This Week's
Fastest
Movers

FOR BILLING FRAUD
engaged in the billing policies and
firm, Bartell Broadcasting, notified
the station complied and paid the fine.

Last week, KCBQ/San Diego
had been talking about for a little
responsible.

KCBQ/San Diego
Fined $10,000
For Billing Fraud

In an open and shut case, the FCC
levied a $10,000 fine on KCBQ-San
for engaging in fraudulent billing practices involving more than
$200,000. As of late Thursday, Dec. 13,
the station complied and paid the fine.

According to the FCC, the station
engaged in the billing practices involving more than

WABC Dominates New York
In Latest ARB, Pulse Ratings

New York Pulse (Sept-Oct '73)
WABC totaled 11, WNBC 3, WXLO 1,
WPJL 1, WWDJ 1. At night, WPJL
came closest to WABC's 11 with an 8,
(WPFL runs the ABC FM format).

New Department

ABQ (avg 5 hour

WABC cleaned up in the
Oct-Nov '73 ARB, with an average quarterly hour
(Mon-Sun, 8 am-midnight) audience
of 240,000. Others: WWDJ, 20,700;
WXLO, 35,906; progressive WNEW-
FM 75,800; WPJL 34,600; WBNC
81,600. Country WHN did 60,000; all
oldies WCBS-AM 161,500; all news
WINS 123,800.

CHICAGO ARB

WAVS is number one across the
board in total audience, Oct-Nov
ARB. WPJA is No. 1 with men 18-34
at night, No. 2 in women 18-34 and
tied with WAVS for teens. WAVS is Top
40, WPJA progressive. WPJA came
out with No. 1 in men 18-24 No. 2 in
total teens, No. 2 in women 18-34....

OCEANICH, MICHIGAN

In Portland, Ore. Sept-Oct Pulse,
KJRB was out in front (6 am-12 mid,
Mon-Fri) with a 25 share. Closest was
KREM with a 18. In Detroit's December Hooper, WDRQ has a 7.6
total, CKLW a 5.6. For November-December combined, WDRQ has 8.6,
CKLW 6.6.
"Listeners are calling my office to thank us for playing the record."

It's the most requested record in over a year. The most totally positive record we've programmed during KNUS-FM's tenure as a rock radio station."

Ken Dowe, General Manager KNUS

"Daddy What If"

Bobby Bare and Bobby Bare Jr's new single.

"The record is fantastic. An out and out smash."

Randy Robins, Music Director KLIF

Bobby Bare stars on "The Midnight Special" December 28th.
Wolfman Returns To LA Radio At KTRH

Jim Pewter, KTRH-FM - Los Angeles program director has announced the return of Wolfman Jack to a radio. Wolfie’ll growl and growl the oldies weekly every Saturday evening from 8 to 11 p.m. The KFI man will be heard via his new “all-oldies” syndicated radio show which will also be heard on WGOR/Boston.

Following the Leader

WMEX - Boston, calling themselves “Boston's Music Leader,” are running a “Follow the Leader” promotion; basically a cash call, a listening contest where must know what song the station is playing when Jock calls. Jock calls until he gets an answer.

KPRI - San Diego featuring a recorded Jim Croce concert for Christmas. They’ve produced a tribute to Croce, including the concert recorded Jim Croce and the station is playing when Jock calls.

Leader Promotion

FOLLOW THE LEADER

O'Brien

TOYS AND TROPHIES

NANCY LECUVER

ASSOCIATE EDITOR

MANAGING EDITOR

MARK SHIPPER

GENE SCULATTI

RADIO & RECORDS is published every Friday by Radio & Records, Inc., 625 Sunset Blvd., Suite 714, Hollywood, CA 90028, 213-466-1605. Subscriptions $150 per year or $30 per quarter. No portion of this publication may be reprinted without the written permission of the publisher. Copyright 1973.

KTRH General Manager Hal Rosenberg (center) and Program Director Jim Pewter welcome Wolfman Jack to all-oldies station.

KTRH-On Talent Hunt

KSON - San Diego now running their third annual KSON Country Star Talent Hunt with special prizes to be awarded to female, male, and group singing acts in both amateur and professional categories. While all the particulars are yet to be ironed out, plenty of entrants are in line; grand prize winner in the pro category gets an audition with Columbia Records, while grand prize for amateur winner is an audition with Capitol. Contest ends Jan. 4, with the finals and judging. (By Capitol producer Steve Stone, Billboard’s Claude Hall and various record company representatives) to be held Jan. 26.. at the Civic Theatre... PD Jim Duncan said reaction to the contest this year has been better than last year’s, which drew over 30 entrants and awarded a Capitol audition to Brush Arbor in the amateur category. In addition to the talent search, there’s also the KSON Country Star Songfest, concurrently; winners will have their songs performed in the finals by visiting Country music guest stars, as yet unannounced.

For the Record

KJKN - Corpus Christi, Texas jock Johnny King has set about a man radio marathon, in hopes of breaking both the Guinness book record for radio broadcasting (seven days) and the record for general sleeplessness (twelve days)... He’s staying away, and broadcasting every fifteen minutes, from a mobile booth raised several feet in the air at Spanish Palms Mobile Homes Villa in Corpus Christi... He’s taking no drugs, only cold water and coffee to keep him up, and the last we heard, he was well into his fifth day and going’ strong. Promotion was conceived by Spanish Palms president D.D. Rivera and KJKN...

Co-hosting with Ranch Hands

KTTS - Springfield, Missouri listeners had their chance at going on the radio last week. Various listeners co-hosted regular programs with KTTS Ranch Hands, and the best co-host won himself a stereo jukebox... KTTS just handed out $210.14 to a local housewife, the latest winner in their Tela-Booka-Looka Contest...

New Greenville Lineup

Mickey Farrell, acting music director at WGVG - Greenville, Mississippi, has been promoted to program director at WGVG -AM and WDM5 - FM. The new lineup there looks like this: Mickey “Old Weird” Farrell 6-9 a.m., Carlisle 9-2 p.m., Mick “old Weird” Farrell 2-5 p.m., and R. Early 5 to midnight... Right now, they're looking for a good country personality to fill the 2-5 p.m. spot. Send tapes and resumes (no calls) to Mickey...

SACRAMENTO TO NEW YORK

KRKA -Sacramento news director Al Heller is now in New York, acting as emcee for the yearly Heisman trophy awards, a duty he takes on every year about this time.

Larry B., program director of WUBE-Cincinnati, has a brand new record out on the Toast Records label, entitled “I’ve Traded Better For Worse.”

Radio & Records

Bob Wilson

Publisher

Gene Sculatti

Editor

Mark Schupper

Managing Editor

Nancy Toy

Associate Editor

Dick Kruzman

John Decker

Nancy Leguere

Chief Director

Barbara Beverly

Subscriptions

RADIO & COUNTRY MUSIC

Radio & Records is published every Friday by Radio & Records, Inc., 625 Sunset Blvd., Suite 714, Hollywood, CA 90028. Subscriptions $150 per year or $30 per quarter. No portion of this publication may be reprinted without the written permission of the publisher. Copyright 1973.
RON JACOBS: "I'm not saying that you don't have to buy an audience. But I am saying there's a better way to spend your money and energy than waging a dollar bill in front of someone and saying "like me!"

The following concludes a two-part interview with KGB Program Director Ron Jacobs.

R&R: Let's talk about Ron Jacobs. You have a ranch in Maui, and rumors are that you have a two-year contract with KGB for X amount of dollars, and that at the end of two years, you'll be retiring to Hawaii, to farm. What's your comment on that?

Jacobs: My comment is, two years is still a way off, and there's probably something to the rumor, because there's a lot of farm ing I want to learn. I wish I had a dollar for every "I'm leaving X station" rumor. When I was at KJU, they used to have parties behind the rumors.

R&R: When your time's up, do you intend to get out of radio?

Jacobs: I don't know. I want to keep that option open. My coming to San Diego was about the result of a very fast set of circumstances. And it's been so beneficial to me and isn't by any means over. I haven't had that many jobs; it's part of my Virgo drive for consistency.

R&R: Ron Jacobs, what are you doing in this ARB, will be because we put out an album that people are getting off on.

Jacobs: Right. Those voices have about as much effect on their listeners' psyches as those voices at the airport that say, "United Airlines Flight 54 now departing ..." The fact that the generation that's 13 to 16 now has absolutely nothing to identify with their music just opens the door for someone to come along and blow their mind; the lower the level of excellence, the more passive people get, and the easier it should be for something new to come along and excite them.

SUCCESS FORMULA

But it's easy, after the fact, to go back and say that KJU's Boss Radio trip was planned as a series of intelligent, chess-like moves. That's not the case at all. All those moves, once they're analyzed, only reflect things that had to be done to get the job done.

Like, I'm an incredible cook, but I can't do it twice, unless someone's watching what I did to make it happen. I don't sit down and prepare it, I come up with "what the fuck has to happen now, to make someone turn around and look at this, or to turn up the radio and listen to it? I don't think I've become all twisted when people have begun to fabricate ritualistic approaches based on what was done before.

R&R: Have you beaten KCBQ? Are you the No. 1 mass appeal station in the market?

Jacobs: If you're going to throw in the teens, then KGB is not the No. 1 mass appeal station. When you throw in the teens and play that game, you get a bunch of diddly-loops muffling your call letters, doing all the kinds of things that people who do that kind of radio claim don't happen. That puts me to sleep. I did that 10 years ago. Somewhere I've got Hoopers with 63 percent of the audience, both on AM and as a jack, and that's fairly impossible to do now and if you're going to do it, it costs more money than most operations can justify.

I feel a lot better about that in last fall's ARB, KGB won everything except for the teenagers. And we spent a lot of money putting on a concert that did something good for this community. Whatever points we make being programmed, I don't want to be programmed.

You've got to take what seems to be the appeal of the early FM stations, the "freeform" approach, and give it structure, some kind of karmic cycle in it. I'm not unaware of the need to do all those things, but doing them the stupid, simple way, is boring.

You could go into a town, to the typical Top 40, and you could sit there and listen to them and figure out what those people are doing, and say "like me!" and you'll find the people who are going to want to listen to them and listen to them and want to hear.

To me, the ultimate compliment on the Crusin' series so many listeners mentioned was when Johnny Holliday said, "I thought those were all airchecks." If you do something and people in the audience are unaware of all that's gone on backstage to make it happen, you've succeeded. But your aesthetic appreciation truly can only come from those who ARE backstage and realize what is turning those wheels and greasing the ropes and making it all happen.

"CRUISIN'"

R&R: Let's get into the CRUISIN' series. What caused you to do it?

Jacobs: When I left KJU and got into Watermark, one of the things I decided to do was record a record called the Crusin' thing was just a flash that came to me. I immediately became the first second group out? or drive around and get off on the station, rather than having to listen to a system that's programmed.

There's no way you're going to be a six foot flanker that can run the 40 in...
Friday, December 21, 1973

A lot of the work is research, graphic art, etc. It takes several months alone to get the commercials cleared for one album. Tom Bonetti and GRT decided the songs to include. The fun part, going into the studio with the DJ when he does his part, takes a day, but 90 percent of the whole package is fitting the pieces together.

The most consistent source for commercials has been the Radio Advertising Bureau. At the beginning of the project, we ran ads in the trades, asking if anyone had any old airchecks or commercials. It exposed me to a whole group of people who they thought the top choices would be.

There’s only a handful of basic ingredients to Top 40, and to start getting into “my guys are communicating,” when you can’t even tell one guy from another at their station.

To say, “This station is reaching out” when all it’s doing is dangling one in a million chance to win something, is idle. Now, we’re getting into the same kind of hype behind programming. It’s hype and more hype, when one guy takes a certain route and says “They’re doing it in Detroit, so we might as well do it here,” when the only reason they’re doing it in Detroit is because they read about it in so-and-so’s sheet.

And the only reason they read about it in the sheet, is because the guy from Warner’s was in that city that day talking about it, and he was talking about it because he called Ron Saul’s phone beeper and heard it was happening in St. Louis. And the guy in St. Louis heard about it from someone he went to lunch with who heard it on the radio.

R&R: What are your views on Dr. Tom Turfichi “testing” records and saying “this will be a programmed hit?”

Jacobs: I think it’s really neat when they reach a point where they’ve got it down and they can say it’s more than just a theory. I don’t know if there’s ever going to be that possibility, because music just might be that last vestige of subjectivity available to the world. Either that, or it’ll get to be 1984 and everything will be drab, and the only thing we’ll hear will be a 60-cycle tone.

R&R’s man in Washington, Jason Shrinsky, discusses the question of “program length commercials” in his FCC column on page 26 of this issue.

FREE BEER FOR A YEAR

WPLR, Tuborg Team Up For Contest

There’ll be no shortage of drinkable material for five lucky winners in WPLR-New Haven’s recently completed “Tuborg Beer For A Year” promotion.

Out of some 5,000 postcards received, the winners received one-six-pack of the Scandinavian beer each week for an entire year. According to program director John Lurier, “The WPLR Tuborg Beer For A Year” promotion was the first alcoholic beverage giveaway in the state of Connecticut, to my knowledge. We had to make sure all contestants were of legal drinking age.”

“We got excellent cooperation from the Tuborg people,” said Lurier. “In fact, we may work with them again on future promotions.” After collecting listeners’ postcard entries for a month, station personnel held one drawing and randomly picked the five winners.

Actually, we didn’t award the beer to them on the spot. What we did was to give them coupons which they could then redeem in exchange for six-packs at their local liquor stores. That way, they could make the decision to space out their year’s supply week by week, or, if they wanted, they could just cash all the coupons in at one time and have themselves one big bash...”

The station also recently ran a promotion with Ringling Bros. circus as it made its annual visit to New Haven. A randomly chosen postcard entrant was selected to go backstage with circus clowns, don costume and make-up, and actually perform onstage with the other clowns as part of the circus. The winner and a WPLR jock were also honored guests of the circus during its yearly parade through downtown New Haven; the two received special treatment, riding atop a seventeen-foot elephant on the Ringling Bros. parade float.

CLEVELAND GETS OFF: WMMA-FM, Cleveland, reports widespread interest in “Get Off”, the public service announcements by 42 rock celebrities against hard drugs, as a result of regular programming. Pictured sendo are disc-jockey Len Goldbert and d.j./Public Service Director Debbie Ullman. Standing are Doc Remer, VP of Jericho Productions West, donating his time to “Get Off”; WMMS Program Director John Gorman; disc-jockey and Creative Services Director Denny Sanders; and disc-jockey Matthew Kato. The LP, which features Ringo Starr, Alice Cooper, Steve Wonder and others is provided free to broadcasters by the National Association of Progressive Radio Announcers.

Jon Lurier of WPLR (left) and Pete Holmes of Tuborg Breweries (center), pictured with three of the five winners in the station’s “Beer For A Year” contest.
ROCK TOP TWENTY
Friday, December 21, 1973

1. JIM CROCE
   Time In A Bottle (ABC)
   LW: 3

2. STEVE MILLER
   The Joker (Capitol)
   LW: 4

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

4. ELTON JOHN
   Yellow Brick Road (MCA)
   LW: 1

5. HELEN REDDY
   Leave Me Alone (Capitol)
   LW: 5

6. BROWNSVILLE STATION
   Smokin' In The Boys' Room (Big Tree)
   LW: 7

7. AL WILSON
   Show And Tell (Rocky Road)
   LW: 16

8. PAUL MC CARTNEY
   Helen Wheels (Apple)
   LW: 10

9. RINGO STARR
   You're 16 (Apple)
   NEW ENTRY

10. CARPENTERS
    Top Of The World (A&M)
    LW: 6

11. OLIVIA NEWTON JOHNN
    Let Me Be There (MCA)
    LW: 18

12. STAPLE SINGERS
    If You're Ready (Stax)
    LW: 13

13. JOHN LENNON
    Mind Games (Apple)
    LW: 11

14. TODD RUNGEN
    Hello It's Me (Bearsville)
    LW: 8

15. BARBRA STREISAND
    The Way We Were (Columbia)
    NEW ENTRY

16. HAROLD MELVIN
    The Love I Lost (Phila. Int'l)
    LW: 12

17. STEVIE WONDER
    Living In The City (Tamla)
    LW: 19

18. CHICAGO
    Just You And Me (Columbia)
    LW: 9

19. LED ZEPPELIN
    Dyer Maker (Atlantic)
    LW: 20

20. LOGGINS & MESSINA
    My Music (Columbia)
    LW: 17
ROCK additional programming

EL CHICANO
Tell Her She's Lovely (MCA)

DAVID ESSEX
Rock On (Columbia)

GLADYS KNIGHT AND THE PIPS
Imagination (Buddah)

LOVE UNLIMITED ORCHESTRA
Love's Theme (20th Century)

ANN PEEBLES
I Can't Stand The Rain (Hi)

JIM STAFFORD
Spiders and Snakes (MGM)

STYLISTICS
Rock & Roll Baby (Arco)

BARRY WHITE
Never Never Gonna Give You Up (20th Century)

Remember where you read it first...

Radio & Records
News and record information the week it happens...
not the week after

NAME _______________________
COMPANY ___________________
ADDRESS ____________________
CITY _______________________ state __________

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 Albums

<table>
<thead>
<tr>
<th>Album Name</th>
<th>Artist Name</th>
<th>Cuts</th>
</tr>
</thead>
<tbody>
<tr>
<td>ALLMAN BROTHERS</td>
<td>Brothers and Sisters (Capricorn)</td>
<td>Cuts: Jessica*--Southbound*--Pony Boy--Come and Go Blues</td>
</tr>
<tr>
<td>GRATEFUL DEAD</td>
<td>Wake Of The Flood (Grateful Dead)</td>
<td>Cuts: Mississippi Halfstep--Eyes of the World--Here Comes Sunshine*</td>
</tr>
<tr>
<td>GREGG ALLMAN</td>
<td>Laid Back (Capricorn)</td>
<td>Cuts: These Days --Midnight Rider *</td>
</tr>
</tbody>
</table>
| BILLY JOEL              | Piano Man (olumbia) | Cuts: World Comes to Worse--Piano Man--Travelin' Prayer*

### Album Notes

The HENRY GROSS lp (A&M) showing up well. Top cut is "Sweet Sassafras."

GENESIS (Atlantic) getting good play, mostly as an entire lp rather than any specific cut. The single from the ALVIN LEE lp is "So Sad", written by GEORGE HARRISON who also plays on the cut with JIM CAPALDI and STEVIE WINWOOD. Rumor is that if the lp and single are a success -the studio group will get together for a super-group tour. The new MAHAVISHNU lp (Columbia) getting fair play. Biggest movement and airplay still seems to be on EMERSON, LAKE & PALMER.

The above albums represent the most played this week.

The cuts listed are the consensus selections compiled from all corresponding stations.
DIANA ROSS
Last Time I Saw Him
The title single of her new Album.
Green Sets Box Office Mark At Apollo

Al Green recently set the all-time box office record at New York's Apollo during his 3-week engagement at the Harlem club. Al also did a benefit for 200 cheering inmates of N.Y.'s Federal Detention Headquarters. He told reporters his reason for the prison gig: "They're locked up and can't get out ... but I can get in."

ROCKIN'RAIDERs
Paul Revere's Raiders, featured artists on Dick Clark's "Rock & Roll Years" are readying a new Columbia 1p for January release; lead singer Mark Lindsay's next solo single comes in three weeks, with album to follow after the first of the year.

DOCTOR'S BAG
Video Tape Network, Inc. has made available an hour-long program featuring Dr. John; show is available for distribution to Network's 235 affiliated colleges.

LESS BAGGAGE, MORE MUSIC
Epic's Argent, who've just completed one of their most successful American tours, lost plenty in the process: like a new tape recorder, specially used for sound effects during concerts. Back in England now, they're working on their next album (due after the first of the year). They'll be back for concert tour beginning March 25.

THEN AND NOW
Art Laboe's Original Sound Records, some of the original Oldies. But Goodies series, has grown a new limb: Now Records, which will be devoted to releasing of contemporary singles product. The image change was in order, according to O.S. spokesman Paul Politi, because "the picture of us on strictly an Oldies label was making people think of us as the "Wax Museum of the record industry."" Making the scene at Hollywood's Oldies But Goodies Club last week; Johnny Rivers, Linda Ronstadt, drummer Jim Gordon, on stage.

CLASSICAL GAS
Emerson, Lake & Palmer wondered how classical composer Alberto Ginastera would react to their rock arrangements of his music, so they flew to his home in Zurich, Switzerland, set up and played for him. "He liked it," said Keith Emerson.

COCKER BACK BARKING
After an 18-month spell of inactivity, Joe Cocker is back in the studio in England. Producer is Jim Price and musicians include Price, Henery McCullough, Chris Stewart and Jim Creamer. "It's Gonna Rain Today," "Lucinda." Cocker says he has no plans to resume touring.

JESSE COLIN YOUNG CHANGES NAME
Jesse Colin Young is officially changing his name to Jesse Young. It seems Young, who's gone by that Monicker for some thirteen professional years, is legally Perry Miller. Now he'll be Jesse Colin Young. What's in a name?

DYLAN SELLS OUT
According to promoter Bill Graham, Bob Dylan's upcoming national tour is sold out already. On Sunday, Dec. 2, Graham placed newspaper ads announcing tickets were available in 21 cities. By Tuesday, Dec. 4, Graham claimed indications were that every performance would be sold out. Some 648,147 Dylan buffs will pay a total somewhere between four and five million dollars to see their man onstage in February.

KINKS KOMPANY
Head Kink Ray Davies is looking around for a company to distribute the Kinks' new label. He recently spent time with Island Records chief Chris Blackwell discussing the deal.

HELEN WOES 'EM
Helen Reddy did her "last one-nighter of the year" before a houseful of the faithful Tuesday evening, Dec. 12 at L.A.'s Dorothy Chandler Pavilion. Drawing rave responses; the hits; a Thirties-ish revamp of John Sebastian's "Sittin' Here Lovin' You" and a surprising rendition of Creedence's "Travelling Band." She'll take some time off now before next year's itinerary gets underway.

ROCKY MTN. HIGH
Chicago's Caribou Ranch, 800 ft. high on Long's Peak, Colorado. 1 year old. Chicago are busy cutting their next album there now, with Elton John scheduled to be the first artist to use the facility in '74. Acts who did it the Colorado way this year; Joe Walsh, Steve Stills, War, J. Geils Band and Rick Derringer.

OUT WITH THE OLD...
Plenty of rock acts scheduled to appear at various New Year's shows. The Beach Boys hit their home area New Year's Eve, playing at Long Beach Civic Auditorium. Tower of Power will perform for 80 million viewers when they appear New Year's Day at the Rose Bowl; they'll do Dick Clark's special the night before...Capricorn Records making preparations to link a network of radio stations to carry the Allman's New Year's Eve Special from San Francisco's Cow Palace...

FROM CBS WITH LOVE
Checking in to hear David Essex last week at Max's Kansas City, New York; Dave Mason, Jerry Wexler, Dawn producer Hank Medress, Alvin Lee and Mark Lindsay...Blue Gyster. Cult's next lp due in February, called ME 2?, named after a German fighting plane. Features Simon & Garfunkel tracks; "Flaming Telepathy," "Sub-Human," "Harvester of Eyes.

Green Sets Box Office Mark At Apollo

Al Green recently set the all-time box office record at New York's Apollo during his 3-week engagement at the Harlem club. Al also did a benefit for 200 cheering inmates of N.Y.'s Federal Detention Headquarters. He told reporters his reason for the prison gig: "They're locked up and can't get out ... but I can get in."

ROCKIN'RAIDERs
Paul Revere's Raiders, featured artists on Dick Clark's "Rock & Roll Years" this week, have a new Columbia album set for January release; lead singer Mark Lindsay's next solo single comes in three weeks, with album to follow after the first of the year.

DOCTOR'S BAG
Video Tape Network, Inc. has made available an hour-long program featuring Dr. John; show is available for distribution to Network's 235 affiliated colleges.

LESS BAGGAGE, MORE MUSIC
Epic's Argent, who've just completed one of their most successful American tours, lost plenty in the process: like a new tape recorder, specially used for sound effects during concerts. Back in England now, they're working on their next album (due after the first of the year). They'll be back for concert tour, beginning March 25.

THEN AND NOW
Art Laboe's Original Sound Records, some of the original Oldies. But Goodies series, has grown a new limb: Now Records, which will be devoted to releasing of contemporary singles product. The image change was in order, according to O.S. spokesman Paul Politi, because "the picture of us on strictly an Oldies label was making people think of us as the "Wax Museum of the record industry."" Making the scene at Hollywood's Oldies But Goodies Club last week; Johnny Rivers, Linda Ronstadt, drummer Jim Gordon, on stage.

CLASSICAL GAS
Emerson, Lake & Palmer wondered how classical composer Alberto Ginastera would react to their rock arrangements of his music, so they flew to his home in Zurich, Switzerland, set up and played for him. "He liked it," said Keith Emerson.

COCKER BACK BARKING
After an 18-month spell of inactivity, Joe Cocker is back in the studio in England. Producer is Jim Price and musicians include Price, Henery McCullough, Chris Stewart and Jim Creamer. "It's Gonna Rain Today," "Lucinda." Cocker says he has no plans to resume touring.

JESSE COLIN YOUNG CHANGES NAME
Jesse Colin Young is officially changing his name to Jesse Young. It seems Young, who's gone by that Monicker for some thirteen professional years, is legally Perry Miller. Now he'll be Jesse Colin Young. What's in a name?

DYLAN SELLS OUT
According to promoter Bill Graham, Bob Dylan's upcoming national tour is sold out already. On Sunday, Dec. 2, Graham placed newspaper ads announcing tickets were available in 21 cities. By Tuesday, Dec. 4, Graham claimed indications were that every performance would be sold out. Some 648,147 Dylan buffs will pay a total somewhere between four and five million dollars to see their man onstage in February.

KINKS KOMPANY
Head Kink Ray Davies is looking around for a company to distribute the Kinks' new label. He recently spent time with Island Records chief Chris Blackwell discussing the deal.

HELEN WOES 'EM
Helen Reddy did her "last one-nighter of the year" before a houseful of the faithful Tuesday evening, Dec. 12 at L.A.'s Dorothy Chandler Pavilion. Drawing rave responses; the hits; a Thirties-ish revamp of John Sebastian's "Sittin' Here Lovin' You" and a surprising rendition of Creedence's "Travelling Band." She'll take some time off now before next year's itinerary gets underway.

ROCKY MTN. HIGH
Chicago's Caribou Ranch, 800 ft. high on Long's Peak, Colorado. 1 year old. Chicago are busy cutting their next album there now, with Elton John scheduled to be the first artist to use the facility in '74. Acts who did it the Colorado way this year; Joe Walsh, Steve Stills, War, J. Geils Band and Rick Derringer.

OUT WITH THE OLD...
Plenty of rock acts scheduled to appear at various New Year's shows. The Beach Boys hit their home area New Year's Eve, playing at Long Beach Civic Auditorium. Tower of Power will perform for 80 million viewers when they appear New Year's Day at the Rose Bowl; they'll do Dick Clark's special the night before...Capricorn Records making preparations to link a network of radio stations to carry the Allman's New Year's Eve Special from San Francisco's Cow Palace...

FROM CBS WITH LOVE
Checking in to hear David Essex last week at Max's Kansas City, New York; Dave Mason, Jerry Wexler, Dawn producer Hank Medress, Alvin Lee and Mark Lindsay...Blue Gyster. Cult's next lp due in February, called ME 2?, named after a German fighting plane. Features Simon & Garfunkel tracks; "Flaming Telepathy," "Sub-Human," "Harvester of Eyes.

Al Green, captured (photographically speaking) at the Federal Detention Headquarters in New York last month. His engagement at the Apollo set attendance records. See story above.

Paul Revere rides again. The Raiders, featured on Dick Clark's "Rock & Roll Years" are readying a new Columbia lp for January release; lead singer Mark Lindsay's next solo single and album are also imminent.
LAMBERT & POTTER  
THE HITS JUST KEEP ON COMIN'

BY GENE SCULATI

They brought the Four Tops back to Top 40. They've written and/or produced hits for the Original Caste, the Grass Roots, the Raiders, Fifth Dimension, Hamilton, Joe Frank & Reynolds, Dusty Springfield, and Sergio Mendes. They've done most of it within the last two years, and in the end, the hit roster is seen as belonging to the super select group of pro writing teams that includes Goffin-King, Barry-Greenwich and Mann-Weil.

While American Lambert and British Potter had met as early as 1964, it wasn't until 1969 that they formed their alliance and began turning out the hits, along with the Original Caste's "One Tin Soldier" for TA (Bell) Records in 1971.

Dennis Lambert had been involved in music from an early age. As a child, he sang in clubs in upstate New York, even appeared on television ("Stage Door") with Connie Francis once. Then as now, the Tokens (Hank Medress, Jay Siegel, Mitch and Phil Margo and Dave Appell) were producing; they were building a roster of hits with artists like the Chiffons, Randy & The Ravens and the Happenings. When the team signed to produce Dennis as a singer in 1962, he got his first look at "the other side of the business," and decided writing-producing, not performing, would be his mode. "I saw the processes they went through to create product, going into the studio and fashioning a record, and it fascinated me."

"By '64, I had met Lou Courtney, and we formed our own production company. We produced Mary Wells for 20th Century when she first left company. -We produced Mary Wells and we formed our own production setup, the Nashville Teens. After six months for 20th Century when she first left company. -We produced Mary Wells and we formed our own production setup, the Nashville Teens. After six months, Dennis went to London, looked up Brian Potter, and suggested the two try their luck as writers, in America. Brian Potter had been drumming in jazz groups in Britain, and with the explosion of Beatlemania, he became a rock drummer, writing his first songs almost by accident when his band came up short with material for an audition. By the time he teamed up with Lambert in America, he'd had several hundred pop songs to his credit, including the Small Faces' first hit.

WRITING

1969 found Lambert-Potter functioning as writers, arrangers, A&R representatives, and general right hand men at the distributred TA Records, a small label set up by Don Costa, and run by Steve Binder. As Brian recalls it, "Don was the Original Caste's 'One Tin Soldier,' and it became our first hit."

As a team, they admit to working very closely. Neither writes, music exclusively, and both constantly write down, or tape, ideas, phrases and possible titles. "We keep lists of phrases," Dennis says. "Like, somebody came into the office one day and said 'where's my pen?' Somebody found it before I lost it, and that triggered my remembrance of that phrase, which my father used often, and it eventually worked itself into a song; 'Somebody Found Her Before I Lost Her,' which the Addriti Bros. have just cut."

While the TA label was underpromoted and underdistributed, the team's presence there didn't go unnoticed. "We seemed to be noticed," Dennis says. "Don was always 'bubbling under' with whatever we did, we were always very commercial, and people began to notice us."

One of those people was producer Steve Barri, whose West Coast credits have included work with the Grass Roots, Turbines, Jan & Dean, Johnny Rivers. Barri heard their songs and recommended them as writers-producers with ABC-Dunhill.

According to Lambert, "the deal was made because this is one of the few companies that maintains a staff of writers and producers, we were able to sit in here with the piano and create the way things were done years ago in New York. The people here are 'song conscious.'"

While Brian admits, "the predominant thing in pop now is still the singer-songwriter, the pendulum's starting to swing back toward a dependence on professional songwriters; like the emergence of Paul Williams and Roger Nichols, and Jim Weatherly, and us."

DUNHILL HITS

"From the beginning, we thought pop-oriented songs were our best outlet," Dennis claims. "As soon as we got here, we did 'Don't Pull Your Love' with Hamilton, Joe Frank & Reynolds. Then we wrote some Grass Roots stuff ('Two Divided By Love,' 'The Runway'), which were relatively easy because they were so patterned. We did Gayle McCormick's 'Cryin' Shame' and Dusty Springfield's album Cameo. But it wasn't till the Tops that we really got moving."

"We finally had a vehicle in the Tops. That's where our abilities really blossomed. The advantage being that the Tops were legitimately a 'cold' act, and it was a challenge to be able to re-create them in a sense."

"They were probably our favorite act of all time," Brian admits. "Levi Stubbs is one of the greatest singers in the world. When we first met them, we had already been writing songs with them in mind. We sat down at the piano and played them ' Ain't No Woman (Like The One I've Got),' and some others, and they just loved it."

"They had mentioned writing a song that characterized their particular philosophy about being a breadwinner in the black community, we all worked together, and eventually put it into 'Keep of the Castle.' We built their first album around that concept, though initially we hadn't figured the song as a single; we thought maybe the single should be 'Put A Little Love Away' which Sergio Mendes has out now."

"'Are You Man Enough' popped out of left field. MGM had what they knew was going to be an important black movie, Shaft in Africa, and they wanted us to come up with a song and have the Tops sing it. Turned out to be one of our biggest.

DEPARTING DUNHILL

While the team has been well represented recently with the Fifth Dimension's "Ashes To Ashes," Sergio Mendes' "Put A Little Love Away" (both done in conjunction with Bones Howe), and singles by Skylark and Wayne Newton, there's been a slack in their activity at Dunhill. They've left to company to embark on a new project.

"What we had with Dunhill," Dennis explains, "was essentially a production company, whose objective was to develop new talent and present it to the label."

"As of January, we'll have our own label, Haven, with Capitol. It's not a custom label setup, with its own corporate control, but it gives us autonomy with acts which we develop, and Capitol uses their marketing and promotion resources to handle the product."

NEW LABEL

"We're talking to a couple of name acts, but we've already begun building a roster of new artists," says Dennis. "One is Gene Redding, a black singer who's distantly related to Otis Redding. He's been in a number of groups and he was involved with Bobby Womack and Sly's group. He's somewhat like an Al Green or a Wilson Pickett; we'll have an LP out by him in March."

"We have a 14-year old black girl singer from Boston who has tremendous potential, and we've got Diamondhead, a white soul-oriented group which we did a single with on Dunhill. And, as independent producers, we'll continue to work with the Tops. In a way, they'll always be our favorites; and, once we'd opened the door with them, there's been a lot of other ex-Motown acts make it big, like Gladys Knight and the Isley Brothers."

"There'll always be a need for professional songwriters. We set out in the beginning to be longtime music business people, and we intend to stick by that intention."
In these days of superstar independent producers, hopping from project to project, it's odd to encounter a house producer who's completely satisfied with his lot. Ted Templeman has produced the Doobie Bros., Van Morrison, Captain Beefheart, Little Feat and others, all for Warner Bros. His is not merely a nose-to-the-grindstone hard work saga. Talent, experience and taste play a big part in 'the making of a producer.'

For Templeman, his involvement with recording began at any early age. "I've been into sound all my life. As a kid, I was a big jazz freak, going to clubs and concerts where I grew up in Northern California. When I got to hearing records, hearing how crappy the sound of Tony Williams' drums came across on those Miles Davis records, it freaked me out. Cause I knew how they could sound. I knew I had to get into making records, but I was still going to school.

"In the meantime, I hooked up with Autumn Records in San Francisco, through Bobby Mitchell and Tom Donahue. Autumn had the Beau Brummels then, and Sly Stone of course was active there, producing and playing on sessions.

"Our group was called the Tikis, and when Warners bought Autumn, we went as part of the deal. Lenny Waronker, who was vice president of Warners', A&R, heard us and decided to do the Harper's Bizarre trip. We became Harper's Bizarre (I arranged much of our stuff), and I began learning about the studio. Working with Lenny taught me a lot about perfection.

Producing

"My heart was really in 'behind the scenes' stuff, in how to make a performance sound good. Toward the end of the Harper days, Lenny said to me, you know, you ought to make records.

"I began by working on various sessions with him, in a semi-assistant producer capacity. I arranged a Nancy Sinatra session, and worked with Joe Wisner who was producing here. I warmed up to the job right away.

Doobies

"Then I signed the Doobie Bros. They had made a rough tape with a couple of guys who had a studio up in San Francisco. I listened to the tape, went up and saw them, was completely knocked out. I came back pretty excited about them, Lenny suggested that the rough tape with a couple of guys who had a studio up away.

"Their first album was produced under kind of a bad situation, with two executive producers. 'Where are you going to hook up with a session and expects things to happen right now. He's ready, you know, and he can't understand why everybody else isn't, too. That kind of thing can really fry an engineer or a musician right out of his mind.

"Van doesn't overdo at all. He comes in and plays guitar while he sings, that's why his records have that live sound you notice.

"Warner Bros. just tells Van, 'do what you want to do.' Which is indirective, I think, of the kind of attitude they have toward artists they believe in. They bought into Van's Bang contract after 'Brown Eyed Girl,' and, instead of putting him back into a pop vein, he let him go in and do 'Astral Weeks.' Now, when they heard that record, they knew it was going to be a blockbuster of a seller, but they did know it was important to let him find his own identity.

"I, personally, hadn't seen that kind of trust in an act, from a label, before. And they've shown it for people like Randy Newman, and Ry Cooder as well.

Open Ears

"I try to get out and listen to new acts as much as I can, too. I've found out, usually, if there's something cooking, I'll hear about it. I don't hang out at the Troubadour or anything, but whenever I go to England, or New York, say, I make an effort to get out and hear music. Plus, we have A&R people who'll come and tell me about stuff.

"I just signed this group, Montrose. Ronnie Montrose used to be Edgar Winter's guitarist, and I believe Montrose was leaving the group, so I talked to him and we started putting things together.

"Right now I'm finishing up Lorraine Ellison's album, and I'm working with a group called Chunky, Novie & Ernie, which John Cale and I are producing. I'm also working on Van Morrison's live album; part of it's taken from the Santa Monica Civic, part from the Rainbow in London. Van wants to make it a three-record set at this point.

"The Doobies are on the road, but we've finished all the tracks for their next album. It's about three-fourths done now. We have a lot of sweetening to do. They're working on new ideas and tunes now, I understand, and when they get back, we'll go in and start cutting again.

Carrying It Through

The attitude is one Ted has come to incorporate into his producing approach as well.

"I take a different approach from most producers. Most of them are necessarily trying for a big hit the first time out with a new act. I try to help a group express whatever it is that's going to give them some sort of longevity. In other words, the record might not be the biggest hit of the band, but it might give them a little bit of credibility that they can build on, and they can go from there. It's important to get the personality of the act across, so people can have something to latch onto.
**DEFINITION OF PARALLELS:**

**SIMPLY PUT:** they group similar stations together by playlist size and air presentation.

**REASON:** To better define what's happening with a given record at a particular type of radio station. (KHJ should not be compared with WHYY.)

**EASY WAY TO USE:** First, find which Parallel your station fits into by using the boxed definitions below. You can watch a record's progress at various stations, and affirm your decision to go or not to go on a record. You can also tell at a glance what action the record's receiving at stations.

**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.

### GREGG ALLMAN (Capricorn)

**Midnight Rider**

- **P1** Debut 28 WRC
- **P2** 24-20 WSGA, Add KSO, 29-26 KCPX, Debut 26 KTKT
- **P3** Debut 25 WBBQ, 24-29 WCFL, 28-27 WISM, Add KLIW, 16-23 WERC

### BOBBY BARE (RCA)

**Daddy, What If?**

- **P1**
- **P2** 27-21 KCPX, Add KAKC, On KIMN
- **P3** Debut 27 KLIF

### BLACK OAK ARKANSAS (Atco)

**Jim Dandy**

- **P1** Debut 29 KDWB
- **P2** 27-29 KCPX, 28-19 WSGA, Debut 25 WHBQ, Debut 28 KSO, Add WJDX, Add KTHT, Debut 30 KRSP
- **P3** 16-5 WMAK, Debut 22 WAYS, 29-23 WBBQ, 25-17 WGBK, Add WISM, Debut 38 WCFL, Debut 30 KOIL, Debut 27 WCOL, Debut 38 KLIF

### JIM CROCE (ABC)

**I Got A Name**

- **P1** 1-13 WRC, 4-13 Q, 4-3 KFRC, 4-3 KSLQ, 4-3 KKDJ, 23-11 KJRB, 2-2 KSLY, 2-2 WISM, 2-2 KSLY, 2-2 KJRB
- **P2** 2-1 WPOP, 3-9 KAKC, 6-3 WOKY, 8-1 KTKT, 3-2 WMYQ, 2-1 KRIZ, 16-9 WHBQ, 1-1 KSO, 1-1 WSGA, 1-1 WIFE, 4-4 WJDX, 1-1 KIMN, 4-4 WGRQ, 3-2 KCPX, 7-7 WAMS
- **P3** 16-5 KSLQ, 2-2 WISM, 11-9 WAYS, 13-7 WCFL, 5-1 KSLY, 4-2 KFXM, 3-2 KOIL, 3-7 WERC, 1-2 WBBQ, 21-25 WMAK, 10-3 WAKY, 1-3 WCOL, 1-2 KJRB

### BLACK OAK ARKANSAS (Atco)

**Jim Dandy**

- **P1** Debut 29 KDWB
- **P2** 27-29 KCPX, 28-19 WSGA, Debut 25 WHBQ, Debut 28 KSO, Add WJDX, Add KTHT, Debut 30 KRSP
- **P3** 16-5 WMAK, Debut 22 WAYS, 29-23 WBBQ, 25-17 WGBK, Add WISM, Debut 38 WCFL, Debut 30 KOIL, Debut 27 WCOL, Debut 38 KLIF

### BROWNSVILLE STATION (Big Tree)

**Smokin' In The Boys' Room**

- **P1** 4-3 WRC, 8-5 WIBG, 7-5 KDWB, 16-12 KFRC, 22-19 KSLQ, 5-6 KSLQ, 7-6 KJRB, 9-9 CKLW, 16-12 KFRC, 22-19 WIBG
- **P2** 2-3 WMYQ, 8-7 WOKY, 24-20 KAFY, 18-13 WCFL, 23-14 KIMN, 1-1 KRSP, 9-7 WGRQ
- **P3** 10-2 KCPX, 7-11 WIFE, 17-12 KJRB, 24-20 KAYO, 10-8 WHBQ, 3-2 WGRQ, 4-2 KAKC, 9-7 WISM, 6-5 KJRB, 25-29 WCFL, 12-11 WAYS, 11-9 WAYS, 13-7 WCFL, 5-1 KSLY, 4-2 KFXM, 3-2 KOIL, 3-7 WERC, 1-2 WBBQ, 21-25 WMAK, 10-3 WAKY, 1-3 WCOL, 1-2 KJRB

### CARPENTERS (A&M)

**Top Of The World**

- **P1** 1-3 Q, 28-22 KDWB, 9-9 KJRB, 3-4 CKLW, 3-6 WIBG, 9-9 WOKY, 1-7 KSLQ, 8-16 KJRB, 11-6 KJRB
- **P2** 7-15 KJRB, 7-10 WGRQ, 11-12 WJDX, 7-8 WMYQ, 16-13 KJRB, 15-18 KLPV, 7-9 WSGA, 1-4 WOKY, 1-20 KAFY, 24-20 KFXM, 21-27 WISM, 7-4 KJRB, 15-28 KCPX, 9-9 WGRQ, 1-3 WCFL
- **P3** On KSLY, 2-1 KJRB, 5-5 KOIL, 6-13 WISM, 2-6 KFXM, 11-12 WAKY, 1-3 WCFL

### CHEECH & CHONG (Ode)

**Sister Mary Elephant**

- **P1**
- **P2** 3-1 WOKY, Debut 15 KSO
- **P3** 17-9 WISM, 25-25 WAKY, 23-13 WCFL

### CHICAGO (Columbia)

**Just You And Me**

- **P1** 5-17 KHIJ, 5-11 KFRC, 5-8 13Q, 12-13 WBBQ, 15-22 KSLQ, 25-26 KKOJ, 10-17 WHKO
- **P2** 17-25 KYNO, 2-3 KJMN, 9-12 KRIZ, 9-14 WHBQ, 13-15 WSGA, 26-27 WPOP, 8-7 WMYQ, 15-16 KRSP, 13-26 KSO, 19-15 WIRZ, 3-4 KAFY, 10-14 KLIV
- **P3** 31-13 WCFL, 17-23 WBBQ, 11-19 WISM, 9-23 KFXM, 19-29 KOIL, 3-10 KSLY

### DAWN (Bell)

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

- **P1** 19-11 KSLQ, 20-20 WBBQ, 12-16 KKUI
- **P2** 19-13 KSO, 11-12 WOKY
- **P3** 20-24 WCFL, 26-20 WBBQ, 18-17 KFXM, 15-10 WCOL, 9-15 KOIL, 4-8 WERC

### CLIFF DE YOUNG (MCA)

**Time In A Bottle.**

- **P1** 2-1 WRC, 4-3 13Q, 1-1 WIBG, 3-1 KFRC, 5-5 KSLQ, 3-2 KKOJ, 23-11 KJRB, 2-2 KSLY, 8-4 KJRB, 7-5 WGRQ
- **P2** 2-1 WPOP, 3-9 KAKC, 6-3 WOKY, 8-1 KTKT, 3-2 WMYQ, 2-1 KRIZ, 16-9 WHBQ, 1-1 KSO, 1-1 WSGA, 1-1 WJDX, 4-4 WGRQ, 1-1 KIMN, 4-4 KJRB, 1-1 WGRQ, 3-2 KCPX, 7-7 WAMS
- **P3** 10-5 KSLQ, 2-2 WISM, 11-9 WAYS, 13-7 WCFL, 5-1 KSLY, 4-2 KFXM, 3-2 KOIL, 3-7 WERC, 1-2 WBBQ, 21-25 WMAK, 10-3 WAKY, 1-3 WCOL, 1-2 KJRB

### EL CHICANO (MCA)

**Tell Her She's Lovely**

- **P1** 19-16 WRC, 21-17 KDWB, 7-14 KJRB, 14-7 KJRB
- **P2** Debut 23 KKKC, 12-4 KJRB, Debut 26 WBBQ, 25-23 KSO, Debut 28 WMYQ, 23-19 KAKC, 23-14 KYNO
- **P3** 20-16 WISM, 18-4 KJRB, Debut 16 KSLY, 22-14 KFXM, 22-20 WCFL, 23-21 WBBQ, 18-14 KLIV

### NOTES:

- Sales off--AAG is about 75% still strong

- Growing weekly

- Some report restricted demographics to males & teens, most are reporting across the board.
**DEFINITION OF PARALLELS:**

**SIMPLY PUT:** they group similar stations together by playlist size and air presentation.

**REASON:** To better define what’s happening with a given record at a particular type of radio station. (MCI should not be compared with WHVY.)

**EASY WAY TO USE:** First, find which Parallel your station fits into by using the boxed definitions below. You can watch a record’s progress at various stations, and affirm your decision to go or not to go on a record. You can also tell at a glance what action the record’s receiving at stations.

<table>
<thead>
<tr>
<th>Parallel</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>P1</td>
<td>Top 15 major markets/20-30 record playlist/emphasize 7-10 “hot records”/very little new product added</td>
</tr>
<tr>
<td>P2</td>
<td>Secondary market/20-30 record playlist/emphasize 7-10 “hot records”/very little new product added</td>
</tr>
<tr>
<td>P3</td>
<td>Major and secondary market stations with 30-50 record playlists/some new product exposed</td>
</tr>
<tr>
<td>P4</td>
<td>Specialized markets affected by black or country influences</td>
</tr>
</tbody>
</table>

**DAVID ESSEX**

- **Rock On**
  - **(Columbia)**
  - **P1** Debut 27 KFRC, 22-18 WRK, Add 13Q
  - **P2** 8-4 KCPX, Debut 25 WMQ, Debut 28 WSQA, 12-9 KRIZ, Debut 27 WIFE, 13-10 KRSP
  - **P3** 8-6 WCOL, 8-6 KJRB, Debut 27 WMAK, Debut 28 WBBQ, Debut 30 WISM, On KSLY

  **NOTES:** Looks like it will go all the way, picked up nice adds this week.

**ARETHA FRANKLIN**

- **Until You Come Back**
  - **(Atlantic)**
  - **P1** 27-13 KSLQ, 11-10 CLWL, 21-19 WRC
  - **P2** 27 WSQA
  - **P3** 29-21 KLIP, Debut 30 KFXM, Debut 30 WCOL

**ART GARFUNKEL**

- **I Shall Sing**
  - **(Columbia)**
  - **P1** Add WRC, On WABC
  - **P2** Add WJDX, Add KRSP, 29-25 WSQA, Add KCPX
  - **P3** Add WCOL, Add KOIL, Add WBBQ

**GRAND FUNK**

- **Walk Like A Man**
  - **(GF/Capitol)**
  - **P1** Debut 27 WRC, 29-24 KQD
  - **P2** Add KYNO, On KIMN, 29-28 WOKY, 9-9 KRSP, 25-27 WMYQ
  - **P3** 35-31 WCL, 35-25 KLIP, Add WERC, Debut 28 WCOL

**AL GREEN**

- **Livin’ For You**
  - **(Hi)**
  - **P1**
  - **P2** 19-17 WJDX
  - **P3** 19-11 WERC, On KSLY, Add KFXM, 13-4 WAKY, 8-10 WAYS

**ELTON JOHN**

- **Goodbye Yellow Brick Road**
  - **(MCA)**
  - **P1** 3-1 KHIJ, 2-13Q, 4-8 KQD, 28-25 WRK, 3-5 KSLQ, 6-6 KKKD, 1-3 WRK, 2-4 KCPX, 2-2 WRC, 8-12 CLWL, 2-3 WBBQ
  - **P2** 12-9 WJDX, 13-24 KAKC, 2-3 WIFE, 13-10 KTKT, 5-5 WMYQ, 1-2 WSGA, 5-5 WSQA, 7-5 WGRQ, 3-1 WPQ, 9-11 WAMS, 3-11 KYNO, 6-14 KRES, 2-5 KQD, 1-4 KCPX
  - **P3** 1-3 KSLY, 1-2 WERC, 11-19 WCOL, 6-11 WCF, 1-1 KFXM, 6-11 WAKY

**ARETHA FRANKLIN**

- **Walk Like A Man**
  - **(Buddah)**
  - **P1** 21-21 KHJ, 25-21 KFRC, 17-15 WRC, 13-13 KKDJ, 6-6 CKLW, Debut 28 KDWB
  - **P2** Add KAYO, On WABC, 23-17 KQD, 19-17 WJDX
  - **P3** 35-25 WCL, 35-25 KLIP, Add WERC, Debut 28 WCOL

**Gladys Knight & Pips**

- **Imagination**
  - **(Buddah)**
  - **P1** 21-21 KHJ, 25-21 KFRC, 17-15 WRC, 13-13 KKDJ, 6-6 CKLW, Debut 28 KDWB
  - **P2** Debut 28 WDD, 30-19 WAMS, Debut 29 KYNO, 18-16 WSGA, Debut 25 KPTT, Add KRSP, 21-18 KAKC, 29-25 KIMN, 22-17 WSGA
  - **P3** 35-25 WCL, 35-25 KLIP, Add WERC, 18-15 WBBQ, On KSLY, 22-14 WERC, 14-9 WCOL, Debut 36 WCFL

**EDDIE KENDRICKS**

- **Keep On Truckin’**
  - **(Tamla)**
  - **P1** 12-25 KFRC
  - **P2** Add WAMS, 15-10 KRIZ, 12-9 KAFY, 24-24 KOIL, 17-23 WIFE, 28-29 WMYQ, 8-12 KLIV
  - **P3** 10-12 KJRB, 20-15 WAKY, 10-12 WAYS, 25-18 WCF, On KSLY, 29-22 KFXM, 17-17 KOIL, 23-15 WISM, 36-12 KLIF, 15-17 WERC, 4-4 WCOL, 2-3 WBBQ

**GLADYS KNIGHT & PIPS**

- **Midnight Train To Georgia**
  - **(Buddah)**
  - **P1** 16-27 KHJ, 26-27 KKDJ, 27-24 WRC, 17-33 KQD
  - **P2** 8-11 KRIZ, 18-25 WMYQ, 9-25 WIFE
  - **P3** 26-25 KOIL, 15-18 WAKY

**GRAHAM NELSON & THE HUMBLEANS**

- **If We Make It Through December**
  - **(Capitol)**
  - **P1** Debut 29 WSGA, Debut KAFY, 29-27 KSO, Debut 28 WJDX, Debut 24 WOKY
  - **P2** 26-22 KJRB, Debut 36 WISM, Debut 25 WAYS, 25-22 WBBQ

**NOTES:**

**ALBERT HAMMOND**

- **(Mums)**
  - **P1**
  - **P2** Debut 29 WSGA
  - **P3** On KSLY

**OLIVIA NEWTON-JOHN**

- **Until You Come Back**
  - **(Atlantic)**
  - **P1** 27-13 KSLQ, 11-10 CLWL, 21-19 WRC
  - **P2** 27 WSQA
  - **P3** 29-21 KLIP, Debut 30 KFXM, Debut 30 WCOL

**Eddie Kendricks**

- **Keep On Truckin’**
  - **(Tamla)**
  - **P1** 12-25 KFRC
  - **P2** Add WAMS, 15-10 KRIZ, 12-9 KAFY, 24-24 KOIL, 17-23 WIFE, 28-29 WMYQ, 8-12 KLIV
  - **P3** 10-12 KJRB, 20-15 WAKY, 10-12 WAYS, 25-18 WCF, On KSLY, 29-22 KFXM, 17-17 KOIL, 23-15 WISM, 36-12 KLIF, 15-17 WERC, 4-4 WCOL, 2-3 WBBQ

**GRAND FUNK**

- **Walk Like A Man**
  - **(GF/Capitol)**
  - **P1** Debut 27 WRC, 29-24 KQD
  - **P2** Add KYNO, On KIMN, 29-28 WOKY, 9-9 KRSP, 25-27 WMYQ
  - **P3** 35-31 WCL, 35-25 KLIP, Add WERC, Debut 28 WCOL

**GLADYS KNIGHT & PIPS**

- **Imagination**
  - **(Buddah)**
  - **P1** 21-21 KHJ, 25-21 KFRC, 17-15 WRC, 13-13 KKDJ, 6-6 CKLW, Debut 28 KDWB
  - **P2** Debut 28 WDD, 30-19 WAMS, Debut 29 KYNO, 18-16 WSGA, Debut 25 KPTT, Add KRSP, 21-18 KAKC, 29-25 KIMN, 22-17 WSGA
  - **P3** 35-25 WCL, 35-25 KLIP, Add WERC, 18-15 WBBQ, On KSLY, 22-14 WERC, 14-9 WCOL, Debut 36 WCFL

**NOTES:**

**ART GARFUNKEL**

- **I Shall Sing**
  - **(Columbia)**
  - **P1** Add WRC, On WABC
  - **P2** Add WJDX, Add KRSP, 29-25 WSQA, Add KCPX
  - **P3** Add WCOL, Add KOIL, Add WBBQ

**NOTES:**
DEFINITION OF PARALLELS:
SIMPLY PUT: they group similar stations together by playlist size and air presentation.
REASON: To better define what's happening with a given record at a particular type of radio station. (KHJ should not be compared with WRHY.)
EASY WAY TO USE: First, find which Parallel your station fits into by using the boxed definitions below. You can watch a record's progress at various stations, and affirm your decision to go or not to go on a record. You can also tell at a glance what various stations, and affirm your decision to go or not to go on a record.

NOTES:
P2
P1
P3
P2
P1
P3
P2
P2
P3
P2
P1
P3
P2
P1
P3
P2
P2
P3
P2
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
P1
P3
P2
ush...
added this week...

PARALLEL 1

KSLQ/ST. LOUIS
Love Unlimited Orchestra

WRC/WASHINGTON D.C.
Art Garfunkel
Byron McGregor

CKLW/DETROIT
Ringo Starr-16
Moments

KKJ/LOS ANGELES
Love Unlimited Orchestra

13Q/ PITTSBURGH
David Essex
Byron McGregor

KDKW/MINNEAPOLIS
Gladys Knight-Imagination
Black Oak Arkansas
War
Jim Stafford

KHJ/LOS ANGELES
Donny Osmond

KFRC/SAN FRANCISCO
Donny Osmond
David Essex

WKRO/BOSTON
Barry White
Donny Osmond
Diana Ross

PARALLEL 2

KSO/DES MOINES
Staple Singers
Gregg Allman
Cliff De Young
John Denver

WSGA/SAVANNAH
Barry White
Aretha Franklin
David Essex
Merle Haggard
Lynard Skinner

KAKC/TULSA
Bobby Bare

WOKY/MILWAUKEE
Alice Cooper
Tom T. Hall
Jim Stafford

WPOM/HARTFORD
De Franco-new
Love Unlimited Orchestra
Redbone

WIFE/INDIANAPOLIS
David Essex
Love Unlimited Orchestra
Barbra Streisand
Barry White

KAFY/BAKERSFIELD -
Barbra Streisand
Merle Haggard

WJDX/JACKSON
Black Oak Arkansas
Art Garfunkel
Dobie Gray
Byron McGregor

WAMS/WILMINGTON
Eddie Kendricks-Boogie
Gregg Williams
Paul Simon

KTJ/KTUCSON
Olivia Newton John
Black Oak Arkansas

WMYQ/Miami
El Chicano
David Essex

KIMN/ DENT	
Jim Stafford

KYNW/FRESNO
Barry White
Jim Stafford
Grand Funk
Love Unlimited Orchestra

WGRO/BUFFALO
Ringo Starr-You're Sixteen

KCPX/SALT LAKE CITY
Puzzle
Stealers Wheel
Art Garfunkel
Petula Clark

KRIZ/PHOENIX
Love Unlimited Orchestra...

KRSP/SALT LAKE CITY
Gladys Knight-Imagination
Art Garfunkel

KLIV/SAN JOSE
De Franco Family
Rick Derringer

WHBO/MEMPHIS
Love Unlimited Orchestra
Barry White

PARALLEL 3

KFXM/SAN BERNARDINO
Paul Simon
Ringo Starr-16
Al Green
Barbra Streisand
Harry Chapin-Wold
Linda Ronstadt
Billy Preston-You're So Unique

WMWA/NASHVILLE
Gladys Knight-Imagination
Cliff De Young
Smoky Robinson

KOIL/OMAHA
Art Garfunkel
Ringo Starr-16
Alice Cooper
Donny Osmond
Gary and Dave

WAKY/LOUISVILLE
NRBO
Moceades
De Franco Family
Ringo Starr-16

WISM/ MADISON
Gladys Knight
Black Oak Arkansas
Joni Mitchell

WERC/BIRMINGHAM
Barbra Streisand
Grand Funk
Alice Cooper

WAYS/CHARLOTTE
Black Oak Arkansas
Love Unlimited Orchestra
Ann Peebles
Merle Haggard

WCOL/COLUMBUS
Buckingham Nix
Edgar Winter
Don Goodwin
Joni Mitchell
Stealers Wheel
Anne Murray
Art Garfunkel
Alice Cooper
Paul McCartney
Mathew Fisher
Billy Preston
Isaac Hayes

KJR/SPOKANE
Redbone
Tom T. Hall
Paul Williams

WBBQ/AUGUSTA
Billy Preston
Tammy Wynette
Art Garfunkel
Cliff De Young
Brian McGregor

WCFL/CHICAGO
Tom T. Hall
Black Oak Arkansas
Gladys Knight
De Franco Family

KLIF/DALLAS
Gregg Allman
Tom T. Hall
Billy Preston
Lou Christie

KSLY/SAN LUSO OBISPO
Barbra Streisand
Jim Stafford
Aretha Franklin
Jackie De Shannon
added this week...

KFGO-FARGO
Judy Lynn
Country Gazette
Houston & Mandrell
Red Stegal
Doug Kershaw
Johnny Rodriguez
Jody Miller
Dave Dudley
Tammy Wynette

WEET-RICHMOND
Charlie Rich
Jim Ed Brown
Houston & Mandrell
Lloyd Green
Kenny Vennon

KEYV-ARROYO GRANDE
Osborne Brothers
Don Gibson
Tony Booth
Dorsey Burnette
Patsy Sleed
Stonewell Jackson
Red Stegal
 Marty Brown

WGVM-GREENVILLE
Jeanne Seeley
KRAK-SACRAMENTO
Jerry Reed
Eddy Arnold
Anne Murray
Wanda Merchant
Glen Barber

KCKC-SAN BERNARDINO
Scrubpalloe Caine
Red Stegal
Anne Murray
Wanda Merchant
Glen Barber

WINN-LOUISVILLE
Scrubbahoe Caine
Red Stegal
Anne Murray
Wanda Merchant
Glen Barber

VQW-ATLANTA
Tony Booth
Jerry Kelly

WIN-NEW YORK
James Mask
Johnny Cash
Don Gibson
Crash

WAME-CHARLOTTE
Bill Anderson
Joe Stampley
Jim Ed Brown

WMSM-NORFOLK
Johnny Rodriguez
Osborne Brothers
Don Gibson
Dorsey Burnette
Patsy Sleed
Patti Page

WQDK-NASHVILLE
Tanya Tucker
David Rogers
Sauls & Lumpkin
Doug Kershaw
Rodriguez

KKCJ-SAN BERNARDINO
Hank Wilson
Crash
Tammy Wynette

KSON-SAN DIEGO
Dave Dudley
Dick Feller
Blanchard & Morgan
Terry Stafford
Jim Ed Brown
Joe Stampley
Eddy Arnold
Tommy Cash
Mel Tillis
Sherry Bryce
George Jones
Mel Street
Tammy Wynette
Don Meredith

KSFQ-LA CARRA
Jeanne Seeley
Osborne Brothers
Don Gibson
Tony Booth
eRee
Eddy Arnold
Patti Page

WQXT-BOSTON
Lonzo Lynn
Rodriguez
Kenny Price
Don Gibson
Freddy Hart
Bobby Bare
Houston & Mandrell
George Jones
Ronnie Millsap

WUBE-CINCINNATI
Joe Stampley
Roger Bowling
Bill Anderson
Johnny Rodriguez
Lobo

KLCM-LOS ANGELES
Brian Collins
Lisa Rosenthal
Crash
David Rogers
Mel Tillis
Susan Raye

most added this week

DON GIBSON
Snap Your Fingers
BLANCHARD & MORGAN
Just One More Song
EDDY ARNOLD
She's Got Everything I Need
DAVE DUDLEY
Rollin' Rig
RED STEGAL
This Just Ain't My Day

By BIFF COLLIE
Once in a while it's good to stay up all night. Tom T. Hall and wife Dixie's first Christmas party extended until five am on Dec. 14, and it's a good thing. Sitting in their den with party-closers (or next party-openers, or never-leavers), they smelled smoke. Tom opened the trap door to his attic and viewed a virtual inferno. Fortunately, early discovery made it possible for the fire department to save all but the den... Having pond-furnished water (which otherwise would have been unavailable, since Tom lives ten miles from town), also helped...

A late Christmas present for country music: Marty Robbins will host another all-Country Midsouth Special next Friday, Dec. 28. Guests will include Tanya Tucker, Barbara Mandrell, Conway Twitty, Doug Kershaw, Tom T. Hall, Bobby Bare and Johnny Rodrigues... Some veteran manager-bookers and promoters are whispering between themselves. They hope that all these Country TV shows (Dean Martin's show and Hee Haw are weekly, and there's talk of more all-Country Midsouth Specials) don't materialize. If they do, it'll slow down even more the artists' public appearance schedules. The energy crisis makes travelling tougher (gas), and the heavy exposure of Country acts that comes through national TV will hurt future bookings...

Looked at from the other side, the buildup of young stars and secondary acts that comes through national TV exposure was never before available and has created a whole new dimension to the Country field... However you look at it, this Christmas Country music is better showcased, heavier exposed, and more popular than at any time in our history... As a result, Nashville gets more of everything: Example: Burt Reynolds' special (shot here last summer), now set for airing March 9. Dinah Shore is coming to shoot her special, "Dinah Won't You Please Come Home," and there's an average of a pilot and a half of two pilots a week coming out of Nashville now...

Have a real Merry Christmas, from Biff Collie...Inside Nashville.

COUNTRY CORRESPONDENTS

KLJX-ROSEVILLE
WJZJ-PORTLAND
KJOY-ORLANDO
WIXX-INDIANAPOLIS
KIHE-POLO
WDJA-NASHVILLE
KCKC-SAN BERNARDINO
KOJN-DETROIT
WMC-MEMPHIS
WINN-LOUISVILLE
KLCJ-LOS ANGELES
KFXO-LONG BEACH
KHOZ-TUCSON
KRAK-SACRAMENTO
KFGO-FARGO
WQFX-INDIANAPOLIS
KIIZ-BAKERSFIELD
KJYV-ARROYO GRANDE
KIRN-HOUSTON
WMMI-BILMIN
KERK-BURLINGTON
KTFU-PHOENIX
KIZZ-BAKERSFIELD
KJYV-ARROYO GRANDE
KIRN-HOUSTON
WMMI-BILMIN
KERK-BURLINGTON
KTFU-PHOENIX

Page 19
Country Top Twenty
Friday, December 21, 1973

1. MERLE HAGGARD
   If We Make December (Capitol)
   LW: 3

2. CHARLEY PRIDE
   Amazing Love (RCA)
   LW: 2

3. CHARLIE RICH
   The Most Beautiful Girl (Epic)
   LW: 4

4. ROY CLARK
   Love & Tomorrow (Dot)
   LW: 6

5. TOM T. HALL
   I Love (Mercury)
   LW: 12

6. FREDDY HART
   If You Can't Feel It (Capitol)
   LW: 5

7. MARTY ROBBINS
   Love Me/Crawlin' On Knees (MCA)
   LW: 9

8. DOLLY PARTON
   Jolene (RCA)
   NEW ENTRY

9. HANK WILLIAMS JR.
   The Last Song (MGM)
   LW: 15

10. JOHNNY PAYCHECK
    Song And Dance Man (Epic)
    NEW ENTRY

11. BOB LUMAN
    Still Loving You (Epic)
    LW: 20

12. JERRY LEE LEWIS
    Memory Ain't Enough (Mercury)
    LW: 10

13. DONNA FARGO
    Little Girl Gone (Dot)
    LW: 11

14. LYNN ANDERSON
    Sing About Love (Columbia)
    LW: X

15. OLIVIA NEWTON-JOHN
    Let Me Be There (MCA)
    LW: 13

16. LORETTA LYNN
    Hey Loretta (MCA)
    LW: 18

17. MEL STREET
    On Borrowed Time (Metromedia)
    NEW ENTRY

18. DOYLE HOLLY
    Lila (Barnaby)
    LW: 16

19. FERLIN HUSKY
    Rosie Cries A Lot (MCA)
    NEW ENTRY

20. NARVEL FEHTS
    In The Name Of Love (Cinnamon)
    LW: 14
How's this for C&W action?

**REX ALLEN, JR.** "The Great Mail Robbery"... **WB 7753**
- WWNC - Asheville
- WPLO - Atlanta
- WSLC extra - Roanoke
- WJJD - Chicago
- KFPI extra - Minneapolis
- WUFE #35 - #30 - Cincinnati
- WMN extra - Columbus
- WRAP #45 - #58 - Fort Worth
- KRND extra - Shreveport
- KNIX - Houston
- KSFO - San Francisco

**DEBORAH HAWKINS**... "He's My Walkin' Love"... **WB 7746**
- WAME extra - Charlotte
- WQSN extra - Charlotte
- WEF - Hartford
- WSLC extra - Roanoke
- WEIL extra - Cleveland
- WWOL - Buffalo
- WGEN - Syracuse
- WNR - Detroit
- WINN - Louisville
- KYAL - Dallas
- WWL - New Orleans
- KBUC - Houston
- KKE - Houston
- SCOTTI CARSON... "No Rings, No Strings"... **WB 7752**
- WQSN - Charlotte
- WMC-FM - Memphis
- WSLC extra - Roanoke
- WXX #95 - Minneapolis
- WKMY - Des Moines
- WMN extra - Columbus
- WCHR extra - Akron
- WMYR - Rochester
- WTDP - Detroit
- WINN added extra - Cincinnati
- WWL - New Orleans
- KCQX - Houston
- KMMR - Denver

**CHIP TAYLOR**... "(The Likes Of) Louise"... **WB 7750**
- KXLK - Little Rock
- WEF - Hartford
- WSLC extra - Roanoke
- WMMI extra - Columbus
- WQZ - Detroit
- WUBE extra - Cincinnati
- KBUC extra - Houston
- KKE - Houston
- KNWX - Portland
- WMIF - Boston
- WMAS - Hartford
- WCIC - Philly
- WMYA - Rochester
AUDIENCE APPEAL GRAPHS

SIMPLY PUT: The levels (0% to 100%) represent a record's increasing or decreasing popularity with the "general mass audience" for the format being graphed.

A RECORD reaching 90-100% is a total, across the demographic board sweep. A record registering 50% may do so because it's appealing only to a portion of the audience - say, teens, or mostly males.

SALES vs. AIRPLAY: Circled numbers represent SALES. Graphs represent AUDIENCE APPEAL. The graphs will also show how a record may "hold on" in audience popularity long after sales have dropped.
AUDIENCE APPEAL GRAPHS

SIMPLY PUT: The levels (0% to 100%) represent a record's increasing or decreasing popularity with the "general mass audience" for the format being graphed.

A RECORD reaching 90-100% is a total, across the demographic board, smash. A record registering 50% may do so because it's appealing only to a portion of the audience - say, teens, or mostly males.

SALES vs. AIRPLAY: Circled numbers represent SALES. Graphs = represent AUDIENCE APPEAL. The graphs will also show how a record may "hold on" in audience popularity long after sales have dropped.

BURT BACHARACH
Something Big (A&M)

BOBBY BARE
Dakky What If" (RCA)

BROOK BENTON
(by Lady Lay (RCA)

CARPENTERS
Top Of The World (A&M)

CHICAGO
Just You And Me (Columbia)

JIM CROCE
I Got A Name (ABC)

JIM CROCE
Time In A Bottle (ABC)

DAWN
Who's In The Strawberry Patch With Sally (Bell)

CLIFF DE YOUNG
Sunshine (MCA)

LE CHICANO
Tell Her She's Lovely (MCA)

ELTON JOHN
Goodbye Yellow Brick Road (MCA)

OLIVIA NEWTON-JOHN
Let Me Be There (MCA)

ELTON JOHN
Midnight Train To Georgia (Buddah)

KRIS KRISTOFFERSON
Why Me (Monument)

K vile KRISTOFFERSON
A Song I'd Like To Sing (A&M)

PERCY FAITH
Crunchy Granola Suite (Columbia)

LOGGINS & MESSINA
My Music (Columbia)

LOVE UNLIMITED ORCHESTRA
Love's Theme (20th Century)

JOHNNY MATHIS
Life Is A Song (Columbia)
Getting immediate play is JERRY FULLER's "Ariane" (Bell). Song was on the last JOHNNY MATHIS lp and many programmers played the cut, awaiting for a single release that never came. Now they've got this single, and it looks good. "Marlena" by BOBBY GOLDSBRO (UA) also getting good immediate exposure, as is DENNIS YOST's (remember the Classics IV?) "It's Now Winter's Day" (MGM). Other key airplay on HARRY CHAPIN's "WOLD," BOBBY BARE, JOHN DENVER, MERLE HAGGARD, TOM T. HALL, and some late week action on STEALER'S WHEEL's "Star" (A&M).
THE FCC

The Question Of
"Program Length
Commercial"

By JASON SHRINSKY

With the holiday season now upon us one critical question that continues to crop up is whether or not a program falls within FCC's definition of a "program length commercial". Many sponsored religious programs during the holiday season develop a special format in which a substantial part of the broadcast is devoted to solicitations. Consequently, whether or not these or other like commercial programs must be logged commercial or not is prime concern to the entire program. In July of 1970 the Commission passed upon two fifteen minute programs - "100 Paintings" and "Great Moments in Music" and held that the commercial and "non-commercial" content of the programs as presented by the advertiser were so interwoven that the entire content of the program became an advertisement for the sponsor. Therefore, since the programs were entirely commercial in content the entire program should have been logged as a 15 minute commercial. Thus, the key question to be answered is whether or not the commercial pitch is so interwoven into the program content so that the program is in reality one long commercial for the sponsor.

Many sponsors, including the "Great Moments in Music" people, argued before the Commission that the commercial messages and the entertainment portion of the program were entirely separate and that the entertainment portion might well have been sponsored by an advertiser unrelated to the production or sale of the music broadcast and sold the argument was abruptly brushed aside by the Commission.

In ascertaining whether or not a particular program or series falls within the Commission's definition of a program length commercial, the commercial and non-commercial content must be examined carefully. For example, a program extolling the virtues of a new planned community in Arizona or Florida sponsored by a condominium selling corporation would have difficulty eluding the program length commercial net. The Commission would rule that the attempted travelogue was merely an advertisement for the planned community with the intent of inviting interested persons to obtain information about the possible purchase of land sites and-or condominiums-the commercial pitch being so interwoven into the program content as to constitute a program length commercial.

However, the Commission amended its logging rules it recognized that certain sponsored religious and political programs required special exemptions. The rationale behind the special exemptions dealt with the fact that the traditional commercial sponsor could advertise his product or service in other programs in which the product and entertainment content were not part and parcel of the same presentations. This does not necessarily follow with respect to religious and/or political program does not apply to any program advertising commercial products or services. However, the religious programs referred to in the Commission's logging memorandum were not of the "Reverend Ike" ilk. These special "pitchment" programs continue to merit the special attention of the broadcat licensee on a program by program basis.

Thus, the key question to be answered is whether or not these or other like commercial programs must be logged commercial or not is prime concern to the entire program.

VICKI CARR
Live At The Greek Theatre (Columbia)
CUTS: I Can't Stop Loving You; You Are The Sunshine Of My Life; Judy Garland Medley

ELTON JOHN
Goodbye Yellow Brick Road (MCA)
CUTS: Harmony*; Grey Seal*; Goodbye Yellow Brick Road (single)

GILBERT O'SULLIVAN
I Am A Writer Not A Fighter (MAM)
CUTS: Who Knows Perhaps Maybe If You Love Me Like You Love Me

JIM CROCE
I've Got A Name (ABC)
CUTS: Lover's Cross*; Five Short Minutes; Car Wash Blues*; I'll Have To Say I Love You

JACK JONES
Together (RCA)
CUTS: You're a Lady-Only Just Begun

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

DAWN
New Ragtime Follies (Bell)
CUTS: Daydream-Steppin' Out Who's In The Strawberry Patch With Sally

JOHNNY MATHIS
I'm Coming Home (Columbia)
CUTS: Sweet Child - Stop Look * Listen * Life Is A Song Worth Singing * Stone In Love

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

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

PAUL McCARTNEY
Band On The Run
CUTS: Bluebird*-No Words

HELEN REDDY
Long Hard Climb (Capitol)
CUTS: Losing You Leave Me Alone (single)

BETTE MILLER
Bette Miller (Atlantic)
CUTS: In The Mood*-Uptown Medley*- Higher and Higher-Skylark

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

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

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

STYLISTICS
Rock & Roll Baby (Avco)
CUTS: Love Comes Easy-Rock & Roll Baby (single)

ANDY WILLIAMS
Solitaire (Columbia)
CUTS: Sunshine-My Love-Last Tango

BOBBY GOLDSBORO
(Untold Artists)
CUTS: Sing Me A Smile Mississippi Delta

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

FREE CLASSIFIED ADS!!

JOCKS

KFXM, Sun Buranahes, looking for a jock. No
roll or pitch. Call Tony Collins or Doug
Collins. WPCO, Hardford, needs an air man, cell Dick
SP is interested. WGRG, Buffalo, needs a jock; contrac.
J.J. Jordon.

WNIR - Indianapolis needs country jocks; contact
J.J., Springfield.

KDWB, St. Paul needs morning man, contemp.
and relatable, major or medium market required; tapes to Bob Pine.

WLEE - Richmond, Va., needs first ticket jock, to
WLEE - Richmond, Va., reeds first ticket jock; contact
Steve Mitchell, 213 656-0930.

ART ISTAR - Richmond wants local continpm-
news, must have class on weekends; contact Dick
Bingham.

Positions sought:
Number one adult contemp. night jock in medium
market, looking for medium market PD or major
market. 3-4 years experience in all phases of radio, would prefer adult contemporary.

WRIS - Richmond, needs contemp., strong
 cmake; contact Al Anthony, Doug Collins.

SATURDAY NIGHT SPECIAL highlights:

Elton John, Fri-Sat, 9:30-11:30; Sun, 7-9. Check
WORC - Danville, 1-15; contact Suzanne, P.O. Box 4828.

Friday, December 21, 1973
We hope your 1974 is as great as you've made our 1973.

OUR SINCERE BEST WISHES FOR A JOYOUS HOLIDAY SEASON

THE R&R STAFF
Two Sides That Bear Repeating.
And Repeating.

"Wang Dang Doodle"
The Pointer Sisters

The second single from the album that moved Record World readers to vote the Pointer Sisters 1973's top new female group in three categories: Singles, Albums, R&B. Produced by David Rubinson & Friends, who also gave you "Yes We Can Can."

"Pop-a-Top"
The Butts Band

Low pressure rock and roll from John Densmore and Robbie Kreiger (from the Doors), now banding together with singer Jess Roden (from England's Bronco), bassist Phillip Chen (from Jamaica and Reggae), and keyboard veteran Roy Davis (from London sessions via Wales). Produced by Bruce Botnick.

Both of these good sides come to you from Blue Thumb Records, where the state of the art keeps heads and turntables spinning.

Blue Thumb Records, Inc.
11538 San Vicente Blvd., Los Angeles, California 90049 - A subsidiary of Famous Music Corp. - A Gull - Warner Company

And spinning.