Supreme Court Stops FCC

This Week's Fastest Movers

Top Of The World—Carpenters
Goodbye Yellow Brick Road—Elton John
Hello It's Me—Todd Rundgren
The Most Beautiful Girl—Charlie Rich

POP/MOR

The Most Beautiful Girl—Charlie Rich
Eres Tu (Touch The Wind)—Moedades
Leave Me Alone—Helen Reddy

Country

Bill The Friendly Purple Bear—Dick Feller
Make It This December—Merle Haggard
Joanie—Daily Porter

ALBUMS

Till The Water Stops—Billy "C" Dadcox
Joanie—Daily Porter
The Most Beautiful Girl—Charlie Rich

FORMAT CHANGE IN ATLANTA

WIIN Goes Progressive

Atlanta Top 40 rocker WIIN last week switched to what PD John Parker describes as a "commercial progressive" format. Under the new logo "Your AM Alternative", the station abandoned its Top 30 plus 10 rotation for an enlarged playlist that features 55 albums and 20 singles from LPs.

"We have been getting good reactions so far, from advertisers as well as our audience. As a Top 40 station we were aiming for the 18-35 group, and we still are, but request phones and contest calls now indicate we're reaching more into the 20-27 group than before. Phone calls in the 18-25 male area have tripled, and we're getting considerably less teenage callers than two weeks ago,"

Gone are the DeFrancos and Maureen McGovern. Gone for the most part are black artists (who formerly held down close to half of WIIN's Top 40), with the exception of those closely aligned with progressive tastes, like Wonder. Persoon and Gaye. Jr is an overall "uptempo" sound based on albums by Elton John, Chicago, Traffic, Alice Cooper, and the Aloums.

"We've divided the albums into 'familiar' and 'unfamiliar' categories, and we're featuring about 55 singles each week that receive slightly heavier rotation." Parker explains.

WIIN will now begin broadcasting selected weekend specials on the

RR

on the inside....

RADIO NEWS
STATION PROFILE
R & T POP TWENTY
ROCK ALBUMS
PARALLELS
PROG. REFERENCE
FCC/ENGINEERING
COUNTRY MUSIC
POP/MOR
CLASSIFIED

Refuses To Reexamine 1971 Decision

The Supreme Court last week by a vote of 7-2 refused to reexamine the controversial 1971 FCC order barring broadcasters from playing "drug-oriented" records. Justice William O. Douglas dissented, claiming the government has no right to censor either broadcast or print media.

Reactions to the decision have varied. At Austin's KRMI-FM, PD Joe Fried said he had filed a letter of protest to the FCC upon hearing of the Court's refusal to remove the order.

At WBEM-FM in Chicago, Bob Johnson felt the latest development didn't affect him that much. "I'll admit the idea of being responsible for what you play on the air is a valid one, but who's to interpret the correct meaning of a song except the writer himself?"

"We really can't hope to put a stop to all questionable lyrics, but you can use your own judgment as in asking yourself, on a given record, did the writer use an objectionable word to make a point, or just for shock value?"

"We played John Lennon's "Woman Is The Nigger Of The World because we felt his use of the word 'nigger' made a valid point. We didn't play the cut "Dead Flowers" from Sticky Fingers which talked about drugs and needles, because it was unnecessary (we played other cuts from the LP which were just as good) When we got the new Who LP, we sat down and edited it right away, before we began playing it."

At San Diego's KPR1-FM, Mike Harrison agreed that he "certainly didn't favor censorship, but I don't like the practice of missing whatever freedom you might have."

"If you're running a radio or TV station, you've got a responsibility to program in good taste. On a personal basis, I might take risks. But, when it comes to the station, I'll never give up my responsibilities to protect the station's license.

"We were one of the stations that got the Who album early. And before we got it, I asked the record people, 'is it clean?' They said 'Yeah,' so I went ahead and played it, only to discover that it contained 'fugly' in it. I don't play The Stones' 'Stain Glass Soup,' because it uses the word rather prominently, for shock value."

Harrison explained he doesn't "feel direct action from the FCC on this kind of situation, though you have to play it by public pressure brought to bear on the Commission over such things. When the people start getting irritated, that's when the FCC will come to you and want to know what's going on."

(Continued on Page 22)
**Sister Mary Elephant**

The most outrageous unlikely impossible single follow-up to their most outrageous unlikely impossible hit single Basketball Jones

*Congratulations to the singing nun on the 10th anniversary of her hit Dominique*
ALL THE WAY FROM MEMPHIS

Stax Stamps Saucer Single

Tom Dooley created "Landing" tape to supplement the contest which gave away frisbees, miniature saucers and cash. Once aired, the tape quickly became the station's No. 1 request item, and local shops were deluged with inquiries. Stax came to the rescue. Three-minute record features two characters, cop Barney Bungle and TV reporter Clarence Clean, swapping commentary with bits from 15 recent hit records. Sample: "What brings you to earth?" "Diamond Girl". "What will you tell her when you find her?" "Let's Get It On". "What do you think she'll have to say to you?" "Touch Me In The Morning". And so on...Country music fans get the more conventional Brush Arbor (Capitol) tale, "The Truckin' And The UFO".

WEBB OF GOLD

Jimmy Webb excited about getting his first gold record with Art Garfunkel's "All I Know" ("By The Time I Get To Phoenix"). "Galveston", "MacArthur Park", "Up Up And Away"; et al. never went gold.

CLAPTON BAND

Eric Clapton in the midst of forming a new band with drummer Jim Keltner and bassist Jack Bruce, according to rumors in England. Britain's last summer last week was the death of Nest Young, from a false bulletin out of an American news agency in London...

LYNNE SHANNON SESSIONS

Electric Light Orchestra leader Jeff Lynne in Los Angeles fishing down 1P he recorded with longtime idol Del Shannon.

Friday, November 2, 1973

Radio News

Philadelphia: Win A New Car In Fifty-Six Seconds!

Philadelphia's WILF, running "The Shadow" promo. They have a fleet of unmarked cars that drive around the city and park in front of homes at random. Drivers call into station and give the address where they're parked in front. Residents inside home at the address must be listening to WILF to identify the song being played before they can come out to the car. If they do it all within 56 seconds (560 AM), the car's theirs...

POLUMBO MUMBO JUMBO

...KJI running a clue contest around "Detective Lt. Polumbo". Promotions run on the air that sound remarkably like voice of Peter Falk. The contestant who solves the mystery from clues given by Polumbo wins $1000...

DIRECTIONAL FANTASY

At Pittsburgh's KVO. Bob Harper, says the station's attention-getting "Fantasy" promotion was designed for several purposes. Initially, it's to help KVO's older, former listeners reacquainted with the station and listening again. "There are many people who grew up with KVO and though they had outgrown us, Bob daunts. "So we're aiming for them especially." He says the station has been reeling itself for at least 18 months, going after the 25-34 year-old audience "while 13Q and Stereo Z battle it out for the teens. The 'Fantasy' is a marketing tool, to get us where we want to go."

THE FAME GAME

Orlando's WLOF running the syndicated "Fame Game, and registering great audience response. Package consists of jingles containing listeners' names, played on the air. If a listener hears his name being sung in a jingle, he calls in and qualifies to win a week of fame. This includes everything from being chauffeured down to a luxury vacation, to one day's interest on a million bucks...

...Boston's WJMX doing a thorough job on the "Phrase That Pays" contest. They're awarding SS to every person who calls and simply answers the phone with "Hello" How can you lose?"

KSAN SPECIALS

San Francisco's KSAN-FM ran a Rolling Stones extravaganza one hour each evening (9-10 PM) Monday, Oct. 29, to Nov. 3. The special, which was NPG music and featured interviews with Jagger and various Stones personnel, was produced for the station by London's Wavelength. Station boasted the only radio show "actually endorsed by Jagger". On Nov. 4, KSAN presents Peter Yarrow (of Peter Paul & Mary) in their regularly scheduled "Live From The Record Plant" series. Nov. 11 they'll present Doug Sahm...On Nov. 17, station offers "Battle Of Bigtime Bandstand". air personality Norman Davis presents the best tapes by local unreleased bands he's received for airing on this Tuesday-night "Norman's Bigtime Bandstand" show. Audience phones in to vote for best act, who'll win a spot on one of Bill Graham's local shows...

Radio News

Cleveland's MUSTANG SALLY

...Detroit: CKLW currently running "Mystery Mustang Superstars". a scrambled voice contest that features seven numbers spelling the letters to the word "Mustang". Listeners must guess identities of all seven stars to win one of three 1974 Mustang Ghias...

PITT ROCKERS

...Rip-Offs and Zip-Offs continue in Pittsburgh as 13Q, KQV, and Stereo Z head into the new rating period. 13Q ran oldies "Battle Of The Albumists" all day recently, while Stereo Z ran "Battle Of The Hits"...13Q gave away another $25,000 Wednesday, Oct. 24; new jackpot at $3000 and climbing...Also in Pittsburgh, WTAI is running a 7-car sweepstakes...

WIFE LINES

Indianapolis' WIFV now using 3 24-hour Code-A-Phone answering services; one's the WIFE Night Line, covering everything from info on local night clubs to movie bills, while the others report upcoming TV/radio/live sports events and weather (with hourly updates)...
ADULT CONTEMPORARY FORMAT

Tanner Takes JDX To Top

(Bill Tanner has been PD at Jackson, Mississippi's top-rated AM station since September 1970. He's credited with piloting the station's course, from its bottom-of-the-market status as an MOR operation, to its present No. 1 position as an "adult contemporary" outlet. At a time when most Top 30 stations give away gigantic sums of money to lure fickle markets, "JDX" (or "62/JDX") has found success by concentrating on community service and local features.

Bill describes the key to the station's effectiveness as "the principle that each department is allowed to work autonomously, to do what needs to be done in its particular area. The programming department runs programming, the sales department handles sales, and the GM acts as a coordinator." Before coming to WJDX, 28-year old Tanner managed KNOE, Monroe, La.)

FORMAT: "I wouldn't call WJDX a Top 40 format. What we're trying to achieve is a more sophisticated approach that you might call 'adult contemporary.' Our audience is 18-34 with an overlap to 49. We're running a short playlist, usually 24-28 records and we generally mix our music at about 40% gold, 40% current, with roughly 20% covering LP cuts and new material. We have about 3 adds a week. We carry 12 commercial minutes an hour. The station sounds vaguely Drake, but with a bit more content.

"We're a day-parted station, in the sense that we vary the pitch or the intensity of our programming. Mornings and middays tend to lean toward a quieter sound, around 2:30 PM things start to cook, and by evening we're really going. We're not into 'black programming,' but we do believe in maintaining a consistent sound that rises and falls to the pace of the audience.

"When we changed formats in 1970, we did so in a gradual manner, going from a complete MOR approach to a soft-pop sound playing 40 records. We've always played from a large stock of past hits (we still do), and we used this music as well to make the transition a smooth one."

DEVELOPING STAFF TALENT: "We're fortunate in having a good young air staff (Chuck Cooper, our GM, is only 30). Most of our guys have worked markets no larger than this one, they've come from small local operations and we develop them. We've prided ourselves on the fact that we provide a place for green talent to grow and develop, because we run the station like it was a major market operation."

PROMOTIONS: "At present we're advertising only on TV and billboards. We don't lean toward heavy contesting, though we had a $1000 giveaway recently and we're readying a Drake-type Christmas Wish promotion. I think too many contests wear out adults, and I'm less concerned with buying an audience as such than with getting that "adult contemporary" audience to really love us, to enjoy what we're doing.

"JOCKS: "We tell our jocks two words that we feel are of primary importance, and they are human communication. This can mean several things, it implies better understanding among people, it implies the transfer of ideas and information, and it refers to entertainment, all of which involve the human element. We emphasize that our jocks be communicative, above all else. They aren't asked to read idiot cards, and they're not held to a seven-second cap limit. We have a strong format and we try to keep it tight, but the attitude on talk is if you've got something better to do, do it. The format is there to act as the foundation, by adding creativity to that foundation, you're making it a thing of beauty."

COMMUNITY SERVICE: "What sets us apart from most other stations in the area, I think, is the fact that we take the communication theme and develop it to the fullest extent. We're very big on community service, and, since we're located at the state capitol, we necessarily get involved in state and local politics on many levels.

"We've gone to the governor's press conferences regularly, and we've had him on our Sunday night talkshow, 'Point Counterpoint.' We've also had Charles Evers, the first black candidate for governor in 100 years, on this program, which allows listeners to call in and actually discuss issues with the guests.

"We run, once a week, a half-hour educational Forum show, which focuses on problems in education on the local (city) and state level. One of our principal aims within community service programming has been the improvement of race relations in Jackson, and with the continual desegregation controversy and 'private vs. public schools', this show always draws a good deal of listener participation on the phones.

"In addition to the hourly NBC news which we run, we have a one-minute public affairs feature we run every day during the morning and afternoon drives. It's called 'Viewpoint' and it consists of short tapes made up of listeners' responses to whatever might be a particular national or local news event of the day (the other day we asked about reactions to the Archbald Cox dissertation, for instance).

"We just completed a full 40 minute special on UFO's which of course proved to be of special interest to all our listeners; our sister FM station here has expanded the original program into a complete, 5-hour special and will be offering it to other stations."

FEATURES: "Not all of our features are political or strictly 'community-oriented' in the literal sense. We've got a Fifites special in the can that's going to be just plain fun; we've researched local yearbooks from the period, found out who won the football games, what were the big local news items of 1958, who the the homecoming queens were, etc.

"Jim Repile, with whom I do the morning drive show every day, has a number of individual, 60-90 second mini-features which he'll do every day more or less spontaneously. He has a couple of characters he runs skits on each morning; one is a screaming 'Rip-Off Radio' boss jock and the other is Jimmy Joyce Yankeeshrink who is a psychiatrist who speaks with a heavy Northern accent and answers fictitious questions on the air.

"We also do a daily soap opera takeover, complete with organ in the background, and Jim coming on as the somber-voiced announcer: "Our story begins today in the White House. It's 1974, and gone is Henry Kissinger. President Nixon is starting all over, with a new leaf. He turns to his Secretary of State, Pat Nixon."

"Most of these morning bits are spontaneously generated and not actually 'produced' as the other features are. Jimmy is pretty off-the-wall, and quick-witted enough to be able to extract humorous content from just about any situation. Some days, he might decide to play it serious through the whole show and take calls and rap with listeners. The idea, again, is to project some kind of communication, be it information or entertainment."

RESEARCH: "We don't have much research in regard to request callers. Of course, the jock, if he's on the air, can't run down a whole questionnaire, but we do try to find out what singles or LPs they're buying, what records they do and don't like, what other stations they listen to. We've found, for instance, that our audience shares its time between us and our Top 40 and MOR opponents, which is precisely where we want to be.

"We receive hundreds of request calls each week, which we tabulate, and one of our FM jocks here manages a local retail shop, and he's able to provide us with excellent feedback on that score. We research from 12 to 16 stores each week as well."

SUCCESS FACTORS: "In October, as a MOR operation, JDX was last in this market. Now we're No. 1 with total listeners in the survey area, No. 1 from 6:00 AM to Midnight with men and women 18-34, and we're No. 1 with teens 6-Midnight.

"We've been successful, I think, for a number of reasons. We allow each department to act autonomously, to get its job done, we have a strong facility and the best signal in the area, but also we put a lot of effort in detail. We're trying to be the best in music, in news, in engineering. It all goes hand in hand with trying to serve the people of Jackson the best we possibly can."
The "Audience Acceptance Graph" reflects a record's appeal to the mass audience. Each step on the graph equals 25% of the whole. Therefore a record reaching the middle is appealing to approximately 50% of the audience. We leave it up to local research to determine the age/sex level differences. The higher in the graph a record charts the more "accepted" it is with the whole audience.
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
GOLD!

ELTON

THE

WHO

MCA

GOODBYE YELLOW BRICK ROAD MCA 2-10003

QUADROPHENIA MCA 2-10004

RECORDS
Conscientious programmers and promotion people most likely have been attempting to do most of the work we’re now assembling in this section. Programmers, once furnished with a list of radio stations playing a given record, usually select those stations from the list which most "parallel" their own. Selections are generally made on the basis of similarities in market, reputation, 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 action: of examining 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 (Columbia)</th>
<th>Dream On</th>
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<tbody>
<tr>
<td>P1 6:42 WRRD 24-22 WIBG</td>
<td></td>
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<tr>
<td>P2 3:09 WKRC 14-10 WIBG</td>
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<tr>
<td>P3 2:13 KOMA 8-9 WMEQ 28-26 WBBG 12-5 WCOL 30-25 KILF</td>
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**NOTES:** Still picking up fair action.

<table>
<thead>
<tr>
<th>ALLMAN BROTHERS (Capricorn)</th>
<th>Ramblin’ Man</th>
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<tbody>
<tr>
<td>P1 3:44 KFRC 21-21 KKKD 13-14 KSLQ 16-20 WAKQ 18-13 KQV 4-13 KQV</td>
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</tr>
<tr>
<td>P3 10-11 KQNI 9-7 WLOF 2-6 KFKM 13-22 WCLF 2-3 KEE 22-25 WAMS</td>
<td></td>
</tr>
<tr>
<td>17-12 KFNG 11-13 WMEQ 20-22 WAKY 5-8 WISM 21-30 KOMA</td>
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**NOTES:** Peaked everywhere—dropping on AAG.

<table>
<thead>
<tr>
<th>BLOODSTONE (London)</th>
<th>Never Let You Go</th>
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<tbody>
<tr>
<td>P1 7-5 KFRC</td>
<td></td>
</tr>
<tr>
<td>P2 29 KFKM MB-WCOL</td>
<td></td>
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<tr>
<td>P3</td>
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**NOTES:** Slow adding—hot steady.

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<thead>
<tr>
<th>BROWNSVILLE STATION (Big Tree)</th>
<th>Smokin’ In The Boys’ Room</th>
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<tbody>
<tr>
<td>P1 AOD-WIBG Debut 28-KCLW</td>
<td></td>
</tr>
<tr>
<td>P2 30-24 WROX Debut 16 WQXI Debut 20-1 Y100 23-12 KCPX AOD-WIBG</td>
<td></td>
</tr>
<tr>
<td>P3 11-4 WCOL 19-14 WAKY 26-22 WBBG MB-27 KFL Debut 18 WCLF AOD-WIBG</td>
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**NOTES:** Seems to be sold Top 5.

<table>
<thead>
<tr>
<th>CARPENTERS (A&amp;M)</th>
<th>Top Of The World</th>
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<tbody>
<tr>
<td>P1 7-3 KKKD 13-27 KQV 14-32 KSLQ 16-27 WFKI 8-7 WQXI 13-18 WIBG</td>
<td></td>
</tr>
<tr>
<td>P2 8-3 KQWI 13-12 KFKC 30-23 CLXW 11-9 WROX 20-8 13-13</td>
<td></td>
</tr>
<tr>
<td>P3 13-7 KAFY 7-9 WOKY 9-11 WQXI 13-11 WQXI 21-13 KACM 2-1 KCPX</td>
<td></td>
</tr>
<tr>
<td>8-5 WAVY 6-1 KRP 11-7 KFRC 3-2 KIMN 11-9 WQXI 14-11 Y100</td>
<td></td>
</tr>
<tr>
<td>P3 3-2 KQIA 20-14 KFKM 5-5 WAKY 11-9 WLOF 11-7 KQNI 7-2 KOMA 12-6 WCLF</td>
<td></td>
</tr>
<tr>
<td>19-14 WAKY 4-1 WCLF 11-7 WISM 27-17 WCFL 5-4 KFNG 19-15 WAMS 12-12 WBBG</td>
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</table>

**NOTES:**

- **CHEECH & CHONG (Ode)**
  - **Basketball Jones**
    - **P1** 20-27 KFRC 5-4 13Q
    - **P2** 3-2 WOKY 2-6 KSP 15-9 Y100
    - **P3** 23-35 KOMA 23-21 WMEQ 18-20 WISM 3-7 WCFL 16-16 KNG
  - **NOTES:** Mail order, audience acceptance still good.

- **CHICAGO (Columbia)**
  - **Just You And Me**
    - **P1** 16-39 KSLQ 8-5 KGF 28-21 KCLW 5-4 WPL 6-5 WIBG 12-14 KXQ 2-1 KQWI 8-4 KKKD 13-15 KSP 14-13 WOXY 13-25 Y100
    - **P2** 10-6 KRZ 10-9 WQXI 9-9 WQXI 9-12 WQXI 11-9 KIMN 5-7 KIMN 20-17 KAFY 19-7 WAVY 9-4 WQXI 15-13 WQXI 13-13 KCPX Debut 17 Y100
    - **P3** 15-10 KFKM 11-5 WAMS 12-5 KQNI 29-24 WAKY 5-4 WLOF 34 KQV 10-7 WMEQ 8-7 WBBG 16-10 WCLF 17-11 KFL 13-9 WISM 12-6 KFNG 5-6 KQVO 11-14 KFL 18-5 WCLF
  - **NOTES:** Solid moves up.

- **JIM CROCE (ABC)**
  - **I Got A Name**
    - **P1** 19-15 WFDL 23-17 KFRC 2-5 KKV 8-4 KFKM 5-4 WIBG 1-4 KWIB 1-4 KQWI
    - **P2** 13-5 KKKD 23-22 KFKM 29-12 KFRC Debut 29 WQXI
    - **P3** 17-12 WQXI 5-4 WLOF 12-14 KFKM 24-14 KFKM 30-20 WAVY 20-16 KFNG 10-6 KAFY 15-13 WQXI 21-14 KCPX 24-23 WQXI
    - **P3** Debut 17-14 KFKM 27-21 WLOF 2-3 KQIA 10-9 KFKM 7-6 WAMS 17-17 KFNG 29-14 KLOM 7-6 WIBG 1-3 WCLF 20-13 WISM 21-14 WCLF 11-4 KFNG 17-15 KOL 16-15 WMEQ
  - **NOTES:** Some stations show peaks at mid-chart—others Top Ten action. Requests are stronger for “Time”.

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

The same applies for a country-oriented record like the recent Charlie Rich that broke Top 40 off KLIF in Dallas. KLIF, while normally considered in the P3 category, would be listed at 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-stop, and racks in each reporting market who we will call upon for their reaction to specific records. Stores will be regulated by calls at different intervals and inquires about different records, in order to establish a definitive cross-survey.

There are four symbols which reflect sales response in parallel six panel. 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.
**Friday, November 2, 1973**

**DAWN** (Bell)

**Who's In The Strawberry Patch With Sally**

**P1**

**P2**

**P3**

**NOTES:** Not too many immediate adds—but really too early to tell.

**DE FRANCO FAMILY**

**Heartbeat—It's A Lovebeat**

(20th Century)

**P1**

1031 KBCI 104 KSLQ 13-25 CKLW 4-2 WGB 3-5 KOK 12-12 WFIL

**P2**

14 KFCR 18-16 WRKO 4-5 13Q 2 KJN

**P3**

14 WQY 14-17 WAYS 2-4 KAFY 18-8 WQX 11-10 KFRP 14-17 KQW

**NOTES:** Definite peak and down trend on AAL.

**NEIL DIAMOND**

**P1**

Extra-KOK 24-20 KOWB

**P2**

24-22 WJQX

**P3**

Extra-WAMS 18-13 KJOA 29-18 KOIL Debut 31-WLOF 28-KFLL 10-27 WCFL

**NOTES:** Slow gain.

**DR. JOHN**

(Atco)

**Such A Night**

**P1**

18-16 KACR 9-12 WJQX 14-18 WAYS

**P2**

12-1 WQY 16-7 KOMA On KIN

**NOTES:** The believers are playing it and doing well with it.

**DRAMATICS**

(Volt)

**Fell For You**

**P1**

**P2**

**P3**

**P4**

4-7 CKLW 25-21 WQX

**NOTES:**

**BOB DYLAN**

(Columbia)

**Knockin' On Heaven's Door**

**P1**

15-11 WFLD 9-6 KOK 5-7 KOWB 4-8 KDDJ 10-10 WRKO

**P2**

16-21 KMH 1-5 KACX 18-20 KAFY 21-16 WQX 13-11 WAYS 3-4 WJQX

1-12 WQY 13-11 KFRP 13-19 WQY

**P3**

6-5 WQX 1-7 KQV 16-21 KJOA 5-4 KLIF 12-22 KOMA 13-10 KOIL

5-4 KF XM 5-7 KEE 14-14 WISM 22-10 WCFL 4-9 KIN

**NOTES:**

**EL CHICANO**

(MCA)

**Tell Her She's Lovely**

**P1**

26-23 KJOA 2-1 KFRC On KIN

**P2**

**P3**

**NOTES:** Still only Calif—play—has yet to spread.

**DAVID ESSEX**

(Columbia)

**Rock On**

**P1**

**P2**

**P3**

**NOTES:** Much P3 action—now spreading to Top 40.

**ROBERTA FLACK**

(Atlantic)

**Sweet Understanding Love**

**P1**

174 WQXK 6-9 KSLQ

**P2**

12-17 WJQX 18-23 KCPX

**P3**

10-30 WLOF 14-14 WAMS 24-26 KJOA 10-3 KOMA 20-25 KFXY 21-16 KOIL

19-KFLL 17-17 WRKO 7-18 WCFL 17-15 WISM On KIN

**NOTES:** Never was another "I'm in Love"—and charming.

**FOUR TOPS**

(ABC)

**Come To This**

**P1**

29-21 KSLQ 20-KQX

**P2**

30-KEEL 22-22 KLIF 22-17 KFLL

**NOTES:** Still slow so far—but the last two started slow also.

**DAVID GATES**

(Elektra)

**Fall Around The World**

**P1**

**P2**

**P3**

Debut 34-WLOF 28-KFAX 31-KEEL Debut 28-WMEX 33-29 WBBQ 28-23 KLIF

28-25 WISM 26-20 WCFL

**NOTES:** No major jumps yet.

**ART GARFUNKEL**

(Columbia)

**All I Know**

**P1**

22-16 KSLQ 5-7 KBCI 6-9 WRKO 16-11 WAFR 11-5 WGR 4-6 WQX

6-4 KOK 15-9 WFLD 3-3 KFWC 5-7 KQR

**P2**

10-10 KFAX 12-12 WAYS 6-8 KABC 14-13 WQX 20-13 WQQ 5-9 WJQX

7-9 KFAX 9-15 KCPX 7-9 KAFY 8-4 WQX 7-13 KLIF

**P3**

2-2 WMEX 1-1 WLOF 20-15 KOMA 8-7 WAK 6-8 WAMS 8-7 KFLL

4-6 KOL 6-9 WBBQ 10-6 KILIF 7-10 WISM 4-4 WCFL 20-17 KIN 14-18 KJOA 6-13 WCFL

**NOTES:** Definite peak.

**MARVIN GAYE**

(Familia)

**Come To This**

**P1**

5-7 WRKO 1-2 KFRC 16-17 WRKO

**P2**

Debut 28-KSP Debut 23-KFRC

**P3**

Debut 30-WAMS 6-5 KEEL 40-33 KLIF

**NOTES:** Picking up good additions—looks strong.

**BOBBY GOLDSBORO**

(United Artists)

**Summer (The First Time)**

**P1**

14-13 KFRC 28-25 WFLD 17-22 KSLQ 13-KRQ 20-21 WRKO 9-11 KBOJ 9-17 KFB

**P2**

8-7 Y100 22-17 WBBQ 6-15 KAFY

**P3**

13-12 WME 18-18 KHM 10-13 WAK 18-17 WISM 10-13 KEEL 2-5 KOMA

28-20 KIN

**NOTES:** Coming down—many are now day-parting.

**GRAND FUNK**

(GF Capitol)

**We're An American Band**

**P1**

10-8 13Q 12-12 WJQX 23-26 KSLQ 18-15 KJQ 13-23 WFL

**P2**

9-10 KFAX 9-9 KMIN 9-14 Y100

**P3**

8-13 WISM 7-8 WLOF 10-13 WAMS 9-12 KJOA

**NOTES:** Still super strong at many stations.

**HOLLIES**

(Epic)

**The Day That Curly Billy**

**P1**

**P2**

Add WJQX

**P3**

30-25 WLOF Add WCFL

**NOTES:**
PARALLELS

EXAMPLE OF PARALLELS:

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

ISLEY BROTHERS
(T Neck)

That Lady

P1 4-3 KFRC 27-27 WMFIL 20-24 KSLG 2-2 WRKO 17-18 KKOJ

P2 22-1 KCPX 4-10 WAYS 27-27 KRSP 4-3 KRIZ 20-25 KARC 9-14 KAFY
2-4 KIMM 17-20 WBBQ

P3 5-4 WMEX 18-12 WLOF 7-15 KFMX 19-16 WISM 11-13 WBBQ 27-24 KOMA
26-29 WCFL 19-25 KING

NOTES:
Strong song-potential No. 1.

ELTON JOHN
(MCA)

Goodbye Yellow Brick Road

P1 Debut 24-KSLG 27-26 WIBG 15-10 KKOJ 12-10 KGQ 23-15 WMFIL 19-10 KFRC
Debut 24-KFLW 21-KKOM 29-14 WRSO 19-27 WRKO 18-15 KKBG 7-2 13Q

P2 28-18 KARC Debut-WJDX 25-WAYS Debut 21-KAFY 24-15 KRSP 11-5 WQXI
16-11 KCPX 24-21 KRIZ 24-16 KFMX 26-18 WBBQ 15-13 WQI

P3 HB-22 WCOL Debut 30-KOJA 33-KEEL 30-21 KFMX Debut 33-KOMA HB-32 KLIF
10-15 WBBQ 23-WWWM 29-22 WISM 36-26 WCLF 30-26 KING

NOTES: Strong song-potential No. 1.

KEVIN JOHNSON
(Mainstream)

Rock 'n' Roll

P1

P2

P3 32-27 WCFL

NOTES: Outside of WCFL many stations are giving night play. Also good Pop/MOR play.

EDDIE KENDRICKS
(Tamla)

Keep On Truckin'

P1 7-5 KSLG 6-5 WMFIL 16-16 KOJO 15-11 WIBG 3-KKOM 8-7 KFRC
6-13 KFLW 6-5 WKRO Debut 18-13Q

P2 2-1 KAFY 10-7 KARC 18-15 WQXI 4-6 KCPX 10-8 KRSP 2-3 WAYS
26-17 KIMM 33 WMEX

P3 30-15 KOMA 32-WAYX 22-28 WLOF 6-5 KFMX 23-2 WAMS 15-13 KOJL
12-8 KEEL 14-8 WMEX 4-4 WBBQ 12-8 KLIF 4-5 WISM 6-3 WCFL On-KING 3-8 WCLF

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

CAROLE KING
(Ode)

Corazon

P1

P2 Add-WQXI

P3 34-KEEL Extra-WAMS 30-27 WBBQ Debut 28-WISM 33-27 WLOF On-WMPS
35-24 WQAM

NOTES:

GLADYS KNIGHT & PIPS
(Buddah)

Midnight Train To Georgia

P1 1-1 KSLG 2-KKOM 7-7 WMFIL 14-7 KQV 3-3 WMFIL 1-5 KKOJ
1-3 KFLY 20-16 KBBG 5-8 KFRC 13-6 WRKO 12-12 13Q 4-KH

P2 8-3 KARC 1-WAYS 1-2 KAFY 18-10 WQXI 19-14 KRSP 1-2 WQXI
2-3 WQXI Debut 28-KCPX 25-19 KRIZ 4-2 WBBQ Debut 8-YJO 20-26 KIMN

P3 1-8 WBBQ 32-KFMX 25-14 KOMA 23-16 WLOF 9-4 WAMS 6-2 KEEL 15-13 WMEX
1-1 WIBG 8-2 KLIF 26-WCOL 6-6 WISM 9-2 WCFL 25-26 KIOA 8-12 KOJL 9-19 KING

NOTES:

KIRS KRISTOFFERSON
(Monument)

Why Me

P1 21-17 KFRC 23-19 WRKO

P2 1-1 KARC 17-17 KRSP 22-22 KIMN 10-8 KCPX 16-19 WBBQ

P3 11-4 KIOA 3-1 KOUL Debut 30-WMEX 16-12 WISM

NOTES: One of KKI's strong upward movers.

LED ZEPPELIN
(Atlantic)

D'yer Mak'er

P1 504-KKOM 25-22 KDWB 18-15 KKOJ

P2 Add-KCPX Add-KRIZ Debut 27-KIMN

P3 Debut 29-KIOA 27-KEEL 20-18 WBBQ 25-21 WCOL 39-34 KLIF 26-23 WCFL

NOTES: Not getting superb response.

LOGGINS & MESSINA
(Columbia)

My Music

P1 Debut 24-KDWB 29-26 KRSP 26-26 WRSO

P2 Debut 30-KCPX 27-23 WJDX 18-17 WQXI Add-KIMN Add-WBBQ

P3 Extra-WAY 22-22 KIOA 35-KKEEL Add-WMEX HB-26 WCLF Add-KLIF
Debut 30-WISM On-KING

NOTES: This was its week-many picks.

JOHN LENNON
(Apple)

Mind Games

P1 Debut 27-KDWB Debut 27-KKOJ 28-26 KFRC

P2 Add-KCPX Debut 20-KARC Add-KRIZ Add-KDAFY Add-KRSP Debut 27-WBBQ

P3 Debut 32-WLOF Add-WAMS HB-WISM Debut 34-WCFL On-KING

NOTES: Most added right away.

MELVIN 28-26 KFRC

P1 21-18 KSLG 7-5 KFLW 24-21 KFRC 17-16 WMFIL 16-KXOK

P2 Add-WMBQ Debut 23-KFRC Debut 23-KRSP 22-15 WAYS 30-26 KARC

P3 Debut 36-WLOF Add-WAMS 18-KEM 27-21 WBBQ 27-22 KFMX 38-32 KOL
27-22 WAMS 17-14 WCOL NT-39 KLIF Debut 25-WISM

NOTES: Has definitely crossed and headed for upper chart.

STEVE MILLER BAND
(Capitol)

The Joker

P1 26-24 WMIL 13-14 KQV 7-5 KBBG

P2 10-12 WQXI 13-20 KARC

P3 21-17 WAMS 8-7 KOJA 14-15 WAKY 8-5 WLOF 5-9 KOJL 11-23 KOMA
14-18 WCFL

NOTES: Watch this-it will be a monster request getter.

OSMOSIS
(MGM/Kolob)

Let Me In

P1 26-24 WMIL 13-14 KQV 7-5 KDWB

P2 10-12 WQXI 13-20 KARC

P3 21-17 WAMS 8-7 KOJA 14-15 WAKY 8-5 WLOF 5-9 KOJL 11-23 KOMA
14-18 WCFL

NOTES: Still fairly strong.

MARIE OSMOND
(MGM/Kolob)

Paper Roses

P1 112-KQV 26-19 KDWB 5-7 KSLG 2-6 KKOJ 7-KKOM 3-6 WBBG
10-11 132 22-17 WRKO 12-26 KFLW 7-17 WQXI

P2 3-2 KARZ 3-2 KRSP 34-KAC 5-3 KAFFY 18-16 WAYS 11-21 WJDX
7-3 KIMN 12-12 WBBQ 4-5 WQXI 2-1 WQXI 11-15 YLO 1-2 KRSP

P3 3-2 WISM 6-5 KOJA 26-25 KOMA 4-3 KFMX 20-13 WLOF 26-WAKY 12-10 WAMS
11-6-KEEL 21-20 WMEX 14-10 KLIF 10-8 WCFL 12-11 KING 5-11 WCOL 18-23 WBBQ

NOTES: Not getting superb response.
Friday, November 2, 1973

GILBERT O'SULLIVAN (MAM) Ooh Baby

POINTER SISTERS (Blue Thumb) Yet We Can Can

ELVIS PRESLEY (RCA) Raised On Rock/For Ol' Times Sake

BILLY PRESTON (A&M) Space Race

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

CHARLIE RICH (Epic) The Most Beautiful Girl

ROLLING STONES (Rolling Stones) Angie

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

TODD RUNDGREN (Beaverton) Hello It's Me

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

PAUL SIMON (Columbia) Loves Me Like A Rock

SPIRIT (Epic) Mr. Skin

RINGO STARR (Apple) Photograph

B.W. STEVENSON (RCA) My Maria

STYLISTICS (Kama Sutra) Rockin' Roll Baby
P A R A L L E L S

Check It Out

TAVAR E S
(Capitol)

P 1
26-24 KAFY

P 2
On-KLIF 30-KFXM

NOTES

IAN THOMAS
(Janus)

Painted Ladies

P 1
Ad-WWQ 22-24 CWLW

P 2
Debut 22-KRSP 26-17 KC9X

P 3
Debut 28-WAMS 28-28 WMEX 26-28 WBBQ 34-28 KLIF 36-35 WCFL

NOTES

THREE DOG NIGHT
(Dunhill)

Let Me Serenade You

P 1
Debut 28-WFIL 15-12 KQWB Add-KKDJ Debut 30-KFRC Add-KKZ

P 2
Debut 30-WOXY Debut 28-WJDX Debut 24-KARC Add-KAFY 26-16 KRSP 6-5 KRIZ

P 3
Debut 28-WAMS Add-WKXY 30-28 KOUL 37-KFKM 31-16 KOMA 36-KEEL

Add-WMEK HD 24-WCFL HD-31 KLIF Debut 26-WISM 38-22 WCFL 29-27 KING

NOTES: Many picks.

IKE & TINA TURNER
(United Artists)

Nutbush City Limits

P 1
27-23 KOHB

P 2
Debut 24-WAVS 8-10 WQXI

P 3
4-6 KOMA

NOTES: Doing well where played—should come home.

JOE WALSH
(ABC)

Rocky Mountain Way

P 1
13-14 KKKD 12-16 KRKO Add-KKDJ Debut 17-30 Q

P 2
17-12 KAFY 15-12 KRIZ 15-12 KAKC 5-11 WHBQ 14-27 KIMN 7-18 KC9X 7-6 W100

P 3
20-29 WMEX 15-20 WAMS 20-40 WCFL 7-10 KJQ 9-16 WXY 32-37 WLOF

NOTES: Still building at many places.

AL WILSON
(Rocky Road)

Shallow And Tell

P 1
Debut 29-KFRC Debut 26-KSLQ 2-1 CWLW

P 2
Debut 26-WQXI

P 3
HB-29 WCOL Add-KLIF Debut 39-WCFL

NOTES: Looks like a solid crossover.

EDGAR WINTER
(Epic)

Free Ride

P 1
20-24 WHKO 20-20 KQDJ 9-15 WIBG 18-16 13Q 14-21 WFIL

P 2
19-22 WHQG 17-18 KRIZ 9-15 KAKC 12-18 Y100 17-17 WQKY 36-18 WJDX

P 3
5-10 WCFL 23-23 WAKY 17-27 WAMS 21-22 KING 20-27 WMEX 30-32 KOMA

NOTES: Long time—still getting good play.

additional programming information

The new Staple Singers is getting good adds this week—29-KM, 40-K11, on WAMS, WOXY, WJDX. You’re 16 from Ringo’s LP is charted at No. 19 at WQXI from requests and LP sales. New Grand Funk picking up new adds; the “American Band” is still super strong at many places. Nino Tempo is picking up this week: 32-26 WLOH, 29-24 WAMS, 37-19 WFL.

Legends: Many picks.

Steve Miller “The Joker” picking up strong on the phones where played. Initial action looks really good for it to spread. Scuffly Shew still moving up: 30-25 KJQA, on WCOL, 27-15 WLOH.

Black Demographic

Examples

D E T R O I T
C H I C A G O
S H R I V Y P O R T
R A L E I G H
R I C H M O N D
P H I L A D E L P H I A

C & W Demographic

Examples

N A S H I V I L L E
L O U I S V I L L E
M I C H I G A N
H O U S T O N
D A L L A S
It should be no surprise to anyone that Slade has been England's hottest homegrown musical item for the better part of the last two years. Six No. 1 singles and album sales in excess of ten million units is proof enough.

That the intensity of their music has drawn comparisons with the early Stones, that the 'vibe' and loyalty of their audience is eventually tagged them as "the next Beatles", is common knowledge. And while their U.S. albums are "respectable", it's generally acknowledged that the group has yet to make a substantial impact on the American charts.

After two stateside LPs for Polydor, the group recently switched to Warner/Reprise in hopes of "the better deal"; their European achievements would seem to imply they deserve their fine Reprise set, Sladder, is a compilation of the band's previous hits.

The group was formed in Wolverhampton, England, in 1969, and discovered by ex-Animals bassist Chris Chandler, who two years before had discovered Jimmy Hendrix, Noddy Holder handles lead vocals and rhythm guitar, Jimmy Lea bass, Dave Hill lead guitar and Don Powell drums.

One of the more mysterious factors of Slade, in addition to being agreeable and generally outgoing, is the sense of purpose. Each member seems aware of the band's collective goal, and they all bound and determined that, given time, they'll succeed in America, just as they have elsewhere.

Noddy Holder confided the band's association with Polydor here could have been better, though Jimmy Lea feels, "Polydor will be thankful a lot when we get what we're after. They laid a lot of groundwork, Warners is not coming in feet, so to speak. But we do feel a lot more comfortable with Warners."

Response to the group's current American tour (their third) has been good and the band was impressed with the success of their audience participation efforts with audiences in Chicago and Memphis. "The audiences this time are getting up right from the word go," says Noddy. "They want to rave, want to let rip, you know. And many more people are singing along with the songs this time, which shows we're somewhat more acquainted with the last tour..."

PRESSURE

"We don't really like the pressure of being 'the next Beatles' and all that," Jim says. "We're expected to happen overnight here, and we won't. I didn't happen that way for us in England."

Dave Hill agrees. "You hear people in America say, 'so this is the biggest thing to come across from Britain?' and then when we don't happen all of a sudden like they expect, they say, 'Oh well, another fizzle...next time.'"

HISTORY

Though Slade had been playing together as far back as 1963, it wasn't until 1969 and their discovery by Chandler that things began breaking. The group was playing to packed houses at local clubs and drawing the kind of wildly enthusiastic responses that have become standard for them.

At the time, Chandler and England had seen nothing like it. Noddy recalls "the underground circuit was big at that time, with the so-called 'progressive rock'. When we came to see us, he saw something totally different from what was going on. At the time, it was an inferior show; our music was not listened to, laughed at. We were doing the bit with the audience, getting them up and moving, and that's why he wanted to sign us. We didn't follow the fadism of the time."

"In Europe, the whole thing's gone full cycle; you have less and less of that 'progressive' approach, less of the sit-downs, watch concerts, and more getting up off your seat and handclapping, footstamping and singing along. We were the first group to bring that whole thing back, and that is why we're successful."

The hits started in summer of 1971, with a Southern soul stomper, "Get Down And Get With It", and they haven't let up, "Take Me Bak Oone", "Cuz I Love You", "Look, Wut You Dun", and "Geethin T'Jane", written during the group's first American tour and thus far, the single that's gathered the most stateside play (last winter).

So established is the group's rapport with theirhand-and-audience audience, that some of their biggest hits have been inspired by the loyalty and closeness of the relation itself.

"Mama Weer All CRAAzy Now" was written after a concert, says Noddy. "We came out and looked at the audience when the crowd had gone, and it had been devastated. Everyone had literally gone crazy."

We wrote 'Comes Feel The Noise' after one show where the audience was singing along with us; they were singing so loud, they drowned us out at one point and you could just feel the noise."

Through the Reprise LP represents three years' recording work, the band has completed a new English album, a new single, and a special Christmas record. "We just recorded the Christmas song in New York. It might be hard to imagine Slade pulling it off, but it's very much within the concept of the Slade identity; everybody's 'love' for Santa Claus is pipped off and Grumpy's doing the Twist."

THE SLADE IMPACT

From the outset, once Chris Chandler got the group writing their own material (with the exception of "Get Down And Get With It"...all of the singles are penned by Chris), the emphasis was placed on developing Slade as a singles act.

"At the time of the underground scene, all of the groups were into releasing albums, you know..."

"...and we were competing with the likes of Tom Jones, Engelbert Humperdinck, and of course T Rex, who were then being toured as 'the next Beatles'."

"Now if you listen to the English charts, in 50% of the records, you hear the Slade influence, in the vocal sounds especially, and in all the handclapping. The press has all said Elton John's Saturday Night's Alright For Fighting was Slade influenced, and it's the Osmonds' 'Give Me Love' as well."

PERILS OF AMERICAN RADIO

The group's first single with their new label is "Skweere Me Pleasee Me", which topped British charts a few months ago. Slade is confident that it'll hit here, that if it doesn't, the next one will. "It's bound to happen," Jimmy Lea feels.

"The problem here in America for us has been one of; we're told we're 'too heavy' or 'wild for AM, and we're told we're 'too commercial' for the FM. We want both, but it's a matter of which one'll give us the play first."

Noddy agrees. "We want to have the lot, just like in Europe. At home, we started off with the older crowd-college and drinking age crowd—but gradually it's gotten younger."

"We've got the masses. We've managed to appeal from 3-year-olds to 30-year-olds somehow, unlike the Osmonds or David Cassidy who appeal to the under-20, or the Gary Gillette/Sweet type audience which is girls under 15, or the Yes/Zep/LP audience which is 15 and over and more into sit-down-and-watch type concerts."

"We've got all those groups; that's who buys our records and goes out to our concerts. And they come to rave, to have a good time. That's the common denominator."

While the band has made extensive use of radio, TV and live performances in Europe, an upcoming Don Kirshner Rock Concert slot will hopefully afford them a major U.S. exposure.

"We expect to show a film on there, taken of us performing to an audience of about 18.000 in England, which will give American a chance to see what we're really like, with our audiences, to show what our appeal is. If the film pans, we'll probably be featured doing about three numbers."

If, as they say, the third time's the charm, Slade expects to be ready. To hear Dave, "it's the same old story. The first couple of times you tour, it's always new, but the next time, if you really hit 'em hard, they forget the silly stuff and the past will suddenly seem good to them, and they'll say: 'Yeah! I saw em before, and they were great then too!'"

-- Gene Sculatti
Logging Requirements Clarified

It is the rare station indeed that escapes one or more logging citations when visited by a member of the FCC staff. Program classifications, source interpretations, and content analyses are the mainstay of the FCC's enforcement campaign, and the confusion that abounds at a broadcast station each day in the preparation and execution of a program log.

While the Commission in 1965 changed the basic logging requirements in program categories and subcategories, many broadcasters are still laboring under the old standards. Thus, a brief summary of the 1965 mandate appears to be in order.

**REVIEW OF S O P**

Every log must have a legend or key explaining the abbreviations to be used within the log. Each entry must be logged in a logically clear manner: close attention to the time of the day when the entry was made is necessary. Each entry should indicate the type of message, the time of its appearance, and its duration.

**COMMERCIAL LENGTHS**

The length of a commercial message is required to be logged, rather than the particular number of announcements on behalf of an advertiser and/or sponsor of a particular program. For example, if a commercially sponsored news segment contains two one-minute and one 30-second announcements, the entry in the commercial block of the log should indicate 2 minutes and not 3 minutes.

**LOG: EXACT TIMES AND BE SAFE**

Broadcasters universally question whether or not it is absolutely essential to log the exact time of each commercial announcement. The short answer is yes; the FCC will overlook a one- or two-second deviation. It is absolute folly for a broadcast station to log a 90-second commercial as a 60-second spot announcement. There is absolutely no provision against a 90-second spot announcement, or for that matter a 180-second spot announcement. The only restriction is that the announcement be timed and accurately logged. This is especially true for those broadcast stations that have foreign language programs, i.e., Spanish Hour, Italian Hour, Jewish Hour, wherein the announcers tend to adlib and follow generally undisciplined programming format including the commercial announcements. Just recently a station was fined in excess of $5,000 because the station's Italian Hour contained nearly 35 minutes of commercial matter and announcements that ran as long as three minutes were nevertheless logged as 60-second spot announcements. Since the majority of commercial announcements are pre-recorded on cartridge, the FCC calls a rather jaundiced eye at any station that misconducts ("falsifies") the length of commercial announcements.

With each passing renewal period, the FCC is changing the nature of some programs. Under the old system programs were divided into the following:

1) News
2) Public Affairs
3) All Other
4) Instructional
5) Religious
6) Educational
7) Spot
8) Other

Since 1965 the FCC has reduced the categories to:

1) News
2) Public Affairs
3) All Other

The News category is essentially divided into:

1) Network News
2) Local News
3) Sports News
4) Weather
5) Special Reports
6) Instructional
7) Religious
8) Educational

The Public Affairs category is essentially the only category understood. A program to wear the mantle of "Public Affairs" must include commentary, discussion, etc. Traditional examples of Public Affairs programs are editorials, round table discussions, forums, panel discussions, and similar programs primarily concerning the discussion and/or commentary on local, national and international affairs. Broadcasters already have ample guidelines on how to handle Public Affairs programs. For example, many stations now broadcast "PA" programs.

**Telephone Hookups**

BY ANDY LAIRD

There are a number of services available to radio stations from the phone company itself. There are also several installations and improvements that the station can make on its own.

**DO-IT-YOURSELF HOOKUPS**

Recent legislation has come about which allows you to hook up anything you need to your existing telephone line, so long as you use an in-noise disturb telephone company service. I've never hesitated, for example, to build my own cousins which enable us to send a program down the line without having to go through the microphone piece of the telephone. By using your own components, you're able to pick up a caller directly into the console without using the recorder connector supplied by the phone company.

That's the basic box system is ideal for a newsroom use, where you need to send an actuality down the line to some other station. If you need to facilitate two-way conversation (from the control room to the copy at the other end and back again), that system has problems. You'll generally wind up with too much level from your studio, and a telephone "tinny" sound to your dime jockey.

**SPEAKERPHONES**

So, a really quick way to solving that, and a lot of other problems, particularly if you have guests in the studio in addition to the jockey speaking, is to use a telephone for your control room.

Built into the speakerphone is a automatic switch, which mutes the signal whenever you're speaking in the control room. When the caller at the other end of the line speaks, the (Continued on Page 22)
The “Audience Acceptance Graph” reflects a record’s appeal to the mass audience. Each step on the graph equals 25% of the whole. Therefore a record reaching the middle is appealing to approximately 50% of the audience. We leave it up to local research to determine the age/sex level differences. The higher in the graph a record charts the more “accepted” it is with the whole audience.
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

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</tr>
<tr>
<td>GILBERT O'SULLIVAN</td>
<td>I'm A Writer Not A Fighter</td>
<td>MAM</td>
</tr>
<tr>
<td>HELEN REDDY</td>
<td>Long Hard Climb</td>
<td>Capitol</td>
</tr>
<tr>
<td>BILLY PRESTON</td>
<td>Space Race</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>B.B. RUSSEL &amp; THE JESTERS</td>
<td>Together Again</td>
<td>Capitol</td>
</tr>
<tr>
<td>ROY ROGERS</td>
<td>Dream Away</td>
<td>MCA</td>
</tr>
<tr>
<td>ROY ORBISON</td>
<td>Only The Lonely</td>
<td>Monument</td>
</tr>
<tr>
<td>CHER</td>
<td>Believe</td>
<td>Atlantic</td>
</tr>
<tr>
<td>PAUL WILLIAMS</td>
<td>Inspiration</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>FRANK SINATRA</td>
<td>Ol' Blue Eyes Is Back</td>
<td>Reprise</td>
</tr>
<tr>
<td>RAY CHARLES</td>
<td>What'd I Say</td>
<td>Atlantic</td>
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<tr>
<td>BILLY PRESTON</td>
<td>Space Race</td>
<td>A&amp;M</td>
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<tr>
<td>B.B. RUSSEL &amp; THE JESTERS</td>
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<td>ROY ORBISON</td>
<td>Only The Lonely</td>
<td>Monument</td>
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### Pop/Mor

<table>
<thead>
<tr>
<th>Artist</th>
<th>Song</th>
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<tbody>
<tr>
<td>JOHNNY MATHIS</td>
<td>I'm Coming Home</td>
<td>Columbia</td>
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<tr>
<td>MAUREEN McGOVERN</td>
<td>I Won't Last A Day Without You</td>
<td>20th Century</td>
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<td>BETTE MIDLER</td>
<td>Friends</td>
<td>Atlantic</td>
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<tr>
<td>MOCEADAES</td>
<td>Ere Tu (Tara)</td>
<td></td>
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<tr>
<td>RICK NELSON</td>
<td>Lifeforce</td>
<td>MCA</td>
</tr>
<tr>
<td>WAYNE NEWTON</td>
<td>Pour A Little More Wine</td>
<td>Chelsea</td>
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<td>MARIE OSMOND</td>
<td>Paper Roses</td>
<td>MGM/Kolob</td>
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<td>GILBERT O'SULLIVAN</td>
<td>Ooh Baby</td>
<td>MAM</td>
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<td>CHRISTOPHER PAUL</td>
<td>Venus</td>
<td>MGM South</td>
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<td>BILLY PRESTON</td>
<td>Space Race</td>
<td>A&amp;M</td>
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<td>HELEN REDDY</td>
<td>Leave Me Alone Ruby</td>
<td>Capitol</td>
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<td>CHARLIE RICH</td>
<td>Most Beautiful Girl</td>
<td>Epic</td>
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<td>TODD RUNCDREZ</td>
<td>Hello It's Me</td>
<td>Bearsville</td>
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<td>SEALS &amp; CROFTS</td>
<td>We May Never Pass This Way Again</td>
<td>WB</td>
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<td>PAUL SIMON</td>
<td>Love Me Like A Rock</td>
<td>Columbia</td>
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<td>RINGO STARR</td>
<td>Photograph</td>
<td>Apple</td>
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<td>BARBRA STREISAND</td>
<td>The Way We Were</td>
<td>Columbia</td>
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<tr>
<td>B.J. THOMAS</td>
<td>Early Morning Hush</td>
<td>Paramount</td>
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<td>PAUL WILLIAMS</td>
<td>Inspiration</td>
<td>A&amp;M</td>
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<td>VOGUES</td>
<td>Wonderful Summer</td>
<td>20th Century</td>
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</tbody>
</table>

### Cuts

<table>
<thead>
<tr>
<th>Cuts</th>
<th>Album</th>
</tr>
</thead>
<tbody>
<tr>
<td>I Shall Sing</td>
<td>Traveling Boy</td>
</tr>
<tr>
<td>Mississippi Delta</td>
<td>Sing Me A Smile</td>
</tr>
<tr>
<td>Don't Stop Here</td>
<td>Anytime—Marlena</td>
</tr>
<tr>
<td>Goodbye Yellow Brick Road</td>
<td>Single—Roy Rogers</td>
</tr>
<tr>
<td>Believe In Sunshine</td>
<td>The Day I Jumped</td>
</tr>
<tr>
<td>Let Me Try Again</td>
<td>Nobody Wins</td>
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Radio News

PUMPKINMOBILE UNIT
Bill Rock, WMEX PD informs us of his Halloween promotion: the WMEX Pumpkinmobile, actually an orange VW with a stein attached. Pumpkinmobile is traveling all around Boston giving away freebies (102 to 1 candy). All pies have an imprinted card with “WMEX treats you to the most music.”

ST. LOUIS TURNAROUND
St. Louis: Possible rock turnaround if you track the new Sept/Oct. Hot type: 7 AM to 10 PM total share.
KOKI 5.1
KSLQ 11.3...

KFXM TREAT TRICK
KFXM, San Bernardino, is running an interesting contest! They are 590 AM and they are taking the 9th callers 24 hours a day and giving them their choice of any entertainment event they want to go to and KFXM picks up the tab....

MC COYS NEW Q
WQMY, Miami: Jack McCoy finally got his station back to full time and full volume just a day before ARB began. WQMY is “presenting a new radio station...the new Q-Magnato One.” Although Jack admits they’ve lost the last bunch of Hoopers drastically, “I really believe we can turn it around in a week”. If he does it will mean radio history. So far they have given away over $137,000 since they came on the air in August. WQMY has given away albums and only $100 in the last 60 days.

WHITE JUMPER
Jack is beginning to fight back, not with big money, but with cleverness. The “Q” has four letters...with the possibility of each having $100 behind it. The letters are W, Y, O, Q (remember, he’s fighting Y100). Pick the letter “Y” and they say “Another Y-100 dollar winner.” Jack also took the time to discuss it with the ARB “Y 100 winners on WQMY.” Let’s see if it works....

Engineering

(Continued from Page 16)

switch reverses and the signal comes back on the phone’s little loudspeaker. This means that the only time the telephone is on the air is when the caller down the line is speaking.

Another phone option, that the telephone company itself supplies fairly inexpensively, is a hybrid line. This is a transmitter-type call, that allows you to send a signal down the phone line from your console, without the two mixing. This gives you what we call “full duplex” down the phone line: the DJ can talk through his microphone to the caller, and the caller can play or transmit any sound effects or music he wants out of the console; the caller can be talking as well, with his voice re-entering the console, and this can all be transmitted over the air without any feedback.

(Continued from Page 1)

WIIN
The station continues weekly LP and concert ticket giveaways, and has just begun advertising in the local under ground press and with convention programs, and print campaigns under way as well.

According to Parker, the format switch was accomplished without any changes of personnel, “We’ve got the same jocks we had before, and frankly, some of them sound better working with the new format. I’ll take us another couple of weeks to really find out how we’re doing, but the responses thus far have been highly favorable.”

Before becoming “Progressive Rock Station,” WIIN had been one of the Top 40 stations in the area, since 1971. An personnel on the 5000 watt daytime include Parker, Brent Alberts, and Phil Hawkins. GM is Blake Hawkins.

RADIO & RECORDS delivers FIRST!

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 trade “go to bed” Thursday or Friday.

RADIO & RECORDS delivers FIRST!

Group-Disc Jockey-College Rates Available Upon Request
You can’t really be happy if your station isn’t playing these records:

The Four Tops
Steely Dan
Bobby Bland
Sonoma
Rufus
Chuck Jackson
Jim Croce
Three Dog Night

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

Rei! Reoorderd and Tapes