Jerry Morris' $60,000 Promo Bus: The Last Word in Servicing

Jerry Morris ought to see Dave Dudley about setting the story of his "rollin' rig" to music. Morris' customized 60,000 watt bus, outfitted with the ultimate in leisure features and plenty of room for records, has got to be the last word in promotion servicing.

Morris has been travelling throughout the Northwest and along the West Coast for eleven years doing regional and local promotion. After a year with Bell in Los Angeles and some time with Music West in San Francisco he returned to Seattle in 1970, where he now does independent promotion. That's where the bus comes in.

SECONDARIES
Morris' experience has shown him the key role secondaries play in breaking hits. The bus is designed to facilitate service to the network of secondaries he regularly works for: Buddah, Motown and other labels.

"It's a matter of coordinating airplay among all the secondaries up and down the coast," he explains. "They're where it happens first: it takes somebody to start a record, it takes the addition of more stations to confirm the record, and it takes the stations to report that action."

"I concentrate on hitting the reporting secondaries -- the ones who correspond with Gavin, with R & R. There are over two hundred stations in the Northwest alone, places in Idaho, little stations like the one in Cottage Grove, Oregon, and the KLIV's and the KSTN's, the KNYO's. They all need service, and they're all potentially important."

SEATTLE TO BAKERSFIELD
"With the bus, if I can get a record on in Seattle Monday morning, I can be in Tacoma that afternoon and tell them about it. Tuesday, I'm in Portland, Eugene and Salem. If I've picked up any stations there, by Wednesday I'm in Sacramento at KROY and I've got the ball rolling. It's the only way to build a record." Though Morris eventually hopes to be able to afford national trips (the bus only gets 3-4 miles per gallon), right now the West is the best. "I can see myself going as far south as Fresno and Bakersfield, and east into Idaho; that's about as much territory as I want to cover. Right now, the West Coast is the hottest market in the country."

VEGAS
In addition to record service and promotion, the bus can accommodate

(Continued on page 22)

LATE NEWS:

KGB Changes Format, Takes Aim at KCBQ

New G. M. of KGB-San Diego is Jim Price of KAFY-Bakersfield. Price comes with a solid programming background, as does new sales mgr. Tom Schaefer. Ron Jacobs remains as p.d., citing a new direction for KGB AM with "...more obvious familiar music, going head on against KCBQ."

New morning man is Lou "The Wizard" Price (KNK-Salt Lake City). KGB-FM to remain progressive. The rock 'n roll battle begins a new in San Diego; Price and Jacobs worked together in '72 in Fresno. (Price continues to consult KAFY; Ozzie Knudson promoted to g.m. there.)

OUT IN FRISCO, NEW YORK

Jock "Citizen Bill" is out at KFRC-San Francisco. John David is out at Elektra Records' New York office.

RAR EXPANSION

Continuing with our policy to develop the most comprehensive Country service in R & R, we're proud to announce that Jonathan Fricke, operations mgr. and P.D. of KFOX-Long Beach, is joining us as Country editor. He'll be in touch with all correspondents weekly and will help tabulate our Country listings. Jonathan came to KFOX from WMC-Memphis where he won award as Billboard's Country Music Program Director of the Year. Dick Gullie continues with J & R in Nashville.

RATINGS

Denver Pulse (Oct.-Dec.) shows KHOW (costemp: MOR) with 15 share, KMKN (rock) with an 11 share, Mon-Fri., 6 am-midnight. Next highest: KDIA (Country), 10-5 share. Other rocker KTQM has a 5. Of the 2 progressives in the market, KBPI-FM has a 7, KLZ-FM a 3.
Sometimes it takes 4 months to break a hit record... or sometimes you can do it on a Wednesday.
WMEX/Boston Puts Together Energetic PSA's

"None of it's too heavy or anything. It's entertaining." That's how WMEX-Boston PD Bill Rock describes MEX's latest entry in its Energized Series. He's editoried four current records (NRBQ's "Get That Gasoline," the Energized Series' "Eminence," "What If We Were Runnin' Out of Love" and Jerry Reed's "Crude Oil Bibles") into 30-second spots that air hourly with the tag, "Don't be fueilish. WMEX urges you to conserve energy...." Rock also persuaded Dickie Goodman to tape a custom splice into his current Energy Crisis "74" novelty side.... Midmorning, Goodman says, "I urge you to conserve energy...."

ORLANDO STASH

WLOF-Orlando is now into its Super Rip-Off with a chance an hour for listeners to rip off the station's Stash Of Cash as part of the contest. They're also giving away free trips to Disneyworld for Valentine's Day to 72 lucky couples.

WIFE: GIVING IT ALL AWAY

WIFE-Indianapolis still giving it away; $13,000 so far in their "Right On WIFE" promotion. It runs for a full year.

"SNOW BUST"

KJRB-Seattle ran a "Snow Bust" promotion recently. Tied in with local client as sponsor, they offered a free fun weekend for area skiers, with contests, races, etc.

DOWN IN THE VALLEY

Because of the large metropolitan area of the Los Angeles basin, Pulse conducts a special survey for the 1-4 million people in the San Fernando Valley. KCPX (Rock) and KSL-FM (MOR) came in solid number one with 25-49 group from 6-10 am, 10-3 pm, 3-7 pm and weekends.

SALT LAKE ARB

Salt Lake City ARB, Mon-Sun, 6am-midnight, total 12 plus metro area shares:

KLUB (beautiful music) 13.0
KCPX (Rock) 12.7
KSL AM (MOR) 11.1
KSL AM and FM (owned by Mormon Church) 11.0
KSL-FM (MOR) 9.7
KRSP (Rock) 7.0
KALL (MOR) 5.9
KOSY (Country) 4.9

SPokane ARB

Incredible results for KJRS in the Oct.-Nov. ARB (Mon-Sun., 6am-midnight):

KJRB (rock) 25.3
KXPN (Large Group) 20.9
KXPN (Adult) 19.3
Kez-FM (Easy list.) 17.9
KFIT (Easy Int.) 7.5
KUGA (Country) 6.7
KQXT (Easy Int.) 5.9
KDCN AM (Easy Int.) 2.2

Interesting; in adults 18-49, KJRB has more total adults than the No. 3, 4, and 5 stations combined. What a great rock radio market.

"GALLOn GAMBLE"

WAMS-Wichita running "Gallon Gamble", similar to Beat the Bomb in mechanics; contestant "hears" gallons of gas being pumped over the air, must say "stop" before the tank overflows. Prize in the amount of gas already pumped.

FORFEITURE CUT

The FCC has reduced a $2500 forfeiture imposed on KWAC-Bakersfield, licensee of KMAP, to $900. The Commission ordered KWAC to forfeit $2500 for broadcasting lottery information and other rule violations last September.

KSON AND KOZN

The FCC denied a request by Broadmoor Broadcasting, licensee of KZO-N-FM-San Diego. KSON complained that KOZN was represented in ARB surveys as "KOZN", with out the "FM" suffix and thus confused potential KZON listeners. FCC nixed the request, saying stations can use any letter they desire, provided the letters are available and in good taste.

DEAD END

KEY-F-Provo, Utah did it. On the back of their survey last week, among other things, they printed the following item: "The Rocky Mtn. Casket Company of Colorado is now offering a great bargain to everyone who plans on someday dying. For a mere $125.00 they'll ship you a wooden casket for your eternal resting place, along with some suggestions on how to use the casket on display.... The company points out that the coffin will serve you faithfully as a gun cabinet, a bed, a TV set, a chest of drawers, a coffee table, or anything else you can think of. For an extra ten bucks, they'll even include four shelves that fit neatly inside, transforming the casket into a wine rack.
There's nothing unusual about Eric Stevens. Despite the fact that he's the program director of Cleveland's number one-rated WIXY, has been in radio for ten years, and right now has a gold record, for Brownsville Station's "Smokin' In The Boys' Room," he's twenty-five.

It began in 1964 when Eric was 15, and he co-hosted record hops with Jim Runyon and Jim Slagg of KYW in Philadelphia. Since he was into folk music, Eric found himself doing the music for Runyon's folk show, then going on to become the show's producer.

"Then NBC bought the station and I continued to produce the folk show, for Jay Lawrence who's now doing country at KLAC in Los Angeles. When WIXY came on the air, I came here and got a job making up cartridges, for $40 a week. I worked my way up to production director."

MUSIC DIRECTOR

With Gerge Brewer's arrival at WIXY as program director, Stevens found himself music director, as well as production director, a dual post he maintained for three and a half years. He left to start his own record production company, a venture which he returned to WIXY from just last July.

The production company had its misses (a number of near-hits by the Damnation of Adam Blessing), but it had its hit, Brownsville's Yeah album from which came "Smokin'." Eric co-produced it.

While WIXY has been a strong force in the Cleveland market for some time, and Stevens explains the station's success as a result of its intention "to entertain people," he's less prone to theorize about the station's unique programming philosophy and more likely to describe what he means by running down a typical WIXY day. The practical side.

"One of the basic things we tried to do when I came in as p.d. last July, was to accelerate the pace of the station. The production company had its mistakes, obviously has the teens. But as far as the people who wouldn't dig it. The feeling is, when we hire a jock here, we're hiring a professional and if I'm going to stand behind him every week and tell him what to do, I might as well have hired a machine.

"The format is there as a guideline, but it doesn't have to be adhered to strictly every minute of the day. It takes the excitement and spontaneity out of the station when you do that."

WILDE CHILDE"

Dick "Wilde Childe" Kemp holds down 6-10 pm, having been in Top 40 with McClendon, in Chicago, Buffalo and in Cleveland, at WIXY, in 1967 and 1968. Stevens acknowledges Kemp as "a super pro" and recalls WIXY's high energy days when both Kemp and 13 Q's Jack Armstrong rocked on the station.

"Wilde Childe" Dick Kemp plays music, but he probably only plays half of what the other guys play, because the rest of the time he's taking calls.

"It's been a successful formula. The feeling used to be, 'hey, you can pull a certain amount of numbers in the morning just by playing wait-to-wall music.' But we wanted to separate ourselves from everybody else in the Cleveland market who was operating on that same premise. So we initiated the talk-rock idea in 1963."

"We decided that in the morning, people don't necessarily care to hear as much music as they might later in the day, and this was simply the way to recognize that fact and get our audience involved." "WILDE CHILDE" Kemp never uses the call letters W-I-X-Y, instead relying on the phrase "WIXY" to identify the station. At the top of the hour, jocks came on to announce that the music lines are open and invite callers. From 6 am-6 pm, news comes regularly at 15 and 45 (with no news 6 pm-12 midnight).

MIIDDAY

"Gary Drake was moved from the all-night slot to 10 am-2 pm and his features is the WIXY Grab Bag which he runs once per hour. "We have imaginary curtains, with prizes hidden behind each curtain, one for W, one for L, etc., it's like a radio Let's Make A Deal; winners get anything from $25 worth of groceries, to rock show tickets.

"This book reflected considerable adult growth in midday, and I feel Gary and the contest had a lot to do with it. He does a very uptempo show, he's very personable with his audience, and yet he doesn't gear his show--like some midday guys do -- exclusively to a female audience. Because there are men out there too. (In the Grab Bag, we have men as well as women calling in.)"

DAYPARTING

Stevens doesn't favor dayparted programming, but does recognize at home women listeners as probably the largest portion of midday audiences. "It's our feeling that women at home all day don't want to be told that they're housewives. We don't stress that on the air. For the women who want to feel that way it's there, but we don't emphasize it so it becomes obnoxious to the people who wouldn't dig it."

"We do very little actual dayparting as such. The only person who approaches it is Mike in the morning. He simply doesn't play as many records as the other guys, the result being that some of the harder ones don't get rotated. In the morning as well, we go a little farther back with the oldies."

"We don't get soft from 10 am to 2 pm. Gary doesn't come on and say, 'How are all you ladies out there?' or anything like that. In this book, we went up in men 25-49, as well as women.

AFTERNOON DRIVE

"Terry Stevens does afternoons, 2-6 pm. He's pulled good numbers here for about a year and he doesn't play wall-to-wall music either. He has the space to do his during his show when he wants to. We allow him freedom to do that. The feeling is, when we hire a jock here, we're hiring a professional and if I'm going to stand behind him every week and tell him what to do, I might as well have hired a machine.

"The format is there as a guideline, but it doesn't have to be adhered to strictly every minute of the day. It takes the excitement and spontaneity out of the station when you do that."
On Friday, January 25, 1974, it was newsworthy that CBS's Management and Programming activities were being highlighted, with announcements of station promotions and new hires. A&M Records also received attention for the promotion of a new act. Radio and Records also provided updates on the importance of automatic gain control in adjusting volumes of voices and music, to prevent sudden volume drops or peaks, while preserving the quality of audio. The article underlines the necessity for engineers and jocks to maintain awareness of audio levels to avoid any potential problems.
RADIO & RECORDS

Friday, January 25, 1974

ROCK TOP TWENTY

TREND:

Friday, January 25, 1974

BARBRA STREISAND /The Way We Were (Columbia)
RINGO STARR/You're Sixteen (Apple)
LOVE UNLIMITED ORCHESTRA/Love's Theme (20th)
STEVE MILLER /The Joker (Capitol)
JIM STAFFORD/Spiders & Snakes (MGM)
AL WILSON/Show and Tell (Rocky Road)
OLIVIA NEWTON JOHN /Let Me Be There (MCA)
BROWNSVILLE STATION/Smokin' (Big Tree)
BYRON MAC GREGOR/The Americans (Westbound)
JIM CROCE/Time In A Bottle (ABC)
DAVID ESSEX/Rock On (Columbia)
TERRY JACKS/Seasons In The Sun (Bell)
STEVIE WONDER/Living For The City (Tamla)
CHARLIE RICH/The Most Beautiful Girl (Epic)
GLADYS KNIGHT/Imagination (Buddah)
BARRY WHITE/Never Gonna Give Ya Up (20th Century)
ELTON JOHN /Yellow Brick Road (MCA)
BLACK OAK ARKANSAS /Jim Dandy (Atco)
ARETHA FRANKLIN /Until You Come Back (Atlantic)
CLIFF DE YOUNG/My Sweet Lady (MCA)

Signifies fastest moving records
The top twenty listings reflect sales
The graphs measure the song's level of audience appeal
ROCK Engineering

ADDITIONAL PROGRAMMING

PRODUCED (Continued from page 5)
ARIVA-CRADA (20th Century)

DIANA ROSS

LAST TIME I SAW HIM (Motown)

75%

MOCEDADES

EVERS TI (Tata)

RULING STONES

HEARTBREAKER (Rolling Stone)

75%

ELTON JOHN

BONNIE & THE JETS (MCA)

75%

WEDNESDAY

LAST KIS (Notes)

PAUL MC CARTNEY

JET (Apple)

75%

HELPFUL HINTS

As a guideline for engineers, one trick that might be helpful is; the faster the attack time and the slower the release time in the equipment you're using, the less you can use of it.

With a compressor that has a medium attack time and a medium release time and a slope of 4 or 5 to one, you can use up to 8-10 db of compression. When you get to the peak limiter, which has a very tight compression slope (30:1 to 30:1), and you're operating it with a fast attack and release, the unit should be used sparingly; 4 or 5 db at the most.

The automatic leveling device usually has a very tight compression slope. The attack and release timing on units will vary from a range of 20-30 db. With a slow attack time, you can use the automatic leveling device over a wider volume range.

THE FCC

(Continued from page 3)
Examples were stations licensed to suburban Phoenix, Arizona—"Asile, 1210 on your Phoenix dial, this is XXXX offering beautiful music for the many moods of Phoenix."

FCC RECENT MOVES

In recent years the FCC has closed a suburban St. Louis FM station for improper use of stationery and other promotional materials which "falsely" identify the station to St. Louis rather than Clayton, Missouri. It follows that suburban stations must therefore be extremely careful to refrain from misleading the public in broadcast and/or written materials as to the city of license. On the other hand, there is room for creativity in the form of jingles, slogans, etc., but I suggest that any deviation from the norm be checked with station counsel prior to broadcast. Remember, the words of LaBrouyer—"It is a great misfortune neither to have enough wit to talk well nor enough judgment to be silent."

"VISIBILITY RECORD"

Los Angeles' KMPC emphasizing their Belief that "personality radio is built on a one-to-one relationship between broadcaster and listener," racked up a high "visibility record" in 1973; 3 others appeared in 17 different parades. More than 19,000 people met KMPC personalities at events where they hosted or spoke; station's Dave deCoteau won the "visibility" record for the year with 38 different appearances.

VAN DIGS AUSTIN

For Van Morrison, selling out three nights (Jan. 10-12) at Austin's Armadillo World Headquarters wasn't enough. After playing a Dallas-Ft. Worth gig, he phoned KRMR-FM +Austin and told Joe Fiorillo he "wanted to do some more for the people of Austin." He got his chance; Joe got up in the middle of the night, put together the air spots and Van sold 'em out again, Jan. 14.
PROGRESSIVE RADIO

(With this installment, Mike Harrison begins a regular column in R&R. Having been programming KPFI-FM-San Diego for some nine months, Mike has been intrigued by the subject of “progressive radio.” Before KPFI, he worked in New York, where he was tuned into WLIB-FM’s progressive format, teaching a class in contemporary culture at New York University, working on their air. At one time, he worked simultaneously for 3 NYC competitors, WCBS-FM (oldies), WFXE-FM (ac) and WNEW (progressive). He’s written for trade publications, done publicity for groups and been the subject of an educational film shown to college students nationally, entitled “Into Radio.”

In the coming columns Mike will cover a wide range of topics relating to progressive formatted radio. He invites questions, comments, and controversy. Address all correspondence: Mike Harrison, c/o RADIO & RECORDS, 605 Sunset Blvd., Suite 719, Hollywood, Calif. 90028.

By MIKE HARRISON

You have probably noticed by now that the “progressive radio” label has taken its time in developing properly. That is to be expected, after all, progressive radio has taken its time in developing properly also.

For too long, the labels “underground” and “progressive” have been used synonymously to categorize the FM station that plays album cuts with a more sophisticated approach geared to the young adult market. The two terms are quite different.

“Progressive” is a universally constant quality that will always exist as long as there is time, people and change. “Underground” is a temporary condition that pops up now and then along the timeline. There has never been a worthwhile social, political, or artistic movement in all history that took to the underground with the express goal of staying there. It is self-defeating. Thus, it was progressive for radio to go underground in the 60’s. It was good for radio and it was good for business. Times have changed. It is reaching a point of radio to remain underground in the 70’s. Passe’ radio makes for bad business.

Today, with the tremendous growth of FM, putting it on a par in many markets with AM, progressive programmers are finding themselves obligated to compete for ratings with big AM and FM Top 40 operations. If they are to be successful, they must have the same tools as the competition, without the restrictions that a vain dedication to free form can impose. This may sound like a contradiction, but it is not.

When progressive radio first came on the scene, it was born with a new music that was distinctly different. It was an exciting new music, both instrumentally and lyrically. The whole concept of progressive rock and folk was fresh and experimental. A star was born almost every day. Most important, there wasn’t that much of it. In 1967, only one progressive library on one shelf. It was much easier to be “free form” then, and let each lick play whatever he chose, because he didn’t have all that much from which to choose. It seemed that everything was good, almost nothing was bad, little attention was paid to record sales or the longevity of a hit. The product just kept on coming. New music became old, only to be replaced by newer music, some of which was even better than ever, some of which was mediocre. Stations which were dedicated to the policy of keeping all product in the library, always available for airplay, found themselves with bulging shelves.

Because of the affection that programmers had for the progressive music, many of them became “sacred cows.” Problems arose. It became necessary to determine whether this music became old, only to be replaced by newer music, some of which was even better than ever, some of which was mediocre. Stations which were dedicated to the policy of keeping all product in the library, always available for airplay, found themselves with bulging shelves.

album notes

This last week saw the release of some excellent product, mostly of it from Asylum, with new DYLAN, JONI MITCHELL, CARLY SIMON albums. Coming next month; new DOOBIES, VAN MORRISON, SEALS & CROFTS, SLADE, DEEP PURPLE, TODD RUNDGREN (all from Warner), THREE DOG and STRYPER (ARMS), BUMBLE PIE(A&M), and BILL WITHERS (Island). Also new double lp (U.A.); Thieves. New Joe COCKER lp (A&M) scheduled for late February or early March release.

Also this week; new JIMMY BUFFET (ABC) is outstanding, “Comin’ Monday” being the cut that stands out. COMMANDER CODY’S live lp (Paramount) is out; look for it to be “The Lost Years Block No. 3.” Other good cuts; “Good Rockin’ Tonight,” “Dirty Deeds Done Dirtchy.”

AL GREEN lp (Blue Sky) getting increased progressive play, as is THE AL WILSON (Rock). An lp that cut a 15 minutes long has been edited down to 15:00 as a result. From the new HUMBLE HANCOCK lp (Columbia), Song, “Chameleon,” was getting good play in the full version, but many stations couldn’t cut as much as they wanted, so it’s been edited. Really tasty.

ROCK ALBUMS

(progressive top play singles)

NEW ENTRIES ARE BOLDFACED, most played cuts are italicized.

ALLMAN BROTHERS Brothers and Sisters (Capricorn) -4:00

TIM BUCKLEY/DOLPHIN (Discreet) -3:10

HARRY CHAPIN/WOLFG (Elektra) -3:56

ALICE COOPER/Teenage Lament '74 (W.B.) -3:20

SUN KING/DERRINGERS' (Blue Sky) -3:42

ELECTRIC LIGHT ORCHESTRA/Showdown (U.A.) -3:49

GENESIS/I Know What I Like (Atlantic) -2:51

JONI MITCHELL/Raised On Robbery (Elektra) -2:20

OSIBISA/Fire (WB) -3:05

QUEEN/KeeponYourSelf Alive (Elektra) -3:42

SINGNABBER/Sabbath Bloody Sabbath (WB) -3:33

SANTANA/When I Look Into Your Eyes (Columbia) -2:40

CARLY SIMON/Mockingbird (Elektra) -3:45

STEALERS WHEEL/Star (A&M) -2:57

JERRY JEFF WALKER/Getting By (MCA) -3:12

ROCK ALBUMS

(Continued on page 22)
Bloodstone emerged triumphantly on the music scene in mid-'73 with a hit debut album and a gold debut single. By year's end they were voted #1 Top New Male Group (R&B) by Record World and #1 Top New Vocal Group (R&B) by Cash Box. And “Natural High” was one of the top pop singles of the year.

Bloodstone's second album is “Unreal.” It’s further proof of the rock'n'soul mastery that made them a major force in both R&B and pop music in '73.

Although the album was just released one cut is standing out. So, the first single in '74 is “Outside Woman.”

**“OUTSIDE WOMAN”**

The new single by Bloodstone.
Play it once. You'll play it again.

#1052

*London*

*Specially Edited version.
Produced by Mike Vernon for The Crystal Jukebox.*
**PARALLELS**

**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 WHHY.)

**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/20-10 record playlist/normalize 7-10 “hot records” very little new product added.

**P2:** Secondary market/20-30 record playlist/normalize 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.

---

**HARRY CHAPIN**
(Elektra) 3:56

**ALICE COOPER**
(Warner Bros.) 3:20

**BOBBY BARE**
(RCA) 2:39

**GREGG ALLMAN**
(Capricorn) 4:26

**JIM CROCE**
(ABC) 2:24

**CLIFF DE YOUNG**
(MCA) 2:40

**DE FRANCO FAMILY**
(20th Century) 3:16

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**ALLMAN BROS.**
(Capricorn) Jessica

**GREGG ALLMAN**
(Capricorn) Midnight Rider

**BOBBY BARE**
(RCA) Daddy, What If?

**BLACK OAK ARKANSAS**
(Ato) Jim Dandy

**BROWNSVILLE STATION**
(Big Tree) Smokin’ In The Boys’ Room

---

**NOTES:**

- Finally began to grab hold this week.
- Most show good upward moves. Only 1 top 10 so far.
- Seems to be growing weekly.
-Looks fairly good overall.
- Best a very strong record.
- Many report “not as strong as Heartbeat, but will there ever be another heart beat”, Looks fairly good overall.
- Top report out of 38. Many show large jumps.
- Another of the most added, and requested.
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 WHHY.)

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 various stations will take on a particular type of radio station.

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.

RICK DERRINGER (Blue Sky) 3:42
Rock and Roll Hoochie Koo

P1 10:9 WRKO, 27-24 KFRC, Debut 28 KHJ, 29-19 WRC
P2 Add KLIV, Add KSQ, Add WHBQ, Add WQXI, Debut 28 KRSP, Debut 27 KAKC.
Debut 26 KLIV
P3 Debut 26 WAMS, Add WAKY, On KJ, Debut 29 WMAK, On WCOL, 26-20 WISM, 32-23 KLF, Add WPIC, Debut 30 WISM.

NOTES: Growth-pattern makes it look strong.

EL CHICANO (MCA) 2:59
Tell Her She's Lovely

P1 25-24 KHJ, 24-27 KQAC, 13-23 KDWB
P2 4-5 KTKT, 7-13 KIMN, On WMYQ, 15-21 KAKC
P3 On KSLY, 18-21 KOMA

NOTES: Over for most.

ELECTRIC LIGHT ORCHESTRA (UA) 3:49
Showdown

P1 Debut 25 WRC
P2 On WIFE
P3 3-7 WCOL, 22-32 WPIC, On KSLY, On WMAC, 25-27 KODA, 3-3 WASY, 20-14 KLIF

NOTES: Finally beginning to happen.

DAVID ESSEX (Columbia) 2:51
Rock On

P1 6-4 KSQ, Debut 27 WFIL, 26-20 WSGA, 21-18 WFXL, 29-27 WKSQ, 19-9 WRC.
13-14 KDKL, 18-9 KU, 25-26 KSLQ, On WPIC, Debut 28 CKLW
P2 2-3 KING, 11-11 WQKX, 29-26 WSGA, 5-14 Y-100, 11-12 KRIZ, Add KSQ, Debut 21 KTLY.
30-26 WHBG, 5-4 WSGA, 12-10 WIFE, On WMYQ, 15-10 WQKX, 17-13 WLEE, 3-6 KRSP, 7-4 KLIV.
P3 30-26 WAXY, 6-5 WSGA, 12-3 WPIC, 16-24 WCOL, 16-15 KOMA, 11-8 WISM, On WAYS,
23-16 WFXL, On WCLI, On WQP, On KSLY, 23-28 WCFL, 21-10 WISM, 23-17 WISM.

NOTES: 50 reports, 18 top 18, very strong.

ARETHA FRANKLIN (Atlantic) 3:25
Until You Come Back

P1 16-9 WRCI, 28-12 WSKL, 11-9 WFLL, Add KKKD, 3-3 KKLQ, 24-05 CKLW
P2 16-12 WQXH, 29-20 KAFA, Add KSQ, 14-13 WSVG, Debut 18 KING, Add KSQ,
Add KLIV, On WKBQ, 7-11 WILE, 16-7 WISM
P3 5-5 KLQI, 24-24 KICA, 5-11 WCOL, 17-12 KSLY, 26-23 WFLY, 16-12 KFXM,
On WACQ, 7-11 WQIC, 24-17 KJRB, Debut 24 WAMS, On WAYS, Add WAKY, 29-22 WISM

NOTES: Must have agreed it crossed over and is a pop hit.
PARALLELS

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 WHHY.)

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.

OLIVIA NEWTON-JOHN
(MCA) 3:00

Let Me Be There

EDDIE KENDRICKS
(Tamla) 3:30

Boogie Down

GLADYS KNIGHT & PIPS
(Baddab) 3:29

Imagination

KOOJ & THE GANG
(DeLite) 3:08

Jungle Boogie

LOVE UNLIMITED ORCHESTRA
(20th Century) 3:30

Love's Theme

BYRON MAC GREGOR
(Westbound) 3:48

The Americans

OLIVIA NEWTON-JOHN
(Tamla) 3:30

ANNE MURRAY
(Elektra/Asylum) 3:50

JONI MITCHELL
(Elektra) 2:00

STEVE MILLER BAND
(Capot) 3:36

The Joker

JONI MITCHELL
(Elektra/Asylum) 2:20

Raised On Robbery

MOCEDADES
(Tata) 3:12

Eres Tu

ANNE MURRAY
(Capot) 2:50

Love Song

NATURAL FOUR
(Carton) 3:17

Can This Be Real

NOTES:

OLIVIA NEWTON-JOHN
3:00

MCA

NOTES:

STEVIE MILLER BAND
3:36

Capot

THE AMERICANS

Eres Tu

NOTES:

JONI MITCHELL
2:20

Elektra/Asylum

Raised On Robbery

NOTES:

MOCEDADES
3:12

Tata

Eres Tu

NOTES:

ANNE MURRAY
2:50

Capot

Love Song

NOTES:

NATURAL FOUR
3:17

Carton

Can This Be Real

NOTES:
ANN PEEBLES — Phil. Int.
O’JAYS — NRBQ

NOTES:
- Pulling top 5 phones at key stations.

CHARLIE RICH — Epic
HELEN REDDY — Epic
REDBONE — A&M
BILLY PRESTON — Epic

NOTES:
- Good growth week, 6 adds.

ANN PEEBLES — (Hi)

NOTES:
- I Can’t Stand The Rain

ANN PEEBLES — (A&M)

NOTES:
- You’re So Unique

RED BONE — Epic

NOTES:
- No one could explain the many slow moves, pulling strong requests at many.

HELEN REDDY — Capitol

NOTES:
- Leave Me Alone Ruby (Red Dress)

CHARLIE RICH — Epic

NOTES:
- The Most Beautiful Girl

ROLLING STONES — (Rolling Stones Records) — 3:25
Heartbreaker

NOTES:
- Still show no top 10 reports although picked up a great deal of stations.

DIANA ROSS — (Motown) — 2:49

NOTES:
- Hello It’s Me

TODD RUNDGREN — (Bearsville) — 3:27

NOTES:
- Mockingbird

JIM STAFFORD — (MGM) — 4:08

NOTES:
- Spiders And Snakes

STAPLE SINGERS — (Stax) — 3:19

NOTES:
- If You’re Ready

RINGO STARR — (Apple) — 2:50

NOTES:
- You’re Sixteen
The Way We Were

BARBRA STREISAND

(Columbia) 3:29

P1 4-1 KKOJ, 3-2 KDWB, 3-1 WFIL, 6-5 WXLO, 1-1 KVRC, 8-5 KSLQ, 14-10 KCLW,
8-1 WVLY, 13-5 WRRG, On WFIZ, 1-2 WRR
P2 2-15 KAKC, 4-1 WQXI, 4-2 KING, 1-1 WXLO, 1-1 KIMN, 2-5 KFRC, 8-2 WSAI, 1-1 KTKY,
1-11 KXLO, 2-2 WSGA, 4-4 KFY, 10-9 KUPD, 2-2 WQXI, 1-5 KFY, 1-5 WQXI, 3-4 KIHZ.
P3 18-6 WAMS, On WAYS, On KILT, 6-8 WPRC, 6-2 WFCR, 5-2 KCOM, 3-2 KRR, 10-7 KFXM,
On KOIL, On WFIL, 6-4 WAKY, 2-3 WMAK, 1-2 WPGC, 1-1 WIS, 18-14 KSLY, 4-3 WERG.

NOTES: Still extremely strong, tip sound track just out.

STYLISTICS

(Recio) 3:15

Rock & Roll Baby

P1 19-9 KKCI, 7-9 KKCI, 17-7 KSLQ
P2 14-15 KLIV, 8-6 KAKC, 5-13 WXLO, 20-21 WQXI, 13-19 WQXI, 19-23 WIE,
17-15 WOXY, 10-12 Y-100
P3 13-17 KSLY, 12-14 WCFL, 27-24 KOMA, On KOIL, On KILT, 14-14 KQFR

NOTES:

WAR

(United Art) 3:30

Me And Baby Brother

P1 18-15 WXLO, 6-14 WKRO, 17-23 KHH, 22-17 WFIL, 22-20 KQDQ, Add WRC-nahi
P2 21-25 WLEE, Add KIMN, debut 19 WXLO, Debut 19 KQDQ, 22-23 WSGA, 7-7 WIRE,
14-13 KAKC
P3 10-9 KSLY, On KOIL, 18-15 KFXM, 14-15 WQXI, 11-13 WAMS, On WAYS

NOTES: Still growing at most stations.

WEDNESDAY

(Sussex) 3:11

Last Kiss

P1 20-16 KFRC, 26-27 WXLO
P2 On KOB, 29 WHBQ, Add KAFY, 2-6 WQKY, Debut 26 KAKC
P3 2-3 WCOL, 7-18 WAMS, 36-22 WCFL, On KILT

NOTES:

BARRY WHITE

(20th Century) 3:58

Never, Never, Gonna Give Ya Up

P1 7-7 WXLO, 5-12 WXLO, 16-15 WFIL, 16-16 KHH, 16-15 KSLQ, 14-12 KQFI
P2 23-25 KSO, 13-13 WIFE, 6-5 WQXI, 9-17 KQDQ, 11-17 WHBQ, 25-26 WSAI 15-12 KQDR
On WKBW, 3-1 KAKC, 12-16 WXLO, 10-10 WSGA, 19-11 KFY, 16-11 KTKY, 17-6 WOXY,
P3 8-10 KOMA, 14-15 WAMS, On KILT, 8-9 WQXI, 11-7 WCFL, 7-7 WERE,
On WFIL, 16-14 WCF, 22-16 KQDQ, On WFIL, On KOIL, 6-4 KSLY

NOTES: Seems to have peaked, new single shipping.

AL WILSON

(Rocky Road) 3:28

Show And Tell

P1 1-2 WRKO, 5-6 WQXI, 5-5 WRC, 1-5 KJQI, 8-3 KJQI, 7-7 KSLQ, 7-3 KFRC,
On WFIL, 6-5 WFIL
P2 5-2 KTKY, 17-35 KAKC, 17-6 KING, 2-3 Y-100, 6-16 WILE, 4-3 KFRC, 3-1 KTKY,
On WXLO, 9-5 WIE, 2-2 KFCN, 10-15 UF, 3-2 KQJL, 4-6 WSGA, 6-2 KQDR
P3 3-7 WPGC, 144 KIOA, On WAYS, 8-11 WXLO, 1-14 KOMA, 3-7 WISM, 16-26 WCFL,
On WFIL, 6-5 WQXI, On KOIL, On KILT, 17-7 KQFR, 12-7 KSLY, 9-5 WAMS, 3-11 KFXM,

NOTES: Still a strong record.

STEVIE WONDER

(Tamla) 3:12

Living In The City

P1 4-6 WXLO, 21-7 CKLC, 12-10 KFRC, 15-14 WXLO, 21-15 KQDQ, 12-8 WFIL,
15-22 KHH, 14-14 KSKQ, 21-7 KQFR
P2 3-5 KAFY, 21-15 KTKY, 7-17 KAKC, 21-35 KQI, 1-4 WSAI, 18-11 KLIV, On WXLO,
11-7 Y-100, On WKBW, 26-25 WQKY, 3-4 WQXI, 13-8 WAFI, 17-10 WQXI, 21-15 KQFI,
P3 10-12 WQXI, On KILT, 8-15 KQDR, 21-14 KOMA, 9-12 WS, 26-31 WQXI,
On WFIL, On WAYS, 3-4 KLIF, 15-27 WCFL, 9-5 KSLQ, 5-5 KFXM, 6-9 WRC, On KOIL,

NOTES:

additional programming

ELTON JOHN "Bennie & the Jets" is the new single and in addition to those stations adding it last week (Detroit, New York, Seattle) KHJ and KFRC added this week. CKNL shows a jump of 23 to 10.

J. FRANK WILSON "Last Kiss" still has substantial air play. 12-8 KRSP, 7-3 WFIL, 10-5 KIMN, 15-16 WSAI, 20-23 WAKY, 17-19 WMAK, 2-4 WFCR, BJORN & BENNY still growing: on WCOL, 27-18 WRFC, On WBBQ, on WHHY, on KEEL, on WJDX. STEALERS WHEEL "Star" debuts 21 WOKY, 27-24 KSRP, 27-22 KSQ.

DELLS 35-30 WCFL, 28-20 CKNL. MOMENTS: add KSLQ, KSLY, MARIA MULDAUR on KJBR, add KJR, on WCOL.

We picked up two stations on BLUE SWED: WPOP and KRSP. ELVIS was added at KACK, WLEE, debuts 30 WMAK. SPINNERs growing, now 29 CKNL, 25-23 WOKY, add KSLY. HALL & OATES, add KING, on WOKY, 25-20 KJRB. BILL AMESBURY on CKNL, KJRB, KACK.
Mel Tillis (third from right) on "Dinah's Place" telling how he successfully overcame his stuttering problem and, in fact, turned it into a performing asset. Pictured from right are Dinah Shore and Dr. Joseph Sheehan of UCLA, along with members of his speech therapy class.

**NEWSPAPER FEATURES**

**RIFF COLLIE**

Watch Jack Mallet (Miss Texas) become a big Country draw. She's already working package shows across the country, and her shot on the Superbowl, playing fiddle with Texas 200-piece marching band warped my head. Made me realize how old I am. Thirty years ago it would have been hard to imagine a sexy fiddle player standing in front of 200 cowboy-hatted college kids playing "The Orange Blossom Special." Times have changed! (Thank goodness.)

Ray Griffin and his Margaret moved into their new Forest Hills home, then Ray promptly left to go on the road to make some money to pay for it... Bouquets to Tommy Overstreet and Diana Trask, who, while doing their stints at the Hacienda and Frontier hotels in Las Vegas, planned, organized and performed a free show for orphans, retarded and underprivileged kids New Year's Sunday... Dorothy Ritter, Texa's widow, will stay in Nashville and get work, probably as a teacher, possibly in adult education which she did during the years she worked at Southern California Nightschool. She's some kind of a lady. The Opry crowds are up, in spite of the energy crisis. That's a good sign. The first two Saturdays of this year, Grand Ole Opry attendance was greater than for the first two Saturdays of 1973. In Buck Owens leaving "Hee Haw," we can only smile now. At one of his last broadcasts, Buck's announcement was to come momentarily, from him or his manager, Jack McFadden.

The guests on the Leon Russell television special, which they filmed at the House of Cash last Monday afternoon and the following evening of Feb. 12, were Roy Acuff, Willie Nelson, Ernest Tubb, Bill Monroe, Jonene Pratt and the Earl Scruggs Revue. Audie Ashworth co-produced the show with J.J. Cale, Denny Cordell, Willie and Leon. Said it was a great opportunity to do some music and a lot of interesting conversation between Leon and his guests. It will be offered to the network next week, but syndication is very possible.

If you've ever heard the phrase "Goodness gracious, it's good!" you'll be interested to know that over 2500 people attended the seventy-fifth birthday of Martha White Foods, Inc. last week. Tennessee Ernie, Lester Flatt & His Nashville Grass and Buyce Hawkins, local TV and music personalities, were there... An eight-foot square piece of oak flooring was taken from the old Opry House downtown and will be placed in the center of the new Opry House stage at Opryland, so that stars of the future can stand on the same famous floor where the giants of the past have stood.

Tammy Wynette is fine, after her fifth operation since last April. It was a corrective operation, Tammy and George said. She says she's been booked almost as many times in the hospital as she has on personal appearances and recording sessions... This is Riff Collie, Inside Nashville.

**COUNTRY CORRESPONDENTS**

KLAK DENVER
WCKR-FM FORT COLLINS
KWJJ PORTLAND
KWBX DALLAS
WIRE INDIANAPOLIS
KIKK HOUSTON
WKDA NASHVILLE
WKKC COLUMBUS
WHN NEW YORK
WMC MEMPHIS
WINN LOUISVILLE
KLAC LOS ANGELES
KFOX LONG BEACH
KHD TUCSON
KMRK SAN RAMON
KFGO FARGO
WEET RICHMOND
WGNY ROCHESTER
KUF Phoenix
KAZZ BAKERSFIELD
KFVY ARROYO GRANDE
KFCQ KENSINGTON
KBLL BILLINGS
KFXR BOISE
WRCP PHILADELPHIA
WPLO ATLANTA
WORER Signalville
WAME CHARLOTTE
KSON SAN DIEGO
WAGN WINNIPEG
WINN NEW YORK
WJMJ CINCINNATI
WMNI COLUMBUS
WLC ST. LOUIS
WEJB MEMPHIS
KCKX KANSAS CITY
KLAM Yakima
KNZU HOUSTON
KBUY FT. WORTH

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**THE RVE REVIEWS**

**TILLOTSON ON TV**

Johnny Tillotson will appear on an upcoming instalment of the new "Municipal Auditorium" television special. Johnny recently appeared on "Dick Clark's Rock And Roll Years," doing his last period.

**STELF FOR CODY**

Steel guitarist Jimmy Day, who's played with such as Ray Price, George Jones and Leon Russell, has joined Commander Cody & His Lost Planet Airmen. He replaces Airman steele Bobb Black, who flew to become a Nashville studio musician.

**KELL, ANDERSON CUSTOM TUNES**

Charlie Rich will sing the title song for the upcoming (May) motion picture, Benji... "It's going to be a heartbreaker..." Bill Anderson has composed a tune, "Mercy," which he'll sing over the titles of the upcoming "Bandito Song" episode of TV's Columbo series.

**HAG'S TOUR**

Merle Haggard will start his Western states tour Feb. 7 in Salt Lake City. He'll then play Denver (Denver Arena), the Amatillo Coliseum, Golden Hall in San Diego, Fresno's Selland Arena, Sacramento Municipal Auditorium and the Oakland Coliseum. In addition to Merle and his Strangers, Don Bowman and his Brothers bluegrass band will appear.

**RADIO AND RECORDS**

Friday, January 25, 1974
The graphs measure the song's level of audience appeal.

The top twenty listings reflect sales.

1. HALL
   - TOM T. HALL/"I Love" (Mercury)
   - No. 1 at 8 stations, No. 2 at 7. Top 5 at 25.

2. PARTON
   - DOLLY PARTON/"Jolene" (RCA)
   - 16 stations report at top 10.

3. JONES
   - GEORGE JONES/"Once You've Had The Best" (Epic)
   - Top 10 at 10 stations.

4. LYNN
   - Loretta LYNN/"Hey Loretta" (MCA)
   - Very strong in middle chart positions.

5. MILSAP
   - RONNIE MILSAP/"Girl Who Waits On Tables" (RCA)
   - Strong requests. Top 10 at 12 stations.

6. CLARK
   - BOBBY BARE/"Daddy" (RCA)
   - Top 5 at 7 stations. Slowly dropping.

7. WILLIAMS
   - BILL ANDERSON/"World Of Make Believe" (MCA)
   - Top 10 at 7 stations.

8. ANDERSON
   - JOHNNY PAYCHECK/"Song & Dance Man" (Epic)
   - Poking middle chart. Slow drops starting to show.

9. BARE
   - ANNE MURRAY/"Love Song"
   - Both sides being played heavily. Excellent listener response & requests.

10. STAMPELEY
    - ANNE MURRAY/"Love Song"
    - 2 top 5 positions reported. Good sales.

11. RUSSELL
    - JOHNNY RODRIGUEZ/"The Way Love Goes" (Mercury)
    - Slowly moving into the top.

12. PAYCHECK
    - ANNE MURRAY/"Love Song" (Capitol)
    - Already No. 1 at several stations. Top 10 at 7.

13. RICH
    - CHARLIE RICH/"There Won't Be Anymore" (RCA)
    - Slowly moving into top.

14. HAGGARD
    - ANNE MURRAY/"Love Song" (Capitol)
    - Drops starting to show.

15. MURRAY
    - JOHNNY RODRIGUEZ/"The Way Love Goes" (Mercury)
    - Super request! Top 10 at 8 stations.

16. STREET
    - ANNE MURRAY/"Love Song" (Capitol)
    - Top 10 at 10 stations.

17. SMITH
    - ANNE MURRAY/"Love Song" (Capitol)
    - Top 10 at 10 stations.

18. RICH
    - CHARLIE RICH/"There Won't Be Anymore" (RCA)
    - Slowly moving into the top.

19. OWENS
    - ANNE MURRAY/"Love Song" (Capitol)
    - Drops starting to show.

20. LUMAN
    - ANNE MURRAY/"Love Song" (Capitol)
    - Slowly moving into top.
Audiene Appeal Graphs

Simply put: The levels (% 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 to only a portion of the audience—say, teens, or mostly males. The graphs will also show how a record may "hold on" in audience popularity long after sales have dropped.
### ALBUMS

**BOBBY BARE**
Lullaby’s Legends And Lies (Capitol)
CUTS: Rosalies Good Eats Cafe, The Winner Mermaid, Matte Lavoe

**GLEN CAMPBELL**
I Remember Hank Williams (Capitol)
CUTS: I Can’t Help It If I’m Sentimental Over You

**HENSON CARGIL**
This Is Cargill Country (Atlantic)
CUTS: The Rover, But You Know I Love You, Daddy, What’s A True

**ROY CLARK**
Come Live With Me (Dot)
CUTS: Come Live With Me—He’s A Day

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

**TOM T. HALL**
For The People In The Last Town (Mercury)
CUTS: Suburbia Blues, Pay No Attention To Alice

### COUNTRY SINGLES

#### JERRY REED
Crude Oil Blues (RCA)

#### JACK RENO
Let The Four Winds Blow (UA)

#### TEX RITTER
Americans (Capitol)

#### MARTY ROBINS
20th Century Drifter (MCA)

#### GLEN CAMPBELL
I Remember Hank Williams (Capitol)

#### HENSON CARGIL
This Is Cargill Country (Atlantic)

#### ROY CLARK
Come Live With Me (Dot)

#### BILLY “CRASH” CRADDOCK
Mr. Country Rock (ABC)

#### TOM T. HALL
For The People In The Last Town (Mercury)

### CRUDE OIL BLUES (RCA)

#### JERRY REED

**JERIC ROGERS**
Loving You Has Changed (Atlantic)

**PATSY SLEDD**
Chip Chip (Mega)

**TEX RITTER**
Americans (Capitol)

**GARY SARGENTS**
Ole To Jole Bop (Mercury)

**SAMMI SMITH**
Rainbow In Daddy’s Eye (Mega)

**MARTY ROBINS**
20th Century Drifter (MCA)

**JEAN SHEPARD**
Come On Phone (UA)

**MEL TILLIS & SHERRY BRYCE**
Let’s Go All The Way (MGM)

**TAMMY WYNETTE**
Another Lonely Song (Epic)

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Another Lonely Song (Epic)
**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 to only a portion of the audience—jays, teens, or mostly males. The graphs will also show how a record may "hold on" in audience popularity long after sales have dropped.

Friday, January 25, 1974
Friday, January 25, 1974

**POP/MOR SINGLES**

**BYRON MAC GREGOR**
*Americans (Westbound)*

**MAGIC CIRCLE**
*A Sin To Tell A Lie (20th Century)*

**JOHNNY MATHIS**
*Life Is A Song (Columbia)*

**BETTE MIDLER**
*In The Mood (Atlantic)*

**STEVE MILLER**
*The Joker (Capitol)*

**JONI MITCHELL**
*Raised On Robbery (Elektra/Asylum)*

**MOCEDADES**
*Eres Tu (Tupa)*

**ANNE MURRAY**
*Love Song (Capitol)*

**NEW SEEKERS**
*Another Fool Like Me (MGM)*

**DONNY OSMOND**
*Lonesome Tonight (MGM/Kolob)*

**LINDA RONSTADT**
*Love Has No Pride (Elektra)*

**JIM STAFFORD**
*Spiders & Snakes (MGM)*

**HELEN REDDY**
*Leave Me Alone (Capitol)*

**CHARLIE RICH**
*The Most Beautiful Girl (Epic)*

**GORDON SINCLAIR**
*Show And Tell (Rocky Road)*

**ELVIS PRESLEY**
*I've Got A Thing About You (RCA)*

**ANDY WILLIAMS**
*Remember (Columbia)*

**LINDA RONSTADT**
*Last Time I Saw Him (Motown)*

**RINGS STARR**
*You're 16 (Apple)*

**BARBRA STREISAND**
*The Way We Were (Columbia)*

**BETTE MIDLER**
*In The Mood (Atlantic)*

**AL WILSON**
*Show And Tell (Rocky Road)*

**ANDY WILLIAMS**
*Remember (Columbia)*

**ELVIS PRESLEY**
*I've Got A Thing About You (RCA)*

**STEVE MILER**
*The Joker (Capitol)*

**JONI MITCHELL**
*Raised On Robbery (Elektra/Asylum)*

**MOCEDADES**
*Eres Tu (Tupa)*

**ADDITIONAL PROGRAMMING**

Good action on the NEW SEEKERS, GLEN CAMPBELL, TOM T. HALL, and TERRY JACKS. Others getting substantial added and requests are the new ELVIS, both sides getting play. JERRY REED'S "Crude Oil," getting a few adds. LOU CHRISTIE is picking up good request action. WSB reports "Single Girl and Married Man" by MARTI BROWN on Atlantic as getting strong requests. One of the most added singles this week was DON MC LEAN'S new one "Fools Paradise." KMPC added among others the LORENCE HUGH "Guilty of Rock 'N' Roll." (A&M)
more important the “hipness” of music. Programming invariably became based on subjective criteria as opposed to objective, and progressive radio became self indulgent and anti-commercial to the point that good artists and product were rejected if they became too popular with the masses.

It came as no surprise that the ratings of many of these stations deteriorated, forcing some to change format and abandon the “Counter Culture.” Others underwent the cliche “anti-commercial to the point that good artists and product were rejected if they became too popular with the masses.”

“With the bus, we’re able to work the primary country outlet, where the same jock talks over the public address system. Jerry expects to take the bus on its first West Coast round trip at the end of the month or early February.”

You are invited to contribute ideas, suggestions, questions and comments to this section, so that we may gain input from each other in the field of radio and records, to make progressive radio as professional and competitive as any other.

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

You can impress the companies with the importance of the secondarys, providing we can get them serviced. We can work with the local promotion people and the distributors, to help get all the product exposed. It’s a whole new way to approach promotion.

“In the theory, the only way to go.”

A system of “voice-tracking” will enable the air personalities to give the automated programming a unique live edge, says Hampton. “All music will be separate from the jocks’ talk, unlike the other formats where the same jock talks over the music in a loop. We’ll be supplying entire new shows to the station every day, which will allow for the jock to be more specific in his conversation.”

In the Los Angeles market, KLACiji, the primary country outlet, finds itself with potential day-long competition. KNRT remains as the area’s only 24-hour oldies station.

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Bus (Continued from page 1)

additional personalities to serve artists as a luxury touring vehicle. Within the next month, Morris expects to proceed on plans for a joint Bobby Bare-Shel Silverstein performance-promotion tour up and down Interstate Five. It would last about ten days.

“In March, we’ll be renting the bus out for use as a sort of ‘hospitality van’ to the Motley battery people. They’re having a convention in Los Angeles and want to use it as a kind of display in their exhibit.”

With the bus, we’re able to work for everyone’s advantage. We can reach the companies with the importance of the secondarys, providing we can get them serviced. We can work with the local promotion people and the distributors, to help get all the product exposed. It’s a whole new way to approach promotion.

“In the theory, the only way to go.”

A system of “voice-tracking” will enable the air personalities to give the automated programming a unique live edge, says Hampton. “All music will be separate from the jocks’ talk, unlike the other formats where the same jock talks over the music in a loop. We’ll be supplying entire new shows to the station every day, which will allow for the jock to be more specific in his conversation.”

In the Los Angeles market, KLACiji, the primary country outlet, finds itself with potential day-long competition. KNRT remains as the area’s only 24-hour oldies station.

First time out, he’ll mail ahead a press kit and letter of recommendation to all stations he hopes to visit. For information contact Jerry Morris, 4252 Denbrome Avenue, North Seattle, 98103, 206-432-0130.

“If you’re going to tie it all together, you’ve got to be out on the road. It’s the only way to go.”

XPRS (Continued from page 1)

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THIS MAN IS ON HIS WAY TO YOUR TURNTABLE!

BARRY WHITE'S NEW SINGLE

"HONEY PLEASE, CAN'T YA SEE"

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PRODUCED BY BARRY WHITE
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Charlie Rich's new hit single, from his new hit album, is on RCA Records and Tapes

"There Won't Be Anymore"