

both trade and consumer press and a television campaign that began last week. The print advertising will cost more than \$25,000, the billboards close to \$100,000 and the TV campaign more than \$50,000, Mr. Bookasta estimated. Expenses for the concert itself (rent, sound system, tickets and artists' base expenses; most are working for expense money only) will come from the gate. All promotional costs and artists' costs above base expenses will be paid by KROQ. Mr. Bookasta estimates the entire project will cost the station approximately \$300,000.

Tickets for the concert will cost \$3 (the Coliseum holds 100,000 people) and the evening will be "presented like a play" in three "acts" of five performers each.

Mr. Bookasta said KROQ plans quarterly concerts at the Coliseum. The bills and shows would not be as long as that of Nov. 25, but would still feature major artists.

## All-oldies for Minneapolis

New call, new format, new faces for Fairchild's latest

Fairchild Broadcasting assumed control of WPBC-AM-FM Minneapolis at noon Nov. 3, presenting that market with an all-oldies format under the new call letters WYOO(AM). The FM—to be called WRAH-FM—has gone off the air until mid-December, spokesmen say, for technical improvements, to return with an as-yet-unspecified format. WPBC-AM-FM was on an MOR format, under People's Broadcasting Co.

William A. Stewart, the new operations manager, has also devised a new twist for the stations' news service. "We've reversed the ratio of the normal newscast from four minutes of straight news and one minute of sports to a five-minute newscast (at the top of the hour) made up of four minutes of sports and one minute of a regular news summary. This is a sports-oriented city and we think it could be quite successful," he said.

Personnel changes have been extensive. Martin Schlottman is the new general manager. On-air personalities will be: morning—Bob Chase, formerly of WIND(AM) Chicago and WQXI(AM) Atlanta; mid-day—Robert Hall, formerly WUTC(AM) Minneapolis, and Michael O'Shea, formerly wowo(AM) Ft. Wayne, Ind.; evening—Doug Mackinnon, formerly WIFE(AM) Indianapolis; all-night—Art Snow, formerly KWOS(AM) Jefferson City, Mo.

Basically, the music will encompass records from 1955 to 1970, with some going back as far as the late 1930's, Mr. Stewart said.

## Breaking In

"I Wanna Be with You"—Raspberries (Capitol) ■ The Raspberries have quickly become the leading manifestation of "Beatle excitement"—(a term used by more than one programmer)—in the 1970's. During the mid 1960's, heyday of the



The Raspberries



The Four Tops



The Beegees

Beatles, there was a flotilla of Liverpool sound-alike bands (Freddy and the Dreamers, Dave Clark Five, etc.). The Beegees and Badfinger later used a Beatles sound as their taking-off points as well, although they have gone on to establish themselves on their own merits while the others have faded into obscurity.

But the Raspberries have not only copied a sound. Their great appeal lies in their ability to create clean, fresh songs—and that is what makes them like the Beatles.

The subject of "I Wanna Be with You" might be called risqué—the song is a boy talking to his girl friend on the first time they spend the night together—but it is an innocent song, really: "If we were older/We wouldn't have to worry about tonight."

The record was released two weeks ago to front a new album, and reaction was immediate. WKBW(AM) Buffalo, N.Y., reported unusually heavy phone requests, as did WPDQ(AM) Jacksonville, Fla. Stations playlisting the new Raspberries include: WFIL(AM) Philadelphia, KNUZ(AM) Houston, WKBW(AM) Buffalo, WMEX(AM) Boston, KJR(AM) Seattle, WCFL(AM) Chicago and WPDQ(AM) Jacksonville.

"Alive"—Beegees (Atco) ■ The Beegees new album, *To Whom It May Concern*, may contain another hit for the Australian group besides "Run to Me," their popular record of the late summer and fall. As is typical of new Beegees singles, the initial reaction from the audience to "Alive" has been slowly but steadily building.

But past experience has shown that after a new Beegees has been played often enough, listeners demand that it stay in rotation for a long time. WXLO-FM New York has been forced by its audience to play "Run to Me" for more than three months—and that is not unusual among other stations around the country.

"Alive," as one Boston music critic said in jest, "is about 'four more years.'" It deals with the inability of people to alter their existence and their acquiescence to their lives: "I can't change the world/And make it go the other way/I know I should begin/But I just can't arrive/I'm alive and that's all. . ."

Among the stations that were playing "Alive" last week were KILT(AM) Houston, WRKO(AM) Boston, WMAK(AM) Nashville, WIBG(AM) Philadelphia and KOL(AM) Seattle.

"Keeper of the Castle"—Four Tops (ABC/Dunhill) ■ Everybody knows the Four Tops. They had been recording hits for 10 years for Motown, but the group recently switched to the ABC/Dunhill label to its advantage in the view of some programmers. George McGovern, program director, WPDQ(AM) Jacksonville, Fla., hailed the label switch as "leaving a rather hollow image (as one of the first successful groups to record for Detroit-based Motown) behind to start something brand new."

The Four Tops song addressed to black men: "Can't you see/While you're picking on society/That the leaves on your family tree/Are callin' you to come home/You're the keeper of the castle/Be a father to your children/A provider of all their daily needs." The wah-wah intro leads directly into a Latin beat. The Levy-Stubbs lead vocal is raw and counters a string background throughout the record.

Stations playing "Keeper of the Castle" last week included WPDQ(AM) Jacksonville, Fla., WDGY(AM) Minneapolis, KLIF(AM) Dallas, WTIK(AM) New Orleans, WRKO(AM) Boston, WIXY(AM) Cleveland and KHJ(AM) Los Angeles.

## Cable

### Cables fight deadline on technical testing

But broadcasters say standards need enforcement without delay

The National Cable Television Association has attracted widespread support from cable systems and engineering consultants for its challenge to the FCC's requirements governing performance tests on CATV facilities. In several pleadings filed last week, the commission was told that the December 1972 deadline for completion of the first tests could not be met by most cable systems.

Last week's pleadings supported a September NCTA petition requesting the commission to extend the deadline for at least another year (BROADCASTING, Oct. 2). The association claimed that a lack of uniform testing procedures, coupled with a shortage of qualified personnel, has placed an excessive burden on cable systems required to conduct the surveys. The testing requirements was one of many sweeping revisions in the FCC's cable regulations promulgated last January.

The sole opponent to the NCTA peti-