr>
<td>Johnny Duncan</td>
<td>Ta'kin' With My Lady (Columbia)</td>
</tr>
<tr>
<td>Donna Fargo</td>
<td>Little Girl Gone (Dot)</td>
</tr>
<tr>
<td>Narvel Felts</td>
<td>All In The Name Of Love (Cinnamon)</td>
</tr>
<tr>
<td>Larry Gatlin</td>
<td>Sweet Becky Walker (Monument)</td>
</tr>
<tr>
<td>Tompall Glaser</td>
<td>Bad Bad Cowboy (MGM)</td>
</tr>
<tr>
<td>Merle Haggard</td>
<td>If We Make It Through December (Capitol)</td>
</tr>
<tr>
<td>Freddie Hart</td>
<td>If You Can't Feel It (Capitol)</td>
</tr>
<tr>
<td>Doyle Holly</td>
<td>Lila (Barnaby)</td>
</tr>
<tr>
<td>Waylon Jennings</td>
<td>You Ask Me To (RCA)</td>
</tr>
<tr>
<td>Jerry Lee Lewis</td>
<td>Sometimes A Memory Ain't Enough (Mercury)</td>
</tr>
<tr>
<td>Bob Luman</td>
<td>Still Loving You (Epic)</td>
</tr>
<tr>
<td>Melba Montgomery</td>
<td>Wrap Your Love Around Me (Elektra)</td>
</tr>
<tr>
<td>Willie Nelson</td>
<td>Stay All Night (Atlantic)</td>
</tr>
<tr>
<td>Patti Page</td>
<td>I Can't Sit Still (Epic)</td>
</tr>
<tr>
<td>Johnny Paycheck</td>
<td>Song And Dance Man (Epic)</td>
</tr>
<tr>
<td>Charlie Pride</td>
<td>Amazing Love (RCA)</td>
</tr>
<tr>
<td>Marty Robbins</td>
<td>Crawlin' On My Knees (MCA)</td>
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<tr>
<td>Leon Russell</td>
<td>Rollin' In My Sweet Baby's 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>
</tr>
<tr>
<td>Terry Stafford</td>
<td>Sweet Gypsy Rose (Atlantic)</td>
</tr>
<tr>
<td>Statler Brothers</td>
<td>Carry Me Back (Mercury)</td>
</tr>
<tr>
<td>Red Steagall</td>
<td>Fiddle Man (Capitol)</td>
</tr>
<tr>
<td>Hank Williams Jr.</td>
<td>The Last Song (MGM)</td>
</tr>
<tr>
<td>Norro Wh Son</td>
<td>Ain't It Good (RCA)</td>
</tr>
</tbody>
</table>

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WTAE'S TED ATKINS

Market Research: "Overrated"

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

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

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

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

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

"I'm very fortunate in having a very strong sales manager, and I told him upon my arrival here, 'The area that I'm not skilled in, that's your baby.' We'll communicate and coordinate our efforts, because I want to be aware of what the station is doing salewise-the local salesmen and our national rep. I'm spending 80% of my time right now on programming."

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

NEWS: "Fortunately, this station has always maintained an extremely strong news image in the Pittsburgh market. We've just gone to a 20-20 news concept, switching into headlines at 20 minutes after the hour in the morning and afternoon drives, and then comprehensive 10-12 minute report at 20 minutes till the hour in the morning and afternoon, with frequent recording celebrities stop by. And late evenings. There's always a radio newsman on duty, 24 hours a day, 7 days a week, and we don't hesitate to bulletin or update as the need arises."
<table>
<thead>
<tr>
<th>Artist</th>
<th>Song Name</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>October 26, 1973</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Paul Anka</strong></td>
<td>Flashback (Fame)</td>
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<tr>
<td><strong>Carpenters</strong></td>
<td>Top Of The World (A&amp;M)</td>
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<tr>
<td><strong>Ray Charles</strong></td>
<td>Come Live With Me (Crossover)</td>
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<tr>
<td><strong>Chicago</strong></td>
<td>Just You And Me (Columbia)</td>
<td></td>
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<tr>
<td><strong>Climax</strong></td>
<td>Walkin' In The Georgia Rain (Bell)</td>
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<tr>
<td><strong>Perry Como</strong></td>
<td>Love Don't Care (RCA)</td>
<td></td>
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<tr>
<td><strong>Jim Croce</strong></td>
<td>I Got A Name (ABC)</td>
<td></td>
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<tr>
<td><strong>Neil Diamond</strong></td>
<td>Be (Columbia)</td>
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<tr>
<td><strong>Drupe</strong></td>
<td>Vado Via (A&amp;M)</td>
<td></td>
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<tr>
<td><strong>Percy Faith</strong></td>
<td>Crushy Granola Suite (Columbia)</td>
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<tr>
<td><strong>Fifth Dimension</strong></td>
<td>Ashes To Ashes (Bell)</td>
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<tr>
<td><strong>Roberta Flack</strong></td>
<td>Jesse (Atlantic)</td>
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<tr>
<td><strong>Art Garfunkel</strong></td>
<td>All I Know (Columbia)</td>
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<tr>
<td><strong>David Gates</strong></td>
<td>Sail Around The World (Elektra)</td>
<td></td>
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<tr>
<td><strong>Bobby Goldsboro</strong></td>
<td>Summer (The First Time) (United Artists)</td>
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<tr>
<td><strong>Dobie Gray</strong></td>
<td>Loving Arms (MCA)</td>
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<tr>
<td><strong>Clint Holmes</strong></td>
<td>Shidde-Ee-Dee (Epic)</td>
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<tr>
<td><strong>Engelbert Humperdinck</strong></td>
<td>Love Is All (Parrot)</td>
<td></td>
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<tr>
<td><strong>Olivia Newton-John</strong></td>
<td>Let Me Be There (MCA)</td>
<td></td>
</tr>
<tr>
<td><strong>Carole King</strong></td>
<td>Corazon (Ode)</td>
<td></td>
</tr>
<tr>
<td><strong>Gladys Knight</strong></td>
<td>Midnight Train To Georgia (Buddah)</td>
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<tr>
<td><strong>Kris Kristofferson</strong></td>
<td>Why Me (Monument)</td>
<td></td>
</tr>
<tr>
<td><strong>Kris Kristofferson &amp; Rita Coolidge</strong></td>
<td>A Song I'd Like To Sing (A&amp;M)</td>
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<tr>
<td><strong>Vicki Lawrence</strong></td>
<td>Ships In The Night (Bell)</td>
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<tr>
<td><strong>Steve Lawrence</strong></td>
<td>At The End Of A Rainbow (MGM)</td>
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<tr>
<td><strong>Lobo</strong></td>
<td>There Ain't No Way (Big Tree)</td>
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<tr>
<td><strong>Loggins &amp; Messina</strong></td>
<td>My Music (Columbia)</td>
<td></td>
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<tr>
<td><strong>Mark-Almond</strong></td>
<td>Lonely Girl (Columbia)</td>
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</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.
**ALBUMS**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>JIM CROCE</td>
<td>Don't Mess Around With Jim</td>
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</tr>
<tr>
<td>DAWN</td>
<td>New Ragtime Follies (Bell)</td>
<td>Bell</td>
</tr>
<tr>
<td>ROBERTA FLACK</td>
<td>Killing Me Softly (Atlantic)</td>
<td>Atlantic</td>
</tr>
<tr>
<td>ART GARFUNKEL</td>
<td>Angel Clare (Columbia)</td>
<td>Columbia</td>
</tr>
<tr>
<td>BOBBY GOldsboro</td>
<td>Summer (The First Time) (United Artists)</td>
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<tr>
<td>ELTON JOHN</td>
<td>Goodbye Yellow Brick Road (MCA)</td>
<td>MCA Records</td>
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<tr>
<td>ROGER MILLER</td>
<td>I Believe In Sunshine—The Day I Jumped</td>
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<tr>
<td>GILBERT O'SULLIVAN</td>
<td>I'm A Writer Not A Fighter (MAM)</td>
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<tr>
<td>HELEN REDDY</td>
<td>Long Hard Climb (Capitol)</td>
<td>Capitol</td>
</tr>
<tr>
<td>FRANK SINATRA</td>
<td>Ol' Blue Eyes Is Back (Reprise)</td>
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<tr>
<td>THREE DOG NIGHT</td>
<td>Cyan (Dunhill)</td>
<td>Dunhill</td>
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</tbody>
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**SINGLES**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
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</tr>
</thead>
<tbody>
<tr>
<td>JOHNNY MATHIS</td>
<td>I'm Coming Home (Columbia)</td>
<td>Columbia</td>
</tr>
<tr>
<td>MAUREEN McGOVERN</td>
<td>I Won't Last A Day Without You (20th Century)</td>
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<tr>
<td>BETTE MIDLER</td>
<td>Friends (Atlantic)</td>
<td>Atlantic</td>
</tr>
<tr>
<td>RICK NELSON</td>
<td>LifeStream (MCA)</td>
<td>MCA</td>
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<tr>
<td>WAYNE NEWTON</td>
<td>Pour A Little More Wine (Chelsea)</td>
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<tr>
<td>MARIE OSMOND</td>
<td>Paper Roses (MGM/Kolab)</td>
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<tr>
<td>GILBERT O'SULLIVAN</td>
<td>Ooh Baby (MAM)</td>
<td>MAM</td>
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<tr>
<td>CHRISTOPHER PAUL</td>
<td>Venus (MGM South)</td>
<td>MGM South</td>
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<tr>
<td>BILLY PRESTON</td>
<td>Space Race (A&amp;M)</td>
<td>A&amp;M</td>
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<tr>
<td>CHARLIE RICH</td>
<td>Most Beautiful Girl (Epic)</td>
<td>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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<tr>
<td>RINGO STARR</td>
<td>Photograph (Apple)</td>
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<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>
<td>A&amp;M</td>
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<tr>
<td>B.J. THOMAS</td>
<td>Early Morning Hush (Paramount)</td>
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<tr>
<td>DOTTIE WEST</td>
<td>Country Sunshine (RCA)</td>
<td>RCA</td>
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<td>ANDY WILLIAMS</td>
<td>Solitaire (Columbia)</td>
<td>Columbia</td>
</tr>
<tr>
<td>VOGUES</td>
<td>Wonderful Summer (20th Century)</td>
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</table>
THE NEW
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