

New Additions To Radio Playlists — Secondary Markets

A broad view of the titles many of radio's key Top 40 stations added to their "Playlists" last week.

WLOF—Orlando, Fla.
Games—Redeye—Pentagram
Easy Rider—Iron Butterfly—Atco
After Midnight—Eric Clapton—Atco
Express Yourself—Watts Band—Warner Bros.
See Me, Feel Me—Who—Decca
Montego Bay—Bobby Bloom—L&R/MGM
PICK: Just Keep It Up—Otis Blackwell—Epic
LP PICK: Mermaid—Flock—Columbia

WLAV—Grand Rapids, Mich.
Unite The World—Temptations—Gordy
And The Grass—Mark Lindsay—Columbia
Winds Of South Chicago—Garden—Capitol
PICK: Tears Of A Clown—Smokey Robinson—
Tamlam

WDRG—Hartford, Conn.
Cry Me A River—Joe Cocker—A&M
Tears Of A Clown—Smokey Robinson—Tamlam
Montego Bay—Bobby Bloom—L&R/MGM
Heed The Call/A Stranger In My Place—
Kenny Rogers—Reprise
No Matter What—Badfinger—Apple
Stand By Your Man—Candi Staton—Fame
Come On, Say It—Grassroots—Dunhill

WKLO—Louisville, Ky.
It's A Shame—Spinners—V.I.P.
Riki Tiki Tavi—Donovan—Epic
Animal Zoo—Spirit—Epic
Lola—Kinks—Reprise
And The Grass—Mark Lindsay—Columbia
Woodstock—Assembled Multitude—Atlantic
Amos Moses—Jerry Reed—RCA
Unite The World—Temptations—Gordy
Time To Kill—Band—Capitol
Super Bad—James Brown—King

WIRL—Peoria, Ill.
Lucretia MacEvil—BS&T—Columbia
God Love—Teegarden & Van Winkle—
Westbound
Unite The World—Temptations—Gordy
We Got To Get A Woman—Runt—Ampex
Somebody's Been Sleeping—100 Proof—
Hot Wax

WBAM—Montgomery, Ala.
Heed The Call—Kenny Rogers—Reprise
Time Waits For No One—Friends Of
Distinction—RCA
Somebody's Been Sleeping—100 Proof—
Hot Wax
God Love—Teegarden & Van Winkle—
Westbound
Do I Love You—Bill Deal & Rhondells—
Polydor
Easy Rider—Iron Butterfly—Atco

WSGN—Birmingham, Ala.
Our House—Crosby, Stills, Nash & Young—
Atlantic
Come On, Say It—Grassroots—Dunhill
Somebody's Been Sleeping—100 Proof—
Hot Wax
As Years Go By—Mashmakahn—Epic

WKIX—Raleigh, N.C.
Make It Easy On Yourself—Dionne Warwick—
Scepter
As Years Go By—Mashmakahn—Epic
Cry Me A River—Joe Cocker—A&M
Let Me Back In—Tyrone Davis—Dakar

WKWK—Wheeling, W.Va.
Come With Me—Utopia Pkwy.—U.A.
Listen Here—Brian Auger—RCA
I Think I Love You—Partridge Family—Bell
Time Waits For No One—Friends Of
Distinction—RCA
After Midnight—Eric Clapton—Atco
This World—Sweet Inspirations—Atlantic
Super Bad—James Brown—King
It Must Be Love—Bobby Rydell—RCA
One Light, Two Lights—Satisfactions—Lionel

WFEC—Harrisburg, Pa.
Heed The Call—Kenny Rogers—Reprise
Cry Me A River—Joe Cocker—A&M
Indian Lady—Lou Christie—Buddah
Unite The World—Temptations—Gordy
Day Is Done—Brooklyn Bridge—Buddah
LP PICK:
Black Magic Woman—Santana—Columbia

WPOP—Hartford, Conn.
Montego Bay—Bobby Bloom—L&R/MGM
Make It Easy On Yourself—Dionne Warwick—
Scepter
Keep It Together—Paul Davis—Bang
Super Bad—James Brown—King
After Midnight—Eric Clapton—Atco
I Think I Love You—Partridge Family—Bell
No Matter What—Badfinger—Apple
I Believe In Music—Mac Davis—Columbia
Games—Redeye—Pentagram
To The Other Man—Luther Ingram—Koko

WGLI—Babylon, N.Y.
Heed The Call—Kenny Rogers—Reprise
Stoney End—Barbra Streisand—Columbia
Cry Me A River—Joe Cocker—A&M
I'm Not My Brothers Keeper—Flaming
Embers—Hot Wax
This World—Sweet Inspirations—Atlantic
God Love—Teegarden & Van Winkle—
Westbound
Lucretia MacEvil—BS&T—Columbia
Do What You Wanna Do—5 Flights Up—TA
Jerusalem—Herb Alpert—A&M
Gone Is Love—Paul Mauriat—Phillips

KEYN—Wichita, Kansas
Unite The World—Temptations—Gordy
Cry Me A River—Joe Cocker—A&M
Lucy—Crabby Appleton—Elektra
Country Road—Merry Clayton—Ode 70
Time To Kill—Band—Capitol
LP PICK:
Se A Cabo—Santana—Columbia

WCRV—Washington, N.J.
King Of Rock & Roll—Crow—Ameret
I'm Not My Brothers Keeper—Flaming
Embers—Hot Wax
Something In You—Manitoba—RCA
The Things Of Life—Andre Kostelanetz—
Columbia

WJET—Erie, Pa.
Sweetheart—Engelbert Humperdinck—Parrot
Lovin' You Baby—White Plains—Deram
Better Think Twice—Poco—Epic
I Think I Love You—Partridge Family—Bell
PICK: Unite The World—Temptations—Gordy

Producer's Profile

As the saying goes, "Old rock and roll stars never die, they just become record producers." And so it is. Don Gallucci, Elektra staff producer, whose Elektra productions now include Crabby Appleton and the Stooges, started out as a teen idol.

The story begins twenty-two years ago in Portland, Oregon where on October 31, Don Gallucci was born. Don didn't think too much about what he wanted to be when he grew up, but, says Don, "when I was seven I heard my friend's brother playing something he called 'the boogie' on the piano and it floored me. I knew right then that I'd just have to learn to play the piano."

Don took formal lessons till the time he was nine, but then with one thing and another, he lost interest, until "I realized that music could make 2000 feet tap all at once. Music could make all those people happy. So at the age of twelve, I started piano again, this time on my own, no teachers, just me. The flow had hit me, and when the feeling of flow starts, you do all kinds of things you didn't plan."

Having kept at the piano for another four years, Don joined the Kingsmen at the age of sixteen. "I had been in a few groups around town, and the rest of the Kingsmen were all three or four years older than I was, but that didn't matter, because we cut this record called 'Louie, Louie' and six months later, we wound up number one with it, and the album we made went on to stay on the charts for 153 weeks."

But Don, who played keyboards and did all the arranging for the group, only got to do one tour with the Kingsmen on his Christmas vacation.

But he wasn't through with being a rock and roll star yet, and he formed a band called Don and the Goodtimes, who hit in the northwest even before cutting their hit Epic single, "I Could Be So Good To You."

"It's a funny thing what happened to us after that," Don reports. "Everything was going great at first, but those times weren't really right for us. It was 1967, and the San Francisco thing was just starting to happen. That sound completely took precedence over almost every other kind of music being done at the time. It's good to know that nowadays, a million different styles can make it all at once in the same market."

But as pop music began to grow more sophisticated under the further influence of the Beatles, the Jefferson Airplane and the Doors, Don began to feel that he had been playing music much less than he was capable of.

"I formed a new group," Don remembers, "and we called the band Touch. It was really HEAVY music. Too heavy. I arranged and wrote all the material for the album we made



DON GALLUCCI

on London Records, but the production wasn't up to what we were trying to do, and it sounded terrible. But the real trouble with Touch was that we were too far ahead of our time. Music is evolutionary, not revolutionary, and we were being too revolutionary. In music, everything changes each year, but not in a way that it shocks anybody. A cat from 1940 hearing the music of 1970 would be shocked. It would be a painful experience for him."

Following the break up of Touch, Don worked around a studio musician. Vice president of Elektra Records in charge of west coast operations, Russ Miller, brought Don to Elektra as a staff producer, and Don's first production was the single hit, "Go Back" for Crabby Appleton. Don went on to produce the group's first Elektra album and current single "Lucy."

Don then began production on "Fun House," the second Elektra album by Iggy and the Stooges. "Producing the Stooges was quite a challenge," says Don. "Their music is so essential and basic. It required a very special approach to capture their excitement on a disk."

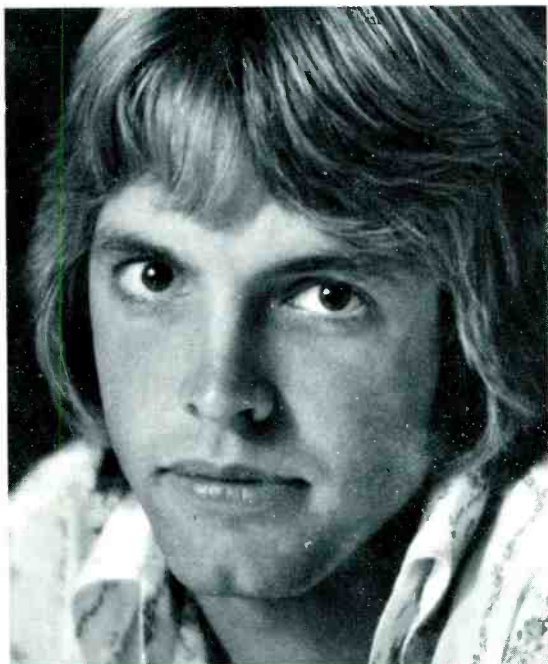
Don, now producing a group called Wild Turkey for Elektra, feels that producing records is really a matter of simplicity and balance. As he puts it, "In a time when the advances of electronics enable you to do virtually anything to anything, you have to be careful not to get carried away. The answer lies in simplicity. People making records often try to overcomplicate things. Music isn't just sound. It's also color and perfume. A bad mix is like a bad mix of colors. It's ugly. Music should not be brown and muddy."

Don's hope for the future is to make what he calls "graphic music." "We must make music a visual experience," he says. "I would like to create five or ten minutes video segments to go with the music. I feel that's the direction in which we must move."

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