London Records threw a lavish party at the Beverly Hills Hotel last week to introduce the Graeme Edge Band to representatives of the Los Angeles radio & press corps. Mike Harrison spoke with Edge (drummer of the Moody Blues)—his comments are on page 7. Photo above, from left to right: Bob Small, London Records; Jerry Weintraub, Management III (US management of Moody Blues); and Adrian Ben Gurvitz, who has played a key role in the band's development.
Making waves.
From the soaring, sexy vocals of the hit title song, to the smooth, mellow refrain of Where Are You Going To My Love, the Miracles new album, Do It Baby does it. For everyone.

The Miracles.
Do It Baby.
A VIOLENT WEEK: Orange County FM Station Hit By Radical Group; Jock Shot In Des Moines

KYMS-Santa Ana (a suburb of Orange County, California) was a free-form progressive station until about a month ago. The recent change was to a highly-formatted rock album station. Apparently someone or some group of listeners did not especially like the change. On Tuesday (27), between 2 and 6 AM (when the station was normally off the air) their transmitter was dismantled and several parts were stolen. They were off the air for 24 hours while engineers from all over Southern California volunteered their spare parts and expertise to get the station back on the air.

The following Thursday after the incident, KYMS received a letter from a group calling themselves the E.C.L.A., taking responsibility for the break-in and demanding that the station revert back to free-form radio. The letter ended with a threat that "no lock was strong enough" to keep them out, and that the rampaging would continue against KYMS unless they returned to progressive radio.

KYMS has employed armed guards at both the studio and transmitter locations. The FBI has been called in.

"LONG JOHN WEEKEND"

KSEA-San Diego ran a "Long John Weekend" over Labor Day giving away Elton John and Olivia Newton John albums and special autographed sets of long Johns, autographed by Elton and Olivia.

Beach Boy writer, producer, and seminal genius Brian Wilson (right) gave a rare interview to KRTH's Jim Pewter, discussing the early surf era and the career of the Beach Boys. Pewter used the two-hour interview as part of a Beach Boy Special, aired over the Labor Day weekend to Beach Boy-crazed Southern Californians.

KDON-Salinas recently ran a promotion with trips to Disneyland as prizes. Winners were invited to meet such Disney notables as Pluto, Goofy, and Mickey Mouse. Shown are afternoon drive jock Chris Lance, and PD Johnny Morgan (with the hat).

What a way to start off in a new town! Paul Stewart had just arrived in Des Moines to take over the all-night slot at KFMG (from KFMQ-Lincoln). He no sooner walked into the lobby of the downtown Holiday Inn where he was shot in a hold-up that was already in progress at the time of his arrival.

I was just trying to find a motel," Stewart said from his hospital bed last Monday. "I couldn't find a place so I decided to try the Holiday Inn. Since it was the most expensive place in town and there might be a vacancy, I walked in the door as the guy was coming out. I heard all the noise inside, but I guess I was too tired to think about what might have been going on."

Stewart says he remembers "grabbing" at the assailant's gun, but has no recollection of ever touching the sidearm or grappling with the gunman before being shot. "The next thing I remember is being here in the hospital."

Stewart was lucky. Two people (a security guard and an assistant night auditor) were slain by the assailant, who is still at large. The hospital says, and will begin at mid October. The challenge is now at the doorstep of the record companies and their artists. We will quickly find out who the winners are and if there are any artists left.

Both radio and music have a greater obligation to the public than to monitor the length of their music. Imagine Picasso worrying about a museum's not hanging his work because he painted on too large a canvas. Sincerely, Ron Fell

KLIF's Wallace Explains Station's New Music Policy

About the controversy surrounding the fate of KLIF's Music Policy (which for years has projected a "breakout" image for the station), new PD Todd Wallace commented to R&R:

"Obviously we're not at liberty to discuss specific strategy, but it would be safe to say that our basic music design will be dictated by the core target audience's mass acceptance of an individual record (rather than a performance's mass "appeal"). Reach and frequency calculations will figure heavily in determining the mix on the airwaves. Categorization of music will be influenced by a twice-weekly reference point provided by our MARS Music Graph (Mass)

Continued on page 7
Ford Has A Better Idea...

WSAI-Cincinnati: Night jock Casey Piotrowski ran a contest to win the Vice Presidency of the U.S. When the winner was selected, he submitted it to President Ford, in a telegram, naming the station winner as a likely candidate to be chosen. Ford never got back to him.

NAFMB CONVENTION

The first all-radio convention is scheduled by the National Association of FM Broadcasters October 10-13 at the Fairmont Hotel, New Orleans. This will be the first year that the normally management and ownership get together will extended to cover programming. For details and reservations call 212-755-9330 collect.

WNOE 50TH ANNIVERSARY

WNOE-New Orleans is celebrating their 50th anniversary, and are giving away $100,000 in cash and prizes. Every hour they offer a prize, with a description given on the air. Listeners are called on the phone, and if they can guess the prize, they win it. Prizes so far have been Porsches, Fiats, an airplane, trips to Europe, color TV's, swimming pools, $1000 dollar bills. Promo says "The $100,000 contest, offering $100,000 in cash and prizes with no end in sight."

No Parallels This Week...

IMPORTANT NOTE: Because of the Holiday, many stations were unable to conduct their normal Monday research. We have deleted the actual Parallel pages this week because of that reason. They will return next week.

KIMN Listener Gets 'Booby Prize' In Station Parking Lot

KIMN-Denver had some tickets and albums for the local appearance by the Guess Who. Station wanted their jocks to be creative in how they gave away their tickets, so they let them come up with their own contests. First contest was from 10-12 noon jock Scott Kenyon who had couples come by and kiss in the station lobby. Couple kissing the longest won the tickets. Afternoon drive jock Danny Davis though up a bit for the listener that could sing the best love song. Winner was a girl who stopped by studio with her guitar and sang her love song to Danny.

Night jock "Night Smoke" asked for the best hickey on any part of the body. The winner was a girl who had her boyfriend give her a hickey on her right breast, in the KIMN parking lot. She then walked in and claimed her tickets as the undisputed winner. R&R asked for pictures but Night Smoke said he was keeping them all to himself.

CORRECTION:

In last week's Parallel section, the HELEN REDDY and CHARLIE RICH reports were incidentally reversed.
Casablanca
Now Independent!

We're Steppin' Out and Comin' Home!

E.A. Singer: Thanks to All the Beautiful People at Casablanca Records.
We Shall Cherish Our Fine Association Forever — The Casablanca People.

Our Current Album Releases:
- Parliament
- Sid streaming
- The Hudson Brothers
- T. Rex
DIAL-A-PRAYER, DIAL-A-JOKE...

Now It’s “Dial For Compassion”

You’ve no doubt heard of “Dial-A-Prayer” and “Dial-A-Joke” by now, but New York’s WNBC has added a new and novel twist to the recorded telephone sweepstakes: “Dial A Little Compassion.”

A phone call to area code 212-999-6262 brings a husky voice purring the following 35-second message: “I think you are the most exciting woman I have ever met.” A pause, a deep breath, and he continues: “I often wonder if the real man in your life really realizes how lucky he is.” Another pause, a little longer this time, and a whispered: “I do. And when you think that nobody else really cares, please remember—pause—‘WNBC radio does.”

That little message has already been heard by over 1,000,000 New Yorkers. Secretaries, housewives, overweight and underloved women of every description are among the 33,000 that call the number daily since its inception several weeks ago. “Compassion” is the brainchild of 34-year-old Pat Whitley, program manager of WNBC. He both writes the copy and records the entire promotion himself.

According to Whitley, they were flooded with so many calls initially that they’ve had to install special telephone equipment that can take up to 2000 calls simultaneously.

“It’s an after-lunch thing. People leave the phone number on their secretary’s desk, telling her she received a call while she was out to lunch. They call, howl, and hand the number on to someone else. It’s been spreading like crazy, mostly through word-of-mouth. Some women call again and again, because they’ve had a bad day or hard words from their boss and just want to hear someone say something nice.”

The station promos are along the lines: “33,000 people have received Compassion today. Have you? Call 999-6262.”

Whitley plans to stay with the promotion for as long as the response is there. Judging from the initial action, that may be quite some time.

George Michael (right) signs a five-year pact with WABC Vice President & General Manager George Williams. Michael takes over the 6-10 PM slot beginning September 9.

The “Bad Boogie Gassers” (actually mini cars) were raced recently by WPOP/Hartford jocks at a local speedway. From left: PD Dick Springfield, Ron Lake, Ric O’Conner, and Lee Gordon.

An estimated 17,000 were on hand for WHCN-Hartford’s free concert in the park. Featured acts were Cold Blood, NRBQ, Bill Quateman, Isis, Fabulous Rhinestones, and Sunship.
**Radio & Records**  
September 6, 1974

<table>
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<tr>
<th>LW</th>
<th>Artist</th>
<th>Album</th>
<th>Notes</th>
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<tbody>
<tr>
<td>1</td>
<td>STEVIE WONDER</td>
<td>Fulfillingness' First Finale (Tamla)</td>
<td>Wonderful album. Single, &quot;Reggae Woman,&quot; &quot;Please Don't Go&quot;</td>
</tr>
<tr>
<td>2</td>
<td>ERIC CLAPTON</td>
<td>461 Ocean Boulevard (RSO)</td>
<td>&quot;Sheriff,&quot; &quot;Let It Grow,&quot; &quot;Motherless&quot;</td>
</tr>
<tr>
<td>3</td>
<td>BAD COMPANY</td>
<td>Bad Company (Swan Song)</td>
<td>Single, &quot;Movin' On&quot; and title track</td>
</tr>
<tr>
<td>4</td>
<td>JOHN DENVER</td>
<td>Back Home Again (RCA)</td>
<td>&quot;New&quot; is title track. &quot;Everything Strong.&quot;</td>
</tr>
<tr>
<td>5</td>
<td>JAMES GANG</td>
<td>BTU II (Mercury)</td>
<td>&quot;It's fading. &quot;Blown,&quot; &quot;Give It Time&quot;</td>
</tr>
<tr>
<td>6</td>
<td>BACHMAN-TURNER OVERDRIVE</td>
<td>Rags To Rufus (ABC)</td>
<td>Single strong. Also title track.</td>
</tr>
<tr>
<td>7</td>
<td>BEACH BOYS</td>
<td>Endless Summer (Capitol)</td>
<td>&quot;Surfin' USA&quot; leads a very strong pack. &quot;Smile&quot; album holding strong there.</td>
</tr>
<tr>
<td>8</td>
<td>ELTON JOHN</td>
<td>Caribou (MCA)</td>
<td>Single and &quot;Border Town&quot;</td>
</tr>
<tr>
<td>9</td>
<td>SHF BAND</td>
<td>Live (Motown)</td>
<td>&quot;Let's Get It On&quot;</td>
</tr>
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<td>10</td>
<td>MARVIN GAYE</td>
<td>Bridge Of Sighs (Chrysalis)</td>
<td>&quot;The Food&quot;</td>
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<tr>
<td>11</td>
<td>NEIL YOUNG</td>
<td>On The Beach (Reprise)</td>
<td>&quot;Revolution Blues&quot;</td>
</tr>
<tr>
<td>12</td>
<td>HELEN REDDY</td>
<td>Love Song For Jeffrey (Capitol)</td>
<td>&quot;Chock full of potential singles.&quot;</td>
</tr>
<tr>
<td>13</td>
<td>JAMES TAYLOR</td>
<td>Hand Picked/Kissimmee Kid (ATLANTIC)</td>
<td>&quot;Excellent. &quot;Keep In' It To Yourself.&quot; &quot;Nothin' Can Do Me Wrong.&quot;</td>
</tr>
<tr>
<td>14</td>
<td>MAC DAVIS</td>
<td>Stop and Smell Roses (Columbia)</td>
<td>Strong MOR.</td>
</tr>
<tr>
<td>15</td>
<td>OLIVIA NEWTON-John</td>
<td>You Love Me (MCA)</td>
<td>&quot;I Love You&quot; is hot. Album selling with her TV appearances.</td>
</tr>
<tr>
<td>16</td>
<td>JOURNEY</td>
<td>Journey To The Center (A&amp;M)</td>
<td>&quot;Rocky Mountain High&quot; gets requests when played.</td>
</tr>
<tr>
<td>17</td>
<td>JOHN DENVER</td>
<td>Greatest Hits (RCA)</td>
<td>&quot;Love Train&quot;</td>
</tr>
<tr>
<td>18</td>
<td>JOURNEY</td>
<td>Live (Phy/Int)</td>
<td>&quot;Buy For Me The Rain.&quot; Real good when played.</td>
</tr>
<tr>
<td>19</td>
<td>BOB DYLAN</td>
<td>Before The Flood (Asylum)</td>
<td>&quot;I Love You&quot; is hot. Album selling with her TV appearances.</td>
</tr>
<tr>
<td>20</td>
<td>MAC DAVIS</td>
<td>From Mars Hotel (Grateful Dead)</td>
<td>&quot;U.S. Blues&quot; new single.</td>
</tr>
<tr>
<td>21</td>
<td>STEELY DAN</td>
<td>Pretzel Logic (ABC)</td>
<td>&quot;Fading. &quot;Blown,&quot; &quot;Give It Time&quot;</td>
</tr>
<tr>
<td>22</td>
<td>DIRT BAND</td>
<td>Stars &amp; Stripes Forever (UA)</td>
<td>&quot;Boy For Me The Rain.&quot; Real good album.</td>
</tr>
</tbody>
</table>
| 23 | EDGAR WINTER | Shock Treatment (Epic) | "Had it run."
| 24 | URHAIN HEEP | Wonder World (WB) | "Something Or Nothing." |
| 25 | BTO | Holiday (WB) | "I'M Man" strong. |

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**COMING THROUGH:**

**BTO**

NOT FRAGILE (MERCURY)

An incredible amount of airplay, with "You Ain't Seen Nothin' Yet" leading the pack.

**BETTS**

HIGHWAY CALL (CAPRICORN)

"Rain" is the standout at this point.

**RIGHTIEOUS**

GIVE IT TO THE PEOPLE (HAVEN)

"Give It To The People" (single) and "Dream On."

**ALICE COOPER**

GREATEST HITS (WARNERS)

"I'M Eighteen" rumored to be re-released as a single.

**Suggested New Products:**

**JAMES GANG**

MIAMI (ATCO)

Group has held a strong following over the years. Several solid cuts, have a listen.

**AWB**

AVERAGE WHITE BAND (ATLANTIC)

Excellent. "Keepin' It To Myself," "Nothin' Can Do Me." Few cuts may be still strong.

**DUANE ALLMAN**

Duane Allman Acoustic Vol. II

More outstanding music from this rock veteran. Title cut is a grabber, and it's all fine.

**McGUINN**

Peace On You (COLUMBIA)

More outstanding music from this rock veteran. Title cut is a grabber, and it's all fine.

**POINTERS**

FROM OPERA HOUSE (B.T.)

Suggested New Product: Hurricane.

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**FM Rock Radio**

By MIKE HARRISON

I spoke with Graeme Edge of the Moody Blues today. He admitted that his current venture with the Graeme Edge band marks the creation of another classic Moody Blues album. They're all popular. They're all popular. They're all popular.

Word from New York is that despite earlier denial to the rumor that classical WCNY is going progressive, the station will become WQIZ this fall and, if guessed it, progressive. We'll have more details when they're willing to talk about it. In the meantime, all you jocks looking to get into the Big Apple, get on the stick!

Continued from page 3

Acceptance Response Study). Actual selection of songs will be 100 percent efficiency-oriented (computerized, and pre-programmed to eliminate guesswork). The playlist will be open-end (not restricted by numerical boundaries). Approximate length of the list will, of course, be contingent upon what our completed research probe reveals is right for the DFW Metroplex.

Official announcement regarding playlist length is forthcoming.
A diminutive blonde from Utah is proving to the Record Industry that it is still possible to make it big on your own without having the machinery and resources of a manufacturing conglomerate behind you. Ms. Jill Jones was managing and producing an unknown singer, and sensing a true talent, she cut an album with him. After taking the LP to several record companies and being summarily rejected, she decided she would press, distribute and promote a single off the album herself using Salt Lake City as a test market.

Gary Waldron at KCPX listened to the record, believed in it, and, seven weeks later the unknown Rance Searle had a top five record on Waldron's playlist titled "May I Keep You." The rest of Utah took the hint and soon Searle was top five in the State. Jill gives credit to Daddy Dow Drop (remember his hit, "Chick-A-Boom")." If行星 distributors who made sure the record retailers had the record and only promotion men Harvey Cooper and Rich Paladino took the single to Mickey Eicher of Columbia Records. CBS bought the master giving Searle a five-year contract option under Jill's management (she also retains the publishing.) The record is being released nationally in the next two weeks. It's nice to know this industry is still flexible and has enough vision to allow some dreams to come true.

Another battle is shaping up between two singer songwriters who are covering the same song on two major labels. Tim Moore who wrote "Second Avenue," his first release for Elektra Records, is being pitted against the well known Garfunkel who just released Moore's song on Columbia Records. Moore, whose writing abilities have earned him three records in the finals for The American Song Festival Top Ten Best Songs, culled from 7,000 entries, is a quiet affable singer whose home is in Woodstock, New York. Moore was in Los Angeles last week to finalize his agreement with Elektra-Asylum's David Geffen and his manager, Harry Goldberg and Johanna Vigoda (who is Stevie Wonder's lawyer.)

I had a nice chat with Tim who is flat that Garfunkel picked his song to record, but is also hoping that he himself will have the hit. Tim told me he decided to go with Elektra after several bids from other labels as he feels Elektra is the most prestigious for an artist with his "Chick-A-Boom" approach to stardom. Tim will either go back in the studio to cut a new album or will be out on the promotion road for "Second Avenue" if it shows those lovely signs of being the hit.

Mike Abbot has joined London Records, Inc. as National & R&B Director to report directly to Don Wardell. Abbott's reference include Supervisor of R&B promotional activities of MGM and Capitol Records. A casualty of the Famous sale to ABC, Jack Hakim, landed a National Promotion Director gig at Playboy Records last week -- no easy feat in this tight market! Michael Thevis, GRC's President, has appointed Ms. Joan Grant to the position of Assistant West Coast Marketing Manager. The highly experienced Ms. Grant was affiliated with A&R, Promotions, Artist Relations, and Marketing.

Singing families along the bubble gum lines seem to be all the rage lately with Motown Records organizing the Aliens, a family of five teenagers whose first single, "High Tide," was written and produced by The Osmonds. Also jumping on teen craze is GRC Records who have acquired seven member family act called "The Rhodes Kids" who range in age from 11 to 21 from Houston Texas.

ALICE COOPER'S 26 year old drummer, Neal Smith, hosted an extravaganza first wedding anniversary party aboard the luxury yacht, Columbia, with his wife Babette to the tune of $20,000. The bar bill alone was $5,900 with cases of Dom Perignon, and eight course dinners including fresh Italian Beluga caviar -- Food and service amounted to $55,600. Neal's present to his bride was a new Jaguar XKE followed by the news that his sister Cindy Smith had secretly married Alice Cooper's bass player, Dennis Dunaway, that day.

Jim Mazza has been appointed Director, International Marketing, of Capitol Records. Mazza will be responsible for all Capitol foreign marketing activities, with respect to EMI licensees, while working closely with the label's domestic A&R and Marketing teams.

MCA kicked off a month-long promotion for Shelter's Phoebe Snow by offering free "Phoebe Snow Cones" to the public at Tower Records in Los Angeles. The snow cone machine, as well as other promotional paraphernalia, will be transported to various other LA record outlets throughout the month. Shown are (from left): Dennis Morgan, National Album Promotion Manager; Wayne Tappan, LA Sales Manager; Dino Airall, Phoebe's producer; Don McGregor, LA Promotion Manager; and Ron Henry, Shelter Records General Manager.

There is no limit to the power of television, especially when you merchandise around it. Following the very successful Chicago TV special, Columbia put on a massive push for the group's entire catalog. Result? This week, their first SIX albums returned to the Billboard chart with bullets, and the latest, Chicago 7, moved into the top ten. Our congratulations to everyone concerned.

Having a great time at the recent Phonodisc Convention in San Diego are (from left): Spencer Proffer, UA National executive director, A&R, with new label president Al Teller, and newly-named Chairman Of The Board, Mike Stewart.
A Special Thanks To All The Top-40 and Pop Stations That Helped Make Helen Reddy's
"You And Me Against The World" a Smash Hit...

WABC  WFIL  WCFL  KILT  WQXI  WMPS  KLUC
WPBC  WIBG  WQAM  KLIF  WXY  WMEX  KMLO
WMAK  KXOK  KIMN  WQAM  WXY  WMEC  KIKX
WSAI  KRUX  KTLK  WCOI  WAKY  WFMQ  KBBG
WSGN  WBBQ  WTIX  WQY  WHB  WAYS  KSEE
WQV  WFUN  KOIL  WDC  WRP  WPRO  KJRB
KCPX  KGW  KEEL  WTRY  WPOT  WFL  KORK
WKBE  WGW  WHHY  WCAO  WPTR  WBLE  KFIV
WPIX  WGO  WLCK  WGH  WYRE  KATY  KATQ
WTAE  WGY  KNYO  WAPE  WIP  KELP  KUTY
WMYQ  KIOI  KOMA  WMCA  WNCI  KISN  KVEC
KLEO  WSGA  NEW  WRC  WKLO  WRIT  KYJC
WROV  KAAY  WKX  KQHA  KRLA  KGL  KFXD
KNDE  WTUE  KIS  WNBR  KNAK  WIND  KUG
KNUS  KHOW  KMEN  WBT  KYSN  KOGO  WDOK
WVLK  WTOB  KINT  WFAA  KKL  KGOE  KUHL
WLB  KMOX  KROY  KXOL  KFXM  WCCS  KENO
KJOY  KSF  KSLY  KVL  KVI  KCCX  WDUN
WTAC  KGB  KSEA  WGRQ  WGA  WPEN  KEW
WCSU  WHOT  WROC  KIRL  WHAS  WQDE  WJET
WCAU  KOMO  KS  KQRL  WIX  WJN  WJON
KEYN  WBY  KSEV  KIXZ  WEIM  KCMO  KUDE
WHDH  WNOX  WQDO  KTR  KAKE  KLY  KTMS
WLLL  WFEA  WDAF  WBEQ  WVB  WGLI  KFM
WIFI  WDXB  WKB  WGN  WGB  WCO  KASH
KFI  WTAC  KDES  WWG  WOF  WOR  KASH
WASH  KULF  WFTC  WWCK  WLI  WBC  WEN
WWDU  WMAL  WTMA  WKL  WOA  WMAQ  WVO
KNOE  WEMP  WIRL  KSEL  WAI  WMAZ  WVC
WQQK  KLBK  WXYZ  WGLB  WEEI  WMFJ  WWT
KONO  WJR  WFSO  WMIS  WFC  WVRJ  WOL
WTMJ  WILM  WMB  WMBO  WBC  WDA  WNC
WKRC  WRC  WBSR  WFI  WBC  KARA  KGM
WAEB  KIR  KPNW  WUD  WFK  WOK  KGA
WROK  KERN  WTLB  WOSH  WFC  WLG  LKM
WVMT  KAYQ  WHLM  KFH  WRE  KTA  KAW
WNAM  WAZY  KKSS  KGFF  WACR  KAM  KREM
KBEA  WDHF  WSSB  KRAE  WKM  WLM  KAM
KOVO  KFMX  WOW  KELI  KALL  WNM  KSL
KGRC  WCVS  KASA  KDEF  WDAL  WDL  KOOL
KNX-FM  KAYC  WYOO  KFMG  WRO  KFC  KIT
KEYS  KWJP  WIXO  KLYX  KROD  KYM  KVEG
KRY  KADX  KWEB  KRLD  KPUR  KAGB  WGST
AND MANY MORE

Capitol 3897
**OPENINGS**

WFEC Harrisburg, Pa. looking for experienced AM drive man. Contact Jack Armstrong at 717-238-5122, or send tapes & resumes to 172 Market St., Harrisburg 17101 (8-28). 

KBEQ-Kansas City looking for a 10pm-2am jock familiar with the "Q"format. Also must be capable of doing production. Contact Mark James at 816-744-1233 (8-20). 

WQVM-WDMS FM-Greenville, Mo. looks for news personality or news. Will relocate. Contact at 502-351-3121. (8-30) 

**POSITIONS SOUGHT**

BILL MITCHELL, currently at KGON-Portland doing weekends, looking for fulltime medium market Top 40 or progressive gig. Will relocate. Available immediately. Call at 503-976-2220.

KEITH JAMES, formerly with WPEZ, WIXZ, WGRD, seeks a stable gig at medium market or major market. Contact at 717-238-5122 or at KXOK 314-714-1236. (8-11) 

SCOTT HENDERSON, former after drive and music researcher at WRIL, has 7 years experience, looking for medium Top 40, progressive, or major market job. Contact at 903-678-4788. (8-18) 

MORRISEY, formerly of KKYX & KYMS, seeking progressive Top 40 gig. 5 years experience. Prefer West Coast but will consider relocating. Contact at 213-968-3467. (8-18) 

BILL BARDEN is looking for Country or MOR PD spot. Contact at 303-672-9270. (8-13) 

NANCY HURST, experienced jock, with radio office experience looking. Contact through KKFM-Santa Maria, (805) 922-7884. (8-20) 

WARREN DUFFY is available. Contact (213) 476-2186 (8-20) 

DICK BLAIR formerly at KUDE-Oceanside mornings and Music Director and at XPRS for 11/2 years, looking for Top 40 morning position. Contact at (612) 477-0031 (8-23) 

DAVE MICHAELS with WCW, Washington, D.C. until Sept. 1st. Looking for mid or major market job. Contact at 502-351-3121 or at KXOK 314-714-1236. (8-11) 

CARRIE GUY looking for a PD gig at a small or medium market. Contact at 714-292-5087 (8-30) 

RICK RYDER, former Ptp WKKO-Cocoa Fla. looking for an East Coast medium market PD spot. Contact at 714-292-5087 (8-30) 

RICK RIGHTER looking for a PD gig at a small or medium market. Call at 714-292-5087 (8-30) 

STEVE BRIEMER, chief engineer looking. Will relocate. Call (502) 326-3372 or (402) 299-9711 (8-18) 

STONE CANNON currently PD and afternoon drive at 92K Dallas. Having worked for Drako, Drew and Bartell L. Call at (214) 361-9996 (8-23) 

BILL BARTON, currently with KZYX, looking for a jock job. Prefer East or West Coast but will relocate anywhere. Contact at 213-968-3298 (8-20) 

**CLASSIFIED**

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**NEWS & WOMEN**

Y10-Ft. Myers-Florida, needs a personality oriented newsman. Contact Bill Tanner at 255-923-7117. (8-30) 

WBBM-South Bend needs strong news personality. Tapes and resumes to Bill Bailey at 219-313-5652. (8-20) 

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**CHANGES**

STEVE ELLIOTT from KLTY/Jacksonville as production director & weekends. 

RAY DENNIS from KSO to KRNT/Des Moines, which effective September 1 is taking over for Starcom Communications. 

JOHN EMM at QFM/Honolulu from Y-100. 

WES ST JOHN from KBBG to KLEX/Wichita to do 2-6 AM. 

KEN CLIFFORD, asst. PD KLEO & wife Kathy have first son, Wes Paul Matthew. 

RANDY DANIELS from MD at WCBM to all-nights WCAO/Baltimore. 

MIKE DINEEN from 13Q to WFL-9:12 noon; Chris CHANDLER exits FIL. 

JAY STONE new PD at KRIZ/Phoenix. 

PAT MARTIN leaves WDAM for a PD gig at WXYZ/Paducah. 

JERRY CARROLL upped from all-nights to 7-Midnight at WPIX/N.Y. 

JIM WELLS, former PD KREK, to KYAC/Seattle to do 7-Midnight as Christopher James.
The Radio Audience Picked Our New Single!

21-15 KDWB
(OFF ALBUM PLAY!)

TOP REQUESTS

SHIPPING THIS WEEK

“Ride 'Em Cowboy”
by PAUL DAVIS on Bang Records

From The Album
**Radio & Records**

**Friday, September 6, 1974**

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**PARALLEL 1**

**WPIX/NEW YORK**
- Bud Co.
- Carole King
- Art Garfunkel
- HOT

**WNBC/NEW YORK**
- Olivia Newton John 15-8
- Steve Wonder 18-10
- Olivia Newton John 20-11
- First Choice debut 14

**WFLP/PITTSBURGH**
- Billy Preston
- Warwicke & Spinners
- Carole King
- Reunion
- HOT

**WFLY/ATLANTA**
- Elton John
- Olivia Newton John
- Carl Carlson
- HOT

**WABC/NY**
- Olivia Newton John 15-7
- Steve Wonder 20-15

**KLOS/LOS ANGELES**
- Not Available

**KWDY/MINNEAPOLIS**
- America
- Hudson Bros
- Reunion
- HOT
- Billy Preston 21-6
- Paul Davis 21-15

**KXLJ/DENVER**
- Barry White
- Olivia Newton John 13-5
- Andy Kim 16-11
- Bud Co. 25-13

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**PARALLEL 2**

**WGNY/PROVIDENCE**
- Blue Swede
- Tymes
- Osmonds
- HOT

**WQX/ATLANTA**
- Reunion
- Carl Carlson
- HOT

**KXPS/SALT LAKES CITY**
- Hudson Bros
- First Class
- Elton John
- Evol Sober
- HOT

**WOKY/MILWAUKEE**
- Sani Jo
- Abba
- Guess Who
- Carole King
- Bud Co.
- HOT

**WQOK/SAN DIEGO**
- Billy White
- Osmond Bros.
- Reunion
- HOT

**WDIA/CHICAGO**
- Olivia Newton John 17-6
- Olivia Newton John 15-7

**WMCN/CHICAGO**
- America 14-7
- Reunion 18-13
- Osmonds

**WRFK/ROCKFORD**
- Browning Station
- General Lighthouse
- Osmonds
- Carole King
- HOT

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**PARALLEL 3**

**WINX/NEW YORK**
- Olivia Newton John 13-5
- Steve Wonder 19-12
- Evol Sober
- HOT

**WXIV/ATLANTA**
- Reunion
- Olivia Newton John 12-4
- Ma Dou.
- HOT

**WNL/MIAMI**
- Olivia Newton John 13-5
- Reunion debut 18

**WMMR/MONTGOMERY**
- Bachman-Turner
- Reunion
- First Choice 11-7

**KZLA/PUBIO**
- Donny & Marie 12-4

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**The Hottest:**

**Olivia Newton John 13-5**

**Guess Who**

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**Additional Reading**

**Most Added**

**Osmonts**

**Elton John**

**Bitch**

**Carole King**
GAVIN'S PERSONAL PICK
In Bill Gavin's Issue #1008

"CLASSIC SONG BY A CLASSIC WRITER"
Kal Rudman

ON:
WCFL  WCOL
WAYS  WGH
WCAO  WBBQ
WMPS  WKWK
WAKY  WLAM
WKLO  KVOL
WYSN  WAIL
WSGN  KIST
WIP   KRLA
WHHY  KMPC
WSM   K101
KMBR  WAKN
WFOM  KOOK
       WZUU
       AND MORE!!

FROM THE ALBUM
The Songs of
JIM WEATHERLY

WRITTEN AND SUNG BY A MAN
WHOSE PERSONAL FEELINGS HAVE BECOME A PART OF OUR OWN LIVES.
ON BUDDAH RECORDS AND AMPLEX TAPES

© 1974 Buddah Records Inc. A Subsidiary of Viewlex Inc.
R&R: What were you doing when you first got into the music business?

CREWE: At that time I was in New York City attending the art school at Parson's School of Design in conjunction with a degree I had in architecture and I wanted to learn about furniture, the periods etc. That school was probably the best. The first year there they teach you color and theory which I really didn't need. I had the highest marks in the class, but I had absolutely the lowest attitude when it came to really doing anything. The man who was my instructor asked me "what is it? You have the best marks and yet you seem to be so bored. Why don't you go do what you want to do, whatever it is. You can always come back to this."

R&R: How old were you then?

CREWE: I was 19. I was about the same time I was walking down the street one day on Lexington Avenue and a guy named John Harkrider who had a little agency down on the street (this was very Hollywood) and said "would you like to be a model?" I thought the guy was trying to pick me up. But he said "you can make $15.00 an hour." He was a funny guy. He had no real office - he just had an answering service and cubicle somewhere with a girl who used to take messages. Anyway he would take all those guys that he found on the streets and take eight, nine or ten of them around to the various advertising agencies and it was like line-up folks. This guy's great for cigarettes and this guy's great for sweaters and this guy's great for shampoo - so it was really a mish-mash but that's what got me into modeling. I did land two or three jobs very quickly and then when I was on the job one day, one of the photographers said "hey you should be with a decent agency because we need you and want to call you and never know how to get you with Harkrider." So I joined the agency and that started making really good money.

R&R: Were you writing songs then?

CREWE: Yes. I was writing with Frank Slay; we had met at a party. I think Frank and I got together at one point and decided that, with all this society and fun people that used to hear us play at these parties - why don't we make an album? There was a girl singer who was very popular in the bistros who never broke out big but always very into society. Somebody financed a record and we went ahead and made it and then sold it to a little company like a small jazz firm - she was a jazz singer. Anyway, some friends of hers and some of the society people that her made this album and I think they sold it to Blue Note. But there were one or two parties that just came up to me and said "why don't you and Frank go ahead and make an album?" We were really short of money so it all put the money." So we made up a deal. Remember those things, where we had investors in a music corporation? We got about ten people to invest a couple of hundred dollars apiece and we went in and made a record with me singing. It was unheard of because you didn't just go out to make an album at that time. It was Frank's idea. He said to me "you aren't a bistro singer, forget about making an album, you're not going to sell the kinds of things she's selling. Let's go make a pop hit." So we did, or tried to anyway. We sold the master to BBS Records (who was Bill Boreli down in Philadelphia who had "Here In My Heart" with Al Martino.) But they went bankrupt when the record came out and here I am running around Europe with a little group of people doing this kind of quasi-imitative USO kind of thing. But it wasn't really. It was all privately financed. "American Faces" is what we called it. But we entertained all over Europe and I'm corresponding back and forth with Frank saying "I think we can sell it to Decca - no Decca turned it down; I think we can sell it to so and so - and so and so turned it down." So we finally sell it to BBS and came back from Europe. The record comes out on a Monday, the company went bankrupt on Wednesday and here we were with 2,000 copies of the record and believe me they were heavy because they were 78s and they were like two inches thick. That's 1953. But even though the company went bankrupt, we had over 2,000 records and, we thought "we can force a miracle." So we took the records - got in the car and went traveling all over the country. Up and down the East Coast, Mid-America all that kind of thing. So here we are with all these records on our backs but that's how I met all the people that I still today consider my good friends.

In those days you could walk into a town and it didn't matter what or who you were if you had made a record. It was funny and Jack Lacey would say "Hi, how are you. You're on the air." All of a sudden, you'd do an interview. In Boston, I got to know all those people like Bob Clayton who was the man of the day up there (which was long before Norm Prestoff even became big at WORL) remember). It was the funkiest, most nothing station in the world, WORL. He started knocking Bob Clayton who was big at WHDH. He started calling Clayton a dummy and a thesis and a that. Clayton, instead of ignoring him retaliated and everybody in town started saying who's he talking about? And before you knew it, Norm became the "Biggie" and here they're playing my record which was called "Pride." They're playing the hell out of it, but no one can buy it, but I was being played like I was a number one record in Boston down into Worcester where I met Dick Smith. Those people are still around today and they're still my good friends. It's like old home week when I pick up the phone and talk to Dick. I ran into him last year in Worcester and it was like seeing an old relative. It was fun. It was crazy. It was insane. There was no hope that record could happen and we thought we really had it made. We went into Worcester to a station. Not a big station, and gave the PD six copies of the record (now mind you - we didn't know - and they're heavy.) We met Dick Smith and had lunch. After that, we went into a record store because we knew they're getting it played on the radio. So we went in and asked the buyers and asking them "do you have a record called "Pride" by Bob Crewe? And I'll be damned, but he pulls out a record called "Pride," and said "we did a double-take and shouted "it's really going to happen." What had happened is that the station had sent the record over. They had a little deal going and he had four or five of our records and

BACK IN THE SIXTIES: Bob Crewe with the late Bobby Darin (center) and songwriter-producer Ellie Greenwich(right).

bought one because we thought that that will really make it go. We found out later that the program director had a deal going with this little store. That was my first introduction to "freebies."

R&R: Most people today know you as the producer of the Four Seasons. How did you get involved with that?

CREWE: Well, a lot of things had gone under the bridge. I had gone through "Silhouettes." It was almost a year or two after that the Worcester, Massachusetts incident that I picked up on a group of out of Brooklyn called Hall Miller and The Rays. We didn't have any money left and asked Gene Goodman, who was Benny Goodman's brother of Regent Music, to listen to a couple of songs that we had. We wanted to go in and make our record and that was "Silhouettes." Gene just heard the first eight bars and he said "go ahead and do it." And we made the record, put our own label on which was called XYZ. I think we were the first of what you call "do it yourselfers" because in those days, it wasn't heard of.

R&R: What then?

CREWE: We started on the record and pressed up five or six thousand copies. We thought "Daddy Cool" was going to be the instant hit, but for some reason the guy down in Philadelphia flipped over the record, locked himself in the studio on the night we gave it to him, and played it from 6 pm to midnight. R&R: Those were the days when you could do something like that?

CREWE: He played it over and over. Nobody could get to him. The next day, Harry Finkler, the distributor down in Philadelphia, was calling saying I need 100,000, I need this record.Baltimore calls in and says, "they're breaking the other side." "Daddy Cool" had orders for a quarter of a million and we didn't know what to do. Who the hell is Bob Crewe and Frank Slay and how do you get preference over RCA or Perry Como or whoever. We couldn't get our records pressed in time. We didn't have a phone, we didn't have an office, we didn't have anything. And
here we are sitting, and people are saying I need 50,000, I need 100,000. That's coming in from everywhere and it was that one crazy thing that I did that really kicked the whole thing off. We finally went with Bernie Love, Cameo Records - the orange label - after having considered just about everyone in the business. Bernie was the most enthusiastic and the most hungry. He hadn't had a hit since Charlie Gracie's "Butterfly" and he was looking to have a big hit. So after that, it was a whole series of things that we did with Bernie and the whole Philadelphia thing which turned into Swan Records.

**R&R:** What were some of the major hits you had then?

**CREWE:** There was "Silhouettes" and "Tallahassee Lassie" and "La Dee Dah." We were in the Top 10 with three artists at one time.

**R&R:** You were writing and producing?

**CREWE:** Yes.

**R&R:** You weren't singing yet?

**CREWE:** At this time, I wasn't really so much interested in singing as I was in writing and producing. And then somewhere around 1959, skipping about four years of real hot success with Freddie Cannon, Billie and Lillie, Danny & The Juniors...all those things, Morty Craft approached me on the street one day and said "you sing. I've heard your demos and I love what you do. You sing as well as Darin, let's go in and do a big band date. I've got this company and they're backinging me like crazy - Walnut Records." He said "go in and do an album. You're a great singer." So we went in with Ralph Burns, who's a good friend of mine and one of the best arrangers in the world, and did a whole big band album called "Kicks With Bob Crewe" out of which "Whitenosegot Song" was released as a single. It went Top 10 and I'm looking on how much it really made, but it was played to death. Everyone loved the record and it was very much in the style of "Mac The Knife" and that's how it got to be known as "bob, bob Crewe." At that point, I met Joyce Selznick, who recently produced ("Gaudine"). She thought I was going to be the next Tab Hunter, or something. She had an idea that I looked so much alike I could be Katherine Hepburn's son or something. She decided that she had a project where I would be Katherine Hepburn's son. Ann Margaret's brother and this going to be a great movie, and sent me out to Hollywood. This was 1960 and I went for a screen test and got a contract with Columbia Pictures. I got chicken, though. I was sitting around Cyrano's one day and thought to myself "hey, what am I doing out here, I'd better get back to New York because I don't know how long this face is going to hold up and I can't act at all, even though I passed the test and they liked me." Frank now had gotten cold feet and left me because he thought I was going to try and become a superstar. So he went down and joined Swan Records and took over the whole A&R department and I'm looking around that day looking at all these actors and actresses saying "oh my agent, my agent, my this, my that, my ass...blaaah." I got crazy and thought "back to Tin Pan Alley in New York where I understand it." I mean I can rely on my talent, but who the fuck knows how long I can rely on my waist being 29 or rather my face is going to be. So I went back to New York and just about that time, Frank was down in Philadelphia, and we still had a working relationship, but he was working more closely with Danny & The Juniors. I ran into a friend of mine, Frankie Valli, who was then calling himself Frankie Love, and was being recorded on Epic Records. Joe Sherman got me together with Frankie. Joe was responsible for it, and I cut one single with him which went nowhere. It was called "I Go Ape." It was a terrible record. We wrote it and it was terrible. I hated it. About six or seven months later, I was up seeing Larry Ullit, who was an old friend, and he had put out the publishing on some of those songs that I had been putting out with Cannon during that whole Cameo period. About a year before, during the whole Frank Slay, Freddie Cannon thing, I had some quasi-hits that were Top 10 in Detroit and Cleveland. Larry published two or three of those songs that Frank and I wrote for Spotlight Records (which emanated from Detroit) and one day I was in Larry's office talking about a new song Frank and I had done or something, and Frankie came in with Bob Gaudio. He had just been turned down by Larry on some masters. Bobby had produced on this group called "The Four Lovers" which was really Frankie Valli. Now mind you, a year or six months had gone by since "I Go Ape" and I said, "well, come on over to my place and I'll listen to them. Let's see what can happen." I signed them up.

I signed up the masters or whatever they were we tried them on a small label and nothing much happened. For about two years, from '64 to '65, I used Bob Gaudio, myself and the Four Lovers (which we all agreed should be called the Four Seasons, because I was very hyped-up on a restaurant called the Four Seasons) vocally and instrumentally on just about all the masters I was making.

**R&R:** Were any of them hits?

**CREWE:** There were some quasi-hits that made like Top 10. Top 20. We got a lot of airplay. In those days, you could get a feel from airplay. So you had local little breakout records. I know Jay Reynolds had some of those up in Buffalo on WKWB.

**R&R:** Something I missed somewhere. Where did you go from student to learning you could write songs? How did that happen?

**CREWE:** One day I asked Frank what he thought about a title. I said here's some lines I wrote of poetry and I think it should go "da-de-da-de-da" and I hummed him sort of a quasi-melody. It just kind of evolved. And I guess Frank was the most formative person in that time of my life. Because, musically, he was the one who said you are a lyricist, you are a writer and he loved the lines I was writing.

**R&R:** What I'm trying to find out is how you went from one supposed attempted profession to discovering you could write songs.

**CREWE:** I've never stopped painting. I'm always desigining. Music became sort of a luxury in a way. I was just having so much fun. I'd meet Frank for two or three hours a day and say here's a poem I've got, or a new line or I heard somebody say this. I started to develop a habit in a way of taking my lyrics or whatever and Frank was able to take and translate them into really fine chord progressions as he was so into music.

I was listening to the radio one day and I heard one of those corny serial things on the radio about the Shadow or something. It was a mystery. They found the crooks because they saw somebody's silhouette. They said "there it is on the shade!" And I turned to Tom, my youngest brother, and said 'silhouettes on the shade' - that's an idea. Don't you think that should be a song. Do you know what the word means? And he said "yes, it's like a shadow." So by the time I got home that evening, it was pretty late; I called Frank and we started songwriting that weekend. We worked on it about a week. And that's where our really first important song came from. We had a couple of little quasi-hits. One called "Tippity Top" don't ask me where I got that title and "Moo Moo Guy Pan" I got that one off a menu. But remember, at that time "Ung Ling Tong" was a big hit on Capitol.

You're always trying to get on the bandwagon and into the flurry of what's happening. But we came up with our own thing with "Silhouettes" which was really a bit of a departure from what was happening. I guess it was the biggest record I was ever on vocally, because I was doing the high part on the "Silhouettes. Silhouettes. Silhouettes." refrain. That's where our writing thing really came together. Frank is the one who really brought me out of the closet as far as writing is concerned. He kept encouraging me to do it. Here I was a model. I wanted to be a movie star. I didn't know what I wanted. I can do anything with my hands. I can build. I can paint. I can sculpt. I never felt I had to worry about making money.

---Continued Next Week---
Joining Charley Pride after his recent opening at Harrah's Club in Lake Tahoe are, from left: Phil Rush, RCA's District Promotion Manager; Carson Schreiber, KLAC Music Director; Kathy Naitove, acting Music Director at KNEW/Oakland; Pride, and Carolyn (Mrs. Phil) Rush.

**NEW & ACTIVE**

DAVID HOUSTON (Epic): WHN, WSLR, WHK, WHOO, WESC, WERE, KIKK, WCMS, KTUF, KENR, WONE, WPLO, WINN, WJJ

GORDON LIGHTFOOT (Reprise): WHN, WHOO, WRCR, WIRE

SKEETEY DAVIS (RCA): WHN, KNJZ, WMC, WREE, WJJS, TOM T. HALL (Mercury): KLAK, KBOX, WJJJ, WHN, WSLR, WRCR, WHO, WHOO, KZON, WESC, WEET, WCMS, WPLO, WMC, WUBE, WJJJD, KERE, KIKK, KTUF, KCCS, KVQX, WONE, WUNI

DICK FELLER (UA): WJJS, WRCR, WREE, KIKK, KBOX, WOME, WIS, WINN, KLAC

LEFTY FRIZZEL (ABC): WHO, WRCR, KIKK, KTUF, KNUZ, WועS, WCMS, WHEET, KBOX

JEANNIE C. RILEY (Mercury): WHO, WCMS, WHEET, KINR, WUBE

ROY DRUSKY (Capitol): WJJS, WHOO, KIKK

FRED WELLS (Columbia): WESC, KCCS, WUNI

ATLANTA JAMES (MCA): WHO, WESC, WCMS, WHEET

NANCY WAYNE (Capitol): WJJS, WREE, KTUF

TOM T. HALL (Mercury): WJJS, WREE, KTUF

DAVE DUBLIN (RCA): WJJS, WQOX

DAVID ROGERS (Atlantic): WESC, WONE, WUNI, WCMS, WHEET

JEANNIE SEELEY (MCA): WIL, KTUF, WCMS, WHEET, KLAC, KBOX, WJJJ

NICK NIXON (Mercury): WHO, WUBE (Flip), KNUZ, WCMS

DOYLE HOLLY (Sarnabab): WHJ, WHOO, WUBE

Jumping to number one in R&R’s chart is Ronnie Milsap (top) with “Please Don’t Tell Me.” Tom T. Hall’s “Country Is” takes Most Added honors among R&R’s reporting stations this week.

**This Week’s Most Added**

TOM T. HALL

Country Is (Mercury)

LEFTY FRIZZEL

Lucky Arms (ABC)

DICK FELLER

Credit Card Song (UA)

That pilot film shot during an Opry performance a couple of weeks ago was done at the request of a network, who evidently has a place for it. Ralph Emery will host the interviews backstage, which frames the music segments. Participants say it was well-planned.

Ray Motzinger, the Piedmont, N.C. lawyer who left his practice to go to North Carolina College to study Fine Arts and music theory, is now a Nashville resident, planning a record session within this month. He really wanted to get into the business. So did Steve Dunn, former high school principal from Rock Hill, S.C., who left his teaching job to move to Nashville to change his vocation to “songwriter” recently.

Paul Click, after a trip with his truck driving brother, was inspired to write and record “Smookey Trucks and C.B. Radios,” a great surprise. His Broken record now has competition on an entirely different song called “Let’s Truck Together.”

**NEW R&R COUNTRY EDITOR**

We’re happy to welcome JIM DUNCAN to the R&R staff. Jim is music director of KSON/San Diego. Jim and his wife Judy will begin editing the section September 15.
There is a brand new artist around that you've been listening to for over 17 years...

ODE 77023
ODE RECORDS, INC.® Distributed by A&M Records, Inc.
**COUNTRY TOP TWENTY**

September 6, 1974

1. **RONNIE MILSAP**
   - *Please Don't Tell Me* (RCA)  
2. **JOHNNY RODRIGUEZ**
   - *Dance With Me* (Mercury)  
3. **DON WILLIAMS**
   - *I Wouldn't Want To Live* (Dot)  
4. **GEORGE JONES**
   - *The Grand Tour* (Capitol)  
5. **EL LEE**
   - *Four Poster Bed* (MCA)  
6. **LYNN ANDERSON**
   - *Talk To The Wall* (Columbia)  
7. **DON WILLIAMS**
   - *I Wouldn't Want To Live* (Dot)  
8. **MERLE HAGGARD**
   - *Old Man/Holding* (Capitol)  
9. **GEORGE JONES**
   - *The Grand Tour* (Capitol)  
10. **BARBRA FAIRCHILD**
    - *Almost Made It* (Columbia)  
11. **BRENDA LEE**
    - *Four Poster Bed* (MCA)  
12. **LYNN ANDERSON**
    - *Talk To The Wall* (Columbia)  
13. **GEORGE JONES**
    - *The Grand Tour* (Capitol)  
14. **SONNY JAMES**
    - *I Love My Friend* (Epic)  
15. **BRENDA LEE**
    - *Four Poster Bed* (MCA)  
16. **BARBARA MANDRELL**
    - *Almost Made It* (Columbia)  
17. **WAYLON JENNINGS**
    - *I'm A Ramblin' Man* (RCA)  
18. **CHARLIE RICH**
    - *I Love My Friend* (Epic)  
19. **CONNIE SMITH**
    - *I Never Knew* (Columbia)  
20. **BARRY GRIFFIN**
    - *A Mi Esposa Con Amor* (Columbia)
Radio & Records
September 6, 1974

8/23 8/30
1 1 OLIVIA NEWTON-JOHN/I Honestly Love You (MCA)
2 1 AMERICAN/Crash (Epic)
3 1 DONNA SUMMER,Sister (Atlantic)
4 1 CAT STEVENS/Another Saturday Night (A&M)
5 1 JOAN BAEZ/Just a Closer Walk With Poppa (Columbia)
6 1 ROY ORBISON/The Dark End of the Street (RCA)
7 1 BILLY JOEL/Travelin' Prayer (Columbia)
8 1 PETER CETERA/My Girl (Atlantic)
9 1 BOBBY VINTON (ABC) Vinton's
can help me. (Bailey)
10 1 GEORGE MASON/Clip On Your Hat (A&M)
11 1 LINDA RONSTADT/I'm Leaving It All Up To You (Atlantic)
12 1 CHARLIE RICH/I Love My Friend (Atlantic)
13 1 JONI MITCHELL/Free Man In Paris (Asylum)
14 1 JIMMY RAZOR/You Bring Out the Best In Me (ABC)
15 1 GORDON LIGHTFOOT/Carefree Highway (Reprise)
16 1 BILLY JOEL/Travelin' Prayer (Columbia)
17 1 CAROLE KING/Jazzman (Ode)
18 1 HELEN REDDY/You Can't Change That (ABC)
19 1 GORDON LIGHTFOOT/Carefree Highway (Reprise)
20 1 MIKE MILLER (ABC) Cool For You (ABC)
21 1 MIKE MILLS (ABC) You're Drive Me As Crazy (ABC)
22 1 MAUREEN McGOVERN/Give Me a Reason To Be Gone (20th)
23 1 BILLY PRESTON/Nothing from Nothing (A&M)
24 1 BOBBY GOLDSBORO/Hello Summertime (UA)
25 1 WENDY JAMES/Hollywood (Atlantic)
26 1 MIKE MILLER (ABC) Cool For You (ABC)
27 1 ALABAMA/We're Goin' Long (ABC)
28 1 PETER NOONE/Meet Me On The Corner (Casablanca)
29 1 BILL MONTGOMERY/Heaven Bound (ABC)
30 1 ANDY KIM/Rock Me Gently (Capitol)

Pop/Mor Notes

America stopped by KIIS/Los Angeles recently to talk about their latest Warner's release "Tin Man." From left: Mike Kasabo, Music Director and R&R Pop/Mor Editor; Garry Beckley, America; Todd Thayer, KIIS Creative Dept. Dan Peak, America; George Garrity, Western Artist Relations & Development Supervisor; and John Hartmann, America's manager.

POP/MOR NOTES
by Mike Kasabo
KIIS/LOS ANGELES

Interesting note from Chuck Southcott, Program Director at KGIL ... several months ago Harry Chapin was interviewed by morning mad-man Dick Whittington, and during the course of the interview Harry grabbed his guitar and sang several tunes "live" on the air. I say interesting because the song that got overwhelming response was Harry's newest single "Cat's In The Cradle," initial reports from several other markets indicate that Chapin may have his biggest since "Taxi."

WIP-Philadelphia reports a new Chicago album cut "Wishing You Were Here" as a single. As reported here several weeks ago, Warner Bros. has just issued a new James Taylor single. It's, of course, the title cut "Walking Man" from his current album.

Toh-Min-Keen, KMPC, reports very good action on the new Dick Feller "Credit Card Song." It's a humorous picture that most of us have experienced at one time or another.

Some sides that are really picking up now ... Bobby Vinton "My Melody Of Love," Derek & Cyndi "You Bring Out The Best In Me," Garfunkel "Second Avenue," Tim Moore "Second Avenue" ... those who've been on Tim's version tend to stick with it, or give split rotation with Garfunkel.

Brand new and picking up fast we find "Back Home Again," John Denver, "Love's Rock (But Radio Rolled Me)" Reunion, "May I Keep You," Rance Searle, "Honey Honey" Abba ... another battle this time with Atlantic and ABC are going for all the marbles. ABC'S cover by Sweet Dreams has a slight edge. It's only fair to say that it's been out as a single five weeks longer than the Abba version. Also showing strength "I Can Help" Bill Swain, "Hey, Mr. Dreamer" Steve Eaton.

AMERICA (Atlantic) Sweet Dreams (ABC) Running very close, may split the "Honey." A relatively slow week for brand new records, due in part to recent conventions plus the labor day weekend. The following, however, may still need your attention: Billy Joel "Travelin' Prayer," John Mahoney "Balloon Of Evel Knievel," Billy Swan "I Can Help," Dolly Parton, "Love Is Like A Butterfly," Derek & Cyndi "You Bring Out the Best in Me," Sam Neely "You Can Have Her."

NEW & ACTIVE

BOBBY VINTON (ABC) Vinton's track record is solid. Good calls at KMPC, KIIS, New at WTAE.

JOHNNY NASH (Epic) Add WTRX plus other good East action.

DEREK & CYNDI (Thunder) Starting at WMAQ. Add KMBZ, WBAL.

ABBA (Atlantic) Sweet Dreams (ABC) Running very close, may split the "Honey." A relatively slow week for brand new records, due in part to recent conventions plus the labor day weekend. The following, however, may still need your attention: Billy Joel "Travelin' Prayer," John Mahoney "Balloon Of Evel Knievel," Billy Swan "I Can Help," Dolly Parton, "Love Is Like A Butterfly," Derek & Cyndi "You Bring Out the Best in Me," Sam Neely "You Can Have Her."
<table>
<thead>
<tr>
<th>Artist</th>
<th>Song</th>
<th>Info</th>
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</thead>
<tbody>
<tr>
<td>Dolly Parton</td>
<td>Love Is Like A Butterfly (RCA)</td>
<td>Getting solid outside of the South.</td>
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<tr>
<td>Billy Swan</td>
<td>I Can Help (Monument)</td>
<td>Captivating sound being tested at KMPC.</td>
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<tr>
<td>Stevie Wonder</td>
<td>You Haven't Done Nothin' (Tamla)</td>
<td>Obviously too hard for POP/MOR.</td>
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<tr>
<td>Reunion</td>
<td>Life Is A Rock (RCA)</td>
<td>Add KMBS, KXIS.</td>
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<tr>
<td>Rosco</td>
<td>She (A&amp;M)</td>
<td>A bit softer than original version.</td>
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<tr>
<td>Craig Rubinke</td>
<td>Summer Girl (UA)</td>
<td>Fairly good play. New single already out!</td>
</tr>
<tr>
<td>J. Taylor</td>
<td>Let It All Fall Down (WB)</td>
<td>Seems to do well on phones.</td>
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<tr>
<td>Bobby Vinton</td>
<td>My Melody Of Love (ABC)</td>
<td></td>
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<tr>
<td>Jim Weatherly</td>
<td>The Need To Be (Buddah)</td>
<td>Another good week.</td>
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<tr>
<td>Barry White</td>
<td>Can't Get Enough Of Your Love (20th)</td>
<td>Rocky road.</td>
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<tr>
<td>Wombles</td>
<td>Wombling Summer Party (Columbia)</td>
<td></td>
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<tr>
<td>Righteous Brothers</td>
<td>Give It To The people (Haven)</td>
<td>More Progressive stations adding this one.</td>
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<tr>
<td>Rance Searle</td>
<td>May I Keep You (Columbia)</td>
<td>Early interest impressive.</td>
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<tr>
<td>Marilyn Searles</td>
<td>One Day At A Time (Mega)</td>
<td>Sales still impressive.</td>
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</tbody>
</table>

**added this week**

- WSB—ATLANTA: Gilbert O'Sullivan, Ronnie & Natalie O'Hara, Tom Jones, Andy Williams, Elliot Lurie, O.C. Smith, David Houston, Tom McKeon, Larry Gatlin.
- WBAL—BALTIMORE: Gordon Lightfoot, Abba, Derek & Cyndi.
- WMAQ—CHICAGO: Marilyn Searles, Sami Jo, Tymes.
- WBGAR—CLEVELAND: Cher, Gordon Lightfoot, Osmonds, Mac Davis, America, Carole King.
- KRNT—DES MOINES: Carole King, Billy Joel, Osmonds, Tim Moore.
- WCAR—DETROIT: Kathy Dalton, Gordon Lightfoot.
- WTRX—FLINT: Four Tops, Dawn, Mac Davis, Johnny Nash, Carole King, America, Aretha Franklin.
- WMAL—WASHINGTON: Waylon Jennings, Garfunkel, Perry Como, Osmonds, Glen Campbell, Ray Conniff, Tom T. Hall.
- WKBW—BOSTON: Buffalo Bills, Boston Pops, Bobby Vinton, Reunion.
THE INDUSTRY'S NEWSPAPER

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TREND:

RUDOLPH "I'm Stuck On You" (Columbia)
KIM OKADA "Look at Love" (Columbia)
BARRY WHITE "Can't Get Enough" (London)
DICKIE GOODMAN "What A Feeling" (Columbia)

REUNION: "Life Is A Rock..." (RCA) By far the strongest new record of the week: on KIMN, add WHHY, added WQXI, 30-24 WMYQ, 28 KCPX, on WBGN, 29-26 WHHY, 18-12 KIOA, 23-18 WGRQ.

TREND:

ERIC CLAPTON "I Shot The Sheriff" (RSO)
PAPER LACE "The Night Chicago Died" (Mercury)
OLIVIA NEWTON-JOHN "I Honestly Love You" (MCA)

PRELUDE: "The Night Chicago Died" (Mercury)
BARRY WHITE "Can't Get Enough" (London)
DICKIE GOODMAN "What A Feeling" (Columbia)

JOHN DENVER "Back Home" first week and on WEF, WSGA, WERO, KIMN.

GENTRIES: "Beach Baby" (UK)

JOHNNY NASH "22-20 KSLQ, 29-27 WMYQ", 27-24 KCBQ, on WOKY.

POINTER SISTERS: Scott Shannon, WMAK says it's a hit, 10-5 WMAK, 19-16 WERC.

GORDON LIGHTFOOT "Carefree Highway" (Reprise) 30-27 KCPX, add WROK, add KYSN, 38-23 WFOM, on KIMN.

JOHN MAHONEY "Ballad of Evel Knievel" (Amherst) 27-15 WSAI, add WFIR, 18-11 WKBW, 9-1 WGRQ.

JACK KITTELL "Psycho" (GRC) 29-20 WGRQ, 20-3 WGOW, with top requests, 12-8 WAKY.

debut 30 WAKY, 36-35 WGH.

JIM WEATHERLY "The Need To Be" (Buddah) Had a good week: 27-21 WCFL, 30-25 WVLK, add WERC, debut 37 WFOM, KYSN, KKXL.

RIGHTEOUS BROTHERS "Give It To The People" (Haven) 28-24 WSGA, 39-35 WFOM, add WHHY, 35-M KIMN, add WRMA, nights WGH.

RASPBERRIES "Overnight Sensation" (Capitol) on WROK, add WAKY, debut 38 KYSN, debut 30 WRMA, on KIMN, add WIFE, added, or re-added with a chart number.

ELTON JOHN "Bitch" (MCA) Now that it is a single, many that were not playing it, or were only playing it as an 1p cut WFOM, nights WHHY.

CARL CARLTON "Everlasting Love" (Back Beat) add WGOW, on WVLK, add WQXI, add WFOM.

ATLANTA RHYTHM SECTION "Doowop" (Polydor) John Leader of WOQX calls it a solid smash, add WQXI, WSGA, 40-36 WFOM, nights WHHY.

ELTON JOHN "Birds" (MCA) Now that it is a single, many that were not playing it, or were only playing it as an 1p out have added, or added with a chart number.

RASPBERRIES "I Don't Want To Be" (AC/DC) 29-26 KSLQ, 27-23 WSGA, 29-22 WOKY, 25-18 WMAK, 21-17 KCPX, 22-15 WAKY.

STEPPENWOLF: 23-19 KSLQ, 30-26 WSGA, debut 28 KIOA.

REEDY "You Don't Doing" (TVP) 15-8 WQXI, add WLS at 23, 13-10 KKDJ, 18-13 WQXI, 5-3 KDWB, 3-4 WQXI, 10-8 WQXI, 14-7 WCFL, 14-10 WISM.

HELEN REDDY: 19-8 WOKY, 30-26 WMYQ, add WGH, 19-13 WQXI, 27-23 WSGA, 29-22 KSLQ, 24-21 WQXI, 23-21 WERC, 36-34 WSGA.

ABBA: "add WOKY, WAKY, on WJDX, add KYSN, debut 29 WFOM.

American: add 26 KDWB, add 22 KSLQ, 24-21 WSGA, debut 30 WMAK, 14-7 WRMA, 21-17 WJDX, 25-18 KSLQ.

BAD CO: 15-7 SAWI, add WPIX, 26-20 WSGA, 27-20 WGRD, debut 22 WGW, 17-1 WIK, 27-22 WAKY.

BLUE SUEDE: debut 22 WQXI, on WIBG, 23-18 WSGA, 30-26 Y100, debut 26 WGRD, 25-13 WLPW, 23-18 WWSB.

GORDON LIGHTFOOT "Carefree Highway" (Reprise)

CAROLE KING: "add WPIX, WPEZ, 20-15 WSGA, debuts 29 WOKY, 29-20 WHHY, add WISM

LUNYRD SLYNDRY: 5-3 KSD, 3-4 WQXI, 10-8 KSLQ, 11-7 KTLK, 21-16 WOKY, 20-14 Y100, 16-9 WJDX, 21-16 WFIE.

MIRACLES: on KHJ, 17-9 WAKY, add WBNB, debut 27 WERG, add WMAK, debut 28 WQGR

JONI MITCHEL: 30-25 WSAI, 18-8 WSGA, 13-8 KSYN, 18-14 WFOM, debut 27 WGRG

OHIO PLAYERS: add KSLQ, 15-8 WPIX, 23-18 WQGR.

DAWN: 19-8 WOKY, 30-26 WMYQ, add WGH, WPOP, add KSLQ at 23.

OSMONDS: add WSAI, 10-1 WAKY, debut 21 WQXI, 19-15 WGRD, 20-12 WMAK, 27-17 WRMA.

HELEN REDDY: 20-17 WQXI, 22-16 WSAI, 21-19 WYRE, 23-17 WIFE, 15-12 WQGR, 1-1 WFOM, 30-24 WKBW.

STONES: 13-11 WQXI, add WLS at 22, 13-10 KKD, 18-29 at Y100, 11-10 KCBX, 11-10 WQFL.

RUBETTES: 7-6 WQFL, 23-19 WQFX, 24-12 KJFX, 22-12 WDFK, 17-9 XEROX.

GORDON LIGHTFOOT "Carefree Highway" (Reprise) 30-27 KCPX, add WROK, add KYSN, 36-33 WFOM, on KIMN.

OTHERS GETTING ACTION

ELVIN BISHOP: continue to grow 25-20 WSJ, 27-22 WSJW, and KIMN.

POINTER SISTERS: Scott Shannon, WMAK says it's a hit, 10-6 WMAK, 19-16 WERC.

JOHNNY NASH: 22-20 KSLQ, 27-24 WMYQ, 27-24 KCBX, on WOKY.

FRANK ZAPP: "Snow" 20-13 WPEZ, on 13Q, on WGRG.

GENTREYS: sounds good, add WBNB, add WFOM.

SAM JO: still alive, 29-22 WCFL, add WOKY.

JOHN DENVER: "Back Home" first week and on WEF, WSGA, WERO, KIMN.

DICKIE GOODMAN: on WPOP, 23-16 WPEZ.

PRELUDE: add WCFL and WBNB.