Dylan To Tour Again

Sources close to Bob Dylan this week disclosed the singer has made plans to undertake a two-month national tour with the Band in January.

Planned some two months ago and set up by David Geffen and promoter Bill Graham, the tour is Dylan’s first since 1966 when a motorcycle accident incapacitated him and brought about the cancellation of all dates for an indefinite period. Occasional concert appearances at Bangula Deh, the Isle of Wight, and at the Band’s own Carnegie Hall concert in recent years have whetted the appetite of Dylan audiences, and speculation about his return to performing has been constant, but no confirmation was forthcoming till now.

The tour commences January 3 and 4 in Chicago, then proceeds to Philadelphia (6-7), Toronto (6-10), Ottawa (11), Montreal (12), Boston (two shows on the 14th), Washington D.C. (15-16), Charlotte (17), Miami (19), Atlanta (21-22), Memphis (23), Ft. Worth (25), Houston (two shows on the 26th), and New York (two shows at the Nassau Coliseum the 28th and 30th, one in New York City on the 30th). On February 1, they’ll play the University of Dayton, on the 2nd Notre Dame, the University of Indiana the 3rd, St. Louis on the 4th, Denver the 6th and Seattle the 9th. The tour winds up in Los Angeles February 13 and 14, with two concerts at the Forum.

A potential audience of 600,000 will see and hear Dylan reunited with his former back-up band (in 1965 the team was billed as Bob Dylan & the Hawks). The tour stands to gross in the area of $4 million.

The concert scheduling and preparations were conducted with a minimum of fanfare, Geffen explained, to conform with Dylan’s intention that the whole affair come off as “low key” as possible. Upon receiving word that both Dylan and the Band had expressed a desire to do a joint tour, Geffen talked with Bill Graham who helped facilitate the actual planning.

The Band reunited with Bob Dylan for a full-scale tour in January. Group’s new LP, Moondog Matinee, comprised of old favorite rock tunes, is just out.

Baltimore’s WAYE Attempts Contact With UFO’s

It happened in Baltimore WAYE attempted “a unique and bold experiment—contact aliens from outer space”, according to PD Frank Aday.

The station used its transmitter and antenna facilities “combined with telepathic signals from its combined audience of over 20,000 per each half hour, to signal any outer space visitors in the Baltimore Washington corridor”. Morse code was used to transmit the message: “We are members of the Planet Earth if you hear us, please answer.”

After the broadcast into space, WAYE then deliberately went silent for 15 seconds to await extraterrestrial response. None was forthcoming, but plenty of Baltimore earth-types took to the telephone to inquire as to the bizarre going-ons.

“We did it for four days in a row, and now, a week and a half later, we’re still getting calls about it,” said Aday. “What really caught people, I think, was the 15 seconds where we’d go off the air. We even got coverage in the local morning paper.”

Martians or no Martians, the project was basically a promotion to help the small Maryland rocker’s showings in the current ARB.

“We try to think of promotions that haven’t been done before,” Aday explains. Not long ago, it was The World’s Longest Continuous Drum Solo, held at a local nightclub, the eventual (Continued on Page 15).

FORMAT CHANGE AT WGLD

WGLD-AM, Chicago, owned by Sounder Broadcasting, will change its format from all gold to what is described as “The Black Experience” shortly. General Manager Charles Manson has resigned, and a new program director, Rudy Reynolds, brought in. A call letter change is planned as well, with the major impact of the newly designed concept format set to hit around the first of the year.
A CLASSIC FROM NEIL DIAMOND

The album of the year from the film of the year.

"JONATHAN LIVINGSTON SEAGULL."

The Original Motion Picture Sound Track On Columbia Records and Tapes

AVAILABLE EVERYWHERE
Radio News

CORRECTION
In R&R No. 4 we incorrectly reported that the Capitol Industries name change would likewise affect Capitol Records, the result being the phasing out of the Capitol logo altogether. Not so, Capitol stays. EMI has been initiated as a Capitol custom label, as well.

Radio News

Nehrbbass New RKO Coordinator

Paul Drew has named Mardi Nehrbbass to assume the duties of the RKO Music Coordinator position vacated last week by Betty Benenmeir. Mardi has worked for Bartell Broadcasting as Music Director at KCQB, San Diego, and most recently at a station in Miami. Mardi begins work this coming Monday.

AFFAIR CONTEND
At Detroit’s WDRQ, Jerry Clifton reports they’re running “W Family Affair” contest. Using excerpts from Sly’s song for production, this rip-off contest is one where “nobody wants to be left out”. Prizes vary from cars (two given away in one day) from the station’s “warehouse full of brand new cars”, to thousands in cash, trips to Hawaii, Vegas, Mexico, $10,000 worth of minks...

MORE BUFFALO TRIP-OFFS
Buffalo’s WGRQ-FM has entered the second phase of their Global Giveaway. Given away so far: two major trips to Madrid and San Juan. More trip rumors are in “Rip Off A City” beauty contest, wherein winners get trips-for-two to cities like Miami, Vegas, etc...

KKW BANKRUPTCY
St. Louis KWK has gone into bankruptcy, apparently the result of too many foreclosing creditors. The station has made application to the FCC for an involuntary assignment of license to Curtis L. Mann. Receiver. The receiver has been appointed pending public sale of the station.

Y100 KNOCKED OFF THE AIR
Y100/Miami was knocked off the air Saturday night for 90 minutes. Problem turned out to be that someone left the oil out of the oil-filled power transformer that powered the building. The fact that the Florida Power & Light Dept. was on strike didn’t help either. They moved their operation to the transmitter location and resumed programming.

HOMEGROWN STONE SMASH
Ron Jacobs says KGB’s Homegrown album (compiled of listeners’ songs dealing with local San Diego themes) is now the fastest selling album at Tower Records in San Diego. The only thing keeping it from being No. 1, according to Ron, is the lack of product available owing to the vinyl shortage. Information on the legally protected concept is available from Jacobs at KGB. Jacobs has also produced the latest volumes of the Counter’s album series. The initial nine volumes are now joined by sets for the year 1964 (hosted by Johnny Holland of WHK, Cleveland), 1965 (Roberts W Morgan, KJH, Los Angeles), 1966 (Pat O’Day, KJR, Seattle), and 1967 (Don Rose, WQXI, Atlanta)...

BUZZ’S LATEST BOOZY
From the Buzz Bennett Band, which uses quotes like “The Good Old Rock’n’Roll”, etc., comes the latest: “Y100 Kicks Boots”...

KSAN STAR JOCKIES
San Francisco’s KSAN has begun a series of 2-hour “guest disc jockey” shows, hosted by various music personalities visiting the Bay Area. Set to go, so far, are Joe Walsh, Robert Trujillo, Mott the Boxxers’ Ian Hunter, Martin Mull, and Johnny Nash. KSAN’s Tom Donahue, one of the musicians who will be doing these shows, has made numerous recording sessions, and they are willing to share these recordings with our listeners. We are going to be hearing things we will probably never hear again."

BANANAS BOFFO AT WIXY
Cleveland’s WIXY still running their “WIXY’s Banana Funnies”. “WIXY’s Gone Bananas” is the phrase that Pays; listeners who know the phrase win $500 jackpot, and all jackpot winners become eligible for a drawing that awards a 1974 Mustang Mach II. Station currently featuring “More Music Madness” with bonus hours of nonstop music spread throughout the weekend...

...From Tulsa, KKC’s Scott Seagreaves reports that the station’s tower is back up. It was blown down by an exceptionally rough hail and wind storm last month. New jock lineup there is: Johnny Laine, 6-10 AM; Gary Stevens, 10-2; Scotty B. 2-6; Mister Boogie (Jerry Kane, from KANE, WZGC, KOMA), 6-10 PM; Tommy Knight (Keith Richards, KROQ, KOJO), 10-2 PM; and Jeff Peters. 2-6 AM...

KEEL HAULS IN UFO’S
...Shreveport’s KEEL joined the UFO craze by scheduling a “UFO Contact Sport” at a local shopping center parking lot. Listeners were invited to bring flashing lights to signal the UFO’s with...crowd was in excess of 5,000. Station gave away albums, etc...

HOT DOGS IN QUAD
...Memphis Fliter WMC does their first quad broadcast with Ardent group the Hot Dogs, Nov. 11...

...Jackson’s WDIX couldn’t give away tickets for the sell-out LSU-O! Miss football game, so they gave away TV’s for local folks to watch the game on...

KRTF FILMFEST
...Los Angeles’ oldies station KRTF has started a weekly series of rock & roll films from the fifties and sixties at their own Cinema in Westwood. First week featured Elvis’ first flick, Loving You...

ST. LOUIS HOOPER HOOPLA
...The new (Sept.) Hooper is out for St. Louis. The rock battle between KXOK-AM and KSLO-FM is being won by the Barrett rocker, 7 AM-10 PM. KSLO grabs an 11.3, KXOK takes a 5.1. KXOK PD mortar Crowly resigns Nov. 14, after many years at the station. New PD will be Lew Kirby, who’s been station’s 10-2 jock for past three years...

'CF SUCCESSFUL
...It’s been a long hard climb, but WCFL has done it. They’re apparently holding it at the top. With the new July-August ‘73 Pulse just out, the metro breakdown looks like this: 6 AM to 12 midnight, Monday through Saturday: WGN 13, WCFL 11, WLS 8, WBWM-FM 2. Monday-Friday 1/2 shares for area: M W T Total

6-10 AM 6 6 14 6 WCFL
6 6 17 7 WLS
3-7 PM 9 9 25 11 WCFL
8 4 19 8 WLS
9 10 36 15 WCFL
9 7 17 11 WLS
7-1 AM 5 9 31 13 WCFL
8 18 10 WLS

Who’s Stateside Itinerary Set

...The Who kick off their annual U.S. tour Nov. 20 at San Francisco’s Cow Palace. From there, it’s on to the Forum in L.A. (Nov. 22-3), Dallas Convention Center (Nov. 25), then on to St. Louis, Chicago, Detroit, Montreal, Boston, Philadelphia, winding up in Washington D.C. (Dec. 6). Pointer Sisters have added Capricorn concerts in Miami to their upcoming 10-city tour.

PAUL’S RED STRIPES
While Paul McCartney’s “Helen Wheels” single is already out statewide, rumors in England tell of Wings set to release a Linda McCartney composition, under the name Sari & the Red Stripes. Paul will also write the music for a 90-minute British special for Twigg... George Harrison taking a long song on a Hollywood apartment as he writes song for upcoming Barbra Streisand album.

SHA NA NA SCHEM
...Three members of Sha Na Na, Bruce Clarke, Gino Cahn and Rich Joffe, have left the group and filed a court action against remaining group members from using the name Sha Na Na.

ANDERSON BUSY
Jethro Tull’s Ian Anderson is producing the next Steeleye Span album, his first project outside the group since his (future film) Work also proceeds on the new Tull LP, which won’t be out until late 1974...

20TH CENTURY
The 20th Century Records for the first time has surpassed a million dollars in sales in one month (October). Reasons: De Frisco Family with just turned gold, Love Unlimited albums, Barry White’s “Never Never Gonna Give You Up”, and Maureen McInerney’s new single coming next LP by the Younghearts and Hodges, James & Smith.

Music News

...Who’s Stateside Itinerary Set...
<table>
<thead>
<tr>
<th>Album</th>
<th>Year</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Allman Brothers</td>
<td>Brothers And Sisters (Capricorn)</td>
<td>Cuts: Jessica-Southbound, Puny Boy—Come And Go Blues</td>
</tr>
<tr>
<td>Loggins &amp; Messina</td>
<td>Full Sail (Columbia)</td>
<td>Cuts: A Love Song—You Need A Man</td>
</tr>
<tr>
<td>MANDRILL</td>
<td>Just Outside Of Town (Polydor)</td>
<td>Cuts: Fat City Strut—Two Sisters</td>
</tr>
<tr>
<td>Azteca</td>
<td>Pyramid Of The Moon (Columbia)</td>
<td>Cuts: Red Onions—Find Love Today</td>
</tr>
<tr>
<td>BAND</td>
<td>Moondog Matinee (Capitol)</td>
<td>Cuts: Ain’t Got No Home—The Great Pretender</td>
</tr>
<tr>
<td>Captain Beyond</td>
<td>Sufficiently Breathless (Capricorn)</td>
<td>Cuts: Distant Sun—Starlight Energy</td>
</tr>
<tr>
<td>Neil Diamond</td>
<td>Jonathan Livingston Seagull (Columbia)</td>
<td>Cuts: Be—Skybird</td>
</tr>
<tr>
<td>Michael Franks</td>
<td>Michael Franks (Brut)</td>
<td>Cuts: Dobro Ladies—Lovesick Lizzie</td>
</tr>
<tr>
<td>Poco</td>
<td>Crazy Eyes (Epic)</td>
<td>Cuts: Here We Go Again—Right/Along—Last Dance Tonight</td>
</tr>
<tr>
<td>Art Garfunkel</td>
<td>Angel Clare (Columbia)</td>
<td>Cut: I Shall Sing</td>
</tr>
<tr>
<td>PINTER SISTERS</td>
<td>Pointer Sisters (Blue Thumb)</td>
<td>Cuts: Wang Dang Doodle, Make It Foot—River Boulevard</td>
</tr>
<tr>
<td>Grateful Dead</td>
<td>Wake Of The Flood (Grateful Dead)</td>
<td>Cuts: Mississippi Halfstep—Eyes Of The World</td>
</tr>
<tr>
<td>BILLY PRESTON</td>
<td>Everybody Likes Some Music (A&amp;M)</td>
<td>Cuts: You’re So Unique, Listen To The Wind</td>
</tr>
<tr>
<td>Elton John</td>
<td>Goodbye Yellow Brick Road (MCA)</td>
<td>Cuts: Harmony—Grey Seal—Roy Rogers, All The Girls Love Alice—the Goodbye Yellow Brick Road*</td>
</tr>
<tr>
<td>Queen</td>
<td>Queen (Elektra)</td>
<td>Cuts: Lie—Keep Yourself Alive</td>
</tr>
<tr>
<td>Kris Kristofferson &amp; Rita Coolidge</td>
<td>Full Moon (A&amp;M)</td>
<td>Cuts: Hard To Be Friends—Loving Arms</td>
</tr>
<tr>
<td>Rolling Stones</td>
<td>Goat’s Head Soup (Rolling Stones)</td>
<td>Cuts: 100 Years Ago—Can You Hear Music</td>
</tr>
<tr>
<td>John Lennon</td>
<td>Mind Games (Apple)</td>
<td>Cuts: Intuition—Tight AS, Nutopian International Anthem</td>
</tr>
<tr>
<td>Linda Ronstadt</td>
<td>Don’t Cry Now (Asylum)</td>
<td>Cuts: Love Has No Pride—Colorado, Desperado—I Believe In You—Silver Threads*</td>
</tr>
<tr>
<td>RINGO STARR</td>
<td>Ringo (Apple)</td>
<td>Cuts: I’m The Greatest—Oh My My, Hold On—Devil Woman</td>
</tr>
<tr>
<td>Captain Beyond</td>
<td>Sufficiently Breathless (Capricorn)</td>
<td>Cuts: Distant Sun—Starlight Energy</td>
</tr>
<tr>
<td>Neil Diamond</td>
<td>Jonathan Livingston Seagull (Columbia)</td>
<td>Cuts: Be—Skybird</td>
</tr>
<tr>
<td>Michael Franks</td>
<td>Michael Franks (Brut)</td>
<td>Cuts: Dobro Ladies—Lovesick Lizzie</td>
</tr>
<tr>
<td>Poco</td>
<td>Crazy Eyes (Epic)</td>
<td>Cuts: Here We Go Again—Right/Along—Last Dance Tonight</td>
</tr>
<tr>
<td>Art Garfunkel</td>
<td>Angel Clare (Columbia)</td>
<td>Cut: I Shall Sing</td>
</tr>
<tr>
<td>PINTER SISTERS</td>
<td>Pointer Sisters (Blue Thumb)</td>
<td>Cuts: Wang Dang Doodle, Make It Foot—River Boulevard</td>
</tr>
<tr>
<td>Grateful Dead</td>
<td>Wake Of The Flood (Grateful Dead)</td>
<td>Cuts: Mississippi Halfstep—Eyes Of The World</td>
</tr>
<tr>
<td>BILLY PRESTON</td>
<td>Everybody Likes Some Music (A&amp;M)</td>
<td>Cuts: You’re So Unique, Listen To The Wind</td>
</tr>
<tr>
<td>Queen</td>
<td>Queen (Elektra)</td>
<td>Cuts: Lie—Keep Yourself Alive</td>
</tr>
<tr>
<td>Kris Kristofferson &amp; Rita Coolidge</td>
<td>Full Moon (A&amp;M)</td>
<td>Cuts: Hard To Be Friends—Loving Arms</td>
</tr>
<tr>
<td>Rolling Stones</td>
<td>Goat’s Head Soup (Rolling Stones)</td>
<td>Cuts: 100 Years Ago—Can You Hear Music</td>
</tr>
<tr>
<td>John Lennon</td>
<td>Mind Games (Apple)</td>
<td>Cuts: Intuition—Tight AS, Nutopian International Anthem</td>
</tr>
<tr>
<td>Linda Ronstadt</td>
<td>Don’t Cry Now (Asylum)</td>
<td>Cuts: Love Has No Pride—Colorado, Desperado—I Believe In You—Silver Threads*</td>
</tr>
</tbody>
</table>

The above albums represent the most played this week.

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

*Denotes most played cuts
The Crusaders: Unsung Heroes.
Another wordless wonder.
**ROCK TOP TWENTY**
Friday, November 9, 1973

1. **Ringo Starr**
   Photograph (Apple)
   LW: 2

2. **Glady's Knight & Pips**
   Midnight Train To Georgia (Buddah)
   LW: 3

3. **Carpenters**
   Top Of The World (A&M)
   LW: 4

4. **Chicago**
   Just You And Me (Columbia)
   LW: 5

5. **Rolling Stones**
   Angie (Rolling Stones)
   LW: 1

6. **Jim Croce**
   I Got A Name (ABC)
   LW: 11

7. **Marie Osmond**
   Paper Roses (MGM/Kolob)
   LW: 8

8. **De Franco Family**
   Heartbeat/Lovebeat (20th Century)
   LW: 6

9. **Eddie Kendricks**
   Keep On Truckin' (Tamla)
   LW: 9

10. **Art Garfunkel**
    All I Know (Columbia)
    LW: 7

11. **Elton John**
    Goodbye Yellow Brick Road (MCA)
    LW: 14

12. **Cher**
    Half Breed (MCA)
    LW: 10

13. **Billy Preston**
    Space Race (A&M)
    LW: 13

14. **Bob Dylan**
    Heaven's Door (Columbia)
    LW: 12

15. **Todd Rundgren**
    Hello It's Me (Bearsville)
    LW: 15

16. **Charlie Rich**
    The Most Beautiful Girl (Epic)
    NEW ENTRY

17. **Isley Brothers**
    That Lady (T-Neck)
    LW: 17

18. **Pointer Sisters**
    Yes We Can Can (Blue Thumb)
    LW: 18

19. **Seals & Crofts**
    We May Never Pass (Warner)
    LW: 19

20. **Kris Kristofferson**
    Why Me (Monument)
    NEW ENTRY
**RADIO & RECORDS**

**THE ONLY RADIO NEWSPAPER**

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!**

---

**Group-Disc Jockey-College Rates Available Upon Request**

---

**RADIO & RECORDS**

NAME

COMPANY

ADDRESS

CITY  state  zip

Make check or money order payable to

RADIO & RECORDS, 6255 Sunset Blvd., Suite 719, Hollywood, CA 90028, 213-466-1605

- ONE YEAR $130
- QUARTERLY $35

---

**ROCK**

**additional programming**

**ALLMAN BROTHERS**

_Ramblin' Man_ (Capricorn)

**BROWNSVILLE STATION**

_Sneakin' In The Boys' Room_ (Big Tree)

**BOBBY GOLDSBORO**

_Summer (The First Time)_ (United Artists)

**HAROLD MELVIN**

_The Love I Lost_ (Phil. Int'l)

**GILBERT O'SULLIVAN**

_Old Baby_ (MAM)

**HELEN REDDY**

_Leave Me Alone_ (Ruby Red Dress) (Capitol)

**DIANA ROSS & MAP'VIN GAYE**

_You're A Special Part Of Me_ (Motown)

**THREE DOG NIGHT**

_Let Me Sussade You_ (Donhill)
R&R INTERVIEW, PART TWO

Bennett On Y100, PD's, & Research

R&R: How about the situation in Pittsburgh?

Buzz: On the radio in Pittsburgh, we never, at any time, felt that KQV was our competitor. We only thought KDKA was our competitor, because KDKA had been a part of the fibre, part of the way of life in Pittsburgh. So, our goal was just to tear into KDKA as much as we could.

The jackpot situation there was not controlled by me; it was controlled by Dick Casper. He put the $25,000 into the jackpot, and it was done only because, he wanted to have two good ARB's in a row, and he felt the money was very important to the morale of that radio station at that particular time.

I know for a fact, within my own mind and this is really bold to make this statement, but I'm going to make it anyway), that Y100, being an FM here in Miami, will do phenomenally well in the upcoming book. I feel as though 13Q in Pittsburgh will slip. I don't think they'll do as well as in the last book.

But, I also feel that red books are never as good as blue books. Because, when you go into a red book, the audience is all back in school, all the new TV shows are on the air, just everything's happening during that time, and people have a lot of other things to do besides listen to the radio.

Now, when you come to a blue book, it's kind of a slow time of year, and your quarter-hour maintenance is tremendously better than it is in a red book situation. The odds, in the past, have proven all blue books to be better than red books in most cases. That's one reason why Pittsburgh will fall.

But, I think that some of the excitement that we initially put into Pittsburgh has to re-instilled in the station. And, it's much more difficult to rebuild than it is to build. So, I feel the most exciting station we have now is Y100.

R&R: Someone told me, in regard to Pittsburgh, there have been staff cuts and monetary cuts, that you supposedly have to be sold out six days a week, 18 hours a day, to break even. Is that a fact?

Buzz: Well, no. That's not true. You know, you talk to ten different people, you get ten different figures.

R&R: The point I'm making is that people have said that it's almost an impossible situation, with the money spent to far, to break even.

Buzz: Well, the intention at 13Q was never to break even. The intention was to create a great station to be the catapult to launch a chain of radio stations.

Hefel is a very unusual kind of guy; he's not like anybody else in radio. He would rather win than make money. He would like to make money and win too, though. He reminds me of Vince Lombardi, because that's all he cares about winning with integrity.

If I did anything under the table, Hefel would be the first to say, "You're wrong. Don't do it."

So, we work with integrity. There are five executives. I'm one, Dick Casper is the other on the mainland, then Cecil Hefel's the Chairman of the Board, and there are two other execs in Hawaii.

One station in Hawaii already has a 33 on the ARB. We're going to rack the FM over there, but we already have the No. 1 AM "93Z" is our new FM, but we have KGBM, with Aku Aku in the morning, and he's the highest paid jock in the U.S. He makes in the vicinity of $450,000 a year. But, he sells time, he sells a lot of time.

KGBM is not a music station. We intent to put a music station on the island. That's what we do here. First, we do the research, and Steve Gaspar heads up this research division. I think our research systems are more accurate than any of the savings systems. I do believe there's much credence in a Hooper, over a period of time.

Now again, in Miami, we have been No. 1 over everybody in the area for the last 3 Hoopers. We've run as high as 35.3 in afternoon traffic. 35.5 at night, 20.8 in the morning.

I don't feel that the money's effective at all with certain demographics. Like, I don't think teenagers will listen to your radio station for money at all.

R&R: Isn't the Cash Call a Hooper hype contest anywhere?

Buzz: Cash Call is a good contest. The "Don't Say Hello" Cash Call is as much of a sales tool as it is a promotion for the airwaves of a radio station.

When the guy who owns the local grocery store calls his house, and his kid says: "I listen to the new sound of Y100!" the guy has a tendency to buy his commercials on that station. The contest is used as a sales tool, as much as anything else. I don't think we need that contest to win. I think there is 99% more that you have to do, to win a rating.

R&R: Do you think when you go into a market, that you have instilled fear in the other programmers?

Buzz: I guess that's been the case, but I make it a point never to dwell on it.

R&R: No one yet has really fought you defensively. At this point, to quote Steve, you're a much better chess player.

Buzz: Yeah, I am. I've lived radio. I'm a disciple of, I don't "work" in it. I'd be a programmer of radio stations if they didn't pay. Maybe I'll go into telecommunications later, maybe I'll go into something else, but I do know that for the past 17 years, all I have loved is music and radio.

R&R: How old are you, Buzz?

Buzz: I'm 31.

R&R: Can I ask you to estimate how much money you will gross, from all your different enterprises?

Buzz: I will probably make in the vicinity of $150,000 to $200,000 this year.

R&R: Do you work on an incentive plan with the radio stations?

Buzz: I work on maybe the largest salary ever paid in radio, to a programmer, with incentive on top of it. I work on incentive with Doubleday, plus a base salary. I work on incentive plus salary with Hefel! Also. And, I have the opportunity to quickshot any other stations for other chains and other independent stations, after the up-booking book. Because we're absolutely take that with a mere FM station located in Ft. Lauderdale, that on the Miami book we will be, if not the dominant station, right there with them.

R&R: Where do you find PD's? If you're going to consult more than five stations, where do you start finding people who are similar in philosophy to you, who respect you, that don't have clashing egos?

Buzz: That may be the most difficult problem I'm confronted with. I try to keep my ego in hand as much as possible. There are very few people who know that I'm consultant with KRIZ in Phoenix and brought them from 3% of the market on the ARB all the way to the top of the ladder. No. I own everybody in that city on the Pole. I have a plaque from Gary Stevens saying, "Thank you for saving a career".

I don't choose to go around to people saying, "Hey, dig, I just knocked off this station...", because I don't think that's the concept I'm looking for as a human being. The day will come, I'm sure, when I can hand my cards over to somebody else. So far, I haven't seen anybody better than me, to take the responsibility of having radio be what it should.

I think it should be a service to the people, to the point of education, to the point of getting information to them when they need it, to the point of providing them with music because they like it. I think radio has to be always representative of the people that exist in any given city.

When I go into a market and look for a programmer, I never look for exactly what we call a "track record". I just look for a person who has that desire, who has that ability and that flair; then they're capable of doing the things we need them to do.

A PD that already has a track record behind him will have a hard time listening to what I have to say, because he'll be somewhat set in his ways. I have found in a BO who isn't set in his ways, is a lot easier to work with, because then he can hear me, because then he's in search of, rather than knowing, what the heck's going on.

The only thing I've ever ask of a guy is: let's be logical about the situation. And Casper has a great line he always uses: he says, "Don't confuse me with logic any more!" So, that's what I look for. I become so logical sometimes, that it's not healthy (laughs), but there is a certain amount of gut to radio.

But, it takes a lot of people doing a lot of research, and that's where I've always been. I've always been a marketing research freak. Through researching a market, through my methodologies and through my total belief in the motivation of people, and in my belief in radio as a medium to help people find what they're looking for - through those beliefs, I've kept my stride in radio.

There was a sociological change just recently in radio. I think that about half the radio stations in the country made it through that sociological change. I think that some stations, I'll use KQV for example, didn't and they disappeared... I can't get into my local that they're my competition when they do that.
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."

RCA Records and Tapes
Conscientious programmers and promotion people most likely have been attempting to do most of the work we're now assembling in this section. Programmers, once furnished with a list of radio stations playing a given record, usually select those stations from the list which most "parallel" their own. Selections are generally made on the basis of similarities in market makeup, playlist size, rotation of records, etc.

"Parallel"s represent a complete division of stations, hence conclusions may be drawn and decisions made without sifting through an excess of stations.

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

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

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

P3: Major and secondary market stations with 10-50 record playlists/some new product exposed.

P4: Specialized markets affected by black or country influences.

P5 and P6 are currently in development 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 on stations reporting on specific records. When time permits, you should take a look at stations reporting outside your own parallel as well for further insights into records.

CHEECH & CHONG

Ode

Sister Mary Elephant

P1 24-22 KHJ

P2

P3 26-16 WAKY

NOTES

JIM CROCE

ABC

Time In A Bottle

P1 Debut 29-KDWB 24-14 WIBG 28-26 KFRC 14-8 WFL 20-24 CKLW

P2 Debut 29-KDWB 24-14 WIBG 28-26 KFRC 14-8 WFL 20-24 CKLW

P3 On-WCOL 36-16 KJRB 13-9 WMAK 25-10 WBBQ 13-8 WMEX Dream On

NOTES Single is out — will pick up more next week.

AEROSMITH

(Columbia)

Dream On

P1 22-15 WIBG 12-36 WRKO

P2 30-29 KRSP

P3 30-24 KGW 5-4 WCOL 9-13 WMEX 17-13 KJRB 26-19 WBBQ

NOTES Has not really spread.

ALLMAN BROTHERS

Ramblin' Man

(Capricorn)

P1 15-9 KJU 4-13 KFRC 16-15 KSLG 20-10 13Q 19-27 WRMG 14-17 WIBG

P2 21-26 KDWB 24-27 KDBV 22-25 WFL

P3 3-4 Y 100 20-20 WOKY 20-20 WJDX 9-13 WFUN 19-26 KACW 20-23 KIMN

14-25 WIFE 14-29 WIBG 11-15 KJU 19-27 KRSP

P4 22-22 WAKY 6-17 KFAM 19-28 WFL 22-31 WCFL 17-23 KGW 8-13 WISM

20-30 KOZA

NOTES: Requests have dropped off and have moved to "Jeasuo" from LP.

BLOODSTONE

Never Let You Go

(London)

P1 5-2 KFRC 29-26 KJU

P2

P3 29-27 KFAM On-WCOL On-KLIF

NOTES

BROWNSVILLE STATION

Smokin' In The Boys' Room

(Big Tree)

P1 On-13Q 28-27 CKLW

P2 24-19 WOKY Debut 26-KKDA Debut 20-21 WFL 18-18 WQKI Exh-WAYS

Debut 23-WHQA 20-18 Y100

P3 14-4 WAKY 36-34 WFL 26-5 WJDX 16-16 WYWB 25-14 WCFL

23-17 WISM

NOTES: Still cooking — looks good.

CARPENTERS

Top Of The World

(A&M)

P1 12-9 KFRC 12-9 KSLG 7-10 WFL 23-21 CKLW 13-9 WIBG 9-7 WRKO

3-2 KDWB 3-2 KKKO 12-8 KHJ 3-9 13Q

P2 11-1 KOO 3-2 WOKY 7-8 KAFY 11-9 WJDX 9-4 WQKI 13-8 KACW 2-9 KIOA

11-10 WQKI 21-16 WJDX 5-4 WAYS 7-5 KJRU 1-1 KJSP 2-5 KIMN 4-8 Y 100 25-23 CKBQ

P3 4-2 KJRB 14-11 KFAM 12-9 WCOL 17-12 WCFL 5-8 WAKY

7-2 WISM 14-14 WMEX 3-3 WMAM 5-3 KDZA 6-4 WWSA 1-2 KGW

NOTES: Seems like solid Top 5.

CHICAGO

(Columbia)

Just You And Me

P1 8-7 KSLG 16-8 CKLW 5-7 WIBG 4-2 KKDA 13-3 KDWB 15-10 KFRC

13-10 WRKO 4-4 WFL 9-7 KHJ

P2 9-6 WOKY 3-3 KSD 6-4 WJDX 6-5 KDA 7-3 KIMN 9-7 KACW 18-9 WFUN 8-7 WBBQ

23-13 KACB 7-5 WAYS 6-3 KRIS 9-6 KRSB 17-3 Y100 17-13 KAFY 18-14 WIBG

P3 10-8 KFAM 24-23 WAKY 4-5 WMAM 16-7 WCFL 10-6 WCOL 36-25 KRSP

7-6 WBBQ 7-4 WISM 9-7 WBSA 4-5 KGW 13-9 WSGA 1-5 KOZA

NOTES: Looks like Top 5.

JIM CROCE

(ABC)

I Got A Name

P1 9-5 KDWB 4-2 WIBG 17-21 KSLG 4-4 KDWB 6-2 WFL 23-19 KFRC

29-18 WRKO 20-14 KJU Debut 20-13Q

P2 9-7 WQKI 6-2 KDD 13-17 KAFY 17-12 WJDX 23-21 KACW 14-13 KIMN 3-3 KIOA

6-4 KIMN 23-15 WQKI 29-15 WAYS 16-12 KJU 3-3 KHJ 19-25 WBBQ 13-9 WFUN 22-17 WIFE

P3 18-5 WCFL 9-7 KFAM 3-8 WCOL 6-5 WJDX 24-3 WMAM 3-6 KJRB 13-7 WISM 15-15 WMEX 9-6 KDZA 11-11 WSGA 5-3 KGW

NOTES: Doing well everywhere.

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 KLIF in Dallas. KLIF, while normally considered in the P2 category, would be listed in P4 initially on the Rich record, owing to the strong local country influence. It would remain there until proven a pop crossover.

THE SALES PARALLEL

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

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

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

**DAWN**

| P1  | Debut 27-WFIL |
| P2  | Debut 29-WOKY Add KSO Debut 30-KRSP |
| P3  | Add-WMEK Add-KFXM Debut 42-KDZA HB—WBBQ Debut 38-WCFL |

**NOTES:** Just starting.

### DE FRANCO FAMILY

**Heartbeat—It's A Lovebeat**

| P1  | 2-1 WIBG 6-5 KSLQ 23-28 CKLW 6-6 KJLW 6-2 132 9-12 KOWB 16-14 WRKO 11-11 KKDJ 12-13 WFIL |
| P2  | 2-1 KDDJ 6-4 KSO 4-6 KAFY 1-1 KMIN 1-1 WOKY 17-14 WAVS 8-6 WQX 1-2 WFUN 2-2 WJDO 10-12 KRSB 2-6 WIFE 1-2 WBBQ 15-21 KRIZ 17-24 KAKC |
| P3  | 2-1 KRJF 11-6 WMEK 9-12 WAKY 2-1 KDZA 3-4 WISM 1-3 WCFL 8-16 WSGA 16-26 WBBQ |

**NOTES:** Beginning to slip.

### NEIL DIAMOND

**Be**

| P1  | 14-14 KSO 22-24 WJDX 12-12 KIOA |
| P2  | 15-10 KRJF 21-17 WCFL 31-26 KOZA 27-25 WCOL |

**NOTES:** Looks like it is not going to spread.

### DR. JOHN

**Such A Night**

| P1  | 6-8 KJMY 8-10 KDDJ 10-12 WRCB 8-11 KDOH 11-16 WFIL |
| P3  | 8-13 KGW 8-5 KRJF 4-9 KFHM 19-16 WCFL 9-11 WMEK 14-17 WISM |

**NOTES:** Still too early to predict a crossover.

### BOB DYLAN

**Knockin' On Heaven's Door**

| P1  | 6-8 KJMY 8-10 KDDJ 10-12 WRCB 8-11 KDOH 11-16 WFIL |
| P3  | 8-13 KGW 8-5 KRJF 4-9 KFHM 19-16 WCFL 9-11 WMEK 14-17 WISM |

**NOTES:** Finally spreading East - looks good.

### EL CHICANO

**Tell Her She's Lovely**

| P1  | 1-1 KFRC 23-19 KKDJ Debut 28-KKJ |
| P2  |  |
| P3  | Debut 40-WCFL On-WCOL |

**NOTES:** Still really slow in growth.

### FOUR TOPS

**Sweet Understanding Love**

| P1  |  |
| P2  |  |
| P3  | 17-14 KFPM On-WCOL 24-27 KOZA Add WBBQ |

**NOTES:** Just now starting.

### DAVID GATES

**Sail Around The World**

| P1  |  |
| P2  |  |

**NOTES:**

### ART GARFUNKEL

**All I Know**

| P1  | 3-4 WJU 9-7 WFLI 16-19 KSLQ 7-11 KDDJ 6-10 KIBW 9-12 WBBQ 3-4 WRKQ 7-8 KKDJ 11-16 KLFC |
| P2  | 11-7 WIFE 13-12 WOKY 15-17 KSO Debut 15-Y100 16-12 WFUN 9-11 WDDY 13-13 WQX 9-12 KAFY 13-14 KRSB 8-6 KBCB 9-11 KRIJ 8-13 KAKC 12-17 WAVS |
| P3  | 10-13 KDZA 2-2 WMEK 4-6 WCFL 8-10 KGW 7-6 KFHM 7-14 WAKY 9-12 KBBQ 10-24 KJRB 10-12 WISM 15-22 WSAG |

**NOTES:** Holding on with audience - slips in sales.

### MARVIN GAYE

**Come Get To This**

| P1  | Debut 24-WFIL |
| P2  | 26-26 KRSP 23-20 KAKC |
| P3  | Add-WBBQ On-WCOL Debut 39-KDZA |

**NOTES:**

### BOBBY GOLDSBORO

**Summer (The First Time)**

| P1  | 25-22 WFIL 17-23 KKDJ 11-21 KJBR 19-17 KDJF 21-20 WRKO 13-18 KFRC |
| P2  | Debut 28-KCQ 15-14 WFUN 10-17 KAKC 17-13 WBBQ 7-5 Y100 |
| P3  | 12-12 WMEX 18-23 KFHM 14-17 KDZA 13-18 WAKY 12-19 KJRB |

**NOTES:** Sales slip - but audience still digs it.

### GRAND FUNK

**We're An American Band**

| P1  | 8-15 KQI 12-18 WIBG 19-24 KKDJ |
| P2  | 12-10 KIOA 12-26 WFUN 10-10 KRIJ 8-11 WIFE 9-22 KJMM |
| P3  | 24-22 KGW |

**NOTES:** Only a few adds on new single because this one is still strong.

### HOLLIES

**The Day That Curly Billy**

| P1  |  |
| P2  | Debut 28-WJDX |
| P3  | On-WCOL |

**NOTES:**

### ISLEY BROTHERS

**That Lady**

| P1  | 3-3 KFCM 2-2 WRCB 18-22 KKDJ 12-15 KJBR 27-28 WFIL |
| P2  | 3-4 KRIJ 14-15 KAFY 4-10 KMIN 25-27 KAKC 11-20 WFUN 10-16 WAVS 20-30 WBBQ |
| P3  | 9-13 WSGA 4-5 WMEX 16-23 WISM 21-34 KDZA |

**NOTES:** Peaked.

### ELTON JOHN

**Goodbye Yellow Brick Road**

| P1  | 29-14 KSLQ 16-13 FOX 10-4 KFRC 24-19 CKLW 10-6 KJLW 14-4 KIBW 15-18 WRKO 23-11 WFLI 21-11 KJLW 21-13 KDDJ |
| P2  | 26-15 WOKY 18-4 KSPB 20-16 KOSO 10-21 KIOA 18-12 KAKC 18-14 WBBQ 13-12 Y100 |
| P3  | 28-21 WFUN 5-3 WQX 6-2 KBCB 29-23 WIFE 21-17 KAFY 21-13 KJBR 25-21 WAVS |

**NOTES:**

Friday, November 9, 1973
**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 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.

---

**Eddie Kendrick's**

*Keep On Truckin'*

**Kris I. Kristofferson**

*Why Me*

** השירות**

*Midnight Train To Georgia*

**Led Zeppelin**

*D'yer Mak'er*

**Loggins & Messina**

*My Music*

---

**Notes:**

<table>
<thead>
<tr>
<th>Station</th>
<th>Rating</th>
<th>Status</th>
</tr>
</thead>
<tbody>
<tr>
<td>KDWB</td>
<td>3.2</td>
<td>Top 10</td>
</tr>
<tr>
<td>KDJ</td>
<td>2.9</td>
<td>Top 10</td>
</tr>
<tr>
<td>KDQ</td>
<td>2.8</td>
<td>Top 10</td>
</tr>
<tr>
<td>KDZ</td>
<td>2.7</td>
<td>Top 10</td>
</tr>
<tr>
<td>KDY</td>
<td>2.6</td>
<td>Top 10</td>
</tr>
<tr>
<td>KDW</td>
<td>2.5</td>
<td>Top 10</td>
</tr>
<tr>
<td>KDV</td>
<td>2.4</td>
<td>Top 10</td>
</tr>
<tr>
<td>KDU</td>
<td>2.3</td>
<td>Top 10</td>
</tr>
<tr>
<td>KDW</td>
<td>2.2</td>
<td>Top 10</td>
</tr>
<tr>
<td>KDV</td>
<td>2.1</td>
<td>Top 10</td>
</tr>
</tbody>
</table>

---

**John Lennon**

*Apple*

**Notes:**

<table>
<thead>
<tr>
<th>Station</th>
<th>Rating</th>
<th>Status</th>
</tr>
</thead>
<tbody>
<tr>
<td>KDWB</td>
<td>3.5</td>
<td>Top 10</td>
</tr>
<tr>
<td>KDJ</td>
<td>3.2</td>
<td>Top 10</td>
</tr>
<tr>
<td>KDQ</td>
<td>3.0</td>
<td>Top 10</td>
</tr>
<tr>
<td>KDZ</td>
<td>2.8</td>
<td>Top 10</td>
</tr>
<tr>
<td>KDY</td>
<td>2.6</td>
<td>Top 10</td>
</tr>
<tr>
<td>KDW</td>
<td>2.4</td>
<td>Top 10</td>
</tr>
<tr>
<td>KDV</td>
<td>2.2</td>
<td>Top 10</td>
</tr>
<tr>
<td>KDU</td>
<td>2.0</td>
<td>Top 10</td>
</tr>
<tr>
<td>KDW</td>
<td>1.8</td>
<td>Top 10</td>
</tr>
<tr>
<td>KDV</td>
<td>1.6</td>
<td>Top 10</td>
</tr>
</tbody>
</table>

---

**Lighthouse**

*Pretty Lady*

**Notes:**

<table>
<thead>
<tr>
<th>Station</th>
<th>Rating</th>
<th>Status</th>
</tr>
</thead>
<tbody>
<tr>
<td>KDWB</td>
<td>3.8</td>
<td>Top 10</td>
</tr>
<tr>
<td>KDJ</td>
<td>3.5</td>
<td>Top 10</td>
</tr>
<tr>
<td>KDQ</td>
<td>3.2</td>
<td>Top 10</td>
</tr>
<tr>
<td>KDZ</td>
<td>3.0</td>
<td>Top 10</td>
</tr>
<tr>
<td>KDY</td>
<td>2.8</td>
<td>Top 10</td>
</tr>
<tr>
<td>KDW</td>
<td>2.6</td>
<td>Top 10</td>
</tr>
<tr>
<td>KDV</td>
<td>2.4</td>
<td>Top 10</td>
</tr>
<tr>
<td>KDU</td>
<td>2.2</td>
<td>Top 10</td>
</tr>
<tr>
<td>KDW</td>
<td>2.0</td>
<td>Top 10</td>
</tr>
<tr>
<td>KDV</td>
<td>1.8</td>
<td>Top 10</td>
</tr>
</tbody>
</table>

---

**Harold Melvin & Blue Notes**

*(Phil. Inn.)*

**Notes:**

<table>
<thead>
<tr>
<th>Station</th>
<th>Rating</th>
<th>Status</th>
</tr>
</thead>
<tbody>
<tr>
<td>KDWB</td>
<td>4.1</td>
<td>Top 10</td>
</tr>
<tr>
<td>KDJ</td>
<td>3.8</td>
<td>Top 10</td>
</tr>
<tr>
<td>KDQ</td>
<td>3.5</td>
<td>Top 10</td>
</tr>
<tr>
<td>KDZ</td>
<td>3.3</td>
<td>Top 10</td>
</tr>
<tr>
<td>KDY</td>
<td>3.1</td>
<td>Top 10</td>
</tr>
<tr>
<td>KDW</td>
<td>2.9</td>
<td>Top 10</td>
</tr>
<tr>
<td>KDV</td>
<td>2.7</td>
<td>Top 10</td>
</tr>
<tr>
<td>KDU</td>
<td>2.5</td>
<td>Top 10</td>
</tr>
<tr>
<td>KDW</td>
<td>2.3</td>
<td>Top 10</td>
</tr>
<tr>
<td>KDV</td>
<td>2.1</td>
<td>Top 10</td>
</tr>
</tbody>
</table>

---

**Steve Miller Band**

*(Capitol)*

**Notes:**

<table>
<thead>
<tr>
<th>Station</th>
<th>Rating</th>
<th>Status</th>
</tr>
</thead>
<tbody>
<tr>
<td>KDWB</td>
<td>4.5</td>
<td>Top 10</td>
</tr>
<tr>
<td>KDJ</td>
<td>4.2</td>
<td>Top 10</td>
</tr>
<tr>
<td>KDQ</td>
<td>4.0</td>
<td>Top 10</td>
</tr>
<tr>
<td>KDZ</td>
<td>3.8</td>
<td>Top 10</td>
</tr>
<tr>
<td>KDY</td>
<td>3.6</td>
<td>Top 10</td>
</tr>
<tr>
<td>KDW</td>
<td>3.4</td>
<td>Top 10</td>
</tr>
<tr>
<td>KDV</td>
<td>3.2</td>
<td>Top 10</td>
</tr>
<tr>
<td>KDU</td>
<td>3.0</td>
<td>Top 10</td>
</tr>
<tr>
<td>KDW</td>
<td>2.8</td>
<td>Top 10</td>
</tr>
<tr>
<td>KDV</td>
<td>2.6</td>
<td>Top 10</td>
</tr>
</tbody>
</table>

---

**Osmunds**

*(MGM/Kolob)*

**Notes:**

<table>
<thead>
<tr>
<th>Station</th>
<th>Rating</th>
<th>Status</th>
</tr>
</thead>
<tbody>
<tr>
<td>KDWB</td>
<td>4.7</td>
<td>Top 10</td>
</tr>
<tr>
<td>KDJ</td>
<td>4.4</td>
<td>Top 10</td>
</tr>
<tr>
<td>KDQ</td>
<td>4.2</td>
<td>Top 10</td>
</tr>
<tr>
<td>KDZ</td>
<td>4.0</td>
<td>Top 10</td>
</tr>
<tr>
<td>KDY</td>
<td>3.8</td>
<td>Top 10</td>
</tr>
<tr>
<td>KDW</td>
<td>3.6</td>
<td>Top 10</td>
</tr>
<tr>
<td>KDV</td>
<td>3.4</td>
<td>Top 10</td>
</tr>
<tr>
<td>KDU</td>
<td>3.2</td>
<td>Top 10</td>
</tr>
<tr>
<td>KDW</td>
<td>3.0</td>
<td>Top 10</td>
</tr>
<tr>
<td>KDV</td>
<td>2.8</td>
<td>Top 10</td>
</tr>
</tbody>
</table>

---

**Gilbert O'Sullivan**

*(MAM)*

**Notes:**

<table>
<thead>
<tr>
<th>Station</th>
<th>Rating</th>
<th>Status</th>
</tr>
</thead>
<tbody>
<tr>
<td>KDWB</td>
<td>4.9</td>
<td>Top 10</td>
</tr>
<tr>
<td>KDJ</td>
<td>4.6</td>
<td>Top 10</td>
</tr>
<tr>
<td>KDQ</td>
<td>4.3</td>
<td>Top 10</td>
</tr>
<tr>
<td>KDZ</td>
<td>4.1</td>
<td>Top 10</td>
</tr>
<tr>
<td>KDY</td>
<td>3.9</td>
<td>Top 10</td>
</tr>
<tr>
<td>KDW</td>
<td>3.7</td>
<td>Top 10</td>
</tr>
<tr>
<td>KDV</td>
<td>3.5</td>
<td>Top 10</td>
</tr>
<tr>
<td>KDU</td>
<td>3.3</td>
<td>Top 10</td>
</tr>
<tr>
<td>KDW</td>
<td>3.1</td>
<td>Top 10</td>
</tr>
<tr>
<td>KDV</td>
<td>2.9</td>
<td>Top 10</td>
</tr>
</tbody>
</table>

---

**Notes:**

- Many showing male negs at this point.
POINTER SISTERS (Blue Thumb)  

**Yes We Can Can**

- **P1**: 6-2 CKLW 19-16 WBIG 14-22 KGWB 11-16 KJU 18-18 WPFL 16-15 KFRC 8-23 WRMK
- **P2**: 5-3 KALC 16-27 KJU 6-9 KAFY 1-4 WIFE 7-16 WREB
- **P3**: 3-3 WBIG 9-13 WCFL

**NOTES:**

- Did not make it out of South.

BILLY PRESTON (A&M)  

**Space Race**

- **P1**: 13-4 WPFL 11-10 KSLG 15-18 KFRC 16-20 KGWB 6-4 CKLW 15-15 WJXK

**NOTES:**

- Still fairly strong.

HELEN REDDY (Capitol)  

**Leave Me Alone Ruby (Red Dress)**

- **P1**: Debut 12-KKGO 23-22 WBIG 25-25 KFRC 30-24 KJU 30-21 WPFL 25-23 WRMK
- **P2**: Debut 26-KOLO 12-24 KJU Debut 26-WBGB 30-25 WPFL Debut 11-WJXK
- **P3**: Added-WKXG Debut 24-KFXM Debut 26-WBGB 36-28 WREB 30-17 WCOL 26-WBGB

**NOTES:**

- Getting immediate sales & requests.

CHARLIE RICH (Epic)  

**The Most Beautiful Girl**

- **P1**: 18-14 WBIG 16-KKGO 29-KJU
- **P2**: 19-8 KJU 1-1 WDQK 16-WKOV 17-14 KOLO Debut 19-KJU

**NOTES:**

- Biggest mover this week.

ROLLING STONES (Rolling Stones)  

**Angie**

- **P1**: 1-1 CKLW 14-14 KFRC 14-14 WBIG 5-5 KJU 14-WRKB 2-4 KKOJ
- **P2**: 4-2 WQXI 19-13 WAYS Added-KLJV 29-21 KJU 14-9 KJU
- **P3**: 2-3 WCOL 24-20 KFXM 4-7 WAKY 6-2 WREB 8-4 KJRB Debut 24-WBGB

**NOTES:**

- Slipping.

DIANA ROSS & MARVIN GAYE (Motown)  

**You're A Special Part Of Me**

- **P1**: 23-18 KSLG
- **P2**: 23-13 KJU 6-7 KAFY 23-12 KJU 6-6 WAYS
- **P3**: 17-16 KOLO 23-19 WISE 11-12 KJU

**NOTES:**

- Still can't say "hit" or "miss" — company reserved with a new mix.

TOIDD RYNDGREN (Beaverville)  

**Hello It's Me**

- **P1**: 17-18 KGWB 30-21 WRMK Pick-up-WPFL 1-13 KG
- **P2**: 17-15 KSLG 15-14 WQXK 15-11 WRMK 16-14 WREB 15-13 WQXK

**NOTES:**

- Showing in gains this week — will probably pick up.

SEALS & CROFTS (Warner Bros.)  

**We May Never Pass This Way Again**

- **P1**: 8-6 KGWB 10-13 WBIG 22-24 KFRC 10-12 WRMK
- **P2**: 13-10 KJU 11-11 KOLO 5-7 WQXK Debut 28-KJU 23-23 KOLO Debut 15-WJXK
- **P3**: 11-9 KFXM 13-16 WREB 17-20 KJEU 15-11 WREB 22-29 KJRB 17-18 KJU

**NOTES:**


SPIRIT (Epic)  

**Mr. Skin**

- **P1**: 14-14 KQ
- **P2**: 20-17 KJRB

**NOTES:**

- Not spreading.

STAPLE SINGERS (Stax)  

**If You're Ready**

- **P1**: 19-14 CKLW Debut 23-KSLG On-KJU
- **P2**: 24-20 WQXK 26-23 WPFL Debut 4-WQXK Debut 23-WAYS
- **P3**: Debut 37-WFCL 30-19 WAKY Added-WSIM Debut 35-KJRB HB-WBGB Debut 30-WSLG

**NOTES:**

- Picked up good late week adds last week and this week.

RINGO STARR (Apple)  

**Photograph**

- **P1**: 1-1 KSLG 6-5 WBIG 6-5 KFRC 8-6 CLW 1-1 KKOJ 4-1 WRMK
- **P2**: 2-1 KQW 4-3 KJU 20-12 13Q 8-1 WJXK
- **P3**: 7-4 WPFL 11-15 KJU 7-2 WIFE 7-7 WQXK 5-4 KAFY 11-6 KJU 15-7 WAKY 12-7 KJU
- **P4**: 4-2 KJU 9-2 KJRB 12-4 WJXK 15-5 WREB 9-8 WAYS 14-11 WQXK 4-9 KAFY 16-20 KJU

**NOTES:**

- Still pretty solid.

B.W. STEVENSON (RCA)  

**River Of Love**

- **P1**: 9-3 KSLG 8-5 WBIG 6-5 KFRC 8-6 11-1 KSLG 4-1 WRMK
- **P2**: 1-1 CKLW 4-3 KJU 20-12 13Q 8-1 WJXK

**NOTES:**

- Many are still playing "My Mama".

STORIES (Kama Sutra)  

**Mammy Blue**

- **P1**: 4-6 KSLG
- **P2**: 30-26 WFGC Added-KFIDM Debut 30 WCOL Debut 35-KJRB Added-WSIM 34-22 KJRB

**NOTES:**

- Picked up this week.

STYLICS (AFCO)  

**Rockin' Roll Baby**

- **P1**: Debut 24-KSLG 30-25 CKLW
- **P2**: 23-16 WCOL Debut 40-KOLO 26-24 WSLG

**NOTES:**

- Beginning to cross.
NOTES: Starting to solidify and good crossover beginnings.

IAN THOMAS


Painted Ladies


NOTE S:

THREE DOG NIGHT


Let Me Serenade You


NOTE S:

IKE & Tina Turner


Nutbush City Limits


NOTE S:

JOE WALSH


Rocky Mountain Way


NOTE S:

WEDNESDAY


Last Kiss


NOTE S:

AL WILSON


Show And Tell


NOTE S:

EDGAR WINTER


Living In The City


additional programming information

Ann Peebles debut at KFRC/SF at 12, moves 14-11 CKLW.
The new Gladys Knight is "The Gos To Use My Imagination". Right on KKD/JL.A.
Also a new - Al Greene cut - "Lump 'Em Up".
Johnny Taylor shows some nice moves at KSLQ/St Louis 20-16 and KFM/San Bernadino Debut 29.
New Donny Osmond is getting split side play with "When I Fall In Love" getting the
top play so far.
Wolman Jack's "My Girl" 18-14 KAFY/Bakersfield and 7-ACBQ/San Diego.
Kings album cut - "You're 16" getting much Top 40 airplay.
Scotby Sheen is still kicking. 25-19 KOA. Debut 25-13 KOA.
Also on KOWH/KROY, WJDX, Jim Stafford getting top Southern airplanes, might spread: 10-8 WBBS, 1-WSGA. 30-28
WMAK, 15-12 WCOL.
Djips New-teen John coming out of country. Add-WIDX, 26-WCOL.
Black Oak Arkansas new single is "Jim Dandy", right on WBBS. WMAK.
Albert Hammond single starting 31-KJRM and added at KGW.
The new Paul Simon single is "American Tune" and coming next week.
New Edgar Winter single is "Hangin' Around" from the LP, but the single has been receiv.
gightly different sound.

PARALLEL 1

CXLW DETROIT/WINDSOR
KFRC SAN FRANCISCO
KJLO LOS ANGELES
KDJJ LOS ANGELES
KQV PITTSBURGH
KSLQ ST LOUIS
KXOK ST LOUIS
WABC NEW YORK
WDRQ DETROIT
WKKO BOSTON
WXLO NEW YORK
KWDJ ST PAUL/MINN
WFIL PHILADELPHIA
WRC WASHINGTON D.C.
13Q PITTSBURGH

PARALLEL 2

KCBQ SAN DIEGO
KCPX SALT LAKE CITY
KCMN DENVER
KING SEATTLE
KLIV SAN JOSE
KRIZ PHOENIX
KSRP SALT LAKE CITY
WAMS WILMINGTON
WGRO BUFFALO
WHBQ MEMPHIS
WIFE INDIANAPOLIS
WOLY MILWAUKEE
WMYQ MIAMI
WXWZ ATLANTA
KACC TULSA
KAFY BAKERSFIELD
Y100 MIAMI

PARALLEL 4

Black Demographic

Examples

Detroit
Washington D.C.
Chicago
Shreveport
Raleigh
Richmond
Philadelphia

& W

Demographic

Examples

Nashville
Louisville
Memphis
Houston
Dallas

PARALLEL 5

KAMED LITTLE ROCK
KDZA PUEBLO
KGEY SHREVEPORT
KEZY ANAHEIM
KGW PORTLAND
KJOA DES MOINES
K100 LOS ANGELES
KJLT HOUSTON
KLED WICHITA
KLIF DALLAS
KOMA OMAHA
KOMA OKLAHOMA CITY
WAYS CHARLOTTE
WBBQ AUGUSTA
WACO BATTLEMORE
WFCL CHICAGO
WCOL COLUMBUS
WHB KANSAS CITY
WHZY MONTGOMERY
WISM MADISON
WIXY CLEVELAND
WMAK NASHVILLE
WPGC WASHINGTON D.C.
WQAM MIAMI
KUDI KANSAS CITY
KSLY SAN LUIS OBISPO
WXML BOSTON
KFXM SAN BERNARDINO

PARALLEL 6

ABC/FM NEW YORK BASE
KDAY LOS ANGELES
KLOL/FM HOUSTON
KLEZ/FM DENVER
KMET/FM LOS ANGELES
KMM/FM AUSTIN
KSM/FM SAN FRANCISCO
WXAB DETROIT
WBBM/FM CHICAGO
WBCN/FM BOSTON
WCAR DETROIT
WEBN CINCINNATI
WHCN/FM HARTFORD
WYSP PHILADELPHIA
WAVE/UFO's
(Continued from Page 1)

Auctioneer had a group of records loaned by the station owner or the station employees, who were to be paid for their participation. Such announcements have traditionally been labeled "promotional" and treated as non-commercial spot announcements by the stations broadcasting those announcements. Or, in the alternative, no recognition whatsoever has been given to these announcements and no entry made in the log. Rather, the announcements have been treated as disc jockey patter not entered on the logs which is in violation of the FCC's Rules and Regulations. All mentions must be logged.

AIRPLAY PROMOTIONS
It also has become apparent that records are sometimes played at a concert and/or dance, or recordings distributed by the donor of free records to be played by the DJ at the concert or dance may have been played at frequent intervals preceding the concert and/or dance as a means of exchange for the cooperation of the station's management. The manufacturer in agreeing to perform at the concert for a nominal or no fee sees the probability of increased financial benefits occurring to the concert promoters and/or the record manufacturers and their artists is readily approved when direct but financially advantageous are the benefits to performers, distributors, and record manufacturers from air exposure of records featuring the artists in exchange for an appearance at the event.

YOU MUST LOG ANNOUNCEMENTS
In light of the above, the FCC demands that appropriate announcements accompany all broadcast material (announcements, playing of records, etc.) where a profit is to be derived from these concerts and/or dances, or where a recorded or other broadcast exposure is being provided (whether based upon an explicit agreement or implied agreement) for exchange for all or part of a performer's fee or in exchange for the donation of records, prizes, audition rental, etc.

Such announcements must identify the parties deriving financial benefit from the event (record manufacturer, concert promoter, ticket sales, station owner or its employees) as well as any other party providing consideration in any form whatsoever in exchange for any of the above types of broadcast exposure (producer, artist, record distributor, record manufacturer, etc.).

Although assemblage it may appear that money, services or other valuable consideration is being provided gratuitously, for use in some aspect of the presentation of the concert and/or dance itself, such consideration is fact provided for the purpose of or has the effect of inducing on-the-air "mentions" or record "plugs" the accompanying announcements shall clearly state that such consideration is being provided, and by whom, in exchange for the broadcast of one or more of these various types of program matter. These sponsorship identification announcements apply in connection with all concert and/or promotion enterprises where any or all of the above commercial practices are involved, irrespective of the identity of the persons or nature of the organization receiving the proceeds from the concerts and/or events.

It is our suggestion that announcers enter announcement confirming that they have not engaged in payola and plugola nor received any consideration from any source for favoring the playing of a record. These affidavits can be executed on a monthly, quarterly, semi-annual or annual basis.

MUSIC NEWS

FROSTY BACK WITH LEE
Columbia's Lee Michaels, after sacrificing a half-recorded album with his current band, has teamed up with his former "heavy" drummer, Frosty, shooting for January album release. Roger McGuinn's working on a new album, tentatively titled . . . Adventures Of Roger McGuinn. Albert Hammond cutting with Simon & Garfunkel producer Roy Halee. Columbia's Blue Oyster Cult and Peppino Dell' Acqua went straight into studios at a recording facility on the East Coast. . . . New albums soon on Epic from Paco, Flash Cadillac, and RCA Speedwagon.

ATLANTIC CHAOS
Atlantic Records will now distribute British label Charisma here. First release an LP by England's Genesis with more to follow from guitarist Bert Jansch and comedy group Monty Python.

MIDNIGHT SPECIAL BOWIE BON
The British are coming next Friday on Midnight Special. David Bowie hosts a "reunion" of sorts. The Troggs appear, doing their 1966 No. 1, "Wild Thing". Marianne Faithfull performs with Tears Go By, and Bowie himself performs "I Got You Babe". Bowie himself performs "Space Oddity", a vintage Who tune and a new song from his upcoming 1984 production. Commander Cody & His Lost Planet Airmen have a Christmas single (Paramount), "Daddy's Drinking Up Our Christmas", penned by the Commander himself (George T. Chang)

RCA
(Continued from Page 1)

1971, a period that saw continued growth for the label's South American operations. He came to his new job with an inquisitive look on his face and with a strong industry perspective that included considerable marketing and merchandising, knowledge, and business background, recognized as record production to the construction of recording studios. In addition, Beltran holds a Ph. D in both mathematics and physics.

DEALING WITH THE PHONE COMPANY
Over the years, I've had what I find to be good cooperation from the phone company. When dealing with them, the most important thing for you to able to do is to define your needs and wants, as precisely and accurately as possible. If you have a problem you've got to be able to explain to them, and document to them, what you've done in the way of recognizing and trying to solve the problem. Make sure, first, that it isn't your own equipment that is causing the problem; test both ends of the line, and then report to the phone company repairman with your information.

BY ANDY LAIRD
Ancheck lines are phone lines that enable you to dial a number which will automatically answer and transmit the broadcast sound of the station through the phone. This kind of circuit isn't too hard to build.

When you dial the number, there's a ringing current there, and a built-in relay will automatically terminate the line and hook you up with the appropriate transmitter or the transmitter or the console or whatever, to the phone line. The relay won't release until the party at the other end hangs up the phone.

REMTES
The way to handle phone hookups for remotes will vary with what kind of a remote you're doing and what your budget is. I've known of one occasion, for instance, in taking the music out to the remote site, because you're asking for a quality job, unless you've got some kind of super studio and a second set of records.

For most remotes, you'll send the jack out with a lot of information on the material and a microphone, and a 15kc line. It was for FM, and it was going to be done in various locations. And I might use a 15 KC line. The cost difference between installing an 8 and a 15 line may be high, depending on the phone line situation where you are.

Another type of remote system, a popular and less expensive one, involves a direct connect to the circuit. You order a regular phone line, and you go to your remote site, or you're going to do your remote, dial up the studio, and you're set. If you use this system, I'd recommend that the station initiate the call to the remote location, and have them return. You should probably lock in this line somehow get disconnected, the station could easily reinitiate the call by dialing from the studio. The reason I say this is that you can be called from the remote, there's the danger of lost time while you realize you've hit the off and try to replace the phone.

Actual, the regular dial telephone lines across the nation are of amazingly good quality. Lots of stations regularly do sports broadcasts over them.
Country Radio

NASHVILLE
by Biff Collie

Willie Nelson spent four days in Muscle Shoals with a squad from the first team of Music City sound musicians, who were booked for the week by Willie’s Atlantic Records producer. Ray Price used all the violins in town last week at Columbia Studio—recorded with Norris Wilson, who won the most BMI awards as a songwriter this year. Patsy Cline is the first solo female artist to be inducted into the Country Hall Of Fame. Two other ladies, Sarah and Maybelle Carter, were inducted as members of the famous Carter Family. Two years ago Don Earl quit his job as a homicide detective with the St. Louis Police Department and with his wife and three kids, moved to Nashville to make it as a songwriter. He says he hasn’t got it made yet, but he’s started “Feddy Bear” and “Kid Stuff,” springboards for Barbara Fairchild’s jump to stardom as a 22-year-old.

...Billy Graham’s houseguesting with Johnny Cash and June reminded me of a paraphrase of a Red Swine giant of the 50’s, “If Billy Graham came to your house, I wonder what you’d do?”

Country ALBUMS

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 Bernadino
**KCKN** Kansas City
**KERE** Denver
**KFGO** Fargo
**KFOX** Long Beach
**KHiS** Tucson
**KJJK** Houston
**KLAC** Los Angeles
**KLAK** Denver
**KRAK** Sacramento
**KSJO** San Diego
**KTUF** Phoenix
**KUZZ** Bakersfield
**KWJ** Portland
**WCMS** Norfolk
**WEET** Richmond
**WHOO** Orlando
**WINN** Louisville
**WIRE** Indianapolis
**WJJD** Chicago
**WKOA** Nashville
**WMC** Memphis
**WONE** Dayton
**WPLO** Atlanta
**WRCP** Philadelphia
**WOLR** Akron
**WUBE** Cincinnati

**BILLY "CRASH" CRADDOCK** Mr. Country Rock (ABC)
**CUTS:** I’m In Love Again—She’s Mine

**JOHNNY DUNCAN** Sweet Country Woman (Columbia)
**CUTS:** Fool’s—Baby Me Baby
When She Touches Me—You’re My Woman

**NARVEL FELTS** Drift Away (Cinnamon)
**CUTS:** Runaway
Love Is A Lonesome Thing

**DON GIBSON & SUE THOMPSON** Warm Love (Hickory)
**CUT:** That’s The Way Love Is

**TOMPALL GLASER** Charlie (MGM)
**CUTS:** Bad Bad Bad Cowboy—Sold American Cowboys And Daddies—Big Jim Colson

**KRIS KRISTOFFERSON & RITA COOLIDGE** Full Moon (A&M)
**CUTS:** Lusting Arms—Bluebird Song
From The Bottle To The Bottom

**LORETTA LYNN** Love Is The Foundation (MCA)
**CUTS:** Hey Lorretta—I Gave Everything
I Love You I Love You

**DOLLY PARTON** Bubbling Over (RCA)
**CUTS:** Jolene—Bubbling Over

**RAY PRICE** She’s Got To Be A Saint (Columbia)
**CUTS:** Help Me
That’s The Way Love Goes

**JEANNE PRUETT** Satin Sheets (MCA)
**CUTS:** Hold On Woman—Sweet Sweetheart
Baby’s Gone—What My Thoughts Do All The Time

**CHARLIE RICH** Behind Closed Doors ( Epic)
**CUTS:** Sunday Kind Of Woman
We Love Each Other

**JOHNNY RODRIGUEZ** All I Ever Meant To Do (Mercury)
**CUTS:** All I Ever Meant To Do Was Love You
That’s The Way Love Goes—Release Me

**LEON RUSSELL** Hank WIlson’s Back Vol. I (Shelter)
**CUTS:** Goodnight Irene—Track Drivin’ Man
Rollin’ In My Sweet Baby’s Arms
Battle Of New Orleans

**STATLER BROTHERS** Carry Me Back (Mercury)
**CUTS:** Take Good Care Of Her
Whatever Happened To Randolph Scott

**MEL TILLIS** Sawmill (MGM)
**CUTS:** Leona—Remembering
Cheap Invitation

**CONWAY TWITTY** You’ve Never Been This Far Before (MCA)
**CUTS:** Darlin’—Each Season Changes You
She Needs Someone To Hold Her—Born To Lose

**JERRY WALKACE** Primrose Lane—Don’t Give Up On Me (MCA)
**CUTS:** I Can’t Keep My Hands Off Of You
Ruby Red Wine—Primrose Lane

**DON WILLIAMS** Volume One (JMI)
**CUTS:** Amanda—No Use Running
Come Early Morning—A Star Way To Go
Country TOP TWENTY
Friday, November 9, 1973

1. MARIE OSMOND
   Paper Roses (MGM/Kolob)
   LW: 1

2. CHARLIE RICH
   The Most Beautiful Girl (Epic)
   LW: 7

3. JERRY WALLACE
   Don't Give Up On Me (MCA)
   LW: 2

4. DOTTIE WEST
   Country Sunshine (RCA)
   LW: 6

5. MEL TILLIS
   Sewnup (MGM)
   LW: 5

6. GEORGE & TAMMY
   We're Gonna Hold On (Epic)
   LW: 4

7. JOHNNY RODRIGUEZ
   Ride 'N My Thumb (Mercury)
   LW: 3

8. JEANNE PRUETT
   I'm Your Woman (MCA)
   LW: 9

9. LYNN ANDERSON
   Sing About Love (Columbia)
   LW: 13

10. BILLY CRASH CRADDOCK
    Till The Waters Stop Running (ABC)
    LW: 10

11. CHARLIE PRIDE
    Amazing Love (RCA)
    LW: 14

12. OLIVIA NEWTON-JOHN
    Let Me Be There (MCA)
    LW: 12

13. DONNA FARGO
    Little Girl Gone (Dot)
    LW: 17

14. JOHNNY RUSSELL
    Rednecks, White Socks (RCA)
    LW: 8

15. JERRY LEE LEWIS
    A Memory Ain't Enough (Mercury)
    LW: 18

16. FREDDIE HART
    If You Can't Feel It (Capitol)
    NEW

17. BRENDA LEE
    Sunday Sunshine (MCA)
    LW: 11

18. WAYLON JENNINGS
    You Ask Me To (RCA)
    NEW

19. RAY PRICE
    You're The Best Thing (Columbia)
    LW: 15

20. JIM ED BROWN
    Broad-Minded Man (RCA)
    LW: 20
Friday, November 9, 1973

Gates Embarks On Solo Career

(David Gates is best known for his leadership of Bread from 1969 to the group’s disbanding a few months ago. His career covers some sixteen years of writing experience, arranging, producing, publishing and performing popular music, but in Oklahoma, exposed to classical music through his orchestra leader father and country music from local radio, he formed his own band in high school, backing acts like Chuck Berry and Johnny Burnette when they came to Tulsa. In 1961, he left for California, where he promptly found studio session work in Los Angeles and began his professional musical apprenticeship.)

"I think I made my first record in 1957, in Tulsa. It was a pop thing, that we cut in some guy’s basement. We sent the tape to Arizona to be pressed, got 500 copies and the guys took them around and sold them out of his station wagon. We got some play on the local station, since my manager was the PD there, and sold another 500 or so.

"As a result of that, I signed with Atlantic for a brief time, and cut some more stuff in Oklahoma City, which was moving up a notch for me. Nothing ever came of those records, so I went to work playing the clubs in Tulsa, while I was attending college.

GOIN’ TO CALIFORNIA

"In 1960, I decided to take a few weeks that summer and check out the club scene in Los Angeles, just to kind of check out the climate for musicians. Once I got there, I found most guys playing in the clubs were pulling down $25 a night, as opposed to $10 like in Tulsa.

"I went back home, told my wife about it, and said, ‘Hey, why don’t we split and go to L.A. and see what happens.’ My folks wanted me to stay in school, ‘cause I’d already done three years of college. So I told my Dad, ‘Give me two years. If I can’t make it, I’ll come back and finish school.’

"So I came out and started working nightclubs, down in Norwalk and Downey, that area. They were having after hours jam sessions, and that’s where I started running into Glen Campbell, Jerry Cole and James Burton, who were all doing studio work.

INTO THE STUDIO

"At the time, I was playing bass and singing, and those guys told me, ‘You sound pretty good, we’ll call you for some sessions.’ That’s what got me into recording. Then, once I began making demos (still playing bass mostly), people found out I could write and read music, and I began doing lead sheets at $10 a whack.

"I found out pretty quick that most of the people in rock & roll and country music couldn’t read or write it, and that most of the arrangers at that time could, but hated it or just didn’t understand it. So, I came in and liked it, and could read and write it. That’s how I got into arranging.

PRODUCING

" ‘Popsciles And Icicles’ by the Munnmaids was the first big record I was ever involved with; I wrote it and published it. I did arrangements; I guess, for most every artist on RCA between 1963 and ‘64. I did stuff for Ann-Margaret, and I did ‘Baby The Rain Must Fall’ for Glenn Yarbrough.

"When I first got to town, I got a gig playing bass, and later drumming, for the Ventures. On a couple of occasions, a bunch of us went out on the road as the Champs. I can recall one great band we took up to Pismo Beach; there was Hal Blaine on drums, Glen Campbell and James Burton on guitar, Steve Douglas on sax, Leon Russell on piano, and I played bass. We didn’t know any of the Champs’ songs, but we had a heck of a great time!

WRITING

"I was doing these lead sheets for a company called Metric Music. Their writers consisted of Jackie De Shannon and Randy Newman, among others. I figured, ‘Hey, everybody else is doing it. I can too’, and I started writing songs for Metric. Johnny Burnette and Johnny Crawford cut some of them.

"It was during that time that I was writing, ‘Seven Car Sweepsakes’ where the winner gets his/her choice of one of seven cars up for grabs...

" ‘Phillies’ VIP running a local promotion, Jo ‘Pigskin Payoff’, listener phones in and carries the ball on the air, and real football field sound effects on (rotating casts). Caller receives $1.00 for each yard gained and has option of a field goal attempt with bonus being cash or cruise. Touchdowns are good for plane fare and two tickets to the Super Bowl. In the second annual ‘Think Mink’ contest, postcards are drawn hourly, winners becoming eligible for the Grand Wheel of Fortune’, with biggie prizes. So far, an estimated 3/4 of a million postcards have been received."

"The songs were pretty good. I was sort of learning my art, so to speak. ‘Popsciles’ was one of the better ones, because it had a good melody and a strong hook.

"I also got into production, doing a few things for Dot Records. I wrote and produced an L.A. hit, ‘He’s My One And Only Jimmy Boy’ by the Girlfriends, kind of a Spector imitation, and I arranged the strings on the Nitty Gritty Dirt Band’s ‘Dandy’. I used to sneak some for Bobby Darin. It was all dues-paying, setting the groundwork for the things to come.

FORMATION OF BREAD

"As my songs began to improve, and I began making demos of them and showing them to various artists, I began to realize that in a lot of instances, the demos were better than the way the artists did them. And often, once ‘they heard the demos, some of the singers would just borrow the demo to use as their instrumental tracks for the record. And things like that. I’d made up my mind that I ought to go in and be an artist on some of these things I was writing.

"I had just about made up my mind, and I’d approached a couple of labels, when I met Jim Griffin. I was knocked out by his voice. He was planning on going solo too, so we just teamed up. We were both ripe to get going as artists, and that’s where Bread began. It was late 1968.

"We checked around with a few labels, and came up with what we thought was the best deal with Elektra. I had known Larry Kuechel and Jim Horn from when they played in Duane Eddy’s band, ‘cause I’d arranged his first LP on RCA back in ’63. I’d used Larry on piano for a number of sessions, so I asked him to join.

" ‘Making It’

" ‘We put out the first Bread album in July of ’69, and two singles came out of it. ‘Could I’ and ‘Disma Day’, neither of which made it. The album didn’t really burn up the charts either, and we got pretty discouraged.

"We went in and started making the second album, which included ‘Make It With You’. That was where we picked that as the next single, and released it in May ’70.

" ‘If it hadn’t been a hit, I don’t think Bread would have lasted. I’d taken a giant chance. I approached A&M, I was losing money, we rehearsed and recorded. I did manage a little country arrangement, for Buck Owens and Merle Haggard, just to pay the rent. Bread was going to have to happen, or we’d have gone broke.

SONGWRITING

" ‘The best way to answer questions about how do you write songs’ is to say that, as you meet and talk to people, if you’re sensitive and aware of what’s going on around you, you’ll hear a lot of stories, lyric hints and experiences to be drawn on.

" ‘For me, I always start with the music and the melody first. If it’s an upbeat thing, it suggests one kind of mood. If it’s down, it’s something else. I’ll sit there and play the thing and ask myself, ‘Well, what does this music suggest? How can I fit this mood?’

"Then I try to recall one of these life situations that I’ve run across that would possibly fit that musical mood. You put them together and play back the whole package and see whether or not it fits the song.

CLOUDS

" ‘For two or three years I’ve been flying solo, and, looking out the plane window always kind of mesmerized me, put me in a kind of trance, you know. You feel different on a plane flight than you do at any other time, and I wanted to try and get that feeling into a song.

" ‘I try to write songs I think people can understand. Sometimes, the lyrics gets too deep and you tend to lose people. I don’t want to go over people’s heads. I’d prefer that people understood the basic ideas in my songs.

(Continued on Page 22)
MARK ALMOND
Lonely Girl (Columbia)

MAUREEN MCGOVERN
I Won't Last A Day Without You (20th Century)

RICK NELSON
LifeStream (MCA)

MARIE OSMOND
Paper Roses (MGM/Kokob)

GILBERT O'SULLIVAN
Ooh Baby (MAM)

CHRISTOPHER PAUL
Venus (MGM South)

BILLY PRESTON
Space Race (A&M)

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

CHARLIE RICH
Most Beautiful Girl (Epic)

TODD RUNDGREN
Hello It's Me (Bearsville)

SEALS & CROFTS
We May Never Pass This Way Again (WB)

PAUL SIMON
Loves Me Like A Rock (Columbia)

RINGO STARR
Photograph (Apple)

B.W. STEVENSON
River Of Love (RCA)

BARBRA STREISAND
The Way We Were (Columbia)

B.J. THOMAS
Early Morning Hook (Paramount)

PAUL WILLIAMS
Satisfaction (A&M)

AL WILSON
Slow And Tell (Rocky Road)

STEVIE WONDER
Living In The City (Tamla)

VOGUES
Wonderful Summer (20th Century)

LITTLE DAVID WILKINS
Too Much Hold Back (MCA)

HANK WILLIAMS JR.
The Last Song (MGM)

DON WILLIAMS
Atta Way To Go (JMI)

NORRO WILSON
Ain't It Good (RCN)
DAWN
New Ragtime Foibles (Bell)
Cuts: Davydream-Sppin' Out
What's In The Strawberry Patch With Sally(single)

NEIL DIAMOND
Jonathan Livingston Seagull (Columbia)
Cuts: Sky Bird

PERCY FAITH
Corazon (Columbia)
Cuts: Pata Pata
Crunchy Granola Suite (single)

ART GARFUNKEL
Angel Clare (Columbia)
Cuts: I Shall Sing
Traveling Boy

BOBBY GOLDSBORO
(United Artists)
Cuts: Sing Me A Smile
Mississippi Delta

ELTON JOHN
Goodbye Yellow Brick Road (MCA)
Cuts: Hammony-Grey Seal
Goodbye Yellow Brick Road (single)

JOHNNY MATHIS
I'm Coming Home (Columbia)
Cuts: Sweet Child
Stop Look & Listen
Life Is A Song Worth Singing

ROGER MILLER
Dear Folks (Columbia)
Cuts: The Day I Jumped
I Believe In Sunshine (single)

WAYNE NEWTON
Pour Me A Little More Wine (Chelsea)
Cuts: Just Yesterday
Stan & Olle

GILBERT O' Sullivan
I'm A Writer Not A Fighter (MAM)
Cuts: Who Knows Perhaps Maybe
If You Love Me Like You Love Me

ELVIS PRESLEY
Raised On Rock (RCA)
Cuts: Are You Sincere
Find Out What's Happening

BILLY PRESTON
Everybody Likes Some Kind Of Music (A&M)
Cuts: My Soul Is A Witness
How Long Has The Train Been Gone

HELEN REDDY
Long Hard Climb (Capitol)
Cuts: Loving You
Leave Me Alone (single)

FRANK SINATRA
Ol' Blue Eyes Is Back (Reprise)
Cuts: Nobody Wins-Dream Away
Let Me Try Again (single)

THREE DOG NIGHT
Cyan (Dunhill)
Cuts: Let Me Serenade You (single)
Story Book Feeling

FREE CLASSIFIED ADS!!

Free classified ad space is available on a first come basis. If you have something to advertise from a job position to equipment for sale, call or write R & R. 213-466-1605, 6255 Sunset. Suite 719, Hollywood, Calif. 90028.

JOCKS:
KRIZ Phoenix, looking for sharp, creative chief engineer; contact Todd Wallace, Gary Stevens, 602-258-6717
KTAC, Tacoma, needs night jock; contact Dick Shannon, 206-473-4008
WLCV, Tampa, needs jocks; tape and resumes to Johnny Bridget
WPIL, Philadelphia, needs morning man; contact Jay Cook
WBN, Buffalo, needs weekend MOR man, with production credits; tape and resume to Bruce Wester, 207 Elmwood Ave, Buffalo, N.Y. 14225
WKDO, Cincinnati, needs progressive jock with Top 40 experience, male or female; contact Bill Wood
WBGB, Philadelphia, needs two entertainers; contact Jerry Del Collunio
CHUM, Toronto, needs major market jock; tape, resume to J. Robert Wood
KSEA, San Diego, wants tapes from jocks with 2-3 years experience in formatted radio; contact Gary Allyn
WKDA-FM, Nashville, needs jocks; tapes, resumes to Ron Hootman
WFIL, Philadelphia, needs night jock; tapes, resumes, phone Steve Kelly, 7-93, Atlanta, wants jock in tradition of Rich Brothers and Shugart Tom; tapes and calls to Mike Scott, 404-529-9393
CKLW, Detroit, needs weekend man; contact Bill Heimes, 519-259-2890
WKRO, Boston, looking for vapor jock; contact Larry Peterson
WCAQ, Grand Rapids, seeking middle mday Top 40 jock; contact Ron White, 616-459-4111
WPEF, Pittsburgh, needs jock; contact Dick Hoadley
KSYM, Colorado Springs, needs first phone jock; contact Ken Dowd

"GUITAR MAN"
"If you've ever got out there on a stage and got showbiz in your blood, you know what Guitar Man is about. It relates to anything else, I suppose, anything you've done that gets in your blood; no matter how terrible the circumstances get, if you really like what you're doing, you'll keep on at it. I figured, since most people were familiar with the figure of the guitar player, it would be an easy character to relate to. Knechtel played guitar on that record. I'd told him we were rehearsing, 'cause that's the best way to get Larry movin'. I had the tape rolling, and most of what's on the record came from the rehearsal.

MUSICAL ECONOMY
"I've always felt there was a lot of fat in records, and I like to cut the fat out. It's just an instinct I have, but it explains why the Bread records sound so clean and uncluttered. That's always been the whole secret to recording; if you've got a good song, don't clutter it up. If your song's weak, load it up.
"I like to make transparent records, so you can hear the bass, hear its notes, so you can follow a guitar line. I prefer to use as little as possible, and still sound as full as the song needs to be.

"Like the song, 'Do You Believe He's Coming' on side two of my album. That thing has basically only three pieces on it; bass, drums and a little acoustic guitar. I tried more voices, I tried brass, I tried things in a lot of places, which did nothing but clutter the record. I pared it back down to the bare essentials, and I'm glad I did.

THE ALBUM
"My personal taste runs to a lot of variety. I like to do 'up' things and 'down' things, classical and country. Just because it's a challenge. I'm after variety, so that when I put the thing on the turntable, I can enjoy it and not get bored. I'd like to really get this album and single off the ground. There's still some confusion around now, because a lot of people aren't aware that Bread has broken up. I have to do a little education, to inform people of that and to show them this side of me.
"I think the album is a good one. I worked a long time on it, and I want to make sure everybody at least gets a chance to hear it, and determine for themselves whether they like it. Different cuts are getting played in different places, and we're getting good progressive play, which is something Bread was never able to do.

"We've always been strong on Pop and MOR. In fact, 'Make It With You' was first played on MOR stations, before it went Top 40.
"I had a tour planned for November, but some of the dates have fallen through. I'd done enough touring under mediocre circumstances, that I'm not going to do a tour now unless I can do it just right. I think we'll go out in the spring, once the album's been out awhile. I've got my backup band all picked out, and I'm anxious to get the rehearsing and playing. We're going to do all right!"
ON FRIDAY, NOVEMBER 9TH
YOU WILL HAVE AN OPPORTUNITY TO SHARE
IN ONE OF THE MOST TOUCHING
AND RELEVANT EXPERIENCES OF OUR TIMES.

THE CBS TELEVISION NETWORK
PRESENTS

“Sunshine”

A TRUE STORY
OF WHAT IT IS TO BE YOUNG,
AND A MOTHER,
AND IN LOVE, AND DYING.
AN EXPERIENCE YOU’LL WANT TO SHARE.

MCA RECORDS

ORIGINAL TELEVISION SOUNDTRACK FROM THE
UNIVERSAL STUDIOS PRODUCTION FOR THE CBS TELEVISION NETWORK
TOM DOOLEY
IS KLAUREN KLEEN AND BARNEY BUNGLE IN
THE UFO LANDING B/W MARTIAN WALK
A GREAT RADIO HIT
ON PARTEE RECORDS

AVAILABLE THROUGH INDEPENDENT DISTRIBUTORS