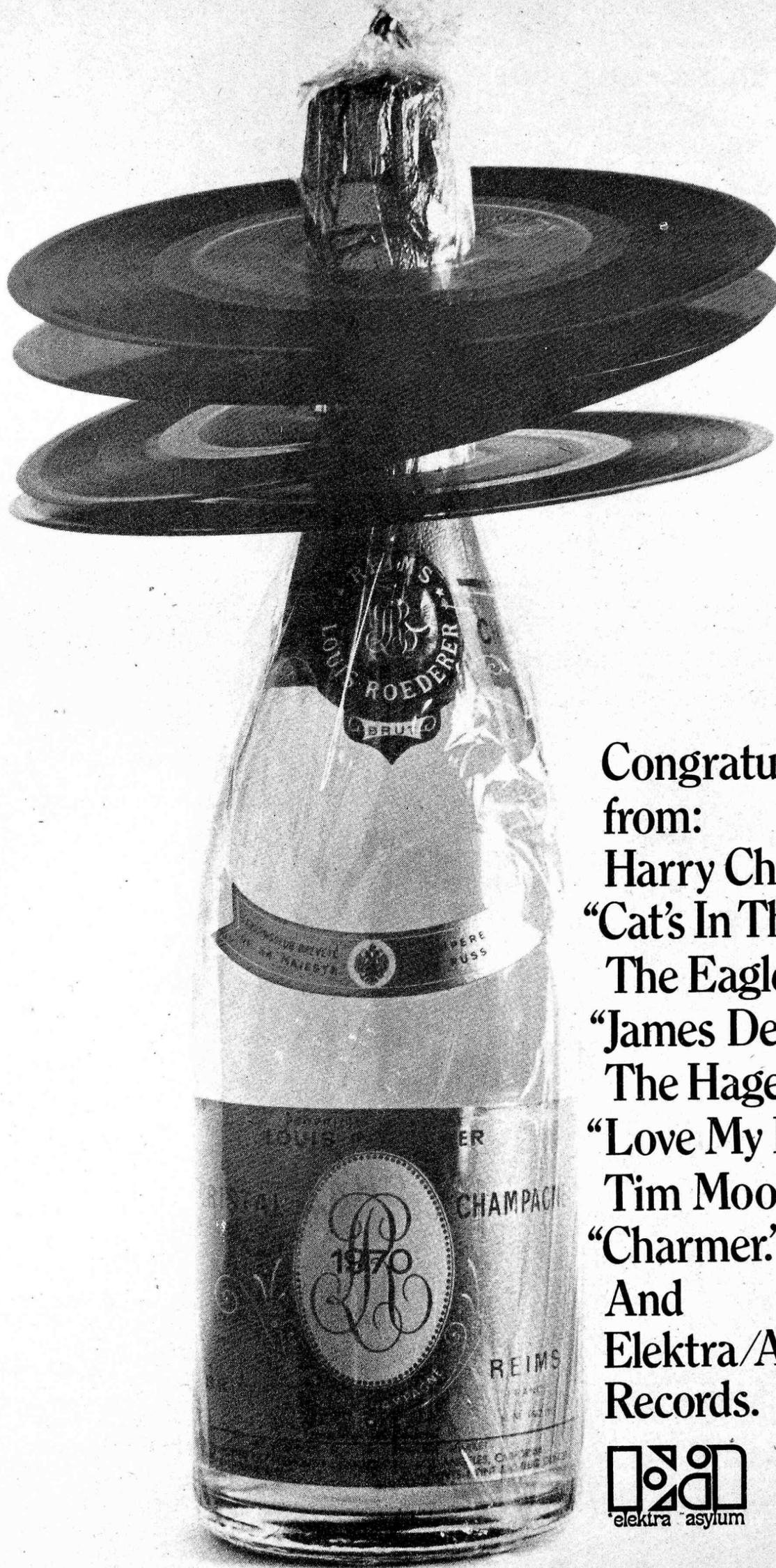


Here's to number one...for the records.



Congratulations
from:
Harry Chapin
"Cat's In The Cradle." E-45203
The Eagles
"James Dean." E-45202
The Hagers
"Love My Life Away." E-45209
Tim Moore
"Charmer." E-45214
And
Elektra/Asylum
Records.



RADIO

Radio & Records

EDITORIAL:

The first year of R&R has been one hell of a great experience. When it began it all, even my closest friends wanted to know why I was crazy enough to put out "another tip sheet." Well, to everyone's amazement, we did not put out "just another tip sheet" but we began what is not the industry's first and only truly factual newspaper.

You have recently noticed a few major design changes, all made for easier reading and better understandability. All have been results of suggestions from programmers and record companies. I'd like to point out the most recent change, that of the structure of the **Parallel** section. Many radio and record people had told us that the **Parallels** were hard to read, and key stations were hard to pick out on the old box-line form. After many design possibilities, we settled on the new list form, which has met with great approval, and more usage.

One of the main objectives of R&R is to always keep an open mind to change, and always try to best reflect the needs of our subscribers.

In the coming year we have some interesting plans I want to share with you now. First we will begin the **R&R BUYERS' SERVICE**.

This new service will allow subscribing stations and record companies to buy everything from tee shirts and other premiums to recording equipment, all at below wholesale prices.

R&R WILL SOON BEGIN TO TABULATE JUKEBOX PLAY ACROSS THE COUNTRY, AND THROUGH ACTUAL "play count," tabulate a most-played singles list each week. Other than the buying service, which will be our biggest venture this coming year, we are also planning regional one-day seminars, all designed to keep the individual's cost under \$100, including transportation, room and food.

All the things I've mentioned are now in the active planning process, and are out of the dream stage.

A little over a year ago R&R was a dream; my sincere thanks to all of you for helping make it come true.

I'd also like to thank the most dedicated staff I've ever worked with. Twelve-hour days seem normal to them. Thanks also to our contributing editors, who work several days each week to make their sections the best in the industry. I owe them more than thanks because, like you, they are a main part of the success of R&R, which will continue to grow and expand in our second year, and hopefully for many more years to come.

Radio & Records

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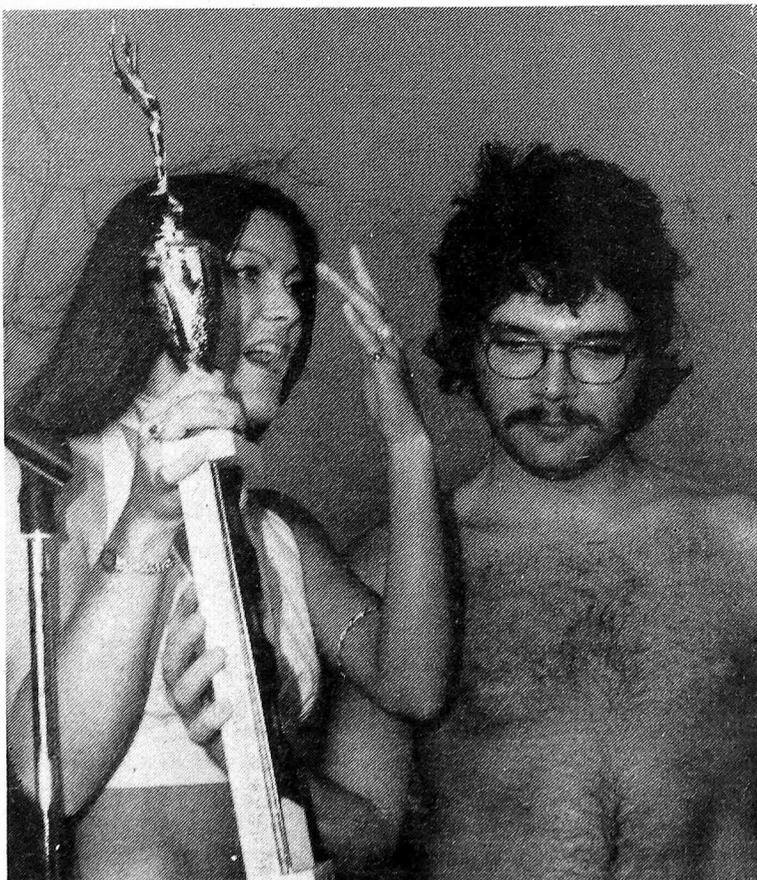
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WXIT-Charleston, West Va. used Labor Day Weekend to conclude their dynamic summer promotion, called "X-15 Summer XITement." Main prize was a trip for two to anywhere in the continental U.S. Shown above, the winner of the contest's final phase, "Ms. X-15 Summer XITement," who was chosen from several hundred entrants and awarded her prize before a crowd of 35,000 at the station's fourth annual Charleston "Water Ski Show."

LATE NEWS:

IMUS SUED AGAIN?

RUMOR: Don Imus, suddenly disappeared from the morning show at WNBC-New York a week ago, supposedly because the station refused to back him in his latest law suit. Imus made a somewhat nasty comment about the New York Police Dept. We received a "no comment" from both Imus and WNBC. Imus as of Monday (9-30) had returned from being "sick" and was back on WNBC.

RKO PASSES ON HITS IN MIAMI

WAXY-Ft. Lauderdale-Miami. As the staff came in to do their live shifts Monday (9-30) they were met with an automation machine playing oldies. WAXY suddenly returned to the former oldies format. Paul Drew was in town for the changeover, with E. Alvin Davis outas the PD. Three staff members were released with others to be relocated. John Gambling Jr. from

WROR-Boston will temporarily assist in station operations until a new PD is named.

ARB CONTEST RULES CHANGE

Arbitron has released a "change in contest policy" statement, which will take affect with the Oct-Nov ARB. We suggest you check with your local ARB office if you have not yet received a copy.

LAKE LEAVES WYRE

Charlie Lake resigned from PD at WYRE-Anapolis to assume the programming position at a station he did not wish to disclose at press time. Details on his move next week.

Bruce Bird, National Promotion Director for Buddah Records, has resigned. "I'm going home to my kids in Cleveland. I will begin my own independant promotion and production company. I won't be leaving Buddah until I can find a replacement for my job."

Bloodstone, The First Class,
Graeme Edge, Al Green, Gilbert
O'Sullivan, Ann Peebles and
ZZ Top have been a part of
R&R's first year. Fortunately.

**Radio &
Records**

In one short year you've made your mark.

Continued success. London Records.

DAVID LIVE

CPL2-0771
2 RECORD SET



THE NEW ALBUM.



RCA Records and Tapes

RECORDS

NOTE—INSERT THIS SECTION BETWEEN PAGES 6 AND 55

RECORD INDUSTRY NOTES



by Candy Tusken

Clive Davis of Bell Records has signed a new singing team called Irwin Levine and L. Russell Brown who are not well known for their vocal talents, as yet. If the name sounds familiar, check out any Tony Orlando & Dawn hit and you'll see Irwin and Larry's names as the songwriters. The two have penned "Tie A Yellow Ribbon 'Round The Old Oak Tree," "Sweet Gypsy Rose," "Knock Three Times," "Candida" and current hit "Steppin Out, (Gonna Boogie Tonight)" to mention a few. They're in Los Angeles this week with three new songs they have written .. this time they get to sing them. Snuff Garrett is the producer with Al Capps to do the arranging on "Mister Manager," "If I Knew Enough To Come Out Of The Rain" and "By The Time You Get This Letter." The final title is as yet undecided but will be released approximately November 1st. In talking to Larry and Irwin they told me they still intend to write songs for other people as that is their main talent, but also feel that Clive and Snuff have a good idea that they'd like to give a try. "We'll see what happens" said Irwin who further told me that they have been teamed up since 1970 with "Candida." They work as one person while writing with each supplying the music and lyrics as they go along. Although both call New Jersey home, there is a possibility that they will be moving to Los Angeles. Larry was a little hesitant about the move explaining "everyone that moves to L.A. gets divorced!"

I had an interesting afternoon last week sitting around the Continental Hyatt House's pool with Isis (the nine-woman band from New York on Buddah Records.) The whole group has been professionally performing for six to ten years with Isis being in existence for the past two years. The group feels the time is right for the public and the industry to accept an all-woman band and have run into little discrimination. The main concern of the group is to have their music accepted. With this in mind their contract with Buddah allows them to pick their own producer, studio and material which should guarantee them their "own sound." It's unusual for a new band to have such freedom. One Record Company President saw them perform and said "too masculine and I can't handle that horn section!" According to lead singer Carol MacDonald "when we were looking around for a label, most of them wanted to dress us up in bows and do other people's material, but Buddah has let us be ourselves. An astute business woman who insists the group handle their own affairs, Carol went on to say "our goal is to get the women out of the Philharmonics and into rock. There are many talented female musicians and we hope that Isis is just the first of many lady rockers."

Appearances are deceiving (Carol has a crewcut hairdo with tatoos on her arms, the conga player smokes a man's pipe), there is no sexual identity crises with these gals. They are just musicians performing and, as such, are more interested in their music than their image.

John Lennon was so knocked out by Liz Taylor in San Francisco last weekend that he couldn't get up enough nerve to go over and say hello. The two were at the same party and Lennon said to a friend "she is so gorgeous and famous, what would I say to her?" He finally overcame his shyness, went over to Taylor, mumbled hello and left. England's space-rock group Hawkwind got a taste of the long arm of Uncle Sam while performing at the Indiana Civic Center. It seems the group owed the IRS back taxes who decided to collect their monies in person. The group found themselves surrounded by fifteen IRS men and twenty local policemen after they finished their set. The IRS proceeded to hustle the group back to their dressing room. Chaos broke out when the IRS men started slapping "impounded" stickers on the group's equipment. But as fast as the IRS could stick, the members of the group were faster in peeling off the stickers and placing them on themselves. All this "good fun" came to a halt when IRS Chief growled "we'll use guns if we have to" ... so while Hawkwind was flying out of Indiana, a check for \$6,800 was flying to the IRS. Those boys don't fool around..

Paul Williams never stops kidding around, even for his own wedding. When Paul decided to tie the knot with long-time pretty girl friend, Katy Clinton, instead of having his own famous wedding tune "We've Only Just Begun," he asked the band to play "Don't Fence Me In."

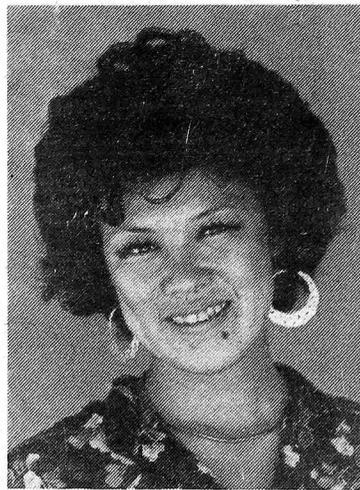
KoKo's 'Komotion' Koncentrates on Secondary Market Promotion

In the first of a series of articles concerning women in the Record Industry, R&R's Candy Tusken spoke with KoKo Manabe who has her own independent promotion company.

Priorities can be the downfall of many stations and artists due to record companies focusing their attention on "priority singles" and "priority stations" leaving the secondaries and unknown artist to fend for themselves. This situation is being alleviated by a new company called "Komotion" headed up by KoKo Manabe who has previously worked with Harvey Cooper in independent promotions. KoKo's company specializes in National Secondary Radio promotion... a situation that KoKo has been involved in for the past three years. KoKo's approach is unique in that she is more research oriented in the initial stages of breaking new product.

When a record is not "priority" but the record company wants to know its potential, KoKo goes into action with 150 national secondary stations. Demographics, phone requests, age breakdowns and store responses are researched in-depth for a four to six week period with weekly progress reports sent to the promotion and sales teams. The record receives a total saturation both with the secondaries and their retailers. The record is patterned and built with the secondaries being used as barometers of potential hit material. Money, time and effort is saved by a record company if the national research proves the record to be a minus. But if the indications are positive, the company then has a six week history of information that they can run with immediately including which retailers have stock, which stations have been serviced and which areas,

demographically, the record can be started. KoKo is also a plus for the secondaries as she insures



them of getting product and attention from the record companies -- an area she feels has been highly neglected. Her function is one of a liaison fulfilling both the stations and manufacturer's needs by being a communication link between the two.

KoKo feels that due to the lack of communication and disinterest by the companies in the secondaries, tighter playlists and hostility have resulted. According to KoKo "it's almost as hard getting a secondary to add a record as getting a major to. Some of my guys wait to see what the major in his market is doing with a record before he will add it. Where are you going to break a record without the secondaries, Hawaii? Alaska? The Phillipines? You have to care about these guys and give them the attention and respect they deserve, even if they aren't reporting stations, because they can be your barometers with the audience and they serve a vital need of exposing your product. The radio and record industries need one another, they're

married to one another. I'm trying to educate both ends at this point and establish a real service to the industry as a whole."

KoKo feels that once a record is added to a station, her job has just begun and that weekly in-depth follow-ups are necessary. KoKo elaborated "I never leave a radio station dangling. I stay with him for the entire life of the record making sure that the record company knows what problems are cropping up and doublechecking to see that they are resolved. The stations need to know that you will back them up either with periodic checks or with product and promotions. The MD or PD has gone out on a limb, so to speak, and you have to make sure he's backed up all the way. You have to respect these people and cooperate with them. After three years, I know everything about my people including their birthdays, astrological signs, their marital status, how many children they have, etc. I care about them. I also know their station wattage, where they are on the dial, if they're near a population center (like a University), what their demographics are, if they beam into a major city, who their dealers are, what trades they trust, etc. I know everything possible about the station and their personnel because I feel it's important to know what makes these guys tick. This caring has allowed me to find out what's wrong or right about a record, what age group is requesting a record, what the spread of the record is .. information that is valuable to the record company, producer or publisher to ascertain the possibilities of that record."

According to KoKo "if you give the secondaries half a chance, they can be your eyes and ears in gauging the audience's reaction to your product.



Having a great time at Epic-Monument's press party for Larry Gatlin are (from left) Krizman; Gatlin; Frank Mooney, LA CBS Branch Mgr; and Terry Powell, regional Mike Atkinson, local Epic Promo Mgr; Bud O'Shea, regional Promo Mgr; Columbia Promo Mgrt; R&R Dick

RADIO

New WFTL/Ft. Lauderdale Contest To Fight Inflation

WFTL-Fort Lauderdale: Michael O'Shea sent us details of his latest contest, "WFTL DEFLATES INFLATION." It's a multi-parter with the first phase dealing in "Great Grocery Giveaway" in which listeners send in their grocery tape receipts. Each hour the station draws one and pays the amount. The next phase will be "The Utility Bill Rip Off" which uses electric bills as the prize to be paid off. Future phases will deal with the high cost of gas, car payments, and house-rent payments.

KEZY-Anaheim hooked up a remote to the Osmonds dressing room in Las Vegas. They used a combination of phone lines and a microwave link to make the connection which enabled Morning Man Mark Denis to do his show and the remote, and actually talk to several listeners. They even sang an acapella version of "You Are The Sunshine of My Life."

HOOPER-New York has announced that beginning in October, each interview they do will begin with the statement "This is a Hooper survey. It is not a contest and there is nothing you can win." Hooper General Manager Tom Cox told R&R "With the increasingly competitive situation in radio, all survey companies must make every effort to reduce the consequence of certain forms of contesting. This change represents our continuing attempt to have our data reflect current listening patterns in radio."

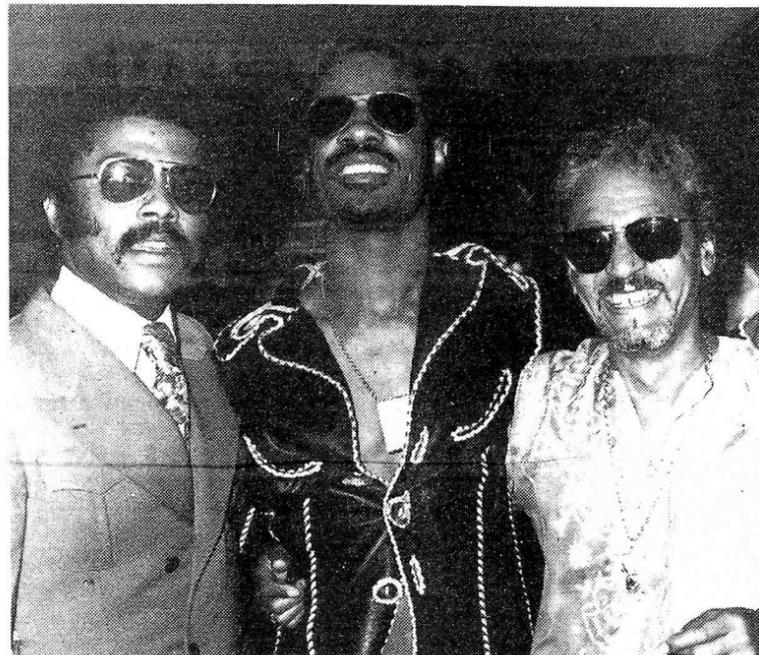
Two WQXI jocks, Rob Kelley (the 10pm-2am jock on the AM)

and Jeff Donovan (afternoon drive on the FM) got together and made a record, calling themselves "Grand Canyon." It's a Dickie Goodman-type record entitled "Evil Bolweevil." The song pulled top requests and is coming out immediately on Bang.

KIOA-Des Moines morning personality Jimmy Don Davis appeared in court and was given two weeks to answer charges that he hired someone to murder his wife. Davis entered no plea to the charge, but requested the 14 days to file new motions in the case. He

was arrested back in July after allegedly trying to hire a State undercover agent to murder his wife.

WPGC-Washington DC is having its "Fourth Annual Record Industry Appreciation Night." They're throwing a party for all record company promotion men and women in the DC area and all national and regional people are invited. PD Harv Moore told R&R "We have an excellent working relationship with record people, and every year we like to say thank you for helping us."



Newly-appointed Manager and Business Administrator for Stevie Wonder's independent company, Taurus Productions, Chris Jonz (left) and Motown President E. Abner (right) were on hand to celebrate Stevie's national tour opening at New York's Nassau Coliseum.



Shelter Records threw a super party to present their acts to MCA and the press. "Shelter In The Delta" was held in Memphis at the famous Lafayette's nightclub. Among those in attendance were (from left): Scott Shannon, PD WMAK; JJ Jordan, PD WHBQ; Leon Russell; Roy Mack, PD WMPS; Ron Henry, Shelter Records; and Mary McCreary, featured star of the evening.

THE FCC (So You Can Understand It)

BY JASON SHRINSKY

LAW OFFICES OF STAMBLER & SHRINSKY

Complicating The Cash Call

The Complaints & Compliance Division of the FCC (my home from 1960 through 1964) has taken a rather firm stand on "Cash Call" promotions. Specifically, the Commission has ruled that Cash Call contests fall within the prohibitions of Rule 73.1206 which provides:

"Before recording a telephone conversation for broadcast, or broadcasting such a conversation simultaneously with its occurrence, a licensee shall inform any party to the call of the licensee's intention to broadcast the conversation, except where such party is aware, or may be presumed to be aware from the circumstances of the conversation, that it is being or likely will be broadcast. Such awareness is presumed to exist only when the other party originates the call and it is obvious that it is in connection with a program in which the station customarily broadcasts telephone conversations."

The complaints and Compliance Division points to a Public Notice dated May 18, 1972, which called attention to the practice of station air personalities initiating telephone calls for broadcast purposes and asking questions of "harrassing, embarrassing or a perplexing nature designed to elicit reaction usually expected from 'practical jokes'" from individuals unaware that the conversation was being broadcast. The May 18 Public Notice resulted from letters of complaint lodged at the FCC against specific radio stations by members of the general public who were telephoned. The Public Notice warned all broadcasters, particularly those stations utilizing "talk show" formats, that such declarations as "hello, this is Jack Hurd, at KKEY on-the-air"; or "this is Jack Hurd, we're on-the-air"; or "this is Jack Hurd, KKEY, we are live and on-the-air"; do not meet the requirements of Section 73.1206 since the voice of the party called "is broadcast before the announcement is made." Thus, the Complaints and Compliance Division has lumped Cash Call into the 73.1206 pot. (classic example of "over-regulation")

The origin of 73.1206 as confirmed by the Commission's further declarations such as its Public Notice of May 18, 1972, stemmed from the increasing concern and public outcry over reported abuses in talk format programs. How can the Cash Call promotion be equated with general talk formats and pulled into the definition of "conversation." Webster defines a conversation as an "oral and usually informal or friendly exchange of views, sentiments, etc." The Cash Call format hardly falls within the classic definition of a conversation. The Cash Call format presents a totally unique departure from the talk show abuses inasmuch as the announcer and the party telephoned are not discussing issues, problems or any other matter that might cause the party telephoned to reject the broadcast of the few words exchanged. Moreover, this writer does not view 73.1206 as the "catch all" net that the Complaints and Compliance Division would have the FCC otherwise believe. However, until the Complaints and Compliance ruling is overturned, Cash Call and its hundreds of variations remain in jeopardy.

WHAT TO DO

The rule literally states that before recording a telephone conversation for broadcast, or broadcasting a conversation simultaneously, the station must inform the party called of its intention to broadcast the conversation. Does this mean that the prohibition is against recording or broadcasting the conversation? Obviously, the entire impact of Cash Call is lost if before starting the conversation the announcer must go into the 73.1206 schpiel. On the other hand, isn't it really the intent of the rule for the station to obtain the approval of the party telephoned prior to broadcasting the Cash Call conversation. Thus, wouldn't the public interest be protected by stations simply recording the Cash Call and then asking the individual after the monetary guess has been made or the telephone improperly answered whether or not he or she would object to the telephone conversation being broadcast? Obviously, the disclaimer tag can be eliminated for actual broadcast purposes.

The entire question is presently before the Complaints and Compliance Division and this writer is vigorously urging the Commission to reverse the Complaints and Compliance Division's stand. As Sertorius so wisely put it -- "Many things which cannot be overcome when they stand together yield themselves up when taken little by little."

If you knew what we know you'd be one knowledgeable DUDE!!

RKO General Radio has put together a course to train new personnel... particularly in the sales area. It hits on the basic fundamentals of radio...from Programming through Sales...Ratings...The History of the Medium... Advertising and Sales Promotion.

Here's the table of contents:

- I. THE FACULTY
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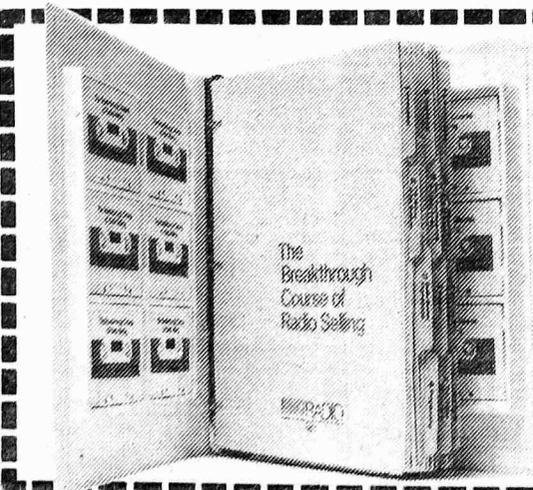
- 4. Correcting Co-op abuses
- 5. Co-op goals
- 6. How to get Co-op Advertising
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- 7. How to apply Radio
- 8. Research and follow-up
- 9. Summary (Worksheet Questions)
- CLIENT SALES PROMOTION PROMOTIONS THAT BUILD AUDIENCE—THE PACKAGE TECHNIQUE**
 - 1. Introduction
 - 2. Radio is a companion
 - 3. The client's framework
 - 4. Involving the client
 - Advertiser patterns
 - 5. Involving the audience
 - 6. What a promotion must motivate
 - 7. Working with Programming
 - 8. The tools of a Sales Promotion
 - Involving other station personnel
 - 9. The planned promotional calendar
 - 10. The Creative Ideas and their Execution
 - The Picnic
 - The Specific Targets
 - 11. Pricing the Promotion
 - 12. The specific Peripheral Targets
 - 13. Prizing your promotion
 - 14. Recapitulation
 - 15. Other promotion ideas
 - A. Halloween
 - B. The Fortune Cookie
 - C. Little League
 - D. Odd-Ball Olympics
 - E. The Student Promotion
 - F. The Family Tree
 - G. The Mystery Car
 - H. The Surf 'N Sand Promotion
 - I. Promotion Titles (Worksheet Questions)
- COMPETITIVE MEDIA**
 - 1. Introduction
 - A. Media your client may be Using
 - Analysis
 - 2. Pricing of competitive advertising media
 - A. Newspapers
 - 1. Pricing
 - 2. Circulation
 - 3. Audit Bureau of Circulation
 - 4. Training the client
 - B. Television
 - 1. Structure of television sales
 - 2. Television ratings
 - 3. Who watches television
 - C. Billboards
 - 1. How Billboards are sold
 - D. Circulars
 - 1. Who uses Circulars
 - 2. The pricing of Circulars
 - E. Direct Mail
 - 1. Who can receive Direct Mail
 - 2. The pricing of Direct Mail
 - 3. How Radio People can use Direct Mail
 - F. Transit Advertising
 - 1. What is Transit
 - A. Bus Transit
 - B. How Transit is sold
 - G. Skywriting
 - 3. Summary (Worksheet Questions)
- ADVERTISING AND SALES PROMOTION**
 - 1. Definition
 - 2. Sales Promotion on an Advertising theme
 - 3. Sponsor-Involved On-Air Sales Promotions
 - 4. Sales Promotion functions involving groups
 - 5. Internal Sales Promotion
 - 6. Advertising as a Sales Promotion tool
 - 7. Which media are available
 - 8. Advertising geared to soliciting listeners
 - 9. The choice of media
 - 10. The Key to Advertising and Sales Promotion Success
 - 11. The Promotion Director
 - A. Controlled creativity
 - B. Trades
 - C. Expense Control
 - D. Public Relations
 - E. Summary (Worksheet Questions)
- IV. WORKSHEET ANSWERS

RKO General Radio believes this course is so good (and it cost so much to put together...and took so long)...that we've decided to offer it for sale to other broadcasters...and to members of the public who want to learn the inside story of basic fundamentals.

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STATION _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____

SIGNATURE: (Credit Card Order Not Valid Without Signature)
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RKO RADIO

To: **RKO General Radio**
6255 Sunset Boulevard, Suite #724 Los Angeles, California—90028

PARALLELS

a= Add
d= Debut n= Nite

★ DENOTES FIRST WEEK IN PARALLELS

A

ABBA 2:55
Honey, Honey (Atlantic)

P1	P2	P3
99X 18-16 KDWB 19-14 WRC d 29	WIFE 30-27 WOKY 23-21 WBBF 29-26 KIOA 19-19 WOW 18-4	WJDX 24-22 WKSJ on KYSN 29-22 WROK 13-6 WFOM 35-32 KEEL 30-26 WPOP 25-22 WROV on WNCI d 48 WKLO 27-22

AMERICA 3:25
Tin Man (WB)

P1	P2	P3
KHJ a 30 CKLW a KFRC 13-12 KDWB 8-4 13Q 23-20 WQXI 22-15 KSLQ 7-3 WDRQ 20-17 WFIL d 26 K100 28-24 KKDJ 22-14 WRKO 21-13 WPEZ a 25 WIXY 22-15 KQV 19-13 KSTP 10-3 WRC 22-18	KEZY on WSAI 22-14 KYNO 27-24 WYRE d 23 WIFE 19-13 KUPD 16-13 WSGA 9-9 WCAO 26-17 Y100 8-5 WGRD 25-16 WAVZ 14-12 WOKY 21-11 WMYQ 6-6 KTCT 20-12 WGRQ 18-18 WHBQ 21-18 WGOW 5-3 WLEE 26-18 KBEQ 15-13 WMAK 25-21 WBBF 21-20 KIOA 14-18 KLEO 25-18 KAKC a KCPX 12-9 KRSP 3-5 XEROK 18-14 WYND 21-14	CHUM 27-22 WGH 14-9 WJDX 11-11 WKSJ d 23 KJR 11-17 KIMN 12-7 KYSN 6-6 WAMS 12-8 KSJO 7-6 WROK 28-24 KJRB 7-5 WERC 15-13 WFOM 22-20 WBBQ 3-3 KEEL 15-6 WPOP 28-26 WROV 22-22 KING 15-15 KJOY 7-7 WNCI 2-6 WKLO 25-27 WISM 14-8 WMC FM a KDZA 19-12 KKXL 3-11 WPGC 22-14 WLOB on WRMA 2-4 WHHY 1-2

Shown some big gains.

PAUL ANKA 2:32
(You're) Having My Baby (UA)

P1	P2	P3
KHJ 1-4 CKLW 12-13 99X 3-7 KFRC 5-5 WABC 4-5 KDWB 12-17 WLS 4-9 13Q 2-3 KSLQ 14-14 WDRQ 14-14 WFIL 14-23 K100 1-5 KKDJ 7-13 WRKO 6-14 WPEZ 2-3 KQV 16-20 KLIF 7-9 KSTP 14-21	KEZY 13-13 WSAI 8-16 WYRE 4-4 KUPD 2-1 Y100 9-13 WGRD 7-14 WAVZ 1-3 WOKY 6-10 WMYQ 9-18 KTCT 8-15 WGRQ 7-11 WHBQ 1-4 WGOW 14-14 KAFY 10-15 KBEQ 2-6 WMAK 18-27 WBBF 2-5 KIOA 6-10 KLEO 6-7 KAKC 21-29 WOW 3-11 KCPX 9-20 WYND 19-13	CHUM 9-13 WAKY 27-27 WJDX 18-27 WCFL 8-14 KJR 5-6 KIMN 3-3 KYSN 19-28 WBSN 9-12 KSJO 9-15 WROK 6-9 KJRB 10-14 WPOP 2-8 KING 6-5 WISM 7-18 KDZA 23-38

B

ELVIN BISHOP 3:00
Travelin' Shoes (Capricorn) ★

P1	P2	P3
	WSAI 11-11 KTCT a KUPD a WSGA 26-21	KIMN on WBSN 8-9 KJRB d 38 WFOM on WBBQ a King on WNCI 41-41 WHHY a n

BACHMAN-TURNER 3:29
OVERDRIVE
You Ain't Seen Nothing Yet (Mercury)

P1	P2	P3
KHJ 30-23 CKLW 13-11 99X 20-14 KDWB 18-12 13Q 5-2 WQXI 10-5 KSLQ 20-9 WDRQ 15-9 WFIL a K100 d 26 KKDJ a WRKO 28-26 WPEZ 10-7 WIXY 12-5 KQV 10-1 KSTP 23-5 WRC 23-15	KEZY on WSAI 17-8 KYNO 26-22 WYRE d 12 WIFE 12-8 KUPD d 30 WSGA 18-10 WCAO d 22 Y100 25-21 WGRD 11-11 WAVZ 27-25 WOKY 24-9 WMYQ 31-23 KTCT 26-19 WGRQ 23-12 WLEE 29-25 KAFY 27-21 KBEQ 20-16 WMAK 22-12 WBBF 19-12 KIOA 26-23 KLEO a KAKC 27-22 KCPX 28-14 KRSP 24-16 XEROK a WYND a	CHUM 12-9 WAKY 24-12 WGH 33-26 WJDX a WCFL a 29 WKSJ 17-8 KJR 2-2 KIMN 34-24 KYSN 5-1 WBSN 21-10 WAMS d 29 WROK 19-8 KJRB 2-1 WERC 26-16 WFOM 31-29 WBBQ d 27 KEEL on n WROV d 19 KING 16-9 KJOY 5-3 WNCI 28-14 WKLO 22-19 WISM d 24 KDZA 28-21 KKXL 22-13 WPGC 14-11 WLOB 19-17 WRMA 15-10 WHHY 23-13

BAD COMPANY 3:20
Can't Get Enough (Swan Song)

P1	P2	P3
KHJ 17-11 CKLW 11-10 99X 15-8 KFRC 16-16 WABC 22-17 KDWB 15-13 WLS 19-13 13Q 16-16 WQXI 20-12 KSLQ 11-6 WDRQ 10-4 WFIL 11-9 K100 20-20 KKDJ 23-21 WRKO 5-6 WPEZ 20-19 KQV 6-5 KLIF 13-11 KSTP 18-15 WRC 11-4	KEZY 10-8 WSAI 3-5 KYNO 9-4 WYRE 9-9 WIFE 23-10 KUPD 30-26 WSGA 8-7 WCAO 9-5 Y100 11-9 WGRD 6-4 WAVZ 5-4 WOKY 15-12 WMYQ 16-5 KTCT 4-3 WGRQ 4-6 WHBQ 18-7 WGOW 7-10 WLEE 14-7 KAFY 15-11 KBEQ 11-9 WMAK 7-6 KIOA 12-12 KLEO 14-11 KAKC 22-16 WOW 12-15 KCPX d 22 KRSP 27-26 XEROK 17-13 WYND d 25	CHUM 30-20 WAKY 17-23 WGH 17-11 WCFL 9-6 WKSJ 2-1 KJR 22-20 KIMN 33-18 WBSN 11-8 WAMS 13-10 KSJO 8-8 WROK 12-5 WERC 2-1 WFOM 8-4 WBBQ 4-2 KEEL on n WPOP 15-11 WROV 8-7 KING 18-18 KJOY 6-15 WNCI 3-12 WISM 8-6 WKN 7-3 KDZA 21-16 KKXL 20-18 WPGC 2-5 WLOB d 19 WRMA 11-9 WHHY 14-7

Super strong-all demos.

BROWNSVILLE STATION 3:20
Kings Of The Party (Big Tree)

P1	P2	P3
WPEZ 8-14	WYRE 19-17 WIFE 20-20 XEROK 6-5	WGH 34-32 WCFL 18-18 KYSN 13-12 KEEL on n WROV 26-26 WNCI 27-22 KKXL 8-8 WPGC 19-25 WLOB 16-10

BLUE SWEDE 2:27
Never My Love (EMI)

P1	P2	P3
KHJ 13-12 WABC 26-22 WLS 12-11 WPX d 20 WFIL 19-16 K100 15-13 KKDJ 18-15 WIXY 19-18 KQV 11-10 KSTP d 30 WRC 15-13	KEZY 11-11 KYNO 14-13 WYRE 23-22 WIFE 18-22 KUPD 29-25 WSGA 13-12 WCAO 13-7 WGRD 18-13 KTCT 18-24 WGRQ 15-15 WLEE 9-3 KAFY 17-12 KBEQ 18-18 KLEO 27-24 KAKC 15-12 WOW a 20 KCPX 23-15 KRSP 16-14 XEROK 11-17 WYND 13-12	CHUM d 25 WGH 20-15 WCFL 15-11 WKSJ 14-12 KIMN 23-20 KYSN 18-18 WAMS 21-20 KSJO on WROK 25-12 KJRB 20-16 WERC 18-22 WFOM 17-10 KEEL 20-17 WPOP 19-19 WROV 19-18 KING on WNCI 9-5 WKLO 32-32 WISM 20-15 WKN 9-8 KDZA 14-8 KKXL 16-15 WPGC 20-18 WLOB 13-11 WRMA 8-5 WHHY 24-23

C

CARL CARLTON 2:20
Everlasting Love (Back Beat)

P1	P2	P3
KHJ 28-26 KFRC 27-25 WABC on WQXI 19-17 KSLQ a 22 WDRQ 21-20 K100 d 27 WIXY 29-24 KQV a 24 KSTP on WRC a	KEZY on WSAI 27-26 KYNO 25-20 KUPD d 31 WSGA 21-17 WCAO a 25 WAVZ d 30 WOKY 25-23 WMYQ 32-27 KTCT d 27 WGRQ d 28 WHBQ 16-14 WGOW 24-15 WLEE on KAFY d 28 WMAK d 30 KIOA a 23 KLEO a KAKC 29-23 WOW 9-18 KCPX a KRSP 28-27 XEROK d 18	WAKY 30-17 WGH 38-35 WJDX on WCFL 37-33 WKSJ on KJR on KIMN a KYSN d 40 KSJO on WROK d 28 KJRB on WERC 22-15 WFOM 32-30 WBBQ 26-21 KEEL 20-15 WROV on KING on KKAM a KJOY a WNCI 49-37 WKLO 28-26 WISM d 29 KDZA 34-29 KKXL a WPGC a WLOB a WRMA 20-19 WHHY on

Some good growth signs.

CHEECH & CHONG 5:17
Earache My Eye (Ode)

P1	P2	P3
KHJ 4-3 99X 19-18 KFRC 15-18 KDWB 6-7 WLS 2-4 13Q 11-23 K100 5-3 KKDJ 2-3 WRKO 17-20 KLIF 2-4 KSTP 5-12	KEZY 2-3 KYNO 10-7 WYRE 2-2 KUPD 7-9 Y100 16-23 WGRD 5-2 WAVZ 17-24 WOKY 3-8 WMYQ 20-20 WHBQ 12-19 WLEE 7-11 KAFY on KBEQ 3-3 WMAK 8-14 WBBF 10-17 KLEO 5-19 XEROK 9-12 WYND 3-6	WAKY 13-19 WGH 12-19 WCFL 6-7 KJR 6-12 KIMN 6-14 KING 3-4 WKLO 6-11 KDZA 3-7

Many have restricted-new single due any day 'Black Lassie'.

CHICAGO
Wishing You Were Here (Columbia) ★

P1	P2	P3
13Q a 26 WPDZ 15-12	WSAI a 30 WIFE a KAFY d 26 KIOA 23-20	WKSJ d 27 KJR a KIMN 36-27 KYSN a WBSN 30-22 KJRB 37-27 WBBQ 27-18 KDON a KJOY 27-21 WNCI 39-38 WKLO 19-18 KKXL d 20 WHHY d 22

Now out as a single.

HARRY CHAPIN 3:44
Cat's In The Cradle (Elektra)

P1	P2	P3
KDWB a 25 13Q 14-7 WPEZ 25-18 KSTP on	WIFE 29-26 WGOW a WMAK on KRSP a XEROK on	WKSJ a WERC d 26 KING on WNCI a WKLO on WISM on KDZA 41-37 KKXL d 38

ERIC CLAPTON 3:30
I Shot The Sheriff (RSO)

P1	P2	P3
KHJ 11-14 CKLW 4-5 99X 4-2 KFRC 11-17 WABC 2-3 KDWB 10-16 WLS 9-15 13Q 3-5 WQXI 2-4 KSLQ 10-15 WDRQ 3-3 WFIL 6-13 K100 2-15 KKDJ 12-16 WRKO 9-19 WPEZ 1-2 WIXY 3-10 KQV 3-8 KLIF 3-7 KSTP 12-16 WRC 7-8	KEZY 14-19 WSAI 5-9 KYNO 6-11 WYRE 8-8 WIFE 5-14 KUPD 9-15 Y100 5-12 WGRD 4-7 WAVZ 8-9 WMYQ 8-17 KTCT 9-13 WGRQ 3-5 WGOW 3-9 WMAK 23-29 WBBF 17-19 KIOA 20-16 KLEO 7-4 XEROK 12-15 WYND 7-10	CHUM 2-5 WAKY 8-16 WGH 15-25 WJDX 22-24 WCFL 4-8 KJR 4-9 KIMN 8-9 KYSN 8-17 WBSN 2-7 WAMS 1-2 KSJO 4-5 WROK 7-14 KJRB 8-15 WBBQ 13-14 WPOP 5-2 KING 8-6 WKLO 8-13 WISM 5-9 KDZA 10-19 KKXL 5-7 WPGC 13-30

D

MAC DAVIS 2:55
Stop and Smell The Roses (Columbia)

P1	P2	P3
KHJ 22-19 KFRC 22-22 WLS 11-10 WQXI 9-8 KSLQ 18-16 WPX a WFIL 25-24 K100 23-23 KKDJ a WRKO 25-24 WIXY 11-8 KSTP 16-17 WRC 17-17	KEZY d 16 WSAI a KYNO 29-25 WYRE 25-25 WIFE 6-5 WSGA 14-13 WCAO 18-14 Y100 a 27 WGRD 24-21 WAVZ 25-22 WOKY 14-16 WMYQ 27-19 KTCT 24-17 WGOW 23-20 WLEE 28-21 KAFY 19-13 KBEQ 21-20 WMAK 4-2 KIOA 15-14 KLEO 28-26 KAKC 23-19 KCPX 10-8 KRSP 2-4	CHUM d 26 WGH 27-24 WJDX 15-13 WCFL 14-9 WKSJ 19-17 KIMN 29-30 KYSN 17-16 KSJO 14-11 WROK 20-11 KJRB 19-12 WERC 6-3 WFOM 15-14 WBBQ 14-7 KEEL 11-11 WPOP 24-24 WROV 11-8 KING on KJOY 30-18 WNCI 4-2 WKLO 7-4 WLS 17-11 KDZA 29-25 WPGC 31-29 WLOB 18-14 WHHY 26-21

PAUL DAVIS 3:52
Ride 'Em Cowboy (Bang) ★

P1	P2	P3
KDWB 4-2 13Q 29-28 KSTP d 24	WOKY a 30 WBBF 18-11 KCPX a	WAKY 5-1 KJR 29-26 WBSN 26-20 WAMS d 30 KSJO a KJRB 40-30 WBBQ d 28 KEEL a WROV a KJOY 29-14 WKLO 36-35 KKXL d 31 WHHY on

Looks better every week.

THE KIKI DEE BAND 3:40
I've Got The Music In Me (MCA)

P1	P2	P3
KFRC 17-14 WRKO 30-25 WRC d 27	KYNO a 30 WSGA 30-30 KTCT 25-20 WGOW a KAFY a KIOA 24-22 KAKC 30-26 KRSP d 30	WGH on n WKSJ on KJR d 30 KIMN 35-36 KYSN on WAMS a KSJO 17-14 WROK a KJRB 26-25 WFOM 37-36 WPOP on n KING on KJOY 4-5 WNCI 26-23 WISM a KDZA a 40 WPGC a WRMA 23-16 WHHY on

JOHN DENVER 4:42
Back Home Again (RCA)

P1	P2	P3
WIXY 28-21 KLIF 18-14 WRC d 26	KYNO d 29 WIFE d 29 WSGA 17-15 WGRD d 25 WOKY 30-25 WMYQ d 30 WGOW d 23 WLEE 23-23 KAFY 19-19 KBEQ 19-19 WMAK 21-11 WBBF 28-28 KIOA 17-13 KCPX 26-21	WGH 35-31 WCFL a 32 WKSJ 24-15 KJR 15-15 KIMN 19-17 WBSN d 29 WAMS a WROK d 25 WERC 17-9 WFOM 39-34 WBBQ a KEEL d 18 WROV 8-13 KING 19-19 KKAM a KJOY 15-16 WNCI 33-28 WKLO 20-17 WISM d 28 WKN on KDZA 31-27 WPGC a WHHY 16-8

NEIL DIAMOND 3:22
Longfellow Serenade (Columbia) ★

P1	P2	P3
KHJ a 28 CKLW d 29 KFRC a 28 WABC a K100 a WRKO d 28	KYNO a n WIFE a n WAVZ d 27 WOKY 26-24 WMYQ d 31 WGOW a WLEE a WMAK a KIOA a 30 KAKC on	WAKY a WCFL a 36 KIMN a KYSN a WBSN a KREM a KJRB a WFOM a WBBQ a WROV a KING on WNCI a WKLO a n 296 a 30 KKXL a WRMA on WHHY a

One of the most added.

A Funny Thing Happened

On The Way To

"Chicago 8"....

"WISHIN' YOU WERE HERE"

FROM "CHICAGO 7"

**NUMBER ONE PHONES AT 13Q PITTSBURGH OFF THE ALBUM
NUMBER 30 TO 20 TO 14!**

**KING/SEATTLE: FROM LATE NIGHT PLAY
TO HITBOUND**

KJR SEATTLE SAID "YES"

ADDED AT KOIL, WIFE, KISN,

**WLPL WASH/BALT. SAID: "THE SECOND IT'S
A SINGLE, IT'S ON"**

DECIDED NOT TO WAIT—HITBOUND!

**"GOLDEN EARS" SHANNON, WMAK NASHVILLE
SAID "HITBOUND"**

KTLK "HITBOUND"

**WE HEAR YA,
IT'S IN THE MAIL!**

"WISHIN' YOU WERE HERE" ON COLUMBIA

THANKS, RADIO!



PARALLELS

a= Add
d= Debut n= Nite

★ DENOTES FIRST WEEK IN PARALLELS

E

THE EAGLES—3:36
James Dean (Asylum)

P1	P2	P3
		WGH on n KYSN on WBBQ on WFOM 33-25 WROV 14-20 KJOY 13-11 WNCI 34-33 KKXL 18-12

F

FANCY 2:45
Touch Me (Big Tree) ★

P1	P2	P3
WDRQ on	WGRQ on n	WKSJ a KIMN a KYSN on KING on WNCI on KKXL on WRMA d 28 WHHY on n

Some are restricting to nite only.

FIRST CLASS 3:08
Beach Baby (UK)

P1	P2	P3
KHJ 25-22 KFRC 20-18 WABC 9-8 KDWB 11-9 WLS 3-2 13Q 24-11 K100 11-11 KKDJ 6-4 WRKO 8-8 WPEZ a 23 KLIF 10-6 KSTP 9-4	KEZY 6-2 KYNO 16-14 WYRE 5-6 WIFE 14-21 WCAO 8-8 Y100 a 26 WGRD 9-8 WAVZ 7-6 WOKY 2-3 WMYQ 23-10 WGOW 22-19 WLEE 2-2 KAFY 14-10 KBEQ 14-12 WBBF 8-6 KIOA 3-2 KLEO 20-16 KAKC 11-11 WOW 4-9 KCPX 14-7 WYND 2-2	CHUM 25-18 WGH 16-12 WCFL 3-5 WKSJ 12-19 KJR 16-28 WROK 2-2 WERC 11-6 WFOM 12-10 WPOP 16-16 KING 11-12 WISM 3-1 KDZA 7-6 WLOB 6-5

G

GARFUNKEL—2:50
Second Avenue (Columbia)

P1	P2	P3
WRC 25-21	WYRE 30-29 WCAO 25-23 WLEE a KAFY a	WGH 36-34 WKSJ d 22 KIMN 13-12 KYSN on WROK a WERC 25-25 KEEL 31-27 WNCI 30-24 WPGC 25-21 WHHY a

GUESS WHO 3:29
Clap For The Wolfman (RCA)

P1	P2	P3
KHJ 23-21 CKLW 17-27 KFRC 19-19 WABC 2-5 KDWB 17-20 WLS 21-17 13Q 21-19 WQXI 13-16 KSLQ 13-11 WFIL 16-10 K100 16-16 KKDJ 8-6 KQV 20-11 KLIF 16-17 KSTP 19-19 WRC 12-7	KEZY 12-10 WSAI 7-7 KYNO 3-8 WYRE 6-5 KUPD 20-24 WCAO 11-15 Y100 24-25 WGRD 10-22 WOKY 5-14 WMYQ 15-13 WGRQ 11-13 WGOW 10-11 WLEE 6-9 KAFY 5-3 WMAK 13-17 WBBF 15-13 KAKC 1-5 WOW 11-2 WYND 8-3	CHUM 5-12 WAKY 14-22 WGH 3-10 WJDX 14-15 WCFL 25-23 WKSJ on KIMN 15-16 WBGJ 6-4 KSJO d 17 WERC 9-17 WFOM 1-1 WPOP 14-14 WROV 7-15 WISM 9-13 KDZA 17-28 WPGC 11-9 WRMA 21-20 WHHY 6-9

H

THE HEYWOODS 2:59
Who Do You Think You Are (ABC)

P1	P2	P3
WABC 14-9 KDWB 9-8 WLS 6-8 WFIL 21-19 KSTP 26-23 WRC 4-5	WSAI 20-22 WYRE 13-21 WIFE 4-1 KUPD 4-17 WGA 19-14 Y100 17-16 WGRD 13-18 WAVZ 18-23 WMYQ 18-16 KAFY 22-17 KBEQ 10-10 WBBF 11-10 KIOA 21-17 KING 29-21 KCPX 3-10 XEROK 3-6 WYND 15-7	CHUM 20-14 WAKY 10-4 WJDX 25-23 WCFL 11-15 WKSJ 7-14 KJR 10-10 KYSN 32-38 WBGJ 14-17 WAMS 14-11 WROK 9-19 KJRB 5-4 WFOM 5-3 WROV 16-17 KING 12-13 WKLO 16-15 KDZA 11-11 KKXL 21-25 WPGC 15-15 WLOB 3-3 WHHY 8-12

HUDSON BROTHERS 3:45
So You Are A Star (Casablanca)

P1	P2	P3
KSTP on	KYNO d 30 WYRE a WCAO d 25 WOKY 28-28 WGRQ 22-14 WMAK 28-26 WBBF 6-3 KLEO a KCPX 20-18 KRSP 21-12 XEROK 15-11	WJDX 5-4 WKSJ d 29 KJR a KYSN 14-11 WAMS 19-14 WFOM 26-23 WBBQ a KEEL 24-17 WROV a WNCI 40-39 WKLO 14-12 WKN 5-5 KDZA 35-31 KKXL 23-6 WLOB d 20

Stock problems seemed to have cleared up. This week reflects good movement.

J

ELTON JOHN 3:42
The Bitch Is Back (MCA)

P1	P2	P3
KHJ 8-6 CKLW 20-16 99X 8-5 KFRC 12-11 KDWB 5-6 WLS 22-16 13Q 19-31 WQXI 3-2 WFIL d 18 K100 10-7 KKDJ 19-12 WRKO 7-5 KQV 2-2 KLIF 6-2 KSTP 6-7	KEZY 5-7 KYNO 4-2 WYRE 14-11 WIFE 8-6 KUPD 15-11 WGA 7-2 Y100 18-17 WGRD 17-10 WAVZ 13-8 KTKT 30-30 WGRQ 9-4 WHBQ 19-12 WGOW 12-5 WLEE 18-14 KAFY 9-6 KBEQ 13-11 WMAK 11-6 WBBF 16-15 KIOA 22-14 WOW 22-7 KCPX 4-1 XEROK 13-9 WYND 27-23	CHUM 14-11 WGH 19-14 WCFL 30-20 KJR 17-5 KIMN 14-13 KYSN 21-15 WBGJ a KSJO 15-13 WROK 23-18 WFOM 27-24 WPOP 13-13 KJOY d 27 WNCI 23-15 WKLO 13-9 WISM 21-20 WKGJ 14-9 KDZA 20-9 KKXL 30-19 WPGC 5-2 WLOB 2-1 WRMA 10-8 WHHY 7-1

SAMMY JOHNS 2:44
Early Morning Love (GRC) ★

P1	P2	P3
	KRSP 30-28 KUPD d 32 WGA 27-25	WJDX 30-26 KIMN 30-29 WBGJ on WBBQ 21-15 KEEL d 29 WROV 30-28 WNCI 36-29 WKLO 21-20 WHHY on

K

ANDY KIM 3:28
Rock Me Gently (Capitol)

P1	P2	P3
KHJ 5-7 99X 12-11 KFRC 8-9 WABC 7-6 KDWB 14-18 WLS 7-12 13Q 4-4 WQXI 8-11 WFIL 8-14 K100 6-4 KKDJ 3-1 WRKO 7-4 WPEZ 4-5 KLIF 15-16 KSTP 3-8	KEZY 3-1 WYRE 10-10 KUPD 11-6 Y100 14-14 WGRD 15-24 WOKY 13-19 WMYQ 11-15 KTKT 17-21 WGRQ 13-17 WHBQ 14-15 WLEE 3-10 KAFY 1-5 WMAK 9-13 WBBF 4-8 KLEO 11-17 KAKC 17-24 WOW 2-6 WYND 6-8	WAKY 9-8 WJDX 7-10 WCFL 13-20 KIMN 3-6 KYSN 15-20 WAMS 6-4 KSJO 12-18 WERC 7-11 KING 10-10 WKLO 2-2 KDZA 12-23 WPGC 17-22 WLOB 4-7

CAROLE KING 3:43
Jazzman (Ode)

P1	P2	P3
KHJ 12-10 CKLW a 99X 23-12 KFRC 30-20 WLS a 13Q a 24 WQXI 17-13 KSLQ 24-12 WDRQ 19-19 WFIL d 25 K100 13-10 KKDJ d 18 WRKO 13-7 WIXY 9-4 KQV 15-12 KLIF a 20 KSTP 20-11 WRC 21-14	KEZY 17-15 WSAI 28-17 KYNO 23-19 WYRE 20-16 WIFE 22-16 WGA 6-6 WCAO 17-10 Y100 10-6 WGRD 14-5 WAVZ 30-29 WOKY 8-13 WMYQ 17-9 KTKT 10-4 WGRQ 8-9 WHBQ 11-8 WGOW 21-21 WLEE 19-16 KAFY 8-7 KBEQ 17-15 WMAK 30-24 WBBF 24-21 KIOA 22-15 KLEO 16-9 KAKC a WOW a 21 KCPX 19-16 KRSP 4-6 XEROK 10-7 WYND 25-20	CHUM d 28 WGH 24-21 WJDX 21-18 WKSJ 9-6 KJR 18-16 KIMN 16-15 KYSN 9-7 WBGJ 18-15 WAMS 17-9 KSJO d 19 WROK 17-15 KJRB 15-8 WERC 19-14 WFOM 13-12 WBBQ 8-5 KEEL 13-9 WPOP 18-17 WROV 10-6 KING 20-20 KJOY 10-10 WNCI 13-4 WKLO 25-31 WISM 24-19 KDZA 18-10 KKXL 7-5 WLOB 14-8 WRMA 9-6 WHHY 5-6

M

THE MIRACLES 2:55
Do It Baby (Tamla)

P1	P2	P3
KHJ 20-16 CKLW 7-6 KFRC 21-10 WABC d 25 WQXI a KSLQ a 21 WDRQ 7-8 WIXY 17-9 WRC 27-22	WCAO 20-16 WGA 30-26 WAVZ 23-20 WGRQ 17-19 WHBQ 22-21 WLEE 20-17 KAFY a	WAKY 11-18 WGH 23-20 WJDX 29-25 WCFL 23-21 WKSJ 8-2 KYSN 34-29 WBGJ 22-16 WAMS on KSJO d 9 KREM a KJRB 34-24 WERC 13-10 WFOM 30-28 KEEL d 30 WROV 29-29 WNCI 191-3 WKLO 12-6 WISM 28-25 KDZA 36-32 WPGC 1-1

Had a good week.

GORDON LIGHTFOOT—3:00
Carefree Highway (Reprise)

P1	P2	P3
CKLW 21-26 KFRC 25-21 WQXI d 23 WRKO 16-15 KQV a 23 WRC d 28	WSAI 25-21 KYNO on WIFE a KUPD 23-21 WAVZ 29-28 KTKT d 28 WGRQ 25-21 WHBQ d 26 WLEE 27-22 KAFY 29-24 KBEQ 27-21 WMAK a KIOA 27-24 KLEO d 29 KAKC d 28 KRSP 13-9	CHUM 28-24 WGH a 38 WKSJ 22-16 KJR 21-21 KIMN 20-19 KYSN 30-27 WBGJ d 27 KSJO a WROK 29-27 KJRB 11-9 WERC a WFOM 16-15 WBBQ 7-9 KDON a KEEL 18-14 WPOP a 28 WROV 28-25 WHHY 28-20 KJOY 28-24 WNCI 14-10 WKLO 31-29 WISM 29-23 WMC FM a KDZA 39-36 KKXL 39-34 WLOB on

One of the strongest.

JOHN LENNON 3:24
Whatever Gets You Through The Night (Apple) ★

P1	P2	P3
KHJ 24-20 WABC on 13Q a 29 WQXI 23-20 WFIL d 22 K100 29-18 WRKO d 29 KQV 23-22 KSTP d 20 WRC d 25	KEZY d 20 WSAI 10-4 WAYS a 24 KYNO d 28 WYRE d 30 WIFE a n KUPD d 33 WGA 28-24 WCAO 28-21 Y100 22-19 WAVZ a WOKY a 29 WMYQ 29-26 KTKT d 29 WGRQ on WGOW d 24 WLEE d 30 KAFY d 25 KBEQ a WMAK d 28 KIOA a 29 KCPX a KRSP d 29 XEROK d 20	CHUM a WAKY d 30 WGH 37-33 WJDX on WKSJ on KJR on KIMN d 39 KYSN 40-34 WBGJ a WAMS a KSJO on WROK a KJRB 35-23 WERC 29-21 WFOM 38-33 WBBQ a KEEL on n WPOP on n WROV d 24 KING a KJOY d 29 WNCI 50-36 WKLO 37-36 WISM d 30 KDZA 40-34 KKXL d 32 WPGC a WLOB a WRMA d 26 WHHY d 27

THE FOLLOW UP TO THEIR NUMBER ONE HIT
"YOU GOT THE LOVE"

ABC-12032



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FROM THEIR SMASH LP "RAGS TO RUFUS"

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PARALLELS

a= Add
d= Debut n= Nite

★ DENOTES FIRST WEEK IN PARALLELS

P

PRELUDE 2:04 *After the Goldrush (Island)* ★

P1	P2	P3
CKLW a WIXY 24-17	WGRD d 30 WGOW d 25 KIOA 29-25	CHUM on WCFL 24-19 WKSJ on KJR d 29 KIMN d 38 WBGJ 25-23 KSJO on KEEL a WROV 21-16 WNCI 42-30 WISM on Z96 a 29 WPGC d 27

Audience likes it.

BILLY PRESTON 2:40 *Nothing from Nothing (A&M)*

P1	P2	P3
KHJ 10-13 CKLW 2-1 99X 5-4 KFRC 4-4 WABC 6-7 KDWB 2-1 WLS 5-3 13Q 10-14 KSLQ 3-4 WDRQ 5-6 WFIL 3-2 K100 8-9 KKDJ 5-8 WRKO 10-11 WPEZ 9-13 WIXY 6-11 KQV 8-14 KLIF 12-15 KSTP 4-2 WRC 8-10	KEZY 15-18 WSAI 4-3 KYNO 5-9 WYRE 7-7 WIFE 2-4 KUPD 6-7 WGA 24-27 WCAO 4-1 Y100 15-15 WGRD 16-19 WAVZ 9-14 WOKY 20-20 WMYQ 3-4 KTKT 11-10 WGRQ 3-7 WHBQ 5-1 WGOW 8-7 WLEE 11-15 KAFY 6-4 KBEQ 4-4 WMAK 6-8 WBBF 5-4 KIOA 4-9 KAKC 10-18 WOW 5-3 KCPX 5-17	CHUM 3-8 WAKY 16-13 WGH 7-13 WJDX 10-9 WCFL 2-2 WKSJ 4-7 KJR 14-14 KIMN 11-5 WAMS 3-1 KSJO 3-3 WROK 4-3 KJRB 3-3 WERC 16-20 KEEL 3-3 WPOP 8-6 WROV 5-5 KING 9-8 WKLO 3-3 WISM 4-3 KDZA 6-15 WPGC 10-13

RIGHTEOUS BROTHERS 3:18 *Give It To The People (Haven)*

P1	P2	P3
WIXY 20-19	WYRE a WIFE d 30 WCAO 26-24 WOKY 27-27 KTKT 23-22 WGRQ 27-26 WLEE a KAFY 26-22 WOW 21-19	WGH 31-29 WCFL 33-28 WKSJ d 24 KIMN 31-31 KSJO on WROK 30-26 KJRB 24-22 WFOM 23-21 WBBQ d 29 KEEL 21-16 WROV d 30 WHY 30-29 KJOY 23-23 WNCI 31-26 KKXL d 30 WLOB on WRMA 16-12

JONI MITCHELL 3:02 *Free Man In Paris (Asylum)*

P1	P2	P3
WRC 18-24	WGRD 12-6	KIMN 26-37 KYSN 10-23 WAMS 20-18 WHY 9-15 WRMA 14-11

Peaked early in several markets.

TONY ORLANDO AND DAWN 2:51 *Steppin' Out (Gonna Boogie Tonight) (Bell)*

P1	P2	P3
KFRC 28-27 WABC on KSLQ 16-13 WDRQ 17-16 WFIL 23-21 WRKO 29-27 WRC 14-9	WSAI 29-24 KYNO 28-26 WCAO 14-11 WGRD d 27 WAVZ 28-26 WOKY 4-4 WGRQ 30-24 WHBQ 20-17 WLEE 16-6 KAFY 24-20 KBEQ 26-23 KLEO 26-25 KAKC 6-4	WGH 29-27 WJDX 17-16 WCFL 31-27 WKSJ 21-18 KJR 23-19 WAMS 15-13 WROK 22-17 KJRB d 34 WFOM 14-13 WBBQ 6-4 KDON a WPOP 23-23 KING on WHY d 30 WNCI 17-11 WKLO d 39 WISM 26-22 KDZA 8-5 KKXL 40-35 WPGC 9-17 WLOB on WRMA 25-21

R

RASPBERRIES—3:38 *Overnight Sensation (Capitol)*

P1	P2	P3
WIXY 23-20 WRC a	WYRE 27-26 KIOA 28-26 KCPX 25-23 KRSP 26-20	WGH 37-37 WKSJ on KIMN 32-33 KYSN 23-19 WROK d 30 WFOM 34-31 WBBQ 30-23 KEEL d 22 WROV on KKAM a WNCI 38-32 KKXL 31-28 WPGC 26-23

THE SOUTHER, HILLMAN, FURAY BAND—3:30 *Fallin' In Love (Asylum)*

P1	P2	P3
WIXY 16-14 KQV 21-21 WRC 16-23	KYNO on WYRE 24-24 WGA 20-20 WCAO 22-19 WGRD 26-26 KTKT 19-16 WLEE d 27 KBEQ 22-22	WGH 32-30 WKSJ 23-21 KYSN 35-33 WAMS 23-19 WROK on WFOM 21-19 KEEL n WROV 14-12 WNCI 12-9 KDZA 37-33 KKXL 10-14

STEPPENWOLF 2:57 *Straight Shootin' Woman (MUMS)*

P1	P2	P3
CKLW 27-25 KSLQ 8-8 WIXY 26-23 KQV 18-18 KSTP d 28	KYNO 19-15 WYRE 29-28 WIFE 13-11 KUPD on WGA 22-22 WCAO 30-26 WOKY 29-26 WGRQ 28-22 WLEE 25-24 KAFY on KLEO 19-10 KCPX 24-19 KRSP 19-15	CHUM 21-17 WGH 30-28 WCFL 34-31 WKSJ a KIMN 28-28 KYSN 25-21 WAMS 27-23 WROK a KJRB 22-18 WFOM 24-22 WBBQ 23-19 WROV d 27 WHY 20-19 KJOY 8-12 WNCI 18-16 WKLO 38-37 WISM 30-26 KDZA 30-26 KKXL 6-3 WRMA 18-18

CAT STEVENS 2:28 *Another Saturday Night (A&M)*

P1	P2	P3
KHJ 6-8 99X 10-13 WLS 13-7 13Q 13-25 KSLQ 6-10 WFIL 24-20 K100 7-8 KKDJ 9-9 WRKO 15-18 KQV 14-17 KLIF 14-12 KSTP 15-9 WRC 9-11	KEZY 8-9 KYNO 12-10 WIFE 3-3 WGA 10-19 WCAO 7-6 WGRD 21-15 WAVZ 6-7 WMYQ 21-29 KTKT 12-14 WGRQ 12-10 WHBQ 13-10 WLEE 11-12 KAFY 11-16 WMAK 19-19 KAKC 9-7 WOW 8-5 KCPX 2-4 XEROK 14-19 WYND 19-17	CHUM 1-2 WGH 10-7 WJDX 13-14 WCFL 16-13 WKSJ on KJR 8-7 KIMN 9-10 WAMS 7-15 WROK 16-16 WERC 5-12 WFOM 9-7 KEEL 6-4 WPOP 20-15 KING 7-11 WKLO 24-24 WISM 12-16 KDZA 9-17 KKXL 9-10 WPGC 16-16

SAM NEELY 3:00 *You Can Have Her (A&M)* ★

P1	P2	P3
KDWB 25-22	WIFE 27-23 WHBQ 28-23 WLEE on KIOA 25-21 KCPX a	WBGJ 15-6 KJRB a WERC a WFOM d 39 WBBQ on WNCI d 50

OHIO PLAYERS 2:50 *Skin Tight (Mercury)*

P1	P2	P3
KHJ 14-17 CKLW 9-8 KFRC 15-13 WABC 18-16 WQXI 16-10 KSLQ 9-17 WDRQ 9-10 K100 17-14 WRKO 12-9	KEZY on KYNO 21-17 WIFE a KUPD 14-12 WGA 23-18 WCAO 16-13 Y100 7-4 WGRD 19-12 WAVZ 11-10 WMYQ 14-3 KTKT 16-5 WGRQ 5-8 WHBQ 10-16 WGOW 13-12 WLEE 17-5 KBEQ 16-14 KLEO 30-27 KAKC 12-6	WAKY 18-6 WGH 26-22 WCFL 27-25 KJR d 25 KYSN 31-26 WAMS d 27 KSJO 16-16 WROK 27-23 KJRB 16-10 WFOM 29-27 WBBQ 11-10 KEEL nite WPOP 29-21 KING on KKAM a WHY 4-4 KJOY 11-8 WNCI 21-17 WKLO 33-25 WISM 25-21 KDZA 25-22 WPGC 29-31 WRMA 1-1

THE OSMONDS 3:45 *Love Me For A Reason (MGM/Kolob)*

P1	P2	P3
KHJ 21-18 WABC on KDWB a 23 WLS 15-14 KSLQ 23-19 WFIL a K100 19-19 KKDJ 13-10 WRKO 27-22 WPEZ 19-17 WIXY 8-6 KLIF 22-19 KSTP 13-14 WRC 19-16	KEZY 9-5 WSAI 12-12 KYNO 22-21 WYRE 21-14 WIFE 28-28 WGA a 28 WCAO 21-18 WAVZ 26-17 WOKY 8-5 WMYQ 26-22 WGOW 11-8 WLEE 21-20 KAFY d 27 KBEQ 25-24 WMAK 2-3 KIOA 18-6 KLEO 13-6 KAKC 25-21 KCPX 7-5 KRSP 1-1 XEROK 8-2 WYND 14-5	CHUM 19-16 WAKY 3-5 WGH n WJDX 9-5 WCFL 21-16 WKSJ 18-10 KJR 27-22 KIMN d 32 KYSN 20-14 WBGJ 4-5 WAMS a 28 WROK 14-4 KJRB 12-6 WERC 1-4 WFOM 7-6 WBBQ 10-13 KEEL 10-8 WPOP 27-27 WROV 23-21 WHY 2-3 WNCI 5-3 WKLO 4-7 WISM 19-14 WKGJ 4-4 KDZA 24-20 WPGC 12-8 WLOB 15-15 WRMA 5-2

REUNION 2:54 *Life Is A Rock (But The Radio Rolled Me) (RCA)*

P1	P2	P3
KHJ 29-24 KFRC 29-26 WABC on WLS a 13Q 20-9 KSLQ a 23 WDRQ a WFIL a K100 d 29 KKDJ a WRKO 14-10 WPEZ 6-4 KQV 9-9 KSTP 21-26 WRC 26-20	KEZY on WAYS a 22 KYNO 30-27 WYRE 26-19 WIFE 25-17 WGA 25-16 WCAO 23-20 Y100 13-10 WGRD d 23 WAVZ 21-19 WOKY 16-6 WMYQ 13-21 WHBQ d 28 WLEE d 29 KBEQ 24-25 WMAK 17-15 WBBF 7-7 KIOA 10-7 KLEO d 30 KAKC d 30 WOW 20-17 KCPX 17-12 KRSP 14-10 XEROK 20-16 WYND 10-9	CHUM d 30 WGH 22-18 WJDX d 28 WCFL a 34 WKSJ 16-4 KJR 30-24 KIMN 40-34 KYSN 24-10 WBGJ d 30 WAMS 25-17 KSJO on WROK 26-20 KJRB 33-28 WERC 14-19 WFOM 25-18 WBBQ 24-20 KEEL n WPOP 30-20 WROV 12-11 WHY 27-26 KJOY 18-9 WNCI 29-25 WKLO 29-28 WISM 23-20 KDZA 26-18 KKXL 12-21 WPGC 32-19 WLOB 20-18 WRMA d 25

Finally broke out in sales.

OLIVIA NEWTON-JOHN 3:36 *I Honestly Love You (MCA)*

P1	P2	P3
KHJ 3-2 CKLW 6-4 99X 2-3 KFRC 1-2 WABC 3-2 KDWB 1-3 WLS 1-1 13Q 1-1 WQXI 1-1 KSLQ 1-1 WDRQ 2-1 WFIL 1-1 K100 4-1 KKDJ 1-2 WRKO 2-1 WPEZ 3-1 WIXY 1-1 KQV 1-3 KLIF 1-1 KSTP 1-1 WRC 1-1	KEZY 7-12 WSAI 1-1 KYNO 2-1 WYRE 1-1 WIFE 1-2 KUPD 12-2 WGA 1-1 WCAO 1-2 Y100 2-2 WGRD 1-1 WAVZ 4-2 WOKY 1-2 WMYQ 1-1 KTKT 1-1 WGRQ 2-2 WHBQ 4-3 WGOW 2-2 WLEE 4-1 KAFY 3-1 KBEQ 1-1 WMAK 16-22 WBBF 1-1 KIOA 1-1 KLEO 2-2 KAKC 5-13 WOW 1-1 KCPX 1-2 KRSP 8-8 XEROK 2-1 WYND 1-1	CHUM 8-1 WAKY 4-7 WGH 2-1 WCFL 1-1 WKSJ 1-1 KJR 1-1 KIMN 1-1 KYSN 4-8 WBGJ 5-7 WAMS 2-7 WROK 1-1 KSJO 1-2 WROK 1-1 KJRB 1-2 WERC 20-27 WERC 20-27 WFOM 2-2 KEEL 2-2 WPOP 6-7 WROV 1-1 KING 1-1 WHY 11-17 KJOY 14-20 WNCI 1-1 WKLO 1-1 WISM 1-2 KDZA 1-1 KKXL 1-1 WPGC 1-3 WLOB 5-4 WRMA 6-7

N

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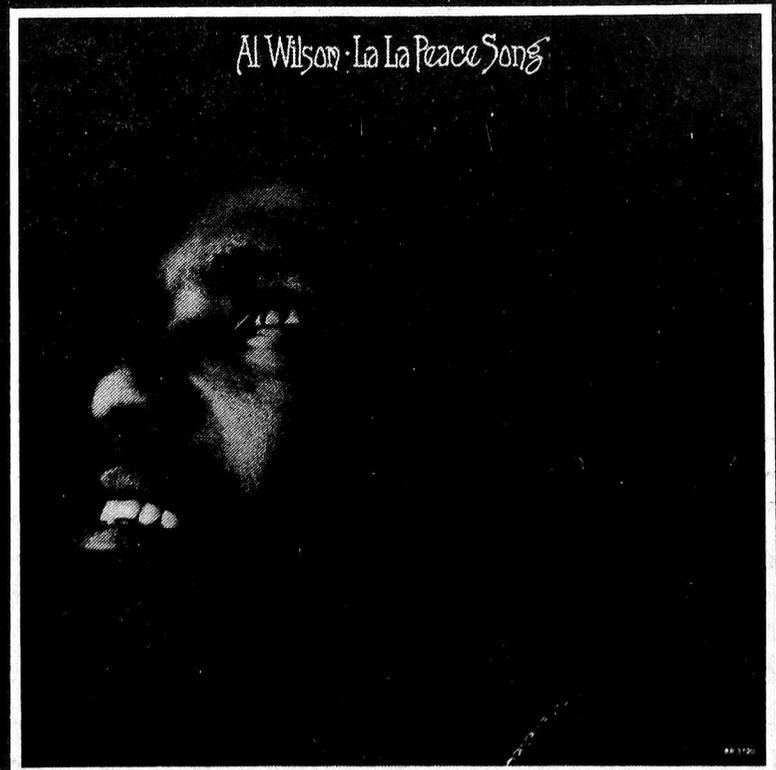
S

**AL WILSON HAS A SMASH HIT
WITH A SONG THAT IS SO RIGHT
FOR THE WHOLE WORLD!**

**"LA LA PEACE SONG"
A Great AL WILSON Single**

Produced by JOHNNY BRISTOL
ROCKY ROAD # 30,200

**AND THE WHOLE WORLD IS SO READY
FOR HIS BRAND NEW ALBUM:**



ROCKY ROAD/Album 3700
Exclusively Distributed by
BELL RECORDS

PARALLELS

a= Add
d= Debut n= Nite

★ DENOTES FIRST WEEK IN PARALLELS

STEELY DAN 3:59 *Pretzel Logic (ABC)* ★

P1	P2	P3
	KAFY 25-23 WBBF 30-22	WKSJ on KYSN 36-32 KJOY d 30 WROV on WNCI 43-34 WISM a KKXL 29-24

SWEET DREAMS-3:24 *Honey, Honey (ABC)*

P1	P2	P3
	KCPX 15-13 KRSP 6-7	KSJO on KJRB 18-13 KKXL 30-33

THE TYMES 2:49 *You Little Trustmaker (RCA)*

P1	P2	P3
KFRC 24-23 WABC 24-20 WFIL 17-11 K100 26-25 WRKO 20-21 WRC 10-19	KYNO 24-21 WIFE 16-12 WCAO 15-9 WGRD d 28 WAVZ 20-18 WVYZ 33-25 KTKT a WSGA 29-23 WGRQ 6-5 WLEE 13-4 KAFY 21-19 KBEQ 23-17 KLEO 24-20 KAKC 20-15 WOW 19-16	CHUM on WGH 5-4 WCFL 20-17 WKSJ 5-3 KJR 19-18 KIMN 21-21 WAMS 8-5 KSJO on WROK 24-22 WFOM 19-16 KEEL 16-13 WPOP 26-25 WROV 6-14 KING 17-17 KJOY 20-17 WNCI 11-7 WISM 18-17 KDZA 15-14 KKXL 15-16 WLOB 17-16

BARRY WHITE 3:15 *Can't Get Enough Of Your Love, Babe (20th Century)*

P1	P2	P3
KHJ 2-1 CKLW 1-2 99X 1-1 KFRC 2-1 WABC 1-1 KDWB 13-11 13Q 18-18 WQXI 7-7 KSLQ 2-2 WDRQ 1-2 WFIL 7-4 K100 3-2 KKDJ 4-5 WRKO 3-2 WPEZ 14-9 WIXY 2-2 KQV 4-4 KLIF 4-3 KSTP 17-18 WRC 2-3	KEZY 1-6 WSAI 2-2 KYNO 1-5 WIFE 15-19 KUPD 10-3 Y100 1-1 WGRD 2-9 WAVZ 3-1 WOKY 7-7 WVYZ 2-2 KTCT 3-6 WSGA 4-8 WHBQ 6-6 WGOW 4-4 WLEE 8-26 KAFY 2-2 KBEQ d 7 WMAK 5-7 WBBF 9-9 KIOA 8-3 KLEO 8-5 KAKC 2-1 WOW 6-10 KCPX 11-24 KRSP 7-3 XEROK 1-4 WYND 4-4	CHUM 10-4 WAKY 6-9 WGH 1-6 WJDX 8-8 WCFL 19-26 WKSJ 10-20 KJR 7-3 KIMN 10-4 KYSN 1-2 WBGJ 1-1 WAMS 16-25 KSJO 2-1 WROK 5-7 KJRB 21-32 WERC 12-18 WFOM 6-5 WBBQ 2-8 WPOP 3-1 WROV 4-4 KING 2-2 WHY 10-10 KJOY 3-1 WKLO 9-14 WISM 2-4 KDZA 2-2 KKXL 11-23 WPGC 3-6 WRMA 3-3

THE STYLISTICS 2:55 *Let's Put It All Together (Avco)*

P1	P2	P3
WFIL 12-15	KAKC 18-14 XEROK 7-10 KUPD 26-28	WJDX 19-17 WCFL 10-10 WKSJ 13-25 WAMS 5-3 KJRB 27-21 WERC 10-8 KJOY 16-13 WISM 27-27

THE THREE DEGREES-2:58 *When Will I See You Again (Phy/Int)*

P1	P2	P3
KHJ 27-25 KFRC 26-21 13Q a 30 WFIL 18-8 K100 on WRKO 26-17	KEZY a KYNO a WCAO a WAVZ 24-16 WGRQ 29-27 WHBQ 26-24 WGWOW d 17 KAFY d 30 KAKC 28-25	CHUM a WGH a 40 WJDX a WKSJ a KYSN 39-31 KSJO on WFOM 40-37 WPOP a 29 KING on WHY a KJOY 21-19 WISM a KDZA a 42 KKXL a WPGC 35-32 WRMA 29-23

GINO VANNELLI-3:18 *People Gotta Move (A&M)*

P1	P2	P3
CKLW 23-22	WSAI a WAYS a 25 WIFE 28-25 KTCT 14-8 WGRQ 21-16 WLEE a KBEQ a KIOA 30-27 KLEO a KCPX 27-27 KRSP 23-17 XEROK on	WJDX on WKSJ on KJR 25-23 KIMN 24-23 KYSN 27-25 WBGJ on WAMS on KSJO on WROK on KJRB 28-26 WFOM 36-35 WBBQ 12-6 KEEL 28-20 WROV on KING on WHY 18-16 KJOY 2-2 WNCI 37-27 WISM a KDZA a 41 KKXL 17-9

WARWICKE & SPINNERS 3:53 *Then Came You (Atlantic)*

P1	P2	P3
KHJ 9-9 CKLW 8-12 99X 6-10 KFRC 3-3 WABC 5-4 WLS 8-6 13Q 12-12 KSLQ 5-7 WDRQ 6-11 WFIL 4-5 K100 12-12 KDJ 16-11 WRKO 1-3 WPEZ 12-10 WIXY 5-13 KQV 13-16 KLIF 9-8 WRC 5-6	WSAI 6-6 KYNO 8-6 WYRE 18-18 KUPD 17-20 WCAO 6-12 Y100 12-11 WGRD 8-17 WAVZ 2-5 WVYZ 12-12 KTCT 2-2 WSGA 11-11 WHBQ 7-13 WLEE 1-8 KAFY 12-8 KBEQ 7-8 WMAK 10-4 WBBF a 25 KIOA 9-5 KLEO 12-8 KAKC 13-20 WOW 10-8 KCPX 6-3 XEROK 4-3 WYND 22-15	CHUM 11-7 WGH 4-3 WJDX 3-6 WCFL 5-3 KJR 13-13 KIMN 27-22 KYSN 11-13 WAMS 11-26 KSJO 6-4 WROK 10-10 WERC 7-7 WBBQ 5-11 KEEL 4-5 WPOP 4-4 WROV 3-3 KING 13-16 KJOY 12-25 WKLO 11-10 WISM 6-5 WKN 2-2 KDZA 4-3 KKXL 36-36 WPGC 23-28

BILLY SWAN-2:57 *I Can Help (Monument)*

P1	P2	P3
KSTP on	KEZY 19-17 WSAI 14-10 WAYS a WGOW 25-6 WIFE a WMAK 27-10 KLEO d 28 KCPX 30-28 KRSP d 25 XEROK a	WAKY d 29 KJR on KIMN 37-25 WBGJ 28-21 KJRB d 35 WERC d 28 WBBQ d 26 WHY d 28 KJOY a WNCI 46-35 WKLO d 40 WKN 22-10 WRMA on

THREE DOG NIGHT-3:32 *Play Something Sweet (Brick yard Blues) (ABC/Dunhill)*

P1	P2	P3
WIXY 30-26	WYRE 28-27 WCAO d 27 KTCT 27-23 WLEE d 28 KAFY d 29 KCPX 29-25 KRSP 29-23 XEROK on	CHUM d 27 WGH 40-36 WKSJ d 28 KIMN on KYSN d 36 KSJO on KJRB 39-33 WFOM d 38 KEEL 23-19 WROV on KING on WHY d 25 WNCI 45-42 WISM on KDZA 42-39 KKXL 27-17 WRMA 28-22

JIM WEATHERLY-3:53 *The Need To Be (Buddah)*

P1	P2	P3
WQXI a	WSAI 30-25 WCAO d 29 WSGA a 30 WGRD 29-29 KTCT d 26 WMAK on KCPX d 31	WAKY 21-14 WGH 28-23 WJDX d 30 WCFL 12-12 WKSJ 11-9 KYSN on WAMS a WROK a 29 KJRB 36-29 WERC 8-5 WFOM 18-11 WBBQ 22-16 KEEL 26-21 WROV on WHY on WNCI 22-18 WKLO 17-16 WISM on WRMA a

STEVIE WONDER 3:20 *You Haven't Done Nothin' (Tamla)*

P1	P2	P3
KHJ 7-5 CKLW 5-3 99X 7-9 KFRC 10-7 WABC 8-11 WQXI 18-18 KSLQ 4-5 WDRQ 4-5 WFIL 10-6 K100 9-6 KKDJ 11-7 WRKO 18-16 WIXY 10-7 KQV 12-15 KLIF 11-13 KSTP 8-22 WRC 13-12	KEZY 4-4 KYNO 7-3 WYRE 15-15 WIFE 10-7 KUPD 2-16 WCAO 5-3 Y100 6-8 WAVZ 16-11 WOKY 19-17 WVYZ 4-7 KTCT 6-11 WSGA 3-5 WHBQ 2-2 WGOW 17-13 KBEQ 9-5 WMAK 12-16 WBBF 20-23 KLEO 17-22 KAKC 8-3 WOW 13-13 XEROK 5-8 WYND 26-27	CHUM d 29 WAKY 12-20 WGH 8-5 WJDX 12-12 WCFL 17-24 WKSJ 3-5 KJR 12-11 KIMN 18-26 KYSN 28-37 WBGJ 10-14 WAMS 9-16 KSJO 13-12 WROK 15-13 KJRB 6-19 WFOM 11-9 WBBQ 9-12 KEEL 5-1 WPOP 11-10 WROV 9-9 WKLO 5-5 WISM 11-12 WKN 10-7 KDZA 13-13 KKXL 4-2 WPGC 6-10 WLOB a

LEGEND

PARALLEL 1

WIXY CLEVELAND
WPIX NEW YORK
CKLW DETROIT/WINDSOR
KFRC SAN FRANCISCO
KHJ LOS ANGELES
KKDJ LOS ANGELES
KSLQ ST LOUIS
WABC NEW YORK
WDRQ DETROIT
WRKO BOSTON
99X NEW YORK
KDWB ST. PAUL/MINN
WFIL PHILADELPHIA
13Q PITTSBURGH
WPEZ PITTSBURGH
K100 LOS ANGELES
KQV PITTSBURGH
WLS CHICAGO
WQXI ATLANTA
293 ATLANTA
KLIF DALLAS
KSTP MINN

PARALLEL 2

WYRE ANNAPOLIS
KRIZ PHOENIX
WKBW BUFFALO
KCBQ SAN DIEGO
KCPX SALT LAKE CITY
KRSP SALT LAKE CITY
WGRQ BUFFALO
WHBO MEMPHIS
WIFE INDIANAPOLIS
WOKY MILWAUKEE
WVYZ MIAMI
KIOA DES MOINES
WSGA SAVANNAH
KAKC TULSA
WMAK NASHVILLE
Y100 MIAMI
KYNO FRESNO
WLEE RICHMOND
WBBF ROCHESTER

WSAI CINCINNATI
KTCT TUCSON
KRUX PHOENIX
XEROK EL PASO
WGOW CHATTANOOGA
KTLK DENVER
WNGN PROVIDENCE
KLIV SAN JOSE
WGRD GRAND RAPIDS
WAXY MIAMI
KLEO WICHITA
WAYS CHARLOTTE
KEZY ANAHEIM
WNOE NEW ORLEANS
KAFY BAKERSFIELD
WCAO BALTIMORE
WAVZ NEW HAVEN
WRIE ERIC
KBEQ KANSAS CITY
WYND SARASOTA

PARALLEL 3

KREM SPOKANE
WGH NEWPORT NEWS
KOWB FARGO
KILT HOUSTON
WBBQ AUGUSTA
KOIL OMAHA
WNCI COLUMBUS
WCFL CHICAGO
WCOL COLUMBUS
WAMS WILMINGTON
WISM MADISON
WMPG MEMPHIS
WPGC WASHINGTON D.C.
WAKY LOUISVILLE
KJRB SPOKANE
KJR SEATTLE
WPOP HARTFORD
WERC BIRMINGHAM
KYSN COLORADO SPRINGS
WBGW BOWLING GREEN
WLOB PORTLAND
KJOY STOCKTON

KDON SALINAS
KKLS RAPID CITY
KKXL GRAND FORKS
WKSJ JAMESTOWN
KEEL SHREVEPORT
WVWK LEXINGTON
WROK ROCKFORD
WROV ROANOKE
WKLO LOUISVILLE
KIMN DENVER
KING SEATTLE
WFOM MARIETTA
WPL ALTIMORE
WONZ NATCHEZ
WRMA MONTGOMERY
WJDX JACKSON
KKAM PUEBLO
CHUM TORONTO
KFXM S.F.
KDZA PUEBLO
Z96 GRAND RAPIDS
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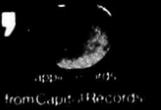
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John Lennon
Walls and Bridges

SW-3416

Featuring "Whatever Gets You Through The Night"



Radio & Records

THE INDUSTRY'S NEWSPAPER

SPECIAL ANNIVERSARY SECTION

Our First Year...Musically

		Highest R&R Chart Position	Date			Highest R&R Chart Position	Date
A	ABBA/Waterloo	10	7/19/74	M	LOVE UNLTD' ORCH'/ Love's Theme	2	2/ 1/74
	ALLMAN BROS./Ramblin' Man	3	10/ 5/73		LYNYRD SKYNYRD/Sweet Home Alabama	5	9/27/74
	PAUL ANKA/You're Having My Baby	* 1	8/23/74		BYRON MacGREGOR/Americans	9	1/25/74
B	BACHMAN-TURNER/Takin' Care of Business	8	7/26/74	PAUL McCARTNEY/Helen Wheels	8	12/21/73	
	BAD CO./ Can't Get Enough	11	9/27/74	PAUL McCARTNEY/Jet	6	3/22/74	
	BLUE MAGIC/Sideshow	10	7/26/74	PAUL McCARTNEY/Band On The Run	* 1	5/24/74	
C	BLUE SWEDE/Hooked On A Feelin'	* 1	4/ 5/74	GEORGE McCRAE/Rock Your Baby	* 1	7/26/74	
	JOHNNY BRISTOL/Hang On In There Baby	14	8/23/74	SISTER JANET MEAD/Lord's Prayer	10	4/ 5/74	
	BROWNSVILLE STATION/Smokin' In The Boys Room	5	1/11/74	HAROLD MELVIN/The Love I Lost	12	12/ 7/73	
D	CARPENTERS/Top Of The World	2	11/16/73	MFSB/T.S.O.P.	3	4/ 5/74	
	CARPENTERS/Won't Last A Day	10	5/10/74	STEVE MILLER/The Joker	2	12/21/73	
	CHEECH & CHONG/Earache My Eye	8	9/ 6/74	JONI MITCHELL/Help Me	13	5/31/74	
E	CHER/ Half Breed	* 1	10/ 5/73	MOCEDADES/Eres Tu	14	2/22/74	
	CHER/Dark Lady	2	3/ 8/74	MARIA MULDAUR/Midnight At The Oasis	8	5/10/74	
	CHICAGO/Just You & Me	4	11/ 9/73	OLIVA NEWTON-JOHN/Let Me Be There	7	1/25/74	
F	CHICAGO/Searchin' So Long	6	5/ 3/74	OLIVA NEWTON-JOHN/If You Love Me	7	6/21/74	
	ERIC CLAPTON/I Shot The Sheriff	* 1	9/ 6/74	OLIVA NEWTON-JOHN/I Honestly Love You	* 1	9/13/74	
	JIM CROCE/I've Got A Name	6	11/ 9/73	O'JAYS/For Love Of Money	6	6/14/74	
G	JIM CROCE/Time In A Bottle	* 1	12/21/73	MIKE OLDFIELD/Theme From the Exorcist	10	4/26/74	
	JIM CROCE/Have To Say I Love You	9	4/12/74	DONNY & MARIE OSMOND/Leaving It Up To You	8	8/23/74	
	DE FRANCO FAMILY/Heartbeat	3	10/19/73	MARIE OSMOND/Paper Roses	7	11/ 9/73	
H	JOHN DENVER/Sunshine	3	3/ 8/74	OZARK MOUNTAIN DAREDEVILS/Get To Heaven	15	6/28/74	
	JOHN DENVER/Annie's Song	2	7/ 5/74	PAPER LACE/The Night Chicago Died	* 1	8/ 2/74	
	RICK DERRINGER/Rock And Roll Hootchie Koo	13	3/ 1/74	POINTER SISTERS/Yes We Can Can	12	10/19/73	
I	WILLIAM DE VAUGHN/Be Thankful	5	6/14/74	BILLY PRESTON/Space Race	7	11/23/73	
	BOB DYLAN/Heaven's Door	10	10/19/74	BILLY PRESTON/Nothin' From Nothin'	4	9/27/74	
	DAVID ESSEX/Rock On	2	3/ 1/74	REDBONE/Come Get Your Love	9	3/ 1/74	
J	FANCY/Wild Thing	10	8/23/74	HELEN REDDY/Delta Dawn	11	10/ 5/73	
	FIRST CLASS/Beach Baby	15	9/27/74	HELEN REDDY/Leave Me Alone	5	12/ 7/73	
	ROBERTA FLACK/Feel Like Makin' Love	3	8/ 9/74	CHARLIE RICH/The Most Beautiful Girl	2	12/14/73	
K	ARETHA FRANKLIN/Until You Come Back To Me	12	1/ 8/74	CHARLIE RICH/A Very Special Love Song	14	4/ 5/74	
	ART GARFUNKEL/All I Know	4	10/26/73	RIGHTEOUS BROS'/Rock & Roll Heaven	10	7/12/74	
	MARVIN GAYE/Let's Get It On	5	10/ 5/73	ROLLING STONES/Angie	* 1	10/12/73	
L	GOLDEN EARRING/Radar Love	6	7/12/74	DIANA ROSS/Last Time I Saw Him	10	2/15/74	
	GRAND FUNK/American Band	4	10/ 5/73	RUFUS/Tell Me Something Good	2	9/ 6/74	
	GRAND FUNK/Locomotion	* 1	4/19/74	TODD RUNDGREN/Hello It's Me	8	12/ 7/73	
M	GUESS WHO/Clap For the Wolfman	13	9/13/74	CARLY SIMON & JAMES TAYLOR/Mockingbird	4	3/ 8/74	
	MARVIN HAMLISCH/The Sting	3	5/10/74	PAUL SIMON/Love Me Like Rock	6	10/ 5/73	
	HEYWOODS/Billy, Don't Be A Hero	2	6/14/74	JIM STAFFORD/Spiders & Snakes	4	2/ 1/74	
N	HOLLIES/The Air That I Breathe	5	7/ 5/74	JIM STAFFORD/Wildwood Weed	10	8/16/74	
	HUES CORPORATION/Rock The Boat	* 1	6/28/74	JIM STAFFORD/My Girl Bill	14	5/31/74	
	ISLEY BROS./That Lady	4	10/12/73	STAPLES SINGERS/If You're Ready	12	12/21/73	
O	TERRY JACKS/Seasons In The Sun	* 1	2/ 8/74	RINGO STARR/Photograph	* 1	11/ 9/73	
	JACKSON 5/Dancing Machine	4	5/ 3/74	RINGO STARR/You're Sixteen	2	1/25/74	
	ELTON JOHN/Goodbye Yellow Brick Road	* 1	11/30/73	RINGO STARR/Oh My My	8	4/19/74	
P	ELTON JOHN/Bennie And The Jets	* 1	3/22/74	STEELY DAN/Rikki Don't Lose That Number	7	7/ 5/74	
	ELTON JOHN/Don't Let The Sun Go Down On Me	2	8/ 9/74	CAT STEVENS/Another Saturday Night	12	9/27/74	
	ELTON JOHN/The Bitch Is Back	14	9/27/74	RAY STEVENS/The Streak	* 1	5/17/74	
Q	EDDIE KENDRICKS/Keep On Truckin'	7	10/19/73	B.W. STEVENSON/My Maria	10	10/ 5/73	
	EDDIE KENDRICKS/Boogie Down	6	3/ 1/74	BARBRA STREISAND/The Way We Were	* 1	1/18/74	
	ANDY KIM/Rock Me Gently	6	8/23/74	STYLISTICS/You Make Me Feel Brand New	2	6/21/74	
R	GLADYS KNIGHT & PIPS/Midnight Train	2	11/ 9/73	THREE DOG NIGHT/Show Must Go On	3	4/26/74	
	GLADYS KNIGHT & PIPS/Imagination	11	1/11/74	JOE WALSH/Rocky Mountain Way	15	10/19/74	
	GLADYS KNIGHT & PIPS/Best Thing	6	4/ 5/74	DIONNE WARWICKE & SPINNERS/Then Came You	7	9/20/74	
S	KOOL & THE GANG/Jungle Boogie	10	3/22/74	BARRY WHITE/Never Gonna Give You Up	13	1/18/74	
	LED ZEPPELIN/D'yer Mak'er	15	12/ 7/73	BARRY WHITE/Can't Get Enough Of Your Love	2	9/27/74	
	JOHN LENNON/Mind Games	11	12/14/73	AL WILSON/Show & Tell	5	1/18/74	
T	GORDON LIGHTFOOT/Sundown	* 1	6/ 7/74	EDGAR WINTER/Free Ride	12	10/ 5/74	
	DAVE LOGGINS/ Please Come To Boston	9	8/23/74	STEVIE WONDER/Higher Ground	8	10/ 5/74	
				STEVIE WONDER/Living In The City	10	1/11/74	
U				STEVIE WONDER/You Ain't Done Nothin'	8	9/27/74	
				STEVIE WONDER/Don't You Worry	15	5/17/74	

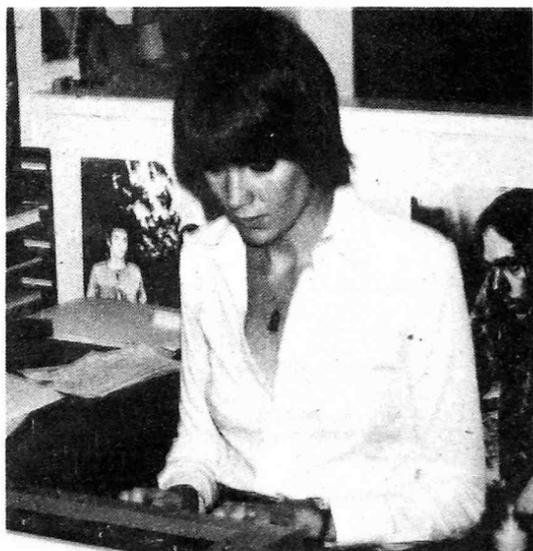
A Week In The Life Of

Radio & Records

THE INDUSTRY'S NEWSPAPER

THURSDAY

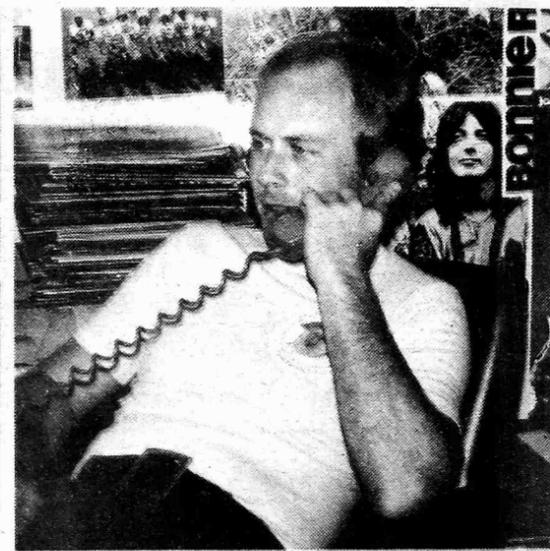
Work for the issue you get Friday has already begun on the preceding Thursday. Bits and pieces of radio news collected during the week are followed-up and reported on, interviews are conducted, photographs taken, etc.



Marjie Arnold, processing New subscriptions



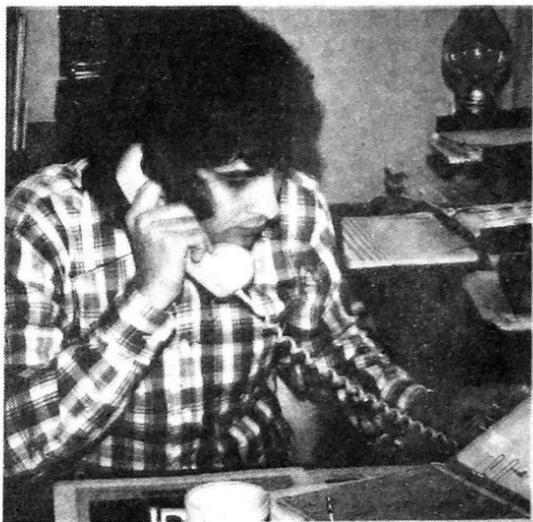
Linda taking a news report from New York



Dick Krizman-our ad director

FRIDAY

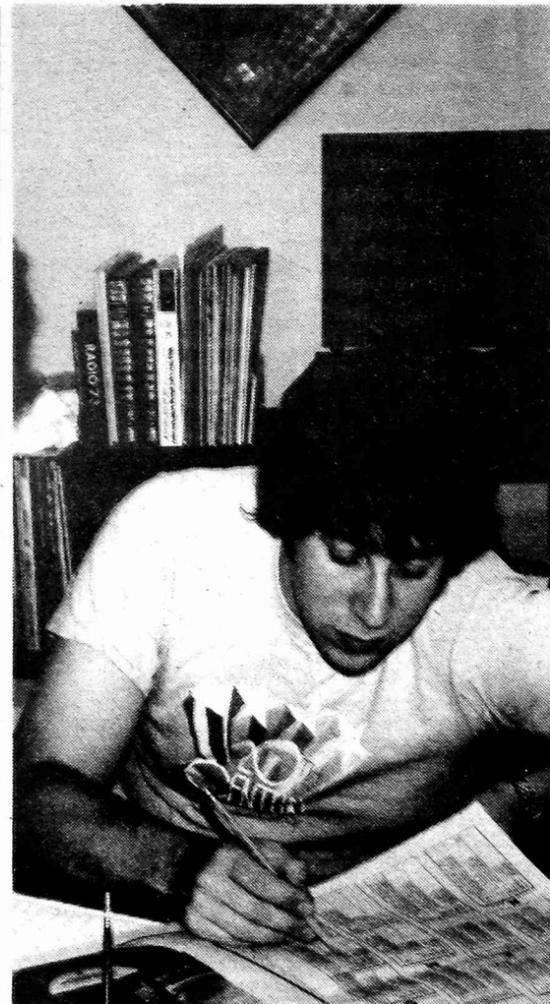
With the possible exception of Tuesday (when we go to press), Friday is the most hectic day of our week. All copy for the issue is due at the typesetters the following morning, so the entire day is spent re-writing news, chasing down last minute stories, and gathering all materials for the edition at hand.



Mark getting ready for re-writes



Candy constructing her 'records' column



Bob Wilson making the decision on what to add & drop in next weeks parallels.



Mike Kasabo readying his POP-MOR section.



Mike Harrison collecting info for the FM Rock



I feel Sanctified.

The new single from the Commodores' hit album "Machine Gun."



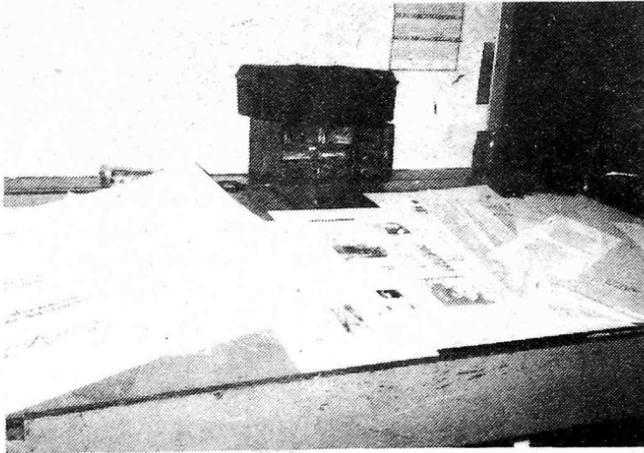
M6-79851.



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SATURDAY

While typesetters go to work on the week's copy, the preceding issue's graphs are updated, and the Country and Pop-MOR "Added This Week" is pasted up.



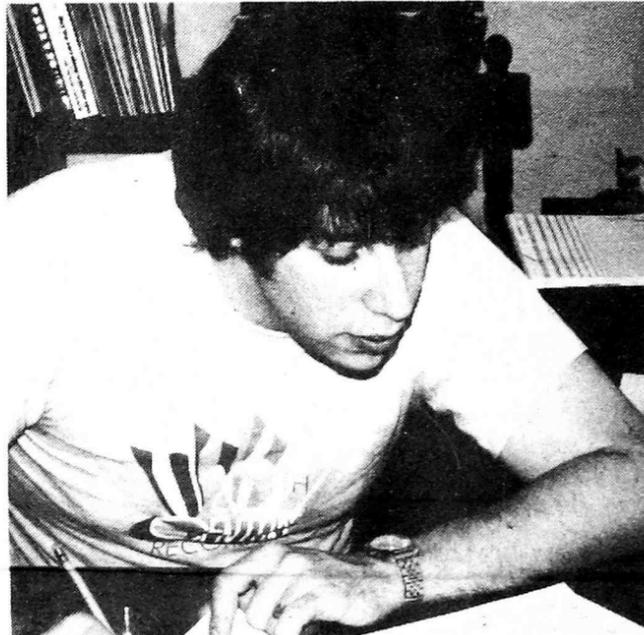
SUNDAY

With the typeset copy and screened photographs at hand, Mark Shipper can set about laying out the issue. When this is completed, captions and headlines are written and prepared for typesetting the following morning.



MONDAY

Except for the Parallels and the Back Page, the entire issue is "put to bed" by Monday night. Although at this point we still have 24 hours before press time, it's essential that every page be "cleared" so that we may deal with the Tuesday's incoming Parallel and New & Active information and meet our printing deadline.



Bob Wilson checking over Radio News

TUESDAY

This is an 12-18 hour day for most of the staff. Station playlist reports are taken and processed throughout the day, until seven that evening. At that time, the massive amount of information is examined by Bob Wilson, who, upon completion will summarize it, check for active new product, and report his findings

Everything is then rushed to the typesetters, and three hours later has been positioned on the boards. By now, it's two or three in the morning and in a matter of hours another issue of R&R is rolling off the press.



Linda Goettsch, our Humble "catch-all" reviewer, bookkeeper, report taker and statistician.

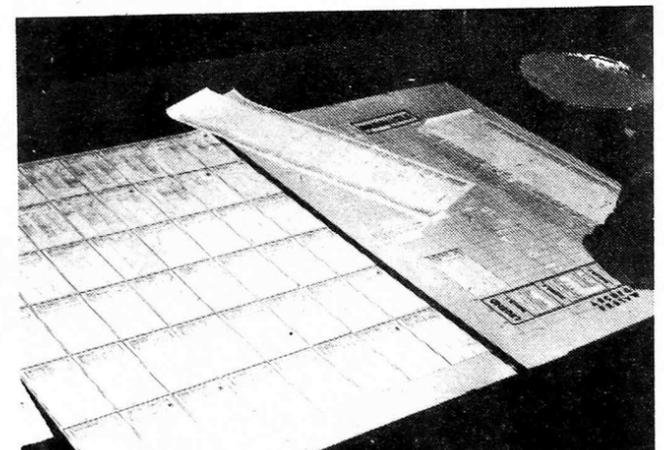
TUESDAY



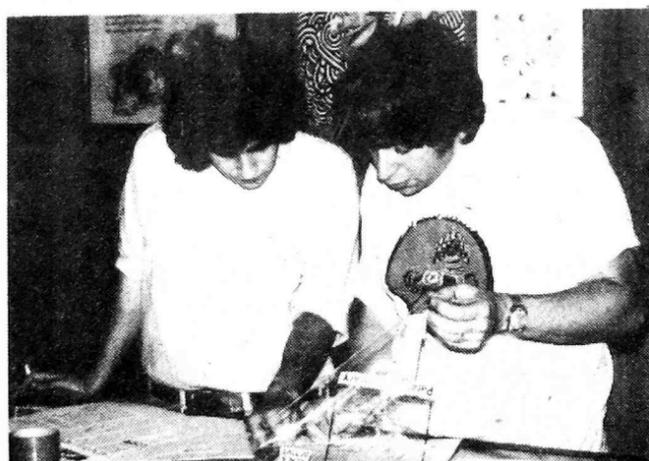
Candy Tusken taking music reports.



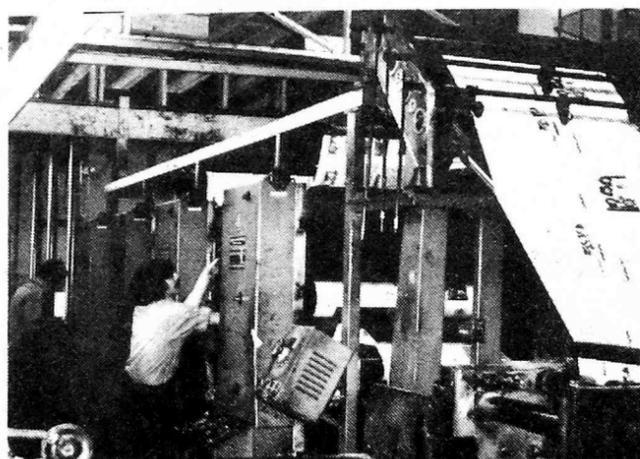
Our parallels being 'typeset'



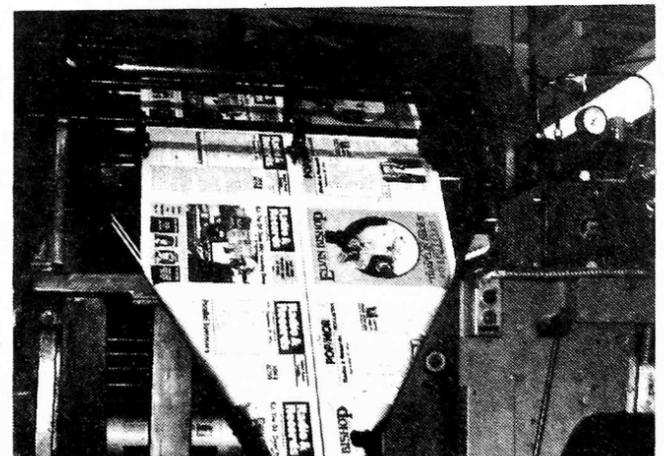
Parallels about to be stripped into position



Mark Shipper & Bob Wilson checking for mistakes



Our big roll press

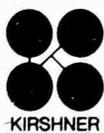


R&R coming off the press, ready for automatic cutting & folding

HAPPY



1ST



FROM THE
**EPIC/COLUMBIA
CUSTOM LABELS**

THE R&R INTERVIEWS:

A Retrospective

Over the past year we've interviewed a wide range of personalities within the radio and record industry. Since most of you joined us at varying points throughout the last twelve months and may have missed some, we've decided to present excerpts from as many interviews as space would allow. In addition, since we've had so many requests for back issues (none are available) featuring Buzz Bennett, Gerry Peterson, and Jay Cook, we are re-printing them in their entirety.

BUZZ BENNETT

R&R: Many people in the industry, who are obviously envious of your success, have attacked you by saying you've had a sugar daddy, that you've walked into several markets, spent a lot of money and "bought" the audience. How do you respond to that?

Buzz: I think it's impossible to go into any city in the United States today and "buy" an audience. I don't think so much of the money we've used, but I do think a lot of the dynamics that we've always put with the money. If somebody can give away \$100 and make it sound more exciting than somebody else who gives away fifty \$50 bills, on one hand you've given away a fortune and reaped no great benefit from it, while on the other hand you've given away just one \$100 bill and created success.

To quote Bob Dylan precisely, "Money screams!" It does, to a certain extent. But we know, having been in the business awhile, that it certainly isn't money that makes a number one radio station.

Money can be a help (you'd have to be an idiot to refuse if it's given to you). In the last couple of cases it was given to me, and I think the dynamics that we put with it was what created stimulation of the audience.

Something even more valuable about money is that, when a jock has a lot of money to give away on the air, he feels a lot more confident than the jock across the street who doesn't have any money to give away. Even that confidence is worth more than the money itself. It's merely an incentive situation. If you had a bad PD who didn't believe in the money, but he was giving it away anyway, he'd lose.

R&R: What is it you try to create on the air? What would you say you strive for?

Buzz: The one-on-one relationship. I think I strive to take a fellow human being and teach him

how to communicate, one on one, with the audience. Cheech & Chong have a funny line: "Make it one on one--me against the world". I think that's what I look for in radio. We used to say "humanism" or "authenticity"; there are a million words.

The minute someone on the radio is totally aware that they're talking into a microphone made out of metal, and that the flick of a switch means that suddenly a bunch of people are listening to

"...it's impossible to go into any city in the United States today and 'buy' an audience..."

them, they become *affected*. And that affectation, I think, is what causes them to suddenly lose warmth and spontaneity.

I always instruct (when I use "instruct", I use it lightly, because certain people can do certain things, and that's all you can ask of them; if you push harder, you break a guy), or ask of a guy under me, that he fulfill his potential. I don't want a format where you have to do this at the 07 set and the 11 set and the 15 set. I want a format where you let a guy use his own intelligence.

I'd probably be best understood if I said, "Every guy on the air is a program director."

We don't have staff meetings where we say, "Hey guy, you do this!" We have group therapy where I go in and I learn too. Because somebody'll say, "Well, he doesn't sound real or he doesn't sound authentic, or the station doesn't sound real!" If you're going to be exciting, you have to be *authentically* exciting. If you're going to say what

time it is, you have to do it *authentically*. So, I break it all down to that one on one relationship.

R&R: How does your format at KCBQ differ from what you're now doing with 13Q and Y100? Obviously there's 2½ years' difference there.

Buzz: Yeah. When I got to KCBQ, we did WMYQ at the same time (I programmed it from San Diego). I was in charge of the Bartell Chain with Dick Casper at that time. In fact, we were the ones responsible for hiring George Wilson back in the Bartell Chain, because we thought he could do a good job at WOKY (I still feel George is a good programmer, because he has that flair that makes good programmers: he has the ability to motivate other human beings).

I get so hung up on terminology. "Program Director" sounds so crude to me. At one time I attempted to call them "Communication Coordinators". It all boils down to the same thing: they are the main people at the station responsible for motivating all of the other people at the station.

I've never had much of a problem with people quitting work under me, because when somebody comes in under me, they have committed themselves to do a certain thing, and that thing is to win the ratings. It's right up front from the beginning. If you're coming in for any other reason, don't look to me. I make the commitment to them, and I ask for their commitment to me; they've got to win their time slot, because I'm committed to win all the slots.

Today, when I hire a PD, I have to have a clear understanding with him, that that's why he's here. A lot of times, people have a tendency to beat around the bush and say, "Well, we are contributing this much and this much" and then say "we're not trying to *buy* the market" or something like that. I think creative radio is fine, but I don't make it my No. 1 priority to be totally creative. Because there's

**TO BOB WILSON
&
THE STAFF**

**We, who are proud of our
business relationship and
even prouder of a long term
friendship . . . ,**

**Wish you your first year
success times 100.**

**THE PEOPLE AT
COLUMBIA RECORDS**



BUZZ BENNETT

only one thing I care about, and that's regular, everyday people.

People say, "How do you judge records you put on the air? You're pretty good at picking records." And I've often made the comment in answer to that: "Well, if a redneck could tap his toe to it, we've got something going for us" (laughs). That's one of our barometers.

R&R: If, in a market you're into, you run up against someone who would meet you head on and maybe beat you dollar for dollar, what do you think would happen? If somebody gave you parity finally in the money giveaway, what would you do?

Buzz: We were outgunned in San Diego by Drake. They had double the budget we did. But we went purely on people and excitement, whatever you want to call it: charisma, the magic, the spark, the energy and momentum of the station. It's "The Radio!" It's not a cash register that you take money out of, or a music box that plays more music than the next guy. It's more than that. It's *The Radio*. It's a unique medium of communication.

R&R: How about the situation in Pittsburgh?

Buzz: On the situation in Pittsburgh, we never, at any time, felt that KQV was our competitor. We only thought KDKA was our competitor, because KDKA had been a part of the fibre, part of the way of life in Pittsburgh. So, our goal was to tear into KDKA as much as we could.

The jackpot situation there was not controlled by me; it was controlled by Dick Casper. He put the \$25,000 into the jackpot, and it was done only because he wanted to have two good ARB's in a row, and he felt the money was very important to the morale of *that* radio station at that particular time.

I know for a fact, within my own mind (and this is really bold to make this statement, but I'm going to make it anyway), that Y100, being an FM here in Miami, will do phenomenally well in the upcoming book. I feel as though 13Q in Pittsburgh will slip. I don't think they'll do as well as in the last book.

But, I also feel that red books are *never* as good as blue books. Because, when you go into a red book, the audience is all back in school, all the new TV shows are on the air; just everything's happening during that time, and people have a lot of other things to do besides listen to the radio.

Now, when you come to a blue book, it's kind of a slow time of year, and your quarter hour maintenance is tremendously better than it is in a red book situation. The odds, in the past, have proven all blue books to be better than red books in most cases. That's one reason why Pittsburgh will fall.

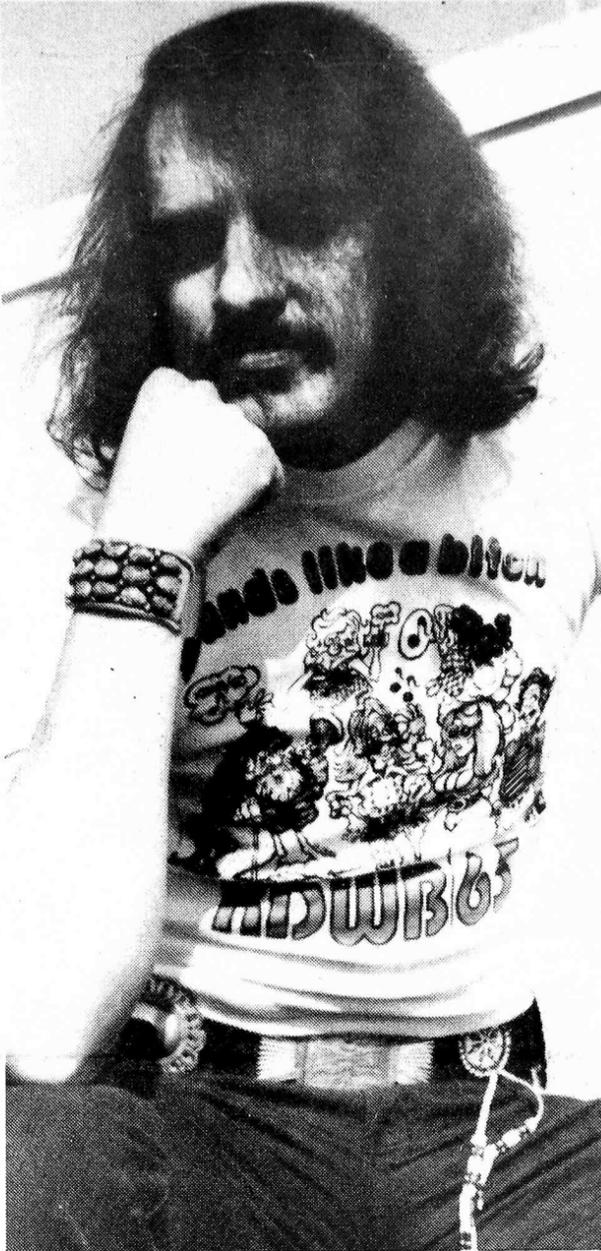
But, I think that some of the excitement that we initially put into Pittsburgh has to be re-instilled in the station. And, it's much more difficult to *rebuild* than it is to build. So, I feel the most exciting station we have now is Y100.

R&R: Someone told me, in regard to Pittsburgh, there have been staff cuts and monetary cuts, that you supposedly have to be sold out six days a week, 18 hours a day, to break even. Is that a fact?

Buzz: Well, no. That's not true. You know, you talk to ten different people, you get ten different figures.

R&R: The point I'm making is that people have said that it's almost an impossible situation, with the money spent so far, to break even....

Buzz: Well, the intention at 13Q was never to break even. The intention was to create a great station to be the catapult to launch a chain of radio stations.



Hefel is a very unusual kind of guy; he's not like anybody else in radio. He would rather *win* than make money. He would like to make money and win too, though. He reminds me of Vince Lombardi, because that's all he cares about: winning with integrity.

If I did anything under the table, Hefel would be the first to say, "You're wrong. Don't do it."

R&R: What's your feelings on jingles?

Buzz: I don't believe in them. If you take one song and play it over and over and over for six months, that's too much repetition. If you take one package of jingles and do it, it's the same thing. The thing I say to PD's who think jingles are valuable is: "Have you ever had a request for a jingle?" The answer has never been "yes"; people don't *request* the "house band", you know. In massive interviews we've done, people seem to find jingles silly on radio stations.

R&R: What about the philosophy that using a "shotgun logo" always lets the listeners know where they are?

Buzz: That shotgun logo came about this way. When I went to KCBQ, I wasn't sure we could take the jingles off and still maintain the same amount of orientation. But, we dropped the dial position and made our jingles the shortest ever cut, about a second and a half long. We figured we could use the money we'd spend cutting jingles on other things. Ever since I began in Phoenix for KUPD, we haven't used jingles.

I don't believe the country as a whole stands where they did a year ago. They're not Pavlov's dogs

jumping through hoops. I think they expect more from a radio station. It used to be that everyone liked jocks. It's not that way any more, *unless* you create the proper circumstances and have a human being on the air, *talking* to people, communicating.

The announcing, pronouncing, enunciating, the pear-shaped tones of the voice are not needed any more. It's just as detrimental to overpronounce a word now as it is to slur or underpronounce.

I think people look for common denominators. They want to be able to say to themselves, "That station is made up of people like me. They'll inform me of the status of this city." They want to know that they're listening to a reliable music radio station.

R&R: Didn't you formerly do promotions that touched the people more, involved them — basketball and football charity teams?

Buzz: We still utilize those things. For instance, we did the Rolling Stones on TV the other night. We get the people involved, whether we're putting on concerts or doing a TV promotion. Steve and I go out, and some of the jocks go out and talk at high schools and colleges. We get very involved in the community.

A lot of people are busy saying I'm "buying" a radio market. Some of them are so busy saying it that we're probably out-promoting the hell out of them in the way of community involvement, and they're too busy putting us down to notice it.

BACKSELLS

R&R: Since your stations, like most top-rated stations, are playing mostly proven superhits, how do you feel about back-announcing and pre-announcing? What do you do?

Buzz: I've noticed, in the extensive interviews we've conducted, that a listener gets very upset when he hears a song, it plays through, and the jock doesn't tell him who it was by

People will go into a record store and ask for "that record that sounds like..." and never get the record because they didn't know the name. So I think back-selling is very important.

R&R: How long, for instance, do you continue to announce "Angie"?

Buzz: I continue to do it, in different ways, in variations of the basic information: "That's Mick Jagger singing 'Angie'", or "that's from the new *Goat's Head Soup* album"...

Backsells are important to a station. I can recall listening to a radio station myself, and not being able to determine what a particular record was after five plays. I kept trying to find out what the record was, but this station didn't backsell at all. It took me about three weeks to find out it was called "Mother And Child Reunion" and it was the new Paul Simon record. I thought it was Sam Cooke, you know. And a lot of people get very irritated, as I did, because that station *wouldn't tell me* who was doing that record!

Now, I dug the record, and I could dig the album too, in that case. So, that one station could have prevented maybe 5000-10,000 sales of any LP by not backselling. So, I believe you should sell the music you play, because people want to buy it.

R&R: How do you treat news?

Buzz: We utilize news very strongly in the morning. I like to think that our newsmen and our jocks are not that different from each other, that they could change places. We don't have news intros, we don't have specific news endings. They're all spontaneous ad libs and they convey the information, again, on that one-to-one basis, just like a jock reading a spot. It's important that the

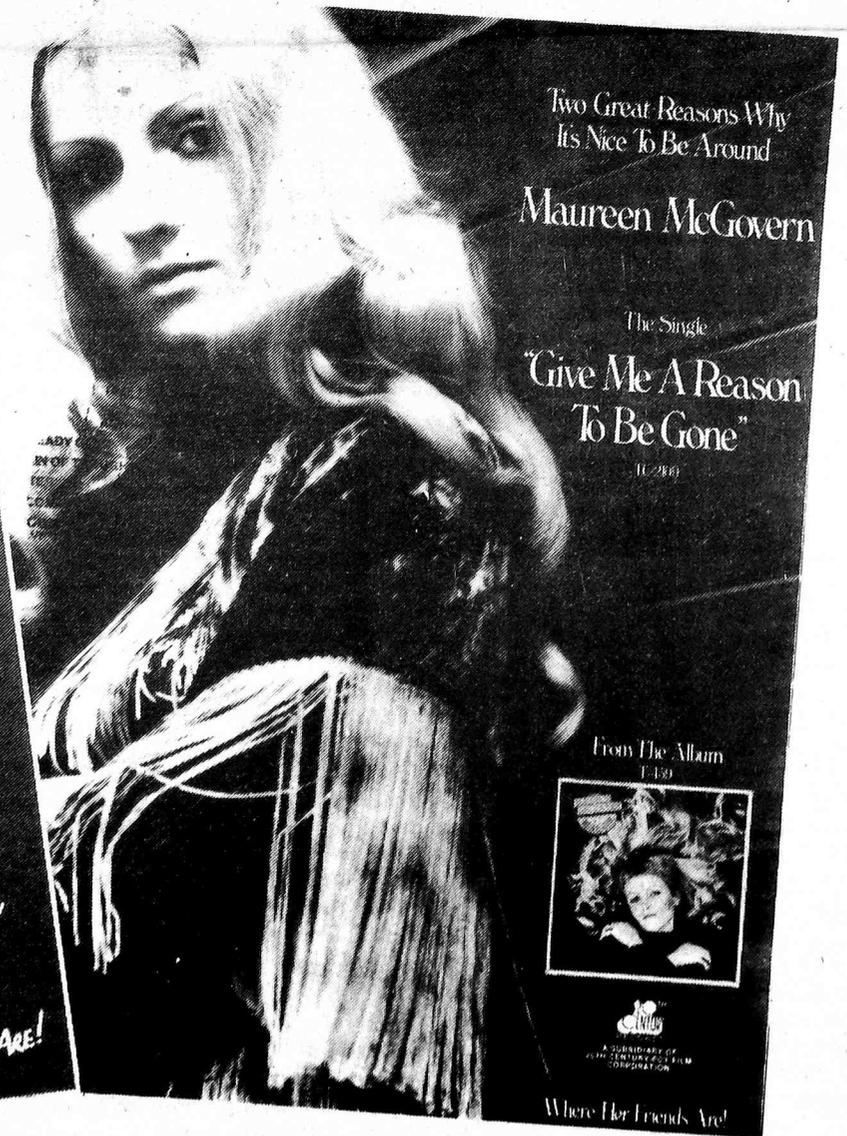
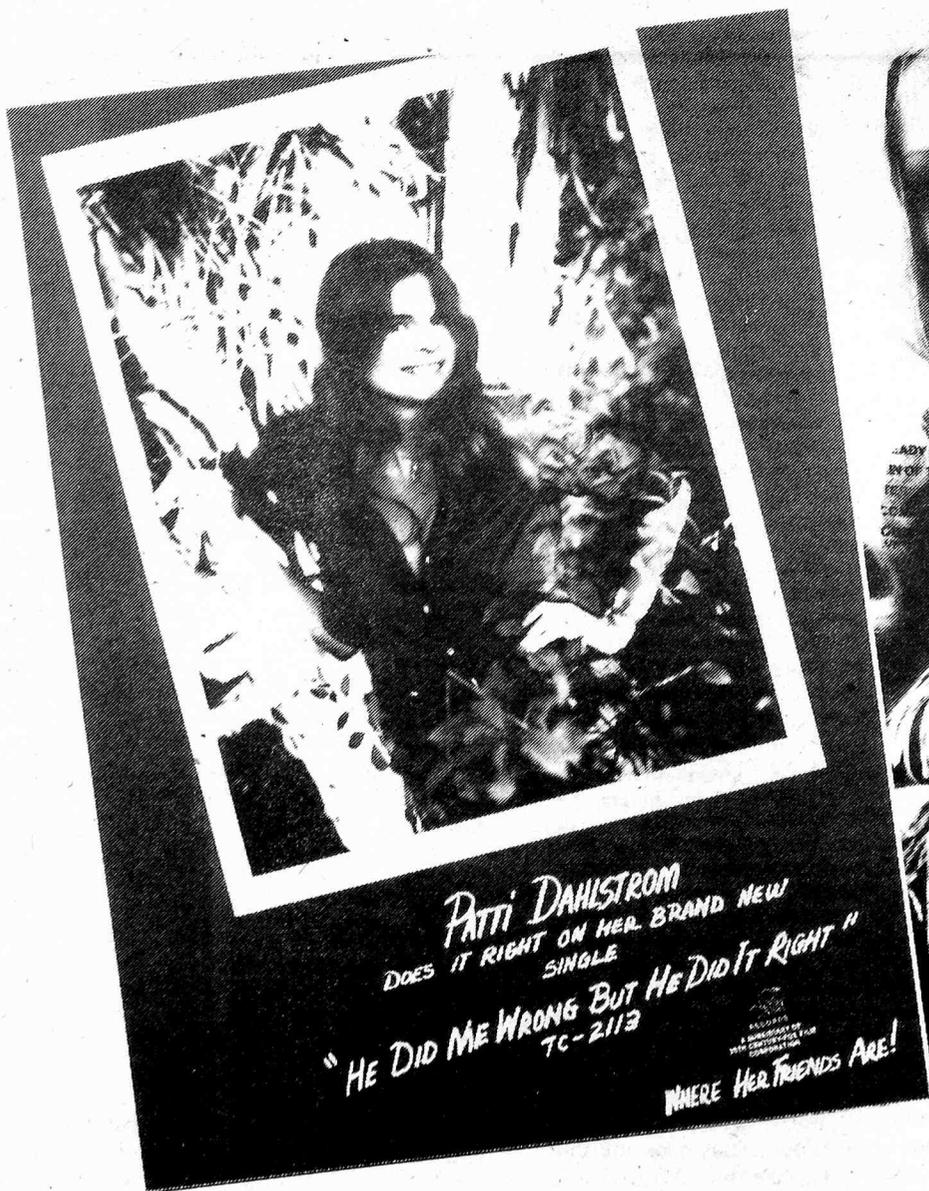
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HAPPY BIRTHDAY R&R

FROM YOUR FRIENDS AT



WHERE 2 OF THE 20th CENTURY
"FOXES" ARE COMING ON STRONG!



GERRY PETERSON

PROGRAMMING TOP 40...

GERRY: There's the old fighter's expression about body punches that comes to mind. That if you kill the body, the head must die. I go by the assumption that -- if you get the teens, you can get the others. I think the mistake a lot of Top 40 programmers made a couple of years ago (when GM's and sales managers were screaming that they had to have the 25-49 group), was that they started programming for those older people. Now you can't program to them and get them. What you have to do, is program to the teens and let yourself have an overflow.

You can't program Top 40 radio to people 25-49. If you don't have a majority of the teens in a market, you're not going to have a No. 1 rated radio station.

R&R: Are you saying that history, or research, has shown that if you have the teens, Mom and Dad will come along too?

GERRY: It goes deeper than that, I think. First of all, you have to realize how surveys are taken, and what percentage of the teens fill out ARB books and what percentage of 60 year olds fill them out, etc.

TEENS

Most programmers say that the teenage audience is the most fickle audience in the world. I think that's true, but it's what keeps your station alive, trying to program to their fickleness. I think Top 40 radio was designed for teens, and I believe it creates an excitement that gets to people in the upper demographics as well; people who might be 30 but don't feel 30 will want to identify with it.

R&R: Right now, it's pretty much acknowledged that 18-24 year olds aren't very well surveyed in the ARB. In other words, you really do have to go after the teens, or the older people who listen to beautiful music.

GERRY: As long as the advertisers go by the ARB and we're accepting it as the survey, you'd be stupid to do anything else.

THE A.R.B.

R&R: Are you saying, "Program for the ARB, not the audience"?

GERRY: I'll say this. Program through the ARB, to the audience. Like a filter system. It's a massive copout, you know, whenever you have a bad ARB, to say that you don't believe in ratings and that you know you're more powerful than you showed. When you have a great ARB, you say it's exactly right.

QUARTER-HOUR SHARES

R&R: What about the structure of the ARB? How do you set up your station to program "through the ARB to the audience" as far as quarter-hour maintenance shares?

GERRY: In a basic sense, you program to make the audience listen across the quarter-hours. Not really across the quarter-hours, but to make the audience listen to a longer period of time than, say, two records.

R&R: If you show up for five minutes in a quarter hour, do you get credit for the quarter-hour?

GERRY: Yeah.

R&R: Even with tune-in and tune-out? If you have two rockers fighting, your duplication of listenership causes monstrous increases in both stations' quarter-hour shares. You could possibly end up with 24 to 30 quarter-hours, just from people tuning in and out all the time. Or you may only get them for an hour or two a day, if they only had one radio station to listen to...



"You Can't Program Top-40 Radio To People 25-49..."

GERRY: That's true. But you can take it one step further as to how you structure your station, by the way the ARB is structured. A listener can listen to station X for 10 minutes in an hour, and get credit for one quarter-hour. And he can listen to station Y for 10 minutes and get credit for two quarter-hours, depending on exactly what time he's listening.

In other words, if he listens from 2:05 to 2:15, he'll get credit for one quarter-hour; if he listens from 2:10 to 2:20, he gets credit for two quarter-hours.

BUILDING FOR THE QUARTER-HOUR

R&R: So, you build your sets, your contest stimulus, etc., around the right time to insure that potential double quarter-hour maintenance.

GERRY: Right. It hooks the listener at the quarter-hours. It's a pet peeve of mine that everybody talks about how "creative" programmers are, and about how radio isn't as "creative" a medium as it should be, rap rap. But very few people in the business seem to realize that it's a lot of work.

I don't know how many programmers in the country today know what goes into putting an ARB together, but I'd say we could count them all on one hand.

People who go into programming should know that it's work. So why are there so many willing to put their careers on the line when they don't know what the hell they're doing? Anybody can program a pretty radio station -- but, since our jobs depend on surveys, why don't people learn about these things?

R&R: How do you learn about ARB? Go to Beltsville?

GERRY: No. By talking with others who know something about it. I spent an hour on the plane recently with Jack McCoy and I learned more about winning a rating in that hour than I'd learned up until that time. I learned from Jack, I've learned from Buzz Bennett, from Paul Drew.

STUDYING THE A.R.B.

I have my own ideas about winning a rating. I have all these ideas from people which I've learned, then I go to

ARB and study diaries, to see how they're put together, to see what all goes into the computer. Then I find out what part of the rap I had with Jack McCoy is valid, and then I come up with a system of my own. I come up with a system that works for me. What I'm saying is, "let's know what we're doing before we start doing it."

Which takes us to the next step. You can devote yourself so totally to winning an ARB, than you blow the long-range future of your radio station. You have to program through your ARB, to your audience. Anybody can win a rating if he's got enough money and a little sense.

R&R: 13Q didn't. Either did Y 100. And they spent a half a million dollars between them.

GERRY: You have to have a little sense. Take the case of 13Q. If they came out and gave away \$25,000 in cash and won the Top 40 battle in their market, the only thing that opens up is for me to go to Pittsburgh with more money than 13Q and take their audience right away from them. If you "buy" your audience, the only thing you're doing is opening up a can of worms where all the guys across the street have to do to beat you, is to come in with more money.

R&R: Buzz insists, I believe, to this day, that 13Q's money was not the only answer.

GERRY: I agree, but I'd say if the format was set up with no money the situation would be much different.

When Buzzy went into 13Q, he got a hold of a Magid survey for Pittsburgh. (They do surveys to see what the audience says it really wants; RKO uses them.) When the surveys came back, they showed the audience wanted more humor, more public affairs on the radio. Buzzy took the thing, which cost \$25,000, and threw it in the wastebasket.

I said, "why did you do that?" He said, "what would you rather have, a happy audience, or a rich one? Would you rather smile at a joke or be rich?" You can't argue with that?

But, I also think you don't have to spend all that much money. I'm not against it; if you've got it, throw it away. At RKO, we don't have to spend

that much money. I'll bet we haven't spent a tenth of what 13Q spent.

DAYPARTING

R&R: What do you do if you get back an ARB and you've done all you believed was right for the quarter-hours, and you show excellent in drive times, but your mid-days came out poorly? Where do you start looking for the answers?

GERRY: Well, there are two different theories in programming. One of them is to program to dayparts, and I don't know if I'm totally convinced that kind of programming is the answer.

I think dayparting started back when radio's idea of the housewife was entirely different than it is today; back when she was tied to seven kids, doing the ironing, etc. A 26-year old housewife today has absolutely nothing in common with one of ten years ago. I think if you're heavily dayparting, you're largely programming to an audience which isn't there anymore.

To go back another step, I don't really know what the situation is in L.A., but I know that in most major cities, you have split sessions in high schools now...

R&R: Right. The first school session here begins at 7:20 in the morning and the last one lets out at like 5:20 in the afternoon. That means you have kids home all the time, or cruising around or out shopping. If radio was smart, they'd be actively going after that audience. There are millions of kids sitting out there between 8 am and 1 pm or whatever.

GERRY: The perfect GM answer to what you've said would be: "You can't sell teens to midday."

R&R: If you've got the teens, you can.

GERRY: Here's the thing. You get the teens and it spreads. At RKO, we don't daypart program per se, but there are certain records we'll play midday that we won't play any other time of the day. A hit is a hit, I think and it's a hit not only because people like to listen to it at afternoon or night.

That old adage about people not wanting to hear rock 'n' roll radio in the morning is bullshit.

R&R: I think people prefer to hear uptempo music in the morning.

GERRY: I agree totally.

R&R: No downers? What do you do if a record like Barbra Streisand is No. 1?

GERRY: It's close to that now. Now Barbra Streisand, and that record from the movie in particular, is a giant record, but I don't think it's a Top 40 radio record. If it becomes so strong through the demands of my audience, then we check it out to find out what time of day they're demanding it and that's when we play it. We've found they don't demand it in the morning.

R&R: How do you treat the request lines? Only a small portion of your total audience ever calls in. Have you found that you do get a fairly representative spread of what the ARB says your audience is, from your request research?

GERRY: I don't really like the word "research," but for the lack of a better one, I'll say I've done an extensive amount of research in that area. Now only 6 percent of your audience ever picks up the phone to call a station at any time in their whole lives, to request a record. But, of that 6 percent, 86 percent of them listen to radio for a minimum of six hours a day. So suddenly, that 6 percent becomes much stronger than you'd think. So you can't totally ignore the request lines. We use

**From one yearling
to another,
Friends are what
it's all about.**



DENNIS LAMBERT

BRIAN POTTER

EDDIE LAMBERT

MARSHA LEWIS

GERRY PETERSON

the lines to determine our rotation; to find out what songs we should be playing more. We very seldom use the request lines to put a song on.

R&R: We were talking about request calls. It seems right now that most Top 40 programmers can tell you the most-hated records on their playlist. Do you make it a habit to ask for negatives when you're talking to request callers?

GERRY: No. I think that's insane. If you ask a kid, "What record do you hate more than anything?" and he says, "You're Sixteen," then he turns on his radio and you're playing it, he gets twice as pissed off.

We don't lay any negatives out to our audience. So many people are involved with perfecting formats, with records and special super-promotions. I'd say nine out of ten Top 40 stations across the country can improve their audience by leaps and bounds by taking away the negatives. I've added very few positives to RKO this time; all we've done is try to eliminate the negatives. It's just like putting together a football team; you have to alleviate all the negatives first. You watch the Dolphins and you don't see any bad blocks. That's what we try to get rid of; no bad sets, no bad records, no bad format. You have to have a foundation of "no negatives" before you add the positives.

R&R: Where do you look for the negatives? What's a negative you found when you became PD of WRKO?

GERRY: Laid-back jocks was the first thing that comes to mind. The station sounded terrible to me, because the jocks were so laid back and trying to "communicate."

I don't think laid-back Top 40 radio communicates with anybody. I think that high energy Top 40 radio communicates with everyone, but on a very low keyed psychological basis. There's a fine line between screaming and high energy. A high energy Top 40 station makes a communication to the audience, but it's not the communication of "Hey, we're great!!!" What it communicates is a general feeling, not particular things.

It communicates a general feeling of being up, of being a part of today. On a progressive FM station a laid-back jock can communicate his feelings about a new artist to people who are listening to him. Top 40 radio can't do that in most instances. But what it can do, is create a feeling, a feeling of "rock 'n' roll" or whatever.

LOSS OF MALES

R&R: Do you worry about the loss of males to progressive radio?

GERRY: Not in the least.

R&R: Do you feel there are just as many 18-24 males that enjoy WRKO as enjoy WBCN?

GERRY: I'd say there's very little correlation between 18-24 males that listen to RKO and 18-24 males that listen to BCN. It's two different types of people.

R&R: One of the original Drake basics, was not to say the word "record" on the radio. On KHJ, for instance, they have a phone-in where a kid says, KHJ plays the best albums." Then they play the single from the album. Are you doing that?

GERRY: We don't play singles. It's all on cartridges.

R&R: Progressive radio is known for playing albums. Does Top 40's token "We play the best albums," or their giving away the top ten albums, enhance a radio station?

GERRY: I would say yes. To go one step further -- it was hip a year ago to say that you listened to FM. Cheech and Chong, you know; "I'm really not into AM," that whole trip where people say they listen to FM when they really don't. I've interviewed thousands of kids and when I ask them, especially the girls, what station they listen to, they usually say, "You're gonna laugh, but RKO." From my long hair and looks, they get embarrassed because they think I want them to answer that they listen to a progressive station.

I think the audience is perhaps into the term "albums," but I don't distinguish lps from singles at all. Rick Derringer is a perfect example of a song that we heard, and thought was great, so we put it on. It doesn't make any difference if it was on a single or an album; it sounded great on the radio.

R&R: Do you base your research on sales?

GERRY: Sure. To a certain extent. It varies from week to week, depending how much action there is in record stores.

We have a system. We go into Boston, look at a retail outlet, ask them how many records they sell in a week to warrant a No. 1 record that they'd report to us on. Now, one store will answer ten and one says 10,000. So, we've devised a mathematical formula so that the No. 1 at the smaller volume store does not get as many points in our calculation as the No. 1 at the larger store.

RESEARCH

To go on about research ... For Top 40 programmers, 3 or 4 years ago it was the feel, certain PD's had the feel. Then two years ago the key word was research. I've talked to lots of PD's in medium markets who are basing their programming philosophies on research alone. But research is only the key; it's not the end.

I went through a thing of programming a station by the seat of my pants a couple of years ago. I went to work with Buzz Bennett and I started programming with more research, and no longer was the phrase "I feel the record's going to be a hit" valid. Then I went to work for Paul Drew and I've come to realize that research is important, but you have to put it in your own computer with your feel, to come out with the answer.

R&R: You talked about operating a station on gut feeling, on 100 percent research, and on using research as an end. How big a part does research play with you now?

GERRY: First of all, it's a common fallacy among everyone who does research, to ask somebody a question, and then after he's given you an answer, to say, "he really didn't mean that." Because the way I asked the question might have influenced him, so I'm not going to put that answer down, because in his heart he didn't mean it.

You can't do that. In research you have to accept everything that is given you by somebody, even if you know he's lying. You have to put it all down. Same with an ARB.

ONE TO ONE

So, you just can't judge research on the 1-1 level. You can't make a decision when you're talking to someone on the phone; you have to make that decision after all the research is in. So, my personal opinion has played very little in the particular records we put on.

I try to operate the station as a mirror, to try to reflect what the

audience wants. After you're a perfect mirror of what your audience wants, then you can start feeding them tidbits of information, like say, "I really know you dig the Beatles, and I know you'll dig this record." But, before you dictate to your audience, you have to be a perfect reflection. They have to subconsciously trust you, because they know you only play what they want to hear. That is perhaps when you start using your personal gut feeling or whatever to say "dig this."

Now I would seldom, if ever, use my own personal top-of-the-head judgment on anything I do. I make the final decision, but I ask a lot of other people.

THE STATION FAMILY

Buzzy's concept was "programming a radio station like a family." Our concept is one step beyond that; to also get the audience into that family. You do it by being totally and completely sincere on the radio. Sincerity doesn't mean laid-back, but it means, "I'm on the radio and I love what I'm doing. I just followed my brother who really did great today and I'm glad you're listening to us." That's the feeling, the concept behind what you say.

In reading one-liners, I tell the jocks, "if you don't believe it, how can you expect your audience to?" If you're feeling lousy when you're giving that one-liner, in your mind you've got to concentrate on what you're saying; think what a great day it is or whatever, to get in the right frame of mind to deliver that line.

The psychological impact of radio has yet to be determined. We've done a lot of experimenting in running radio shows. I ran a show in Phoenix where I mapped out two hours of what I was going to do -- the music, the things I'd say. The first hour I read a book between what I said, but if you listen to the tape, it's technically perfect; the life, the energy, but the request line just started dying; by the end of the hour, the lines were totally dead.

The second hour, I did the same thing, except when I spoke I concentrated as hard as I could about what a great day it was, about "God, I wish you people would call." I never mentioned the request line once. I just concentrated on thinking, "I wish I knew what your favorite song was, I wish you'd call me up" as I was talking. And the request lines started ...

Different experiments we've done show that a radio announcer can communicate with his audience, not by saying words, but by getting his thoughts across. That's what separates the good jocks from the bad jocks.

PAY

To get back to the "family" thing, all of the jocks that work for me at RKO are making the exact same amount of money; no jock is paid more than another. What I'm saying is, when the radio station does good, every jock will get a salary increase. It's the brother system. Suddenly, their ratings not only depend on their brothers, but their money does too. Everything depends on everybody.

R&R: Do your jocks all get along well with one another?

GERRY: Very well. We don't go out of our way outside the station to be together, and I don't hold weekly meetings so everybody can "get together." It's just a comraderie that exists, because, like a football team, to win, everybody has to be putting out 100 percent.

It's up to every one of us. They don't depend entirely on me putting the

correct format together. I can put a format into any station in the country that will be worth a certain amount of points on an ARB, but it's up to the jocks to rise above the mathematics, to rise above any format.

R&R: Suppose you hire a jock and the other five or six don't think he's going to make it...

GERRY: Well, they help him. First of all, I try very hard not to do that. I don't listen to tapes. We listen to tapes. If I hear a guy I think is right for the gig, everybody listens to him. We all decide and once he's there, we try to make him feel comfortable, to feel like he's part of the team.

And it's not the kind of thing where you can say to the guy, "Well, you're now on the team. Check you later!" Everybody knows they have to continue to be part of the team. There are no stars at RKO.

DREW

R&R: Let's talk about working for Paul Drew. I know him and I know he's a very demanding person.

GERRY: That concept is wrong. If you're not able to handle a radio station, yourself, as a program director, I'm sure Drew would be kicking your ass all the time. Because, hey -- when he hired me at RKO, his career was on the line; he doesn't want to look like an ass because that Peterson he hired didn't work out.

Paul and I do differ, though. You know us both. And if you put the two of us up against a wall, we would probably represent the complete opposite ends of the spectrum of radio programmers. Because I'm a hippie with long hair and Paul's as straight as they come from looks. But, I'll tell you Paul is not as straight as he looks in his programming, nor am I as hippie as I look.

The only thing he wants you to do is win. Now how do you go about winning? He could care less. RKO is programmed much different than KHJ, at least 60 percent totally different. But does n t mean Drew is going to come into Boston and say, "No. You have to program RKO like KHJ." No, we're winning in Boston. Now, if I lose in Boston, then Paul comes in and says, "look, let's do it this way."

He's given me complete authority at RKO.

R&R: Do you have to have your contests approved?

GERRY: Absolutely not. I discuss everything I'm going to do with him, but the decision is mine finally. If I come up with a super concept on 5 o'clock Friday and I've got to have it on at 5:05, the contest is on. Then I talk with Drew and tell him why I put it on and about the time element involved. Outasite. Because he trusts me.

R&R: You're also 3000 miles away from him.

GERRY: I don't think that has anything to do with it. When I program KHJ, it will be the same thing.

R&R: You don't think the fact that RKO is headquartered here, that the pressure is on at KHJ?

GERRY: Positively not. I think there is more of a pressure for someone that possibly can't handle it. Sure, Paul Drew will hear KHJ more; he might be concerned more with particular sets there, but you don't mess with a winner.

WE'RE THE BEST!



Thank You for helping us do a better job!

Dennis Ganim
Joe Medlin • Bob Alou • Mike Becce
and
THE PROMOTION STAFF



WHERE THE NEW EXCITEMENT IS



JAY COOK

R&R: Can you describe the basic concept or format at WFIL?

COOK: I think probably if you had to categorize it, it's a Fake Drake organization with a little more flexibility and freedom for the guys on the air. Flexible to the point that we take advantage and are able to exploit anything that's happening within the market or special days. We try not to let a thing go by that we don't exploit or try to use to our advantage or try to highlight for the audience.

R&R: Give me an example of that, like exploiting certain days.

COOK: Like any day that means anything in the year. Valentines Day, Halloween, Memorial Day, Independence Day or anything like that never goes by without some kind of promotion geared to it, or audience participation to it. Again it's sort of "Mickey Mouse" in some ways but I think the bottom line on WFIL, and its success in this market has been that we try not to miss a trick. We try to do everything that is possible to be done with consistency. For someone to ever try to beat us they're going to have to take care of more business than we do and that's gonna be a bitch.

R&R: Do you have any signal problems?

COOK: Nothing at all. We have an excellent signal 5,000 at 56. We have a little slight null-out over in the suburbs where I happen to live, but except for that none at all. I think if I had to pick one signal in the market I would pick ours.

R&R: Can you run down an hour for us, like where you place your news, how many jingles an hour, what kind of jingles? Could you basically describe what the radio station sounds like?

COOK: Let's start at the top of the hour. We'll attempt to play 14-16 records an hour, and we carry a maximum spot load of 14 minutes or 16 units per hour. Most hours will carry one 4 1/2 to 5 minute newscast. In morning drive we use two, and there are hours during the day where we have none.

R&R: Are you pretty heavy with local news?

COOK: Yes, we have a 12-man news department, stringers in each of the state capitals around here, like New Jersey, Delaware, Penn. and it's about 50-50 local and national news. We don't do a lot of running, we do have stringers at almost every conceivable place in the area for stories. The hours are generally constructed with 2 minute or 3 units breaks, with hopefully a sweep minimum of 2 records max 4 or 5 at each of the quarter hour spots.

R&R: Any particular reason why you did that, or why you put your sweeps at quarter hours.

COOK: No, not really, you have to put them somewhere, and at every quarter hour just seemed logical, especially in those non-news hours, where there is no news at 15 and 45 as it allows us to sweep across. It's worked very well for us. We've gotten in some battles of getting in and out of news first. Things like that just became impossible for us with our consistent commercial load to



Jay Cook (right) accepts plaque from Epic Records' VP Ron Alexenburg for Program Director Of The Year honors at the Bobby Poe convention earlier this year.

play too many games with the news so we just locked it in and kept it there.

R&R: Are your schools on a split day so you have kids all around? Los Angeles has a split session like two or three sessions which means we always have a bulk of teenagers out of school.

COOK: You do here too, but not to the degree that I would say to cities of comparable size. There are very few teens prior to 1pm.

R&R: How about jingles?

COOK: We've always used a fairly large package as compared to a one shotgun situation. We like variety in our jingles as we like variety in any of our repetition that we do.

R&R: How many battles have you been through?

COOK: When Drew came to town, that was supposed to be a battle but it didn't turn out to be much of one. Two or three years ago WIBG came on again to us a little bit and of course right now they're making another strong effort, but really I would say that as far as being seriously threatened, to where the numbers sort of got to be nip and tuck, only happened once. That was about 2 1/2 years ago and it really didn't last more than a couple of books, so as far as top 40 competition we haven't been seriously challenged in the books, excepting that one time. Our battle has always been with WIP to be the dominant music station in town. I think our progress and our growth has been very encouraging ever since we have considered that to be our main battle about 5 years ago. (WIP is MOR format)

R&R: How do you fight a really good progressive MOR radio station like that, when you are a rocker?

COOK: First of all, I think we really can fight them just by playing our ballgame. I think we have the advantage that we're maturing with our audience. It's

much simpler for us to grow with our audience, our guys are growing older, we have lived with the music and grown up with the music, so it's a logical thing. I think it's just the opposite for a middle of the roader. There's not a lot of Count Basie, Duke Ellington or even Tony Bennett available now and these guys have got to reorient themselves and I think it's much more difficult for them and whatever audience they have or that they want to hold on to.

R&R: How far back does your airplay oldie library go?

COOK: We go back to 1955.

R&R: Are they dayparted so that you don't run them against teens?

COOK: Not really dayparted, however there aren't nearly as many from those later years as there are from more recent years and the ratio on oldies is much less than the newer ones.

R&R: What I'm trying to pick up on, is that you have a very unique situation there in the book where you just regained your teens. I'm trying to find out what the magic secret is that is obviously able to keep you ahead, when the Q type rip-off formats are working elsewhere.

COOK: I think the key to success of any of the top-40s that are still hanging in there, mine or the ones that have some great dominance over the past six or seven years is the consistency and the believability. Those are two over-used words but I think they're very important. We never copped out on the teens back during the progressive years when it wasn't cool to play Donny Osmond. We've always played what we thought was the appropriate music for our audience at any given time and I don't think we ever neglected the teens, but by the same token we've never turned our radio station over to them.

R&R: What about market research?

COOK: We've always been into market research fairly extensively. In the last 3 years our music research has become a little more sophisticated.

R&R: What kind of relationship does the sales department and the programming department have at WFIL?

COOK: We have a pretty good relationship. Our spot load is do. Again our guys are mature and professional enough to know that there's a value here. I think we've always had a pleasant mutual respect association. We never had any real problems in that area. Our guys are very good at helping out when needed.

R&R: Do you do a lot of client tie-in in promotions on the air?

COOK: No, not a great degree. We do an occasional one, but generally, no. When we do outside client promotions with appearances by the disc jockeys we have fleet of vehicles, three double decker buses, two pick-up trucks with stages on the back that are equipped to take bands, etc. We have 3 automobiles with phones in them.

R&R: What do you use all that stuff for?

COOK: We use them for groups to be sent out to fund raising efforts, to boys clubs, old lady's homes, sales promotions, etc. We have a lot of March of Dime marches this time of year, and generally if we can cover them there's usually more than we can handle. Last weekend we had a bus at three different 20 mile hikes to pick up stragglers.

R&R: What about money? What does the average jock at WFIL make?

COOK: I say average is from \$20,000 to \$30,000.

R&R: Have you been able to keep the staff, with the exception of Dr. Don, pretty stable?

COOK: Yes, like I mentioned before, I'm still here but not on the air ... but Parks and Michaels are part of the original staff which is eight years old, Don was here about five years before he left, O'Brien has been here almost four years now, Donovan has been here four years. I guess the newest guy on the staff is Kevin, our all-night jock, and he's been here about six months. I'd say we're generally averaging out about four or five years at pop with these guys.

R&R: When you hire someone like Kevin, do you have a set of rules or standards you give him? Do you give him any limitations to work with? What I'm trying to find out is what are you looking for when you hire someone.

COOK: First, I'm looking for someone, obviously, who can execute the sort of sound we're looking for. In a guy like Kevin, who's still relatively young, I'm looking for a great deal of improvement and maturity in his act. He has the flexibility here to create and to contribute something in that show to make it really his and that's what we ask for and what we get. I think we have as distinctive a seven show lineup as any radio station I have ever heard and we're consistently had that. Each of the guys sounds different and each of them really hustle. Inside competition among the guys is great.

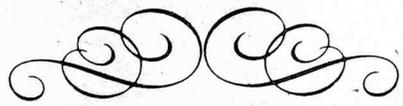
R&R: How often do you have jock meetings?

COOK: Depends on what's going on. On the average, maybe once a month. Then we might have one a week for a four-week period. Not as many as we used to have. I think the maturity of the staff and the length of time they have been here means we really don't have to have that many unless there's something special coming up that everybody needs to hear about at the same time.

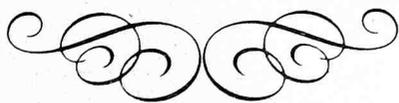
R&R: It just basically seems to me in this day and age that with shotgun logos and everybody coming out of the record screaming their call letters, that it's refreshing to have a radio station that isn't doing all that ... and winning!

COOK: I think what we've been able to do is incorporate both of those things, which I think are very important, and are based on good sound logic. We're using a couple of basic shotgun logos, in fact I'd say fifty percent of the time that's what you'll hear. The guys do the call letters out of the records, but they are not locked into being first. They can say something else before and they don't have to shout and knock you down every time. They have the flexibility to not do it if there's a situation where it makes better radio if they don't do it. However, we do ask that they do it most of the time.

I think the beauty of this radio station and the reason I'm still here and the reason guys stay so long is that they're well paid, carefully considered before they're hired, and come here with a sense of security in knowing that if they do what they're asked to do and really live up to the standards set of input and concentration, they're going to stay here.



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R&R RETROSPECTIVE

Ted Atkins

VP/GM, WTAE/Pittsburgh

"I might be lambasted for this statement, but I'd have to fall back on something Chuck Blore said recently, to the effect that 'All the research in the world is fine, but the best programmer is still the one that does it from his gut.' It may sound like an ego stroke, but I've always been successful in having that intuitive feel about what is right and wrong: I'll know when the station's clicking. I don't want to take anything away from research, but I think it's been overrated."

10-26-73

Chuck Blore

Programming Consultant, KIIS/Los Angeles

R&R: I've watched you at the Billboard Conventions and I've talked to several young programmers that fight for spaces to come and watch your presentation and when they walk out of there they seem to have (the ones I talked to have) the same feeling -- they were overwhelmed by a great presentation tape, but didn't know how to handle it in their own markets because they couldn't afford the talent nor the professional music jingles, and I wonder if we could go into production for a minute. Do you have anything you could communicate to the small market people. You just did something in an interview which will probably make them really think about the commercials, think about formatting their commercials; which I don't think anyone does. They format them by 30's and 60's and which goes first in the sets and programming live spots and that sort of thing.

BLORE: I was talking to Bobby Ocean the other day and he mentioned that he and Sebastian Stone were having a very similar conversation about programming commercials. Interesting idea; why it took so long I don't know.

R&R: I don't know why either. It should be the first thing you think of.

BLORE: It would be an interesting idea. Instead of saying these are all the positive things we're going to do on this radio station and work on those, just say now there are some negatives we must do and how are we doing to best present those? I think that's being done a lot in the public service area. We have to do this and how will we do it. Shall we hide it on Sunday morning or shall we try to make it attractive?

All you have to do is say it, add some dressing, figure out the best presentation for the idea, which the idea will tell you to, as it has its own personality and you might do

nothing to detract from that, but just shine a spotlight on it somehow -- whatever it is. Take on example, in a commercial sense, that says something like "our milk is fresh" and the last thing we're ever going to say is the milk is fresh because everyone says it to the point it has no meaning at all. But what we try to do is for that 30 to 60 seconds, to be fresh, in some way to give it that personality, to give it that flavor, that freshness without ever saying it. It's what I call the "60 second coffee claim." It's one you never make, but you are, and that's basically the same idea behind every successful presentation. You take what the idea is and then, instead of coming on and saying "Hey, we are this," you don't say it, you do it, and by doing it, you're saying it.

R&R: Do you believe in fact-sheet type live commercials as opposed to scripted.

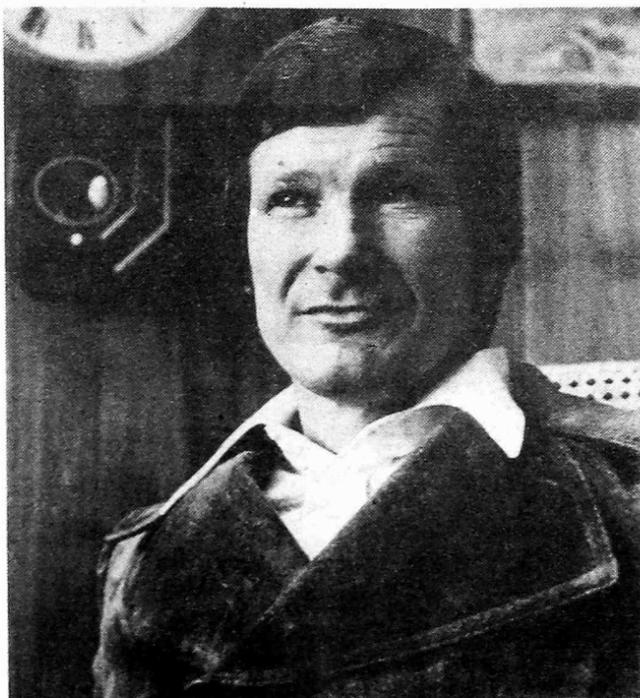
BLORE: I do if the guy knows more about the product than just what is on the fact sheet. In other words if you are going to send a fact sheet to a jock, you are going to have to also send him the product. Because the fact sheets are only some copywriter's idea of the important point of that product and so he has to relate to them so he can figure out how to get from one point to the other. If you send the product along with the fact sheet at least the guy can really see, smell or feel it or whatever so he has some way of relating to those facts, then yes, I think that is really communicating.

R&R: Do ideas just come to you? What do you do when someone says come up with fresh bread spot, or whatever?

BLORE: I am not a particularly creative person. I have to work hard at that kind of thing. But, after you have been doing it for such a long time, you get past what I call the "garbage period." When you sit down to do anything the ideas that are going to come to you first, in the first hour or two, are usually routine, garbage kind of ideas.

So the trick is, after a long time, to somehow get rid of that garbage period -- so you don't have to go through it anymore and I had to go through it five years. Everytime I sat down and all this garbage would come out and that is and that is what I have found I don't have to go through anymore, so I get more quickly to the idea. The ideas just don't come to me, I don't think they just come to anybody -- they have to come from somewhere and so you have to know where to look and where we look here is to the product itself -- it will always give you the idea.

Whether the product be something you're selling on the radio station or some part of the radio station itself. Your product can be love, you know, if you want it to. The really best communications I hear on the radio stations are



BLORE: "Problems will offer their own solutions if you spend enough time with the problem, and not just try to cover it up..."

the expositions of an idea that obviously came from the product.

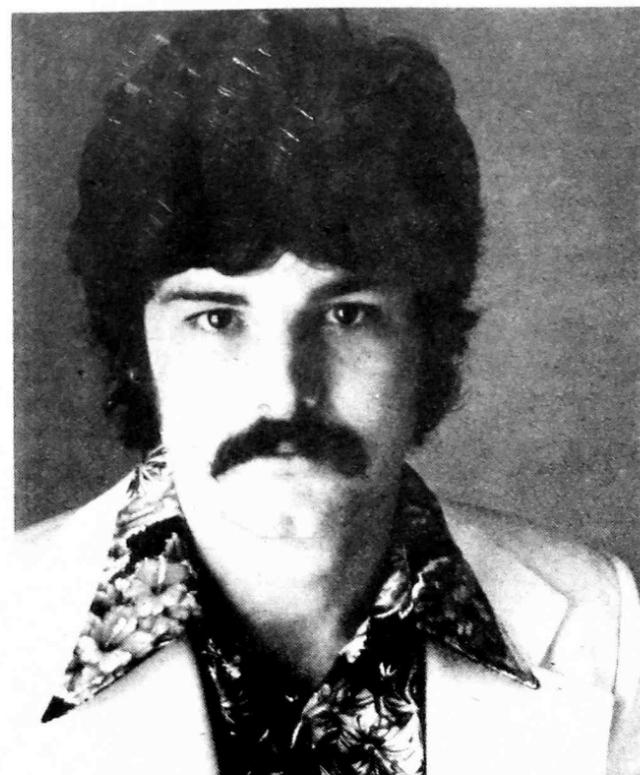
A commercial we did that I like is the spot for ATT for their long distance lines, and all you heard was the telephone dial being dialed and returning and you keep hearing a return signal and you ask yourself what the hell is that. Like please drop the other shoe. But it was really an attractive thing to the ear, you had to be hooked on that after 30 seconds of hearing the bzzzz -- that return of the dial the guy comes in and says "long, long, long distance rates are lower on weekends and after 6 o'clock; long, long... fades out." It was a marvelous thing because the idea obviously came right from that telephone.

So you ask yourself what is the problem -- the problems will offer their own solutions if you spend enough time with the problem, and not just try to cover it up. I make this

point in speeches that someone said "well, I wrote a great commercial for shoes last year, but man it would fit great here, I'm selling milk." Well, the chances are if the same idea would work equally well for two products then it isn't the best idea for either one of them because that product has something of its own it wants to say.

When I first was trying to talk to the writers at KISS, when they first came over there, I told them I was looking for radio writers. There is no such thing, so in lieu, you take professional writers and do it for the radio -- teach them to write for radio and I'm telling them there isn't anything you can't do in 60 seconds or even 30 seconds. Asking a guy who has done a 90-minute special to get one idea cross in 60 seconds is difficult to get them to accept. But it is true.

5-17-74



CUMMINGS: "I can't believe how good AM radio is in L.A. If you lived in Winnipeg, you'd know what I mean..."

Burton Cummings

Lead singer, Guess Who

R&R: Do you listen to much radio at all?

CUMMINGS: Quite a bit. I've been listening to oldies on KRTH while I'm in L.A. I like to hear what other people are hearing. I can't believe how good AM radio is in L.A. If you lived in Winnipeg, you'd know what I mean. We don't have an FM station there, and I come down here and put on KROQ and hear all this music I can't hear anywhere!

R&R: What about the current radio situation in Canada? With the ruling about playing so many Canadian records?

CUMMINGS: It's ridiculous up there. The ruling is the CRTC which specifies that one out of every four songs played has to be by Canadian acts, which is a joke. What I liked was a couple of weeks ago; CKLW added "Star Baby," but not as a Canadian record. Just as a record, because they liked it.

The ruling has hurt the Canadian radio scene a lot. It's like begging, like when Woody Allen turns to the camera and begs for a laugh in a movie; it's as if the Canadian government were begging for acceptance for their Canadian artists, when they haven't earned it.

A guy in Newfoundland could cut a record in somebody's basement and it would be just horrible trash, but because they're from Canada, it will get heard all the way out to Vancouver Island. I don't think that's right. If a guy in New York is cutting something that's better, that's who should get the airplay.

It can't last. They're trying to give the Canadian music industry a shot in the arm, but it's backfiring, and I think sooner or later they'll get rid of the ruling. Unless in the interim a whole pile of really topnotch Canadian acts develop. But I can't see that happening.

8-16-74

Jay Thomas

Program Director, WAYS/Charlotte

R&R: What do you do as a programmer? Are you working 22 hours a day?

THOMAS: Ridiculous! I work as little as possible. When I get off the air at 9 o'clock and everything looks like it's running O.K., I go home and I tell them I'm doing a little music research. I do the same thing Buzz Bennett used to do. You know, go some place and tell them you're doing music research. Who knows if you're doing it or not, right?

R&R: Can you give me your formula for winning then?

THOMAS: My formula for winning is that you find a town where the competition is nil. You go to a town where the station on the street has no talent whatsoever, they might even be winning. And that's what I've done. I've never been in a market that had real competition. You go in there where they sound terrible and you make your station sound great, and you win. The competition is still terrible in both markets and we can dig it and do pretty well.

R&R: When was it that WAYS received a pretty good push from the competition? Was it a year ago?

THOMAS: It was when I came here. Two years and two months ago.

R&R: Then you came in and brought it back?

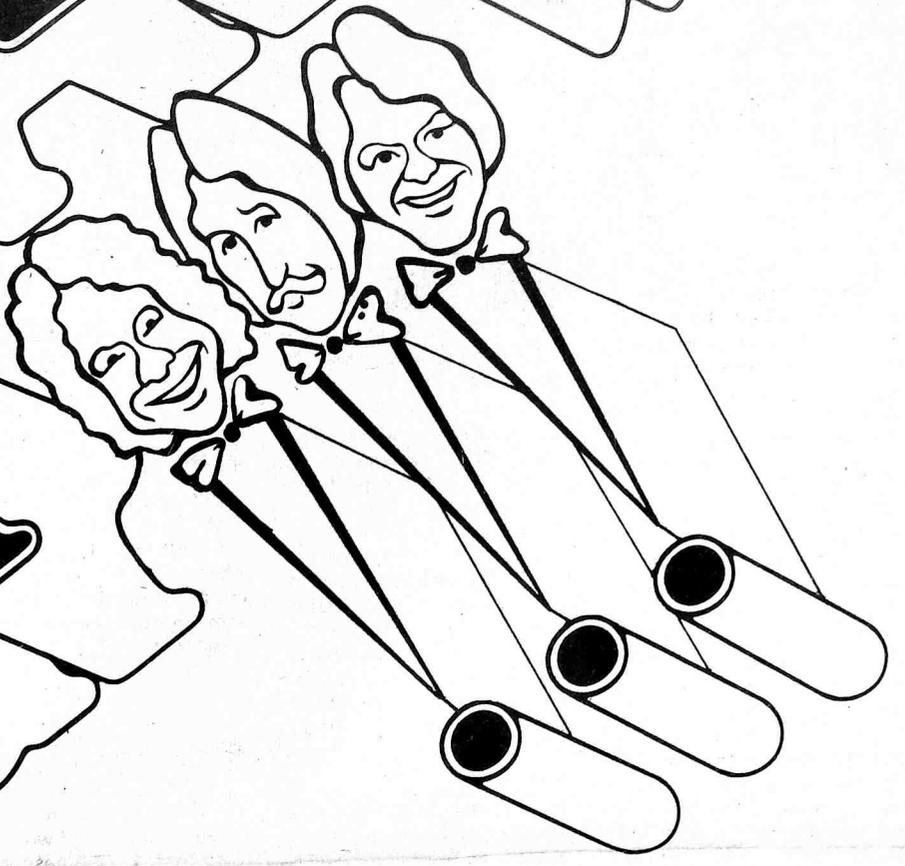
THOMAS: Bingo, like gang busters! The messiah arrived. I came in and fired everybody the first day and the newsmen were quitting and they were saying this wild man has come to town. My first promotion was getting a hot air balloon and we put people up in it all day and I broadcast from a billboard at a real busy intersection all day. I took my pants off and threw them at the people driving by. I had my flowered underwear on and stuff, I mean who knew who this guy was? We played hit records and acted crazy on the air. I guess I employed the shotgun logo and all that stuff, but I don't think that really helps you win. There's a lot of formula, and you can do a lot of things, but you just have to be good. Whatever you do, you have to be good and you can't take any crap from anybody on your staff. You call them in and tell them what to do.

R&R: Right now with most radio stations having gone through a cycle of "Q" type formats and time-and-temperature disc jockeys or "Q" card reading jocks, where do you find (if you were going to take your ideas and format) the talent you need that can actually be creative and talk if the young talent today has not been taught that or even experienced it?

THOMAS: Well all I can say is that we have changed medium market radio into major market radio. We would better than major market radio. You can't have any fun in major market radio. They won't let you. They've lost their minds. I'm not going to say who it is but for Christ's sake, everyone knows who it is or who they are. A guy gets into a radio station and all of a sudden he can't say anything. His radio station has to have a boom and a big serious voice and act like the people walking around in the streets have frowns on their faces and don't know how to laugh at anything.

The radio station should be like a human being. It should have emotion. It should laugh, cry; it should be curious. And human beings have to change every single day according to how things

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R&R RETROSPECTIVE

are going and so do radio stations. If a human being is to survive he has to be loose for a few months, then a radio station has to be loose in the form of freedom, fun and having a good time. And when people get tired of that, then you tighten up the station.

The jocks that come here usually come from smaller stations or maybe stations a little larger. We hire young people with very flexible minds. You hear a tape of a guy and you hear his production and you figure that this guy has something even though he may sound a little straight at the time. You bring him to the station and after I blow the whistle in his ear a few times and move him around a couple of times on the air, he loosens up and he becomes a human being.

R&R: What do you see as your future?

THOMAS: A millionaire by the time I'm 35 years old at something. At jean stores, record producing, owning radio stations or running these stations. Stanley Kaplan's ego is gigantic and it's that ego that will force him to make a gigantic company because once you succeed with 3 or 4 stations you have to succeed with 5 or 6. I have the same type of ego and that's what I want to do. I want to build a giant company. I think I can be a millionaire by the time I'm 35 if we buy enough radio stations. If we don't buy enough radio stations, I'll still be very comfortable. At least \$800,000 or something, but that's my fortune. My future is to use radio, which is what I know, to make myself the money that I have always wanted. Yes, money will make me happy. It makes me happy today.

7-19-74

Danny Davis

Screen Gems/Columbia

R&R: A major record company executive told me a couple of weeks ago that he's not worked in a market that has the top promotion people. L.A. and New York do not have the top people, he said, because you don't break records there. His 'A' people, he said, are in Columbus, in Cincinnati, etc. is that true?

DAVIS: I can't entirely agree. If a guy is out of Columbus, and he makes the trip to Dayton, to Youngstown and Cleveland, if it's the effort that the guy expends which makes him a good promotion man, then I'll tell you we have a guy that good here in L.A.

The truth of the matter is that we are very restricted here. KHJ obviously is the hope of everybody, and KHJ doesn't readily take to playing new records. If that's why we're stymied, that's why we're stymied, that's why we're stymied. But, I can tell you many guys who seek play elsewhere. Not



DAVIS: "I would cry if I were just known as a guy who hustles little pieces of wax for my entire career. I set myself loftier goals..."

everybody sits around in the lobby of KHJ bemoaning the fact that they can't get their records on.

There's always the Tony Richlands, the Jan Bashams, and others, who race out to San Bernardino and Palm Springs and Bakersfield, whenever they can get play.

We have our share of shuck-and-jivers here ... guys in the independent ranks who get up at ten, go to coffee at eleven and are home by one.

Reflecting now on what you said, though, I can't think of one solid name in New York City Promotion that would qualify as outstanding, save for the illustrious Matty Mathews at CBS.

R&R: In my 11-12 years of experience seeing promotion people, I've yet to see a "satisfied" promotion person. By that I mean, they're in for that moment, wanting to move into bigger and better things A&R, publishing, whatever.

DAVIS: I must take issue with you in one area. I think it's a credit to anyone to want to move up, move ahead. I would cry if I were just known as a guy who hustles little pieces of wax for my entire career. I set myself loftier goals.

It's because of a guy called Laster Sill. Because of him, I've been able to broaden my scope. I do a lot more than just promote. I think you have to give kudos to anyone who wants to become more than just "a record delivery boy."

Nobody wants to be merely a record hustler, delivering the same old lines day after day for years. I think what the industry ought to want to do is replenish the stock. At present, the only way they do it is to take guys who have no knowledge, no business being out on the street contacting a Bob Wilson or a Paul Drew, and putting them into those positions. Unfortunately, I don't think the record industry, as a whole, really cares about who represents them.

They look at it, "here's a kid who dresses hip or wears a ponytail; let's send him out because that's the current style and when the style fades, we'll tell him to get a

haircut." That's the fault of the industry.

But you can bet your life that before I send somebody out with a "The Way We Were," an Academy Award contending song, I'll pay some mind to who handles the copyright.

3-1-74

Al Coury

VP of A&R, Capitol

R&R: What are the views about the problems of radio today dealing with the record industry? Is it really tough? Are they anti-record companies?

COURY: It changes. It's a very frustrating business and promotion is really frustrating. A relationship between a record company and a radio station is always a very delicate, very fine-line kind of relationship. You never can really be too

friendly to a radio station. Because there is the fact that they are separate business. They, ultimately, have separate end results but the thing that will always tie them together is music.

Most radio stations (and most admit this) are not in the record business. That's the classic line that a P.D. will give you: "Well, we're not in the music business, we're not in the record industry; we're not out to sell records." Yet that same P.D. or M.D. will hire a girl or use their P.D. or M.D., depending on how big and how much money they have, calling up all the retail accounts in that city and find out what's really selling that week. They are in the record business, whether they like it or not. They wouldn't be checking on sales if they weren't in the record business.

I'll tell you something, though; like any other business, the record business doesn't become easier today

"I Think The Biggest Danger To The Music Business Is The Tight Playlist..."

and neither does radio. With all the demographic breakdowns and all the sophisticated means of analyzing what audiences react to, I think radio is going through some changes too, I think the biggest danger to the music business is the tight playlist. The tight playlist is a tremendous danger not only to the music industry, but ultimately, to the radio business. Because if there are not stations that are willing to play new products and not take chances, eventually all the stations will end up playing the same records all the time and there won't be anything new for them to play. They'll end up only playing Elton John, Paul



YATES: "What's the point of giving away \$50,000 to gain an audience that'll make you \$49,000?..."

McCartney, Grand Funk...without ever having a Helen Reddy or a Blue Swede or having anything new on the radio. Radio then would become very dull and people would find other means of entertaining themselves. Fortunately, there are enough radio stations today in the business who do play new records -- who will take a chance on a new record that they like or that they have a feeling for. And as long as there are stations like that around, we'll be there to promote them and try to convince them that our product is better than the guy's next product.

8-9-74

Tom Yates

Program Director, KLOS

R&R: Do you think listeners really mind commercials?

YATES: Well, just a short while ago a whole slew of L.A. FM stations were announcing on the air that they were the Number one FM station. One station was claiming to be "The New Radio Leader In Los Angeles." Another was embarking on this big "We're Gonna Kick Your Ass" campaign.

Every station had a consumer ad out, either in print or on the air, claiming that they were number one. You know, as Rick Sklar put it, when you check it out you find they're number one with one-legged Padigonian midgets on Saturday afternoon. This, of course, annoyed us because we were the number one station in L.A. So we went on the air with a very low keyed programmed announcement stating just that, just to set the record straight, you're listening to the number one FM station in Los Angeles. And then as an after thought we added that if there's anything about KLOS that you'd like to see improved, any complaints or anything, write us a letter.

The amazing thing was that

with no prize or anything, we got about 700 letters. Of those 700 listener letters, only eight of them mentioned commercials. And these were commercials that we ourselves felt were very shaky. The complaints were largely about music selection. There were remarks made about the news. Commercials were last on the list. That should answer your question.

R&R: What are your attitudes toward promotions and contests?

YATES: We're not really into contests. We don't really do contests as such, although technically you might call them that. We try to do audience involvement promotions. Giveaways are of a "thank you" nature. The most we might do is an occasional drawing, but we're not into the quarter hour maintenance Top 40 hype contest. We don't try to buy an audience.

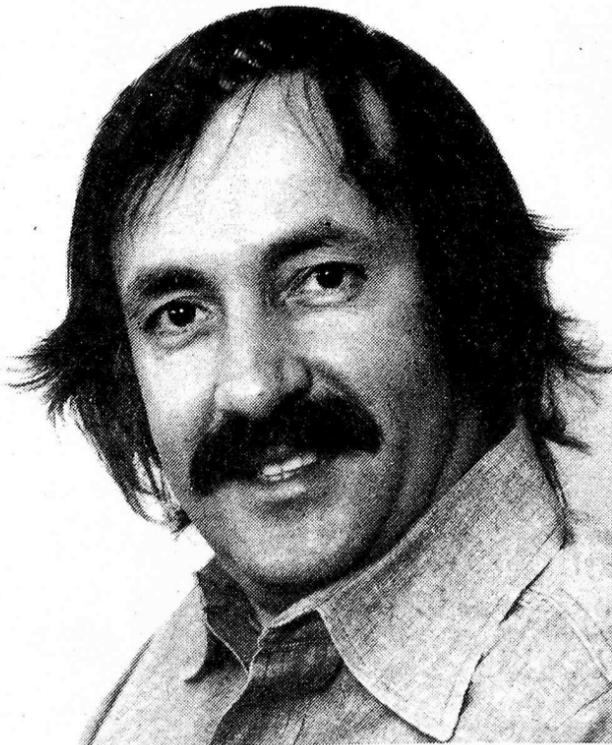
R&R: Do you think that an audience can actually be bought with money?

YATES: Yeah, I think so. It's been proven that you can do it, but it's like wooing a woman with Cadillacs and furs. If you lose your gig and the Cadillac and furs go away, she'll leave you. It's a very fickle thing. It can reach the point that you give away so much money that you end up showing no bottom line profit. What's the point of giving away \$50,000 to gain an audience that'll make you 49? We try to keep and gain listeners with good old fashioned consistency of programming.

R&R: With all the types of rock formats on FM today, and all the types of formats that carry the label "Progressive" alone do you, as the Program Director of a formatted Progressive station, find it easier to work with a jock who has "Freeform" background or Top 40 background?

YATES: We've had much better luck with the freeform progressive guys. They all seem to adapt much better to the format. We've gone through some Top 40 dropouts who were really excellent jocks, but they didn't work out very well on the air.

6-7-74



COURY: "Fortunately, there are enough radio stations today in the business who will take a chance on a new record that they like or that they have a feeling for..."

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R&R RETROSPECTIVE

Ron Jacobs

Program Director, KGB

R&R: How did you come from being the king of the flagship Top 40 AM station in the country, where you were the PD, the creator, the one who instituted much of the creative work there, to be where you are today, which is quite a ways from that whole thing?

JACOBS: It wasn't a push-button change. One day I came home from work when I was PD of KHJ, and I found my wife listening to KPPC. I realized that what I was doing as a gig was inconsistent with my own lifestyle. From then on, while I considered KHJ a very professional kind of gig, I felt I was compromising myself.

R&R: Would you go back to doing Top 40?

JACOBS: For more money than anyone's got. Top 40 today is suffering, because what you have is a bunch of second-string, xerox-copying, non-innovative types that will take some ad-lib of Robert W. Morgan's five years ago, and try to carve the thing in marble as if that were the overall answer as to how to program successfully. There's so much jive.

I happened to read, in an interview in **R&R**, where some programmer was bragging about how he's copyrighted something which is a one-liner I jotted down as part of the job jack at KHJ in '67, and that's the answer to your question. Who are the imaginative programmers in Top 40 radio today? There aren't any. There's only a handful of guys who know how to do that particular thing well, and most of them are making too much money to ever go back to it.

If all of a sudden, I found myself the PD of a Top 40 station with only the dull challenge of, say, beating WABC or KHJ, I'd find myself not leaving the station until I'd come up with something that was dynamite; and it wouldn't be that hard, because everyone else is doing copies of copies of copies.



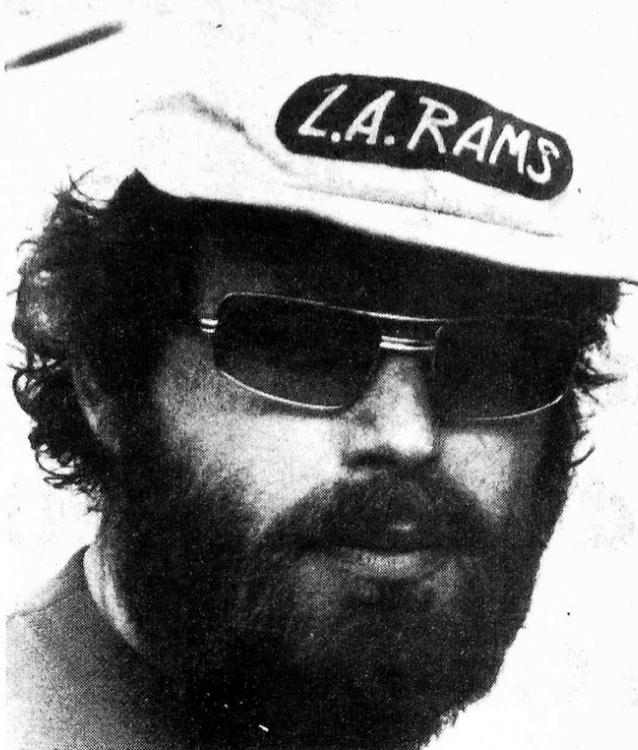
LENNON: "I love singles. The idea of trying to put your message across in under three minutes appeals to me, because there's no time for anything else, really..."

The easiest thing about Top 40 is the music. If you've been running a station before, and all you have to do now at a Top 40 station is narrow the list down to 17 to 21 records, it's easy. It's a matter of discipline, and having good people with a clerical mentality. To play these super-tight lists requires no special talent.

There's no complexity to rotating 17 things in a rather small circle. What we're doing here, what "progressive" stations have done when they try to get their shit together, requires a little more intelligence, because of the wealth of product available, the different kind of bags, because of the documented preferences people of varying age, sex groups have shown.

R&R: Let's go back to '65. Today's PD's were raised under Boss Radio; Morgan, Steele, everybody else you had, the fact that you ran a good paying station, that you were the flagship station -- all the duplicates, the xeroxes, ever learned from what you did with KHJ were the **MECHANICS**, the jingles, etc. My point is, these people who are now 25, who were 15 listening to radio in the early Sixties, didn't grow up listening to Dr. Don Rose or Tom Donahue. They didn't grow up with personality. They grew up to Boss Radio in Indiana, with Boss jingles. The people who are now 15 are growing up on listening to a shotgun type logo and screaming jocks. Where can these people draw from, in terms of background, to get their creativity doing? Where's their experience?

JACOBS: I don't think creativity is available by osmosis. I think the inspiration is available and might be from someone else, but the creativity has to be there from the beginning. There's no way you're going to be a six foot flanker that can run the 40 in 4.6 ... When you talk about Morgan, or me, or guys in that generation bag, we not only sat around and got off to a certain kind of radio as done by personalities in a given town; but we got out and hustled at an early



JACOBS: "Who are the imaginative programmers in Top-40 radio today? They're aren't any..."

age. When I was 13, it was a big thing for me to go out and get coffee for the morning man at our local station. And it was a bigger deal, 10 years later, when I beat his ass in the ratings.

But how many radio station 'groupies' do you see out there nowadays? It's not just the fact that the kids out there listening don't have anything fantastic to listen to; it's the fact that they're not paying their dues. Besides being inspired, you've got to hang out, spend hours doing all that scummy stuff. Even before I came to L.A. I saw there weren't too many young guys who were that hung up on radio. There's a basic problem now, I think, in the basic goal orientation of people. Why aspire to be a disc jockey when you can become a millionaire overnight if you're 7'3" and you sign to play center for a new league that's starting up? The GLOSS of radio is not as shiny as it was ten years ago.

R&R: If we keep going the way we are, by the year 2000, there won't be any identity at all in radio. The poor kids growing up now are listening to the 'Q' type format where the jocks barely even back-announce ...

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

12-14-73

John Lennon

R&R: The proverbial question: Will the Beatles ever get back together?

JOHN: There's always a chance. That's the answer. There's certainly no rift between us. I talked with George yesterday. I talk with him and Ringo more often than with Paul, but that's only because Paul is on the road right now. As far as our differences, it's like Paul said in Newsweek; "It's just a matter of moving the decimal points now."

R&R: Even if you did get back together, wouldn't it be next to impossible to live up to the audience's expectations of you?

JOHN: Right. No matter what we'd do, it wouldn't be good enough for the old Beatlemaniacs. We'd have to make records that would convert people anew, something that could stand on its own.

People would tend to say, "It's not as good as..." but that wouldn't stop us, if we felt like doing it. We'd try it. But there's nothing in the cards, you know. "Anything's possible."

R&R: Are you aware of the current AM radio situation here, the move toward tighter playlists and less exposure of new material?

JOHN: I know FM has somewhat vanished, from what people tell me, Top 40 forever, is it?

R&R: Records tend to stay around longer now. Lots of people are saying that the early 70's are looking like the early 60's, because most of the hits are "produced" records, as opposed to the middle 60's when the hits came from groups and bands.

JOHN: Yeah. I feel that too. And it's probably like everyone's saying. '74 is

going to be the year for something new, wherever it's coming from. I think it all goes in ten year cycles. It was ten years between Sinatra and Presley, and ten years between Presley and the Beatles. I reckon next year is the year, not that I know anything.

R&R: Are you aware that the group which we're in, 18-34, is the largest proportionate group of consumers, of music and goods in general? There aren't that many teenagers left to provide an audience for rock 'n' roll.

JOHN: We're the majority, then? I had no idea of that.

R&R: What do you like among some of the current records?

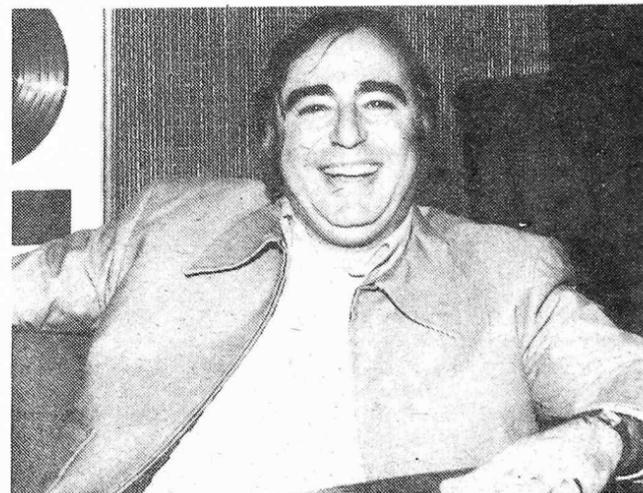
JOHN: My favorite record right now is the Ann Peebles. I like Al Green too. I liked Tod Rundgren's thing, "I See The Light." I like Charlie Rich and country & western (Hank Williams was one of my earliest influences; "Honky Tonk Blues" was my big number at the church socials, you know.) I like the C&W influence in pop, but groups like the Allmans I find a bit too "musician-y."

I love singles. The idea of trying to put your message across on TV or on record in under three minutes, or thirty seconds, appeals to me, because there's no time for anything else, really.

Singles have become important once again, I think. We can't all be going on those long twenty minute trips on the air. It's as if now, things are speeding up once again. We went through the downer bit, and things are getting fast again. I'm glad. I prefer it that way. I don't mind Top 40, especially if I'm in it! When you're not in it, it can get boring.

I haven't been in Britain for three years, but I understand they're getting into commercial radio there. It was good when they had the pirate stations over there, because it was done a la American radio. I like American radio. I wish it was everywhere.

11-30-73



REGAN: "One of two things are going to happen to me. Either I'm going to retire a rich man, or I'm going to die a successful man..."

Russ Regan

President, 20th Century

R&R: Your name comes up quite a bit in the industry due to your almost instant success. The excitement about 20th Century has been very high since you started -- what do you attribute this to?

REGAN: A lot of people like to think it's luck and it seems like I've been lucky all my life in the record industry. But, I think you have to capitalize on your talents and harness them properly. A lot of people are very talented but do not know how to channel their energies and talents. They get emotionally involved in things that have nothing whatsoever to do with the record business...I've seen it time and time again. I've met talented people and wondered why they weren't making it. It's very simple, they're not making it because they don't want to make it. They have something inside of them that scares them to death to become successful because success is not an easy thing to live with. Success is a lot harder to live with than failure. When you're a failure, you have no obligations, no problems, no nothing, you're just a failure. So they go through life with very little turmoil, very little pressure, very little of anything. So they don't have any material things -- so big deal. They say that material things don't mean anything to them. Then there is another type of person who says "I want to be successful. I don't care if I have to work 18 hours a day. If I have to get an ulcer, high blood pressure, the gout or a heart attack, I don't care, but I want to die successful and that's the kind of man I am."

Show me a man who has all those things, and I'll show you a man who is successful.

R&R: But what a price!

REGAN: But the price of glory is high. In combat where more guys got the silver star and were walking around with no arms or legs, there were a lot of guys back on the farm who had no injuries that were total

*The Original
R&B Hit Version of
SHE'S GONE (3957)*

by
TAVARES



*is Now Crossing Over
and Becoming a Pop Smash!*

from the album, *Hard Core Poetry* (ST-11316)



Produced by Dennis Lambert and Brian Potter

R&R RETROSPECTIVE

failures, not to themselves, but to the service. They just didn't care. So what I am getting at is this: who is right? I think I'm right but the other guy will say that he is and I'm wrong. They'd rather be what they are and not have high blood pressure, live to be 80 and have their social security. They'd rather live in a Miami Beach Hotel for \$150 a month and sit on the porch and rock. Well, I don't want to do that. I want to be able to live just the way I'm living now when I retire, and I'm living good. So I feel that one of two things are going to happen to me. Either I'm going to retire a rich man, or I'm going to die a successful man!

R&R: 20th Century has a reputation of not really being concerned about the record ratings on the national charts.

REGAN: We never have been concerned as we feel if a record is a hit, the charts will pick it up and if it isn't, then we don't want to know about it. We don't like our stiffs published anymore than anyone else does. We just wind up hyping ourselves. A lot of people really like to see their records on the charts whether they're hits or not and we all know that there are a lot of mid chart records that really aren't hits. When my records are on the charts and have bullets, they deserve it. We probably give less aggravation to the charts than any other company in the business because our credibility is there and people usually know when we have a valid hit, and I'm proud of that.

7-12-74

Rich Robbins

Former PD, KCBQ

"The best way I've been able to explain what I want, is to say to the jock: "be yourself." Be like you'd be if you were on an awful lot of speed; you would feel good, you'd be fast, friendly, the nicest guy on the face of the earth.

"You've got to get the jock mentally juxtaposed, so that's the way they feel. Some guys can't eat for twelve hours before they go on the air, some guys have to be drinking coffee constantly. Others have to go on a little souse or a little stoned. Some guys need speed, or a little piece of valium or a muscle relaxer, some kind of depressant to take the edge off.

"If a guy can get his mind right, the way it would be if it were Friday night and he's ready to go out and chase girls or whatever he most likes to do in the world -- if a guy can go on the air in that condition, he's going to project an awful lot of warmth, an awful lot of personality and they'll bring the listener up, which is what it's all about.

"A person would rather turn on the radio and hear some guy yelling and screaming and doing a rapid backsell, than hear somebody else come on and say, "It's three and a half minutes after six o'clock. It's been a long day, my dog died," and this kind of stuff.

"A PD, for one thing, deals with the jocks, and to do that he's got to have his ego under control. That's the only way he can take a jock coming in and bitching. "I did a bad show today because..." That's when I say "Bullshit. Don't give me excuses. Don't say it's because so-and-so didn't pull your first half hour's worth of cartridges or because the room's a pig sty. Don't say it's because you haven't gotten laid in three weeks. Don't give me a reason. If you had a bad show admit it..."

10-12-73

Scott Shannon

Program Director, WMAK

R&R: What does it take to keep WMAK No. 1?

SCOTT: Our kind of radio station is directed at the entire market. I don't limit myself to aiming at one demographic group. If I had to direct it somewhere, I'd say my programming philosophy might lean toward females and teens.

R&R: Why? Because they're the ones who actively take time to fill our ARB's?

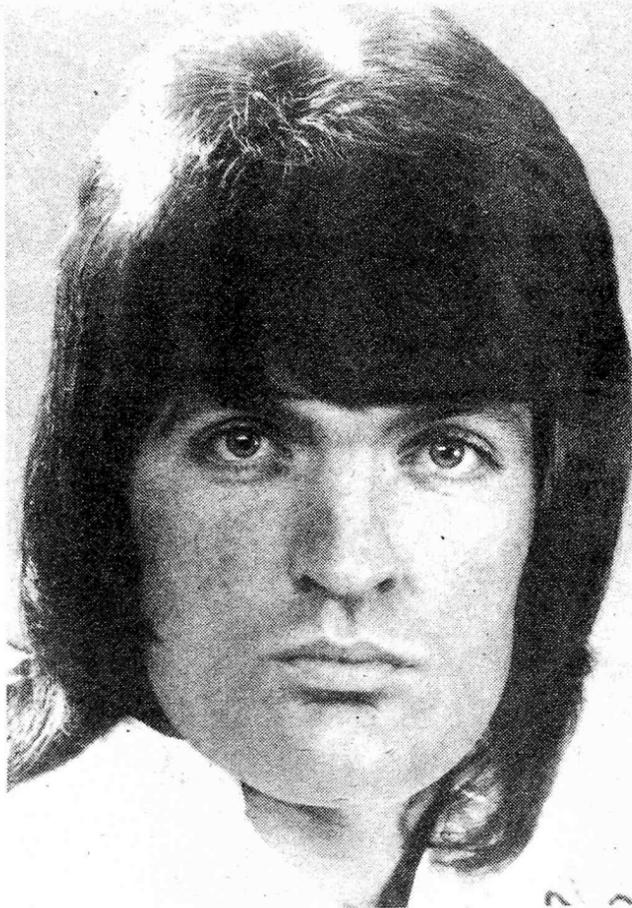
SCOTT: Yeah. That's the angle, the psychology I take. I feel that women and teens are easier to motivate, easier to get involved. We're a very involved radio station. We like to involve ourselves with the community. Our jocks say things; they don't ramble on, but we don't put a strict time limit on them. They can talk when they have something to say.

As a matter of fact, when I get tapes in of jocks who are running a boss or a 'Q' format, if I like the guy, I'll write and ask him for an aircheck where he says something, where he communicates.

R&R: Give me an example of 'communicating.'

SCOTT: It varies. In my opinion, Robert W. Morgan is a communicator and Charlie Tuna isn't. It's just a matter of style. If I had a choice of hiring one of them, I wouldn't think of hiring Tuna in the morning slot. Tuna sounds prepared, and Morgan doesn't. My morning man, Russ Spooner, has never prepared a bit of his life -- no canned jokes or anything -- and he's a fine morning man.

I require my jocks to prepare in the sense of being aware of what's going on around them. I do my own show and I read both local papers, one out of town paper, I read all the music



SHANNON: "I think gimmicks, wild promotions, showbiz--if done properly--still have a place in radio..."

magazines, I use all the sheets. It's a matter of being aware.

R&R: What kind of promotions do you do, to get community involved?

SCOTT: To quote a guy who's no longer around, George Brewer; he said, "WMAK is much like WIXY, in that it's a showbiz radio station." In other words, we do try to put showbiz on the station.

We don't want to be laidback. I encourage my jocks to be entertainers, so that listeners out there will look up to them and admire them. I know lots of people are teaching their jocks to be "normal" and sound like the guy next door, but I think

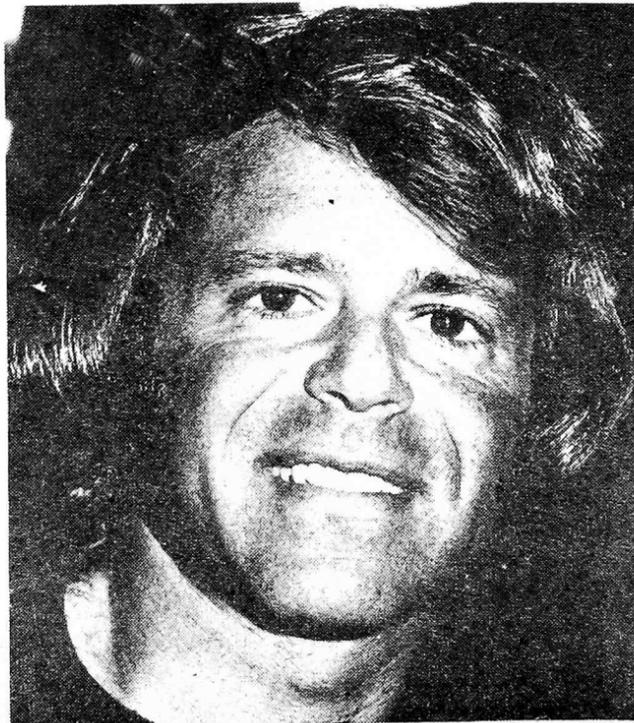
people still want to look up to DJ's to think "he's cool." I think gimmicks, wild promotion, showbiz, if done properly, still have a place in radio.

2-1-74

Ron Saul

(Quoted while he was with Warner Brothers)

"Radio stations, for the last couple of years, have been famous for taking the attitude that they'll do everything they can not to play your



SAUL: "Radio stations, for the last couple of years, have been famous for taking the attitude that they'll do everything they can NOT to play your record..."

record. They've got a million excuses. And when it comes to a company that's especially hot, they can always find more.

"Sometimes, when maybe 5 or 6 Warner Brothers records are on their chart, they're liable to react against it and say, "Well, we have to hold off on any more records from you." It's too bad, to be jeopardized because you're so successful. As a corporation, WEA is holding down 60-70 percent of the

charts nationally, but Warners itself within that organization is holding down maybe only 40 percent of that business. We feel that if we're going to be doing most of the business as far as popularity-success goes, we shouldn't be hindered because of it. Logically, if the Top 30 was made up entirely of Columbia records, or whatever, then every radio station should be playing Columbia records..."

10-26-73

BUZZ BENNETT

CONTINUED FROM PAGE 26

newsman conveys the information with the warmth and authenticity people need to hear.

I think mornings are when people expect to hear information. As the day proceeds, people have begun to find out what was going on earlier. I wouldn't think of pulling all the news off the air at a station, but I do believe in changing the concept of it; we don't have intros to the news. The newsman comes on right at the end of a record. He backsells the record.

13Q

R&R: Tell me the story behind the creation of 13Q.

Buzz: Cecil Heftel, Dick Casper and myself were in a motel in Pittsburgh. It was Cecil's idea, because we couldn't get call letter approval fast enough. I said we needed 30 to 60 days of orientation before the book, so we could show properly. Cecil said, "Why don't you use the dial position, Buzz?" We were 1320 in Pittsburgh.

And I said, "Well, nobody ever tunes you in for that reason, Cecil." He argued they did. Anyway, I called the girl downstairs at the front desk and I said, "What radio station do you listen to?" She said "WTAE", so I asked her their position on the dial and she said she didn't know. I asked her if she'd call us as soon as she found out, and Cecil and I waited to see how long it would be.

She called back in an hour to say she couldn't find out from anybody. And, it became obvious that people tune in a station by ear, not by number. It became obvious to us that you were selling your call letters because that's what they show in ARB's.

So I said, let's take one of those awkward letters out of the alphabet, like the "Q" (which had been successful for us in the past), and let's just say "13". It doesn't really matter if you're 1320 or 13. 13 is certainly a retainable number, with folklore associations and all that.

And, a long time ago, a guy in marketing wrote a song on the sound of "ooh", which is in "Q". He wrote "Bamey Google With The Goo Goo Googly Eyes", and that was done off research alone. He studied that sound and used it to make that song very successful.

So, what we did was put together 13 and Q (the ooh sound), because they both had a certain hook to them.

The same thing was true when we came here to Miami. "Y" is one of the four most awkward letters in the alphabet, like "Q", like "Z" which we'll use in Hawaii, and the other is "K" which is already overused. When we began using "13Q"; people had never heard of a radio station calling itself by one letter and two numbers.

11/9/73

#

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HAPPY 1ST ANNIVERSARY RADIO & RECORDS

ALBUMS

Mike Harrison/Editor

Radio & Records September 27, 1974

LW:	1	1	BACHMAN-TURNER	Not Fragile (Mercury)	"Yet," "Roll," "Givin'" and "Sledgehammer."
	4	2	BAD COMPANY	Bad Company (Swan Song)	Single hot, "Movin'" and "Rock Steady."
	2	3	STEVIE WONDER	Fulfillingness First Finale (Tamale)	Single, "Bird Of Beauty" picking up
	7	4	EMERSON, LAKE & PALMER	Live (Manticore)	All their fans are buying it. Progressive radio LP.
	3	5	BEACHBOYS	Endless Summer (Capitol)	Certainly no tune out.
	10	6	JOHN DENVER	Back Home Again (RCA)	Single leads pack, "God," "Surrender"
	18	7	BARRY WHITE	Can't Get Enough (20th Century)	Strong R&B crossover.
	13	8	ELTON JOHN	Caribou (MCA)	The tour will keep this alive. "Bitch"
	12	9	CSNY	So Far (Atlantic)	Collector's item.
	17	10	CAROLE KING	Wrap Around Joy (Ode)	Single, title track
	6	11	BACHMAN-TURNER	BTO II (Mercury)	Fading now.
	8	12	ERIC CLAPTON	461 Ocean Boulevard (RSO)	"Motherless" and "Let It Grow."
	5	13	RUFUS	Rags to Rufus (ABC)	"Rags."
	9	14	MARVIN GAYE	Live (Motown)	Did well. Watch new single.
	15	15	LYNYRD SKYNYRD	Second Helping (MCA)	Still growing. "Alabama" very hot.
	-	16	PAUL ANKA	Anka (U.A.)	Fantastic sales, little airplay. He's back alright.
	23	17	OLIVIA NEWTON-JOHN	If You Love Me (MCA)	"I Love You" hot. "If You"
	16	18	DIRT BAND	Stars & Stripes Forever (U.A.)	"Battle" and "Oh Boy."
	-	19	TRAFFIC	When The Eagles Flies (Asylum/Island)	Progressive must. Everything strong.
	28	20	JOE COCKER	I Can Stand A Little Rain (A&M)	"I Get Mad" and title track solid.
	29	21	ALICE COOPER	Greatest Hits (W.B.)	"I'm 18" is the single.
	11	22	HELEN REDDY	Love Song for Jeffrey (Capitol)	Had its run.
	14	23	MAC DAVIS	Stop And Smell The Roses (Columbia)	Dropping off.
	30	24	RICHARD BETTS	Highway Call (Capricorn)	"Long Time Gone" and "Rain" good pickings.
	24	25	QUINCY JONES	Body Heat (A&M)	Jazz.
	19	26	SANTANA	Greatest Hits (Columbia)	Collectors item.
	-	27	AMERICA	Holiday (W.B.)	Back on the chart for real this time.
	-	28	OHIO PLAYERS	Skin Tight (Mercury)	Single brought this goodie back.
	-	29	JOHN LENNON	Walls & Bridges (Apple)	Immediate airplay and reaction.
	-	30	BILLY PRESTON	The Kids & Me (A&M)	Perhaps his best album.

FM ROCK RADIO

BY MIKE HARRISON

While driving down the Santa Ana Freeway yesterday, I heard something on an LA Top 40 rocker that caused me to nearly drive into Disneyland's Matterhorn.

The action and dynamics stopped and the jock laid down a rap that rivaled the heaviest of the 1968 freeform era:

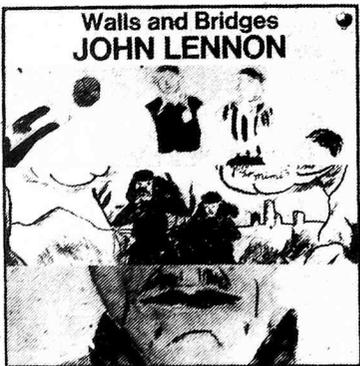
"It has been brought to my attention that one of our sponsors - I won't mention which one - complained to the management of this station about me supposedly ad-libbing when reading his commercial. I would like to say this to the sponsor:

There are over 70 radio stations in this city, and many of them are automated. That means that everything is on tape and done the way we have on this station. If the sponsor wants his commercial to sound exactly the same everytime, I would advise that he put this ad on one of those automated stations and then he'll have nothing to worry about. Not that we have anything against commercials, in fact we encourage them - after all, they're our bread and butter. But we never tell our sponsors how to run their business. We would appreciate it if they don't tell us how to run our radio station."

What do you think of that?

COMING THROUGH:

LENNON



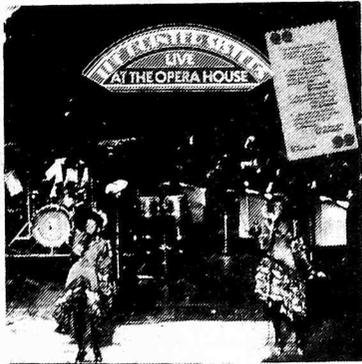
Entire LP is dynamic, single leads the way

KIM



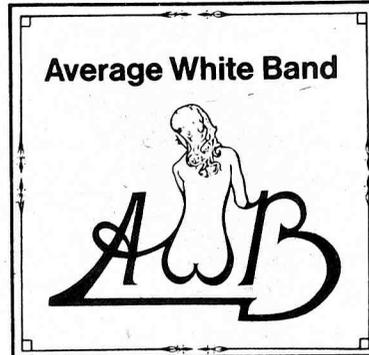
Came a long way since "The Archies"

POINTERS



Their best material live

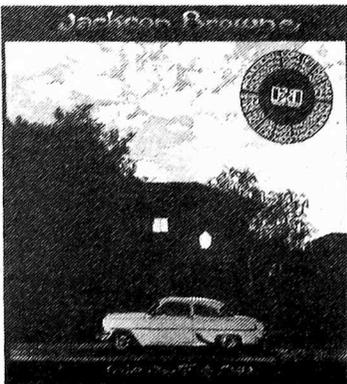
AWB



Highly acclaimed group is finally making it with Rock & Roll/RB gem

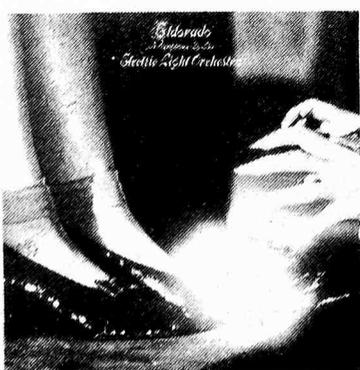
Suggested New Product:

BROWNE



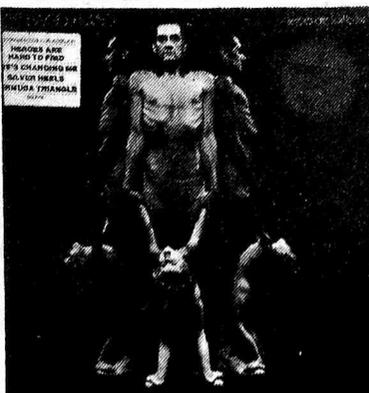
Features the best of his mellow moods

ELO



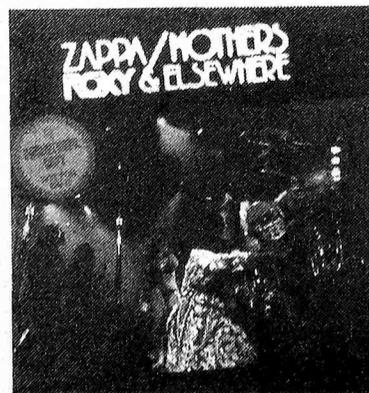
Try the "Overture" and "Get Head".

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Progressive favorite-doing well

ZAPPA



He's better, stronger now than ever

CROCE



It's all there, a must for the library

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OPENINGS

WSGO-New Orleans needs news director. News oriented station with AM & PM news blocks. Contact Terrell Menthery, (504) 581-1280, Box 2000, New Orleans, La 70116. 9-25

The Orange 106-Santa Ana looking for fulltime person for production manager-jock. Tapes and resumes to Dave Forman, 1601 N. Bristol, Santa Ana, Ca 92706. 9-26

KAFY-Bakersfield needs air talent. 1st ticket preferred but not required. Tapes and resumes to Mark Daniels, P.O. Box 6128 Bakersfield, Ca 93306. 9-23.

WORD-Spartanburg looking for morning airshift-production person. Also looking for newsmen. Contact Ron Brandon at 803-583-2711. (9-20)

KMYO-Little Rock needs AM jock, Pop-MOR, **urgently**. 3 yrs. experience preferred, Medium market wanting to move up. Tapes & resumes to Dale Mitchell, 4015 W. Capitol Ave., Little Rock, Ark. 72203 or call 501-666-2821. (9-20).

KDAY-Los Angeles needs weekend man and fulltime jock. Send tapes & resumes to Jim Maddox, 1700 N. Alvarado, Los Angeles, Ca. 9026. (9-20)

WUNI-Mobile needs a Mod-Country morning man, sharp on production. Tapes & resumes to Mike Malone, 1257 Springhill Avenue, Mobile, Ala. 36604

Z93-Atlanta looking for jock and personality newsmen. Contact Steve Rivers (404) 522-9393. 9-24

WDXR-Paducah needs midday man with set of pipes who can handle production. Contact Pat Martin at (502) 443-1737. 9-26

KSO-Des Moines (C&W) looking for morning man with production ability. Tapes & resumes to Perry St. John, 3900 N.E. Broadway, Des Moines, Iowa 50317. (9-20)

WSLI-Jackson needs morning man. MOR. Tapes & resumes to Dick Voorhis, Box 8187, Battlefield Station, Jackson, Miss. 39204. (9-20)

WAVZ-New Haven needs jock. Rock format. Contact Steve Warren at 203-777-4761, 152 Temple St., New Haven, Conn. 06510. (9-13)

CHUM-Toronto has opening for major market jock. Tapes & resumes only to J. Robert Wood, 1331 Yonge St., Toronto, Ontario, Canada. (9-13)

WKGN-Knoxville needs 7-12mid maniac personality. Tapes & resumes to Wayne Bernard, Box 1870, Knoxville, Tenn. 37901. (9-11)

KRUX-Phoenix looking for an adult personality for non-MOR format. Tapes & resumes to Geoff Fox, 7401 W. Camelback, Phoenix, Az. 85033. (9-12)

WRIE-Erie looking for a morning jock. Good money at this union station. Tapes & resumes to Bob Baron, Box 2072, Erie Ill. 16512. (9-12)

WRMA-Montgomery needs a 7-12mid jock and music director. Send tapes & resumes to Bob Kitzmiller, Box 8147, Montgomery, Alabama 36110. (9-6)

WBBF-Rochester needs jocks, all time periods, all types, E.O.E. Send tapes & resumes to Mark Driscoll, 850 Midtown Tower, Rochester, NY 14604 (a Lin station) (8-30)

WIL-St. Louis needs morning jock-entertainer. Country format. Call Walt Turner at 314-436-1600. (9-6)

KREM-Spokeane needs air personality for 12noon-4 pm slot. Call Rob Glendenning ASAP at 509-534-0423. (9-4)

If you don't have a personality and don't like being known by everyone in town and can't accept a challenge, don't call Chuck Harmon at KXLY (509) 328-6292, in the most beautiful and rewarding area in the USA, Spokane, Washington. (9-11).

STERLING BROADCASTING needs two PDs with MOR, Rock, or C&W experience; and also Top 40 jocks. Call Bo Donovan at 206-455-8124. (9-18)

WOLF-Syracuse looking for a "Q" style jock. Good voice and production abilities a must. No beginners, no screamers. Contact Howie Castle at 315-422-7211. (9-19)

WTAC-Flint: Top contemporary station has exciting opening for experienced PD-Morning man w-3rd phone. Production minded. Top pay. Tapes, resumes and recent photo to Bryce Cooke, Box 600, Flint, Michigan 48501. 9-24

WFEC-Harrisburg Pa. looking for experienced AM drive man. Contact Jack Armstrong at 717-238-5122, or send tapes & resumes to 112 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 Marc James at 816-474-1230 (8-30)

NEWSMEN & WOMEN

WORD-Spartanburg needs newsmen. Contact Ron Brandon 803-583-2711. (9-20)

KRSP-Salt Lake City needs newsmen with strong delivery. Send tapes to Bob Moon, P.O. Box 7760, Salt Lake City, Utah 841-7. (9-20)

WBBF-Rochester needs tapes & resumes immediately from newsmen with human but lively presentation to create new image news outlet thru Rochester's most popular rocker. Send to Mark Driscoll, 850 Midtown Tower, Rochester, NY 14604. (8-30)

WAXY-Miami needs newsmen, with strong delivery. No Calls. Send tapes & resumes to E. Alvin Davis. (9-6)

99X-New York needs a personality-newsmen with a strong delivery. Send tapes & resumes to Gary McKenzie, 1440 Broadway, New York, NY 10018. (9-13)

PRODUCTION

TABER BROADCASTING CO. INC. needs a strong copywriter, male or female, for the El Paso market. Send resume to Chuck Ashworth, P.O. Box 10243, El Paso, Texas 79993. Then stand-by for the best opportunity in your life. (9-11)

WBBF-Rochester needs production man. Send tapes & resumes from creative & organization oriented people who could streamline an entire production department to Mark Driscoll, 850 Midtown Tower, Rochester, NY 14604 (a Lin Station) (9-30)

POSITIONS SOUGHT

Randy Scott KROD El Paso looking for major market gig as Jock-PD has much radio experience with all formats. First ticket. (915) 544-8864. (9-27)

Gary Martin formerly with WRKO and WKRQ seeking position as PD-Jock with progressive station. Will relocate. Call (314) 445-4768. (9-26)

Peter Shendell multi-talented radio person looking for position as jock-air personality prefer rocker or jazz format. 3rd phone BA in Communication. Tapes and resumes available. Will relocate. (516) 781-9021 (9-26)

The Janitor, winner of WKBW's Great American Talent Hunt; winner of Billboard's air personality award; and winner of the Gloria Steinem look-a-like contest, is looking for something bigger than a breadbox in either radio, T.V. or hog-calling. Call at (904) 255-5421 suite 204. (9-25)

JACK BLAIR, formerly of KUDE-Oceanside as MD and doing mornings and of XPRS for 2 years, looking for Top 40 morning position. Call 213-997-0601. (9-19)

KEITH ALLGOOD, formerly KCKC, KKAR, KRAM, KAFY, interested in air work as PD or jock. Prefer C&W. Has done Rock. 1st phone. Call 714-982-0479. (9-19)

SCOT HENDERSON, formerly afternoon drive at WIRL-Peoria, looking for gig... any format. Will relocate. 7 yrs. experience. Never lost a rating. Call 309-673-4173. (9-19)

KEN TOWNSON, currently with Top 40 station doing nighttime personality, seeking new gig. Major market background, 1st phone. Will relocate. Call 714-327-6628, 714-435-3907, or 714-435-2423. (9-17)

SAM & HOWE, Billboard award winners, looking for morning personality shift in Medium-Major market. Contact at 608-274-4317. (9-20)

DALE DIAMOND looking for air personality position. Former PD; experience in Rock, C&W, MOR, all shifts, Drake format among others. Call 503-397-0745 or write P.O. Box 8754, Portland, Oregon 97208. (9-20)

STEVE MCCOY, previously with WEBR-Buffalo and Rocker WHRM-Rochester, looking for a good company in Medium or Major market. Will relocate. Call at 716-684-3696. (9-20)

GARY MAJOR, currently PD WKLO, looking for PD-MD position in Major market. Call at WKLO 502-589-4800. (9-20)

LARRY WOODSIDE, formerly with KPPC AM&FM-Los Angeles and KROQ AM&FM-Los Angeles, is looking. Prefer progressive rocker. 1st phone, MD, and production experience. Call 213-242-8569 or 213-378-0995. (9-20)

GARY JOHNSON, formerly news director at KDWB-St. Paul, is looking. West Coast preferred but all offers welcome. Call 612-774-5315. (9-10)

KEN CURTIS is tired of sitting on the porch and spitting out watermelon seeds at WVOP-Vidalia, Georgia. Currently MD-air personality and ready to move to Top 40-Contemporary station offering a challenge and a chance to grow. The hog reports are starting to eat away at my brain. Save me from that fate!!! Contact at home 912-537-2690 after 6pm (EDT). (9-11)

MAJOR MARKET morning personality. Bright contemporary radio entertainer. Numbers. Contact MR. X, 637 Scranton Avenue, Lynbrook, New York 11563. (9-20)

CHUCK GEIGER, formerly with the Orange 106, looking for position as jock with production experience in medium-major market. Call at 714-835-063. (9-13)

JOE HESS, former PD at WACI, looking for airshift in rock -- any market. Call at 815-947-2232. (9-13)

BILL MITCHELL, currently with KGON-Portland doing weekends, looking for full time gig, medium market. Top 40 or progressive. Will relocate. Call at 503-287-4625. (9-13)

ANDY BARBER, formerly afternoon drive at KSTP-Minneapolis, now seeking night-time Top 40 position. Call at 213-241-3214. (9-13)

NORM MCBRIDE, formerly with KIKX-Tucson, seeks position as jock. Call at 213-596-3467. (9-13)

TOM EDWARDS resigns from KZON-Santa Maria as PD. Looking for position as PD-Jock-Air Talent on Rock-C&W-MOR format. Six years experience. Call at 805-922-2181. (9-13)

CHANGES

Joe E. Hess now air personality at **WOKY-Milwaukee**
Christopher Lance afternoons at **KDON** to **KSJO-San Jose** to do all night effective 10-7

Steve Randall new PD at **KROY** was at **KYNO** and **KGMQ**. Also doing 6-9pm.

Lee Master from **WAKY** joins **Y100** to do 6-10pm.

Alan Linder from **Y100** to nites at **WAXY-Ft. Lauderdale**.

Andy Barber returns to **KING** broadcasting by doing 4-8-4-8pm at **KREM**.

Tom Watson from **CKGM-Montreal** to **WQXI-Atlanta** in FM-programming.

New personnel at **Z96-Grand Rapids**: 7-mid **Rick Lampert** from **WGRD** and all nites is **Skip Littlefield** from **WSAM-Saginaw**.

New lineup at **13Q-Pittsburgh** with **Bob McClain** 6-9 am from **KROY**; 9-noon is **Dennis Waters**; noon-3pm **Earl "The Pearl" Lewis** from weekends; PD & 3pm-6 **Eddie Rogers**; 6-10 pm **Jackson Armstrong**, 10-2am **Battman Johnson**; 2-6am **Jessie**.

Jason Williams (6-10pm) leaves **KILT-Houston** to PD at **KODA-Houston**.

John David Spangler joins **WGOW-Chattanooga** as afternoon drive from **WFLI**.

New **KISS** line up in Los Angeles: **Jerry Bishop** from **KFI-FM** 6-10 am; **Mark Elliot** 10-2pm; **Jerry Mason** 2-7pm; **Dave Diamond** 7-12pm; **Rod McKean** 12-6am. **Stoney Richards** out.

Atlantic's Fire Continues to Burn!

"Love Don't Love Nobody"
THE SPINNERS

Produced by Thom Bell
Atlantic 3206



"Life Is A Three Ring Circus"
BLUE MAGIC

Produced by Baker-Harris-Young
Atco 7004



"Touch Me"
FANCY

Mike Hurst Productions
Big Tree 16026



"Honey, Honey"
ABBA

Produced by Bjorn Ulvaeus and Benny Anderson
Atlantic 3209



COUNTRY

R&R COUNTRY HOTLINE:
(714) 582-7004

JIM DUNCAN/Editor



DIRECT FROM DUNCAN:

I feel terrible about taking up half of the COUNTRY section of R&R last week with my column. I had so many words, they couldn't even find room for my picture. This week we're going to make it short and give space to other news and photos... a couple of quick notes... Many stations picking up on the **BILLY SWAN** record on **MONUMENT**, "I Can Help." **TEX DAVIS** of the same label gave me some interesting background on Billy. He composed a million-seller hit when he was about 16 years old. The song was "Lover Please Come Back." It was recorded by **CLYDE McPHATTER**. **SWAN** produced **TONY JOE WHITE'S** biggest record to date: "Polk Salad Annie," and he is currently backing up **KRIS KRISTOFFERSON** on tour. **SWAN** plays bass for the Kristofferson band. Of course, if "I Can Help" continues to be as strong as it has been, **BILLY** can expect a top spot on the show-tour... In case you haven't got "THE WORD," **RAY PRICE** is now on **MYRRH**, which is a division of **WORD** records. Price's first **MYRRH** release is getting lots of picks...

...Last week we talked about the defunct **ATLANTIC-COUNTRY** record company. We now have some more details from **JOHN FISHER** in Nashville. **THE FISH** is now using **ELEKTRA'S MIKE SUTTLE'S** office and phone for business, since **ATLANTIC** has closed their Nashville Branch. John said he is trying to hold things together as best he can. The label is going to keep **WILLIE NELSON** and they hope to hold onto **TERRY STAFFORD** and **MARTY MITCHELL**. There are plans already to flip the **TERRY STAFFORD** current single and push: "We've Grown Close." Things do not look too hopeful for other **ATLANTIC-COUNTRY** artists, **DON ADAMS**, **DAVID RODGERS** or **CHILL WILLS**. **HENSON CARGILL** has moved over to **ELEKTRA**. "Good Luck, John."

TERRY WOOD of **WONE**, Dayton, Ohio tells of their latest promotion: "Country Personality Puzzle." Country Music artists use fake voices and impressions to disguise their own voice. Listeners have to try to identify the voice. So far in a month, they have had 5 winners and given away over \$2400. Listeners can win up to \$980. Jackpot starts at \$98. Terry would like to invite other country artists to join in on the promotion. Call 513-224-1501 and he will give you details... Looks like **ROY HEAD** may have a hit record on **MEGA**. It's **MICKEY NEWBERRY'S** "Baby's Not Home." The ironic part is that **MICKEY** has his own version of the record on **ELEKTRA**, which is not doing anywhere as well as **ROY'S**. A big push out of **HOUSTON** seems to be the reason **MEGA** picked up the master from **HEAD**. You may remember **ROY HEAD** from the rock hit of "Treat Her Right" ... "Head's up everyone." ... this is **COUNTRY MUSIC MONTH** and we at **R&R** would like to salute ALL of the people of the Radio and Music industry for making 1974 another great year for being in **THE COUNTRY**...

We're getting things packed and ready for the big **CMA** Convention in Nashville (October 16-20).

It's my first visit and I hope to see you there. Be sure to stop me, if you see me there, and say "Howdy" ... One plug for my choice for "Vocal Group of the Year." **BRUSH ARBOR** of **CAPITOL** records. The reason I have such interest in this group is the **BRUSH ARBOR** won our very first **KSON** "Country-Star" amateur talent contest two years ago, and I feel like I had a small part in getting them to where they are today. (Not to mention the fact, they paid me to say all those nice things!!!) ... One final note ... MMMMMMMM (c-sharp) ... Bye 'ya all.

This Week's Most added

BILLY SWAN
I Can Help (Monument)
JOHNNY RODRIGUEZ
We're Over (Mercury)
ROY HEAD
Baby's Not Home (Mega)
SHERRY BRYCE
Oh Happy Day (MGM)
JERRY LEE LEWIS
He Can't Fill My Shoes

NEW & ACTIVE

BILLY SWAN: (Monument): WESC, KTUF, WCMS, KBUL, KFOX, WEEP.

ROY HEAD (Mega): KCKC, KZON, WHO, WSLR, WHK, WESC, WRCP, WUBE

SHERRY BRYCE (MGM): KFOX, WSLR, KTUF, WUBE, KSON.

JOHNNY RODRIGUEZ (Mercury): KSO, KZON, WHO, WSLR, KIKK, KTUF, WRCP, Pick WIRE.



Epic recording artist Jody Miller stops by to say hello to Jim Duncan and Ed Chandler during the recent KSON-Sea World Country Days.

Biff Collie INSIDE NASHVILLE



Woody Herman (Woody Herman???) came to Music City with this 19-piece "Herman Herd" to perform an invitation-only private party for Nashville musicians, which had been a dream of Woody's for years! Herman's daughter, **Ingrid**, and son-in-law, **Bob Fowler**, own the **Station Inn**, an intimate contemporary club in Nashville. The house band, fronted by **Fowler**, is the "Station Band" and features daughter, **Ingrid**, an old time fiddle!!! You believe that???

Billy Strange, giant West Coast arranger-producer came in town with **Woody Herman**, whose band (directed by **Billy**) had backed **Frank and Nancy Sinatra** the week before in Lake Tahoe. **Billy**, who conducts record sessions for **Sinatra**, **Dean Martin**, **Sammy Davis** and the like, started with **Cliffie Stone** and the **Hometown Jamboree** in Hollywood when he was a kid...was a **Capitol** country artist back in the early days, and is perhaps the only guy I know who is totally proficient and successful arranging, conducting or producing from a five-piece country session to a 100-piece symphony session. He can sing in most any of them too!!

WHAT MAJOR COMPANY SHOPPING FOR NASHVILLE PERSONNEL???

Tanya Tucker's recent brush with tragedy should have aged the 15-year-old star. She missed a robbery in which two people were killed, in the lobby of her hotel in Des Moines, by a matter of seconds!!!!... The **Grand Ole Opry** house scheduled to get four Broadway plays on its boards between now and March. Another dimension... **Ralph Emery** busy the last couple of weeks shooting his "Pop Goes The Country" TV series. Guests have included **Susan Raye**, **Merle Haggard**, **Jody Miller**, **George & Tammy** and their showgroup, featuring **Patsy Slegg** and **Harold Morrison** and **Freddie Hart**. Shows were taped at the **Opry House** TV studios, and they are said to be as well-equipped as any facility in America... "Hee Haw" taping is set to start within the next week and possibly continue through the convention. **Evangelist Bob Harrington**, who emceed the **Dove Awards** Monday night (30th) was guest speaker at the **Music Industry Prayer Breakfast** Monday morning at the **Sheraton** downtown ... Nashville columnist **Bill Hance** calls **John Denver** (who shows at Middle Tennessee State University Oct. 13) the "Mr. Clean" of showbusiness... How about **Johnny Cash** and his first producer **Jack Clement** getting back together in the studio for the first time in years? The "Cowboy" produced the early **Sun** record hits on **Cash**. **Clement** has just recently parted studio company with **Charlie Pride**. He had been **Pride's** only producer ...

WHAT SUPER EXEC IS TRYING TO BUY WHAT GOLD-PLAID PUBLISHING COMPANY???

Something new on the convention scene in '74. Network-quality news coverage, featuring on-the-spot stories not to exceed 60 seconds. Understand the more-than-100 country stations are planning to utilize **Convention '74** as "actualities" in their newscasts and as a series of 42 commercially-sponsored features of the convention. A half-dozen of the best-known radio voices in the country will deliver the news stories, with celebrities on perhaps each story. Stations interested in this tailor-made country radio convention news coverage may call collect (615) 889-4497 or write **Audio Nashville**, Suite 110, 806 16th Ave. So., Nashville 37203.

WHAT NASHVILLE SUPER-STAR IS BEING DIVORCED BY HIS WIFE???

It's commercial time for **Lisa and Lynn Anderson Sutton**. Mama and daughter will represent a major foods brand in radio & TV commercials, magazine layouts, and in-store standup displays.

Barbara Fairchild getting her nursery ready again. Another **Columbia** lady, **Connie Smith** scheduled to deliver another tax deduction in the spring ... Oh, yes, I almost forgot to tell you, at my house, my wife ... is on a diet!!! That's all!

"From coast to coast ... border to border ... and then some" is the **Midnight** greeting to thousands of country-western music fans of **WHO-Radio** from **Billy Cole**, **WHO-Radio's** amiable host of "Country Music USA."

Billy joined the **WHO** staff on February 20, 1972. As the 2-6 P.M. **Country Music Team** member, **Billy** has shown a vast knowledge of country music with his selection of music. One evening a week, **Billy** helps host **Country Call-In**, a popular night phone show that draws question from country music fans throughout the nation.

Before coming to **WHO**, **Billy** worked at **KFRM**, **Salina, Kansas**, **KTCR**, **Minneapolis** and **WSM**, **Nashville**, where he was the permanent host of the popular **Saturday night** feature "Opry Star Spotlight." He received the "Top Country DJ of the Year" award in both 1969 and 1970 at the **Colorado Music Festival**. **Billy** was also selected as announcer for the **Saturday afternoon** matinee of "Grand Old Opry" from the stage of **Nashville's Reimann Auditorium** during the summers of 1970 and 1971, which he regards as his biggest thrill.

Billy is also a songwriter. His best known country song to date is the 1971 novelty hit "Put the Hearse in Reverse." His most recent effort as a writer is a ballad entitled "Break It To Me Gently." **Billy's** songwriting is a family project, as most of his endeavors are written in collaboration with his wife, **Lorraine**.

JIMMY BUFFETT

has a new hit called

PENCIL THIN MOUSTACHE

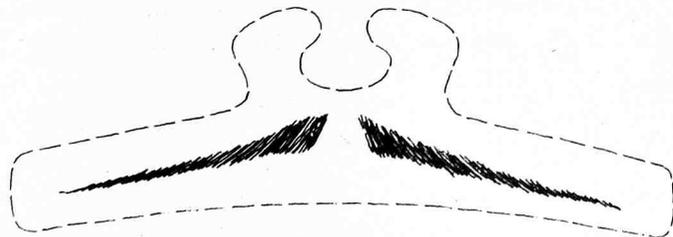
D 15011

and to celebrate
we are giving you
a genuine, real official

BOSTON BLACKIE MOUSTACHE

all you do is
cut on the dotted line,
put it on and
you too will look like

A FAMOUS SLEUTH



1. CUT ON DOTTED LINE
2. INSERT IN NOSE
3. SIT BACK AND LISTEN TO JIMMY'S HIT RECORD

PENCIL THIN MOUSTACHE

D 15011

abc Dunhill
TM

Happy 1st Anniversary Radio & Records

● signifies fastest moving records

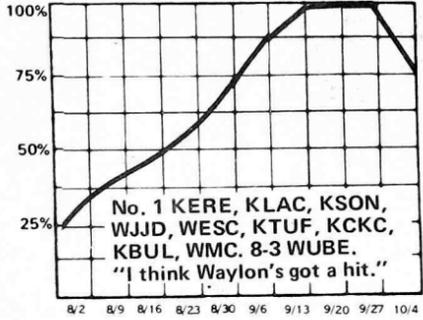
COUNTRY TOP TWENTY

TREND:

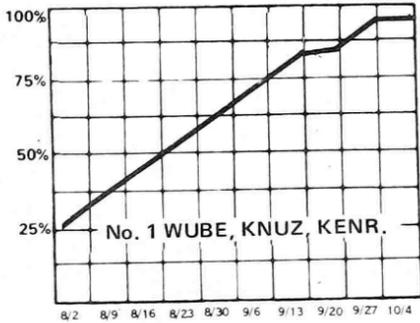
October 4, 1974

9/20	9/27	
2	1	1 WAYLON JENNINGS/I'm a Ramblin' Man (RCA)
11	8	2 MICKEY GILLEY/I Overlooked An Orchid (Playboy)
18	10	3 CONWAY TWITTY/The Want To In Your Eyes (MCA)
14	9	4 OLIVIA NEWTON-JOHN/I Honestly Love You (MCA)
3	3	5 CHARLIE RICH/I Love My Friend (EPIC)
7	7	6 SONNY JAMES/A Mi Esposa Con Amor (COLUMBIA)
-	15	7 CHARLEY PRIDE/Cotton Pickin' Delta Town (RCA)
1	6	8 RONNIE MILSAP/Please Don't Tell Me (RCA)
6	4	9 GLEN CAMPBELL/Bonaparte's Retreat (Capitol)
5	5	10 DON WILLIAMS/I Wouldn't Want To Live (Dot)
4	2	11 BRENDA LEE/Four Poster Bed (MCA)
-	13	12 TAMMY WYNETTE/Woman To Woman (Epic)
-	19	13 DOLLY PARTON/Love Is Like A Butterfly (RCA)
13	11	14 PARTON & WAGONER/Please Don't Stop Loving Me (RCA)
-	20	15 HOYT AXTON/Boney Fingers (A&M)
19	17	16 SUNDAY SHARP/I'm Having Your Baby (UA)
8	12	17 RED SOVINE/It'll Come Back (Chart)
-	-	18 LORETTA LYNN/Trouble In Paradise (MCA)
20	18	19 TOMMY OVERSTREET/If I Miss You Again Tonight (Dot)
-	-	20 HOUSTON & MANDRELL/Ten Commandments of Love (Epic)

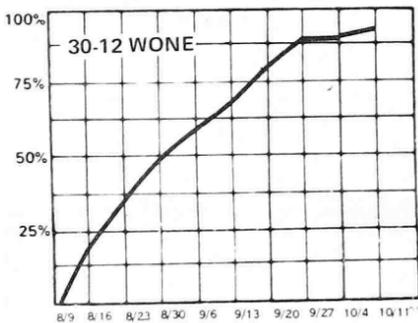
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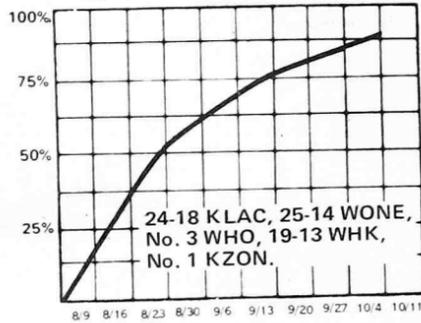
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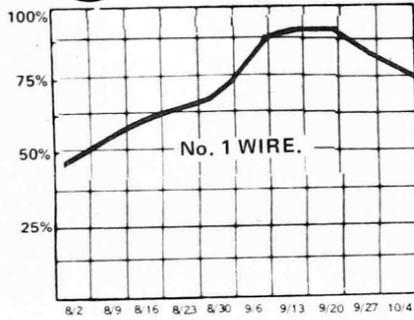
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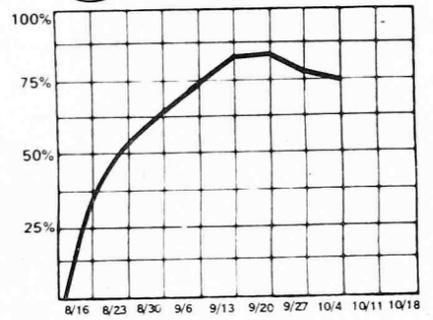
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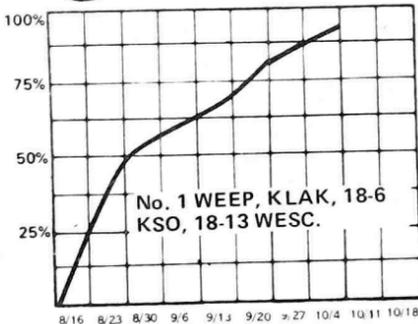
11 LEE



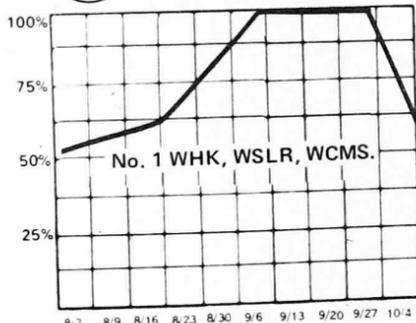
17 SOVINE



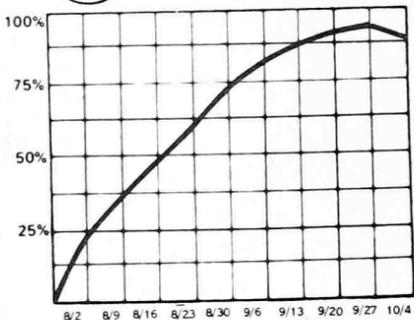
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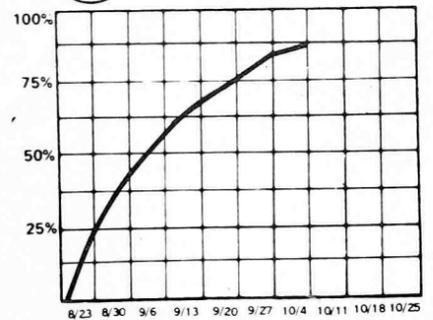
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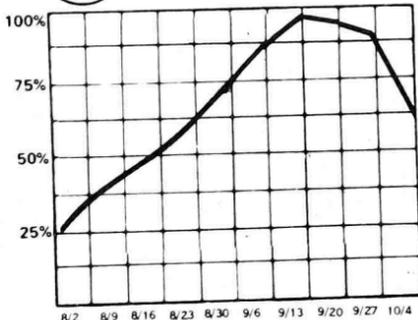
12 WYNETTE



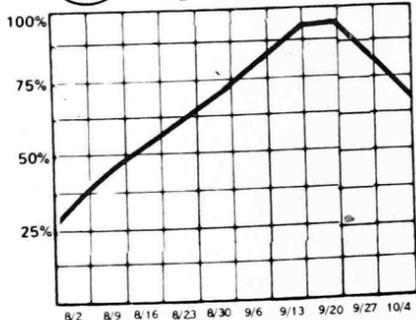
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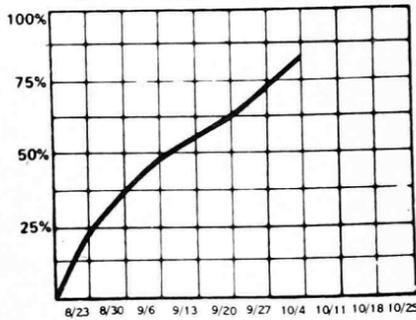
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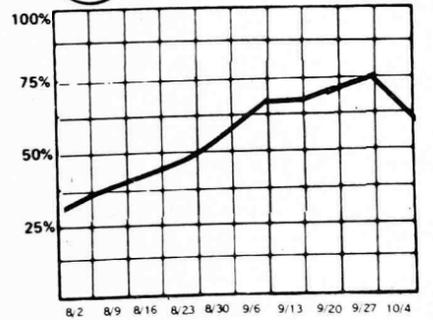
9 CAMPBELL



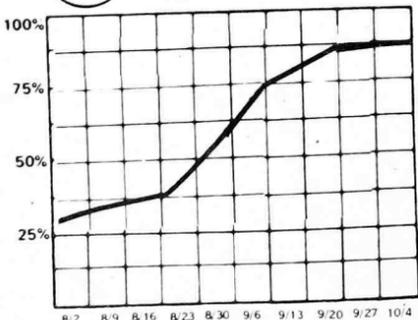
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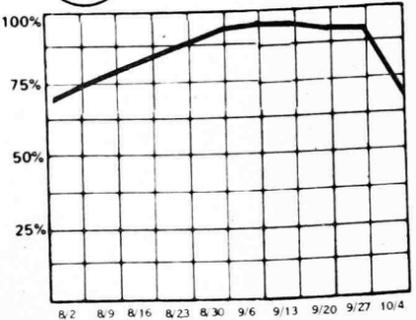
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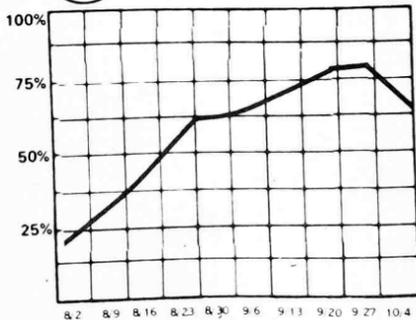
6 JAMES



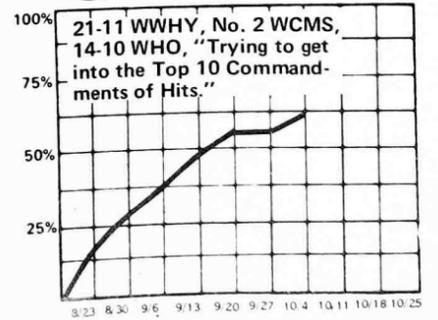
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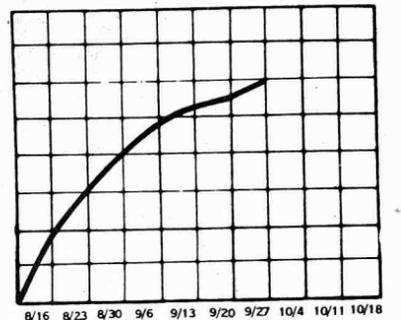
14 P&W



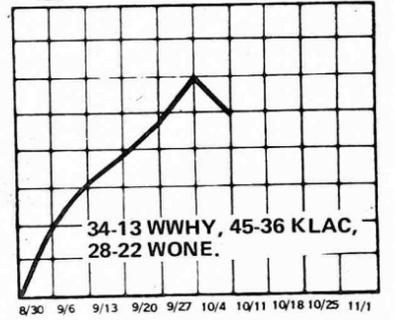
20 H&M



15 AXTON



16 SHARPE



BRAVO!

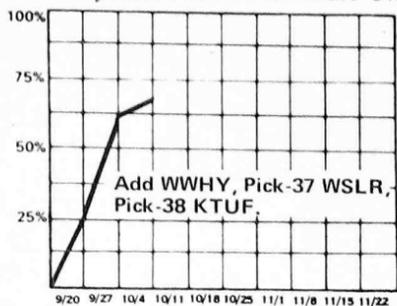


Playboy Records And Music

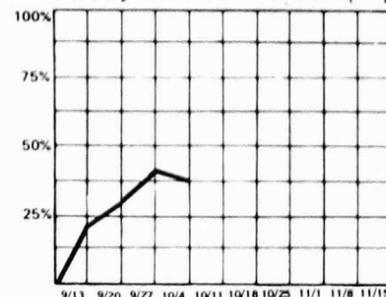
COUNTRY SINGLES

new entries

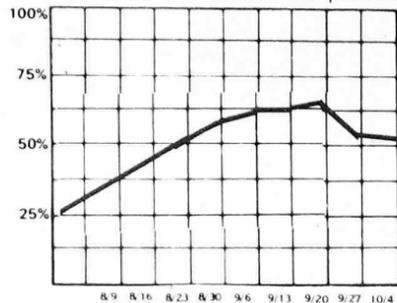
BILL ANDERSON
Everytime I Turn The Radio On (MCA)



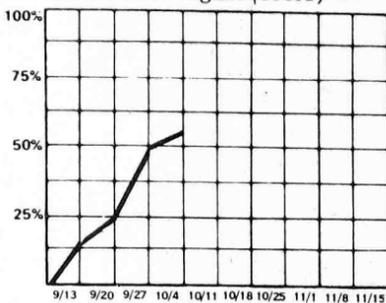
ANNE MURRAY
Son Of A Rotten Gambler (Capitol)



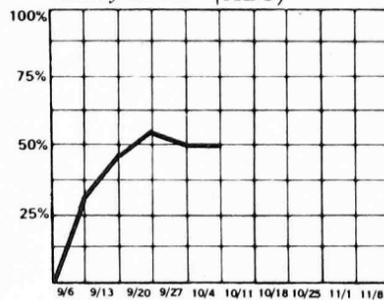
EDDY ARNOLD
Wish I Loved You Better (MGM)



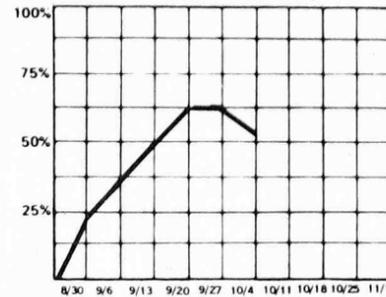
JOHN DENVER
Back Home Again (RCA)



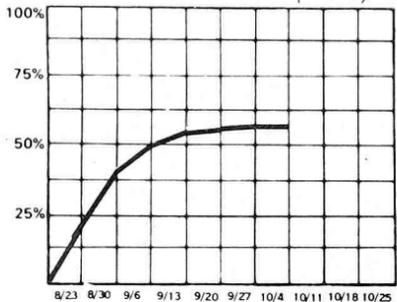
LEFTY FRIZZELL
Lucky Arms (ABC)



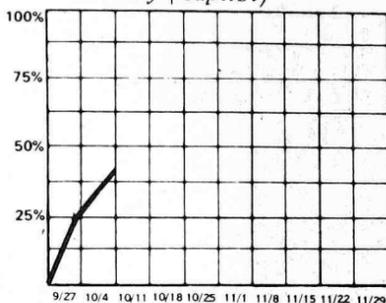
WILLIE & TRACY NELSON
After The Fire Is Gone (Atlantic)



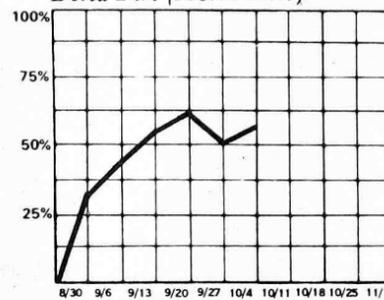
BOBBY BARE, JR. & MAMA
Where'd I Come From (RCA)



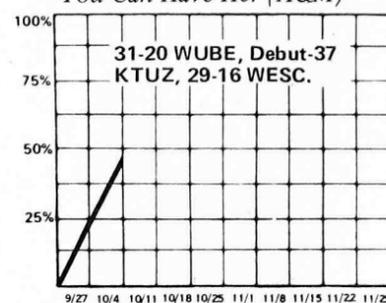
ROY DRUSKY
Dixie Lily (Capitol)



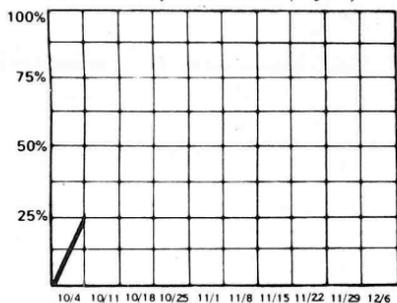
LARRY GATLIN
Delta Dirt (Monument)



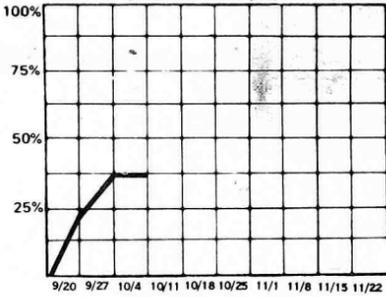
SAM NEELY
You Can Have Her (A&M)



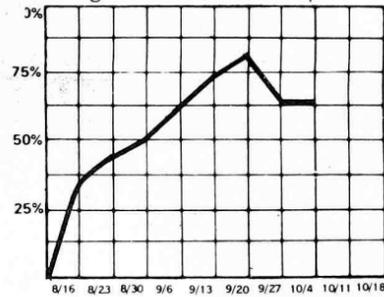
BLANCHARD & MORGAN
The End of The Wine (Epic)



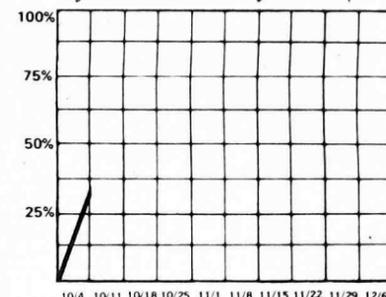
DAVE DUDLEY
Counterfeit Cowboy (Rice)



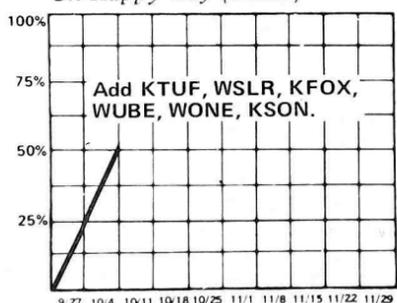
DON GIBSON
Bring Your Love To Me (Hickory)



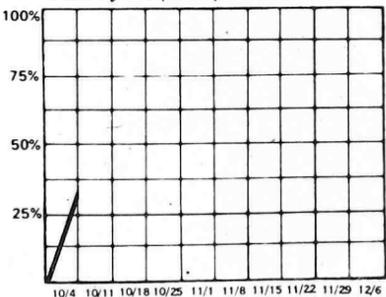
MARIE OSMOND
My Little Corner of World (MGM)



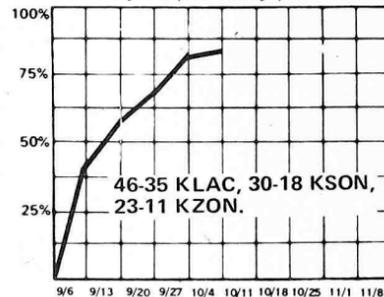
SHERRY BRYCE
Oh Happy Day (MGM)



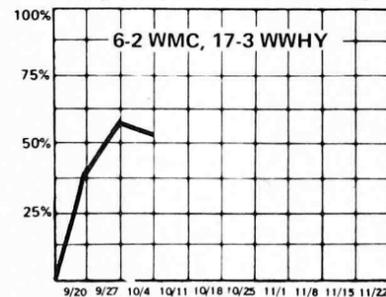
DONNA FARGO
U.S. of A. (Dot)



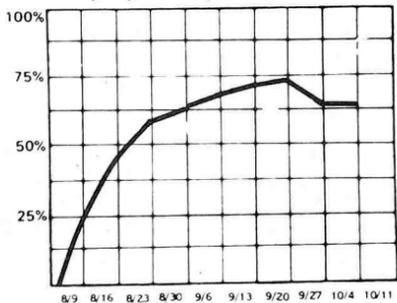
TOM T. HALL
Country Is (Mercury)



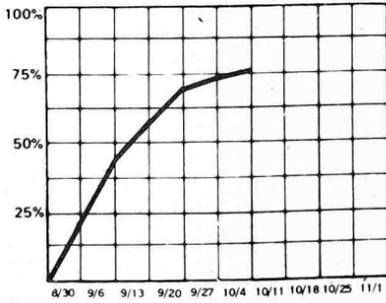
POINTER SISTERS
Fairytale (Blue Thumb-ABC)



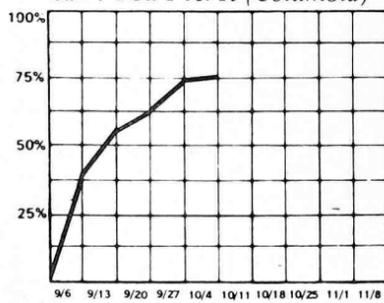
JOHNNY CARVER
Lady of Mine (ABC)



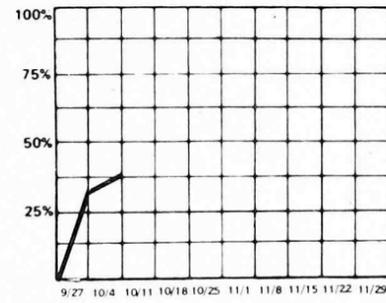
DICK FELLER
Credit Card Song (UA)



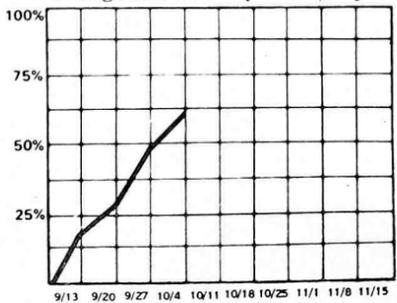
DAVID HOUSTON
Can't You Feel It (Columbia)



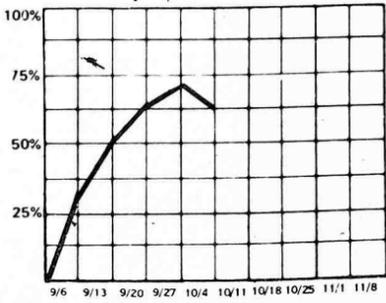
KENNY PRICE
Let's Truck Together (RCA)



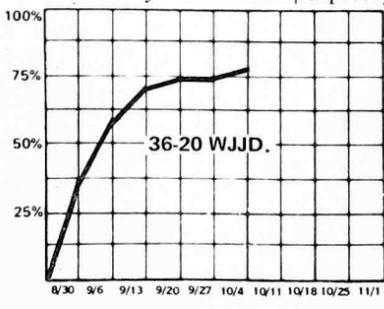
JOHNNY DARRELL
Orange Blossom Special (Capricorn)



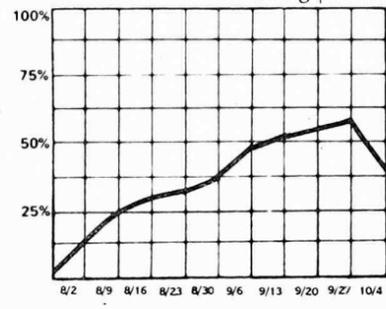
NARVEL FELTS
Raindrops (Cinnamon)



LA COSTA
Get On My Love Train (Capitol)



RAY PRICE
Like A First Time Thing (Columbia)



Don't Let This Mind Go To Waste.



The Otis Redding Scholarship Fund

for the legal education of minority students

1. During the 1971-1972 school year there were only 1,704 black first year law students in accredited institutions in the United States.

2. The following school year, 1972-1973, less than 5% of the individuals admitted to these law schools were black.

3. The school year 1973-1974 has held little improvement in the law school admittance status of the black youth of this country.

The reason for this inequity is two-fold: lack of sufficient financial aid for deserving black students; and the countless numbers of qualified youth

who don't bother to apply because there has *never* been satisfactory scholarship assistance.

Some of us have decided to change all that. To this end we have established the Otis Redding Scholarship Fund for the legal education of minority students. Our goal is \$250,000. This will enable six black students a year to enter the Walter F. George School of Law, Mercer University, Macon, Georgia, and will assist them throughout their entire three year law education.

Friends who have already joined in our efforts are the International Pop Festival, Inc., Lou Adler, Bob Austin for Record World, Edward M. Cramer for B.M.I., the law firm of Mayer, Katz and

Nussbaum, Jerry Moss for A&M Records, Kal Rudman, Richard Voltter for Shapiro, Bernstein, and Co., Inc., Jann Wenner for Rolling Stone, Harry Nilsson, Michael Viner and Jimmy Webb.

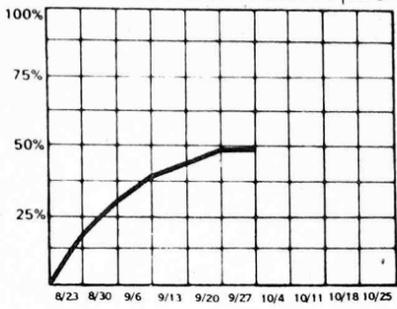
Their contributions have been more than generous, but we are only getting started toward reaching our goal. We need your help. Please contact:
Mr. Harold Logan, the Walter F. George School of Law, Mercer University, Macon, Georgia, attention: The Otis Redding Scholarship Fund.

Sincerely,
and with thanks
— Phil Walden

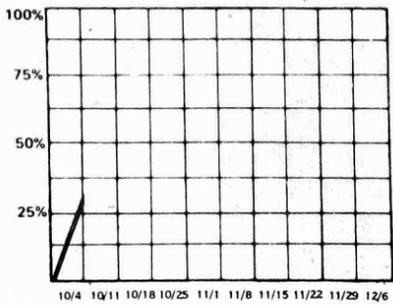
“ The space for this advertisement was donated by Radio & Records in association with Capricorn Records. ”

added this week

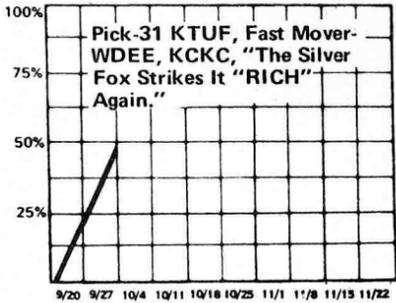
JEANNE PRUETT
Welcome To The Sunshine (MCA)



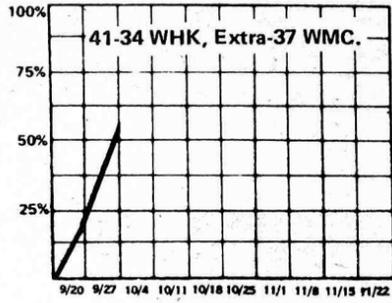
BILLY SWAN
I Can Help (Monument)



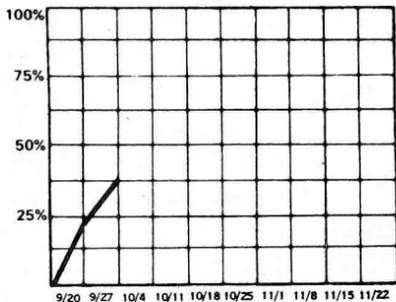
CHARLIE RICH
She Called Me Baby (RCA)



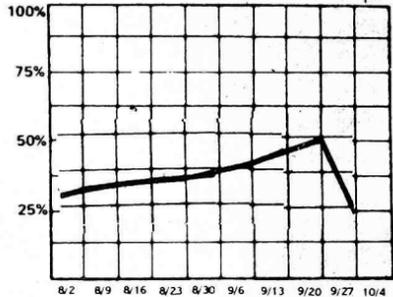
MEL TILLIS
Memory Maker (MGM)



MARTY ROBBINS
Two Gun Daddy (RCA)



HANK THOMPSON
Who Closed Door To Heaven (Dot)



KERE/DENVER

Paul Davis

KNUZ/HOUSTON

Marie Owens
Jerry Lee Lewis
The Hagers
Jean Sheppard

WMC/MEMPHIS

Johnny Rodriguez
Sonny James
J. J. Cale
Gary Stewart

KLAC/LOS ANGELES

Donna Fargo
Freddy Weller
Narvel Felts
Johnny Russell
Jeannie Seely

WHO/DES MOINES

Jean Sheppard
Donna Fargo
Johnny Rodriguez
Melba Montgomery
Roy Head
Mac White
Roy Acuff

KTUF/PHOENIX

Donna Fargo
Durwood Haddock
Mary Kay James
Jerry Lee Lewis
Billy Swan
Blanchard & Morgan
Ginger Boatright
Johnny Rodriguez
Sherry Bryce
Molly Bee

WIRE/INDIANAPOLIS

La Costa
Tom T. Hall
Rex Allen, Jr.
Jeanne Pruett
Ray Price

WJJD/CHICAGO

Johnny Rodriguez
Chuck Price
Marty Robbins
Gary Stewart
Blanchard & Morgan
Don Drumm
Billy Swan
Mickey Newberry
Paul Davis

WEFC/GREENVILLE

Nick Nixon
Campbell & Minnie Pearl
Roy Head
Jerry Lee Lewis
Billy Swan
Melba Montgomery
Jud Strunk
Gary Stewart
Johnny Rodriguez

KSON/SAN DIEGO

Jud Strunk
Mel Tillis
Marty Robbins
Sherry Bryce
Lefty Frizzell
Sam Neely
Ray Price
Bobby Wright

WWHY/HUNTINGTON

Marty Robbins
Jim Ed Brown
Mel Tillis
Bill Anderson
Mac White
Sherry Bryce
Jeannie Seely
Gordon Lightfoot

WHOO/ORLANDO

Charley Pride
Blanchard & Morgan
Don Gibson
Dallas Frazier

WONE/DAYTON

Sherry Bryce
Allen Burton
Brian Shaw
Mel Tillis
Gary Stewart

WBUL/WICHITA

Billy Swan
Lefty Frizzell
Jeannie Seely
Ex-Bill Anderson
Ex-Larry Gatlin
Ex-Jean Sheppard

WRCP/PHILADELPHIA

Gary Stewart
Dorsey Burnett
Roy Head
Johnny Rodriguez

WUBE/CINCINNATI

Donna Fargo
Sherry Bryce
Roy Head
Bobby Mack

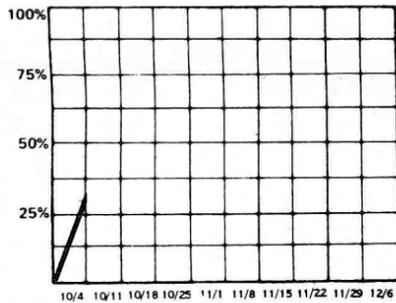
WKDA/NASHVILLE

Randy Howard
Buford Rockefeller

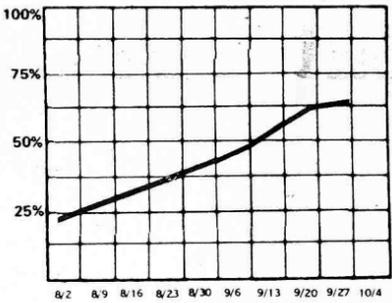
KRAK/SACRAMENTO

Carl Smith
Lefty Frizzell
Karen Wheeler
Roy Drusky
Johnny Russell

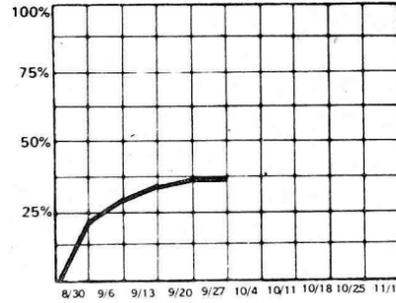
JOHNNY RODRIGUEZ
We're Over (Mercury)



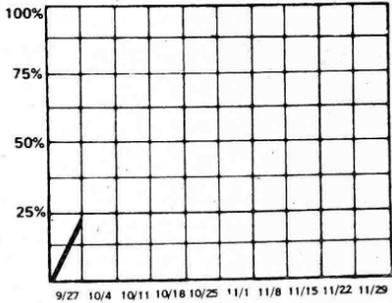
PORTER WAGONER
Highway Heading South (RCA)



JOHNNY RUSSELL
Burnt Little Tavern Down (RCA)



NANCY WAYNE
Gone (20th Century)



WEEP/PITTSBURGH

Charlie Rich-RCA
Hoyt Axton
Dolly Parton
Donna Fargo
Billy Swan

WKDA/NASHVILLE

Randy Howard
Buford Rockefeller

KLAK/DENVER

Donna Fargo
B. Mize
Lefty Frizzell
Bobby Wright
Gordon Lightfoot
Judy Bryte
Allen Burton
David Houston
Michael Twitty
Marty Robbins
Jeannie Seely
Mel Tillis
Guy & Ralna
Buddy Allen
Wilma Burgess

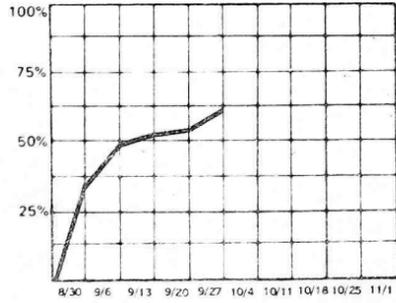
KZON/SANTA MARIE

Roy Head
Ray Price
Johnny Rodriguez
Barbi Benton

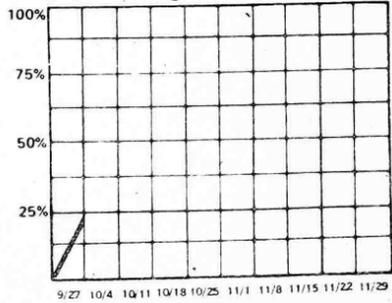
KICK/HOUSTON

Chuck Price
Gary Stewart
Ronnie Mack
Bobby Wright
Little David Wilkins
Johnny Rodriguez

JOE STAMPLEY
Take Me To Somewhere (Dot)



FREDDY WELLER
Not Getting Older (Columbia)



KCKC/SAN BERN

Johnny Rodriguez
Roy Head
Melba Montgomery
Donna Fargo
Ray Price

WSLR/AKRON

Johnny Rodriguez
Jean Sheppard
Gary Stewart
Roy Head
Sherry Bryce

WMNI/COLUMBUS

Hugh King
Jackie Ward
Freddy Weller
Four Guys

KSO/DES MOINES

Donna Fargo
Marty Robbins
Jeannie C. Riley
Lerry Lane
Johnny Rodriguez
Jim Ed Brown
Melba Montgomery

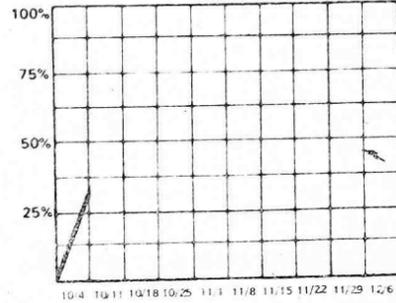
WCMS/NORFOLK

Billy Swan
Molly Bee
Pick-Archie Campbell
& Minnie Pearl

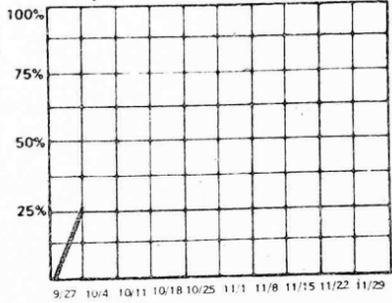
WUNI/MOBILE

Dick Feller
Jimmy Buffett
Jud Strunk
Mickey Newberry
Roy Head
Mary Kay James

JUD STRUNK
My Country (Capitol)



BOBBY WRIGHT
Baby's Gone (ABC)



KFOX/LONG BEACH

Roy Drusky
Sherry Bryce
Blanchard & Morgan
Bobby Bare, Jr. & Mama
Billy Swan
Carl Bellew
Nick Nixon

Congratulations on your first birthday.

May you have many more

fruitful and productive years

in continuing your pace-setting

contribution in this great industry of ours.

THE RCA SALES & PROMOTION TEAM

POP/MOR

Radio & Records

October 4, 1974

9/20 9/27

6	2	1	MAC DAVIS/Stop & Smell The Roses (Columbia)
1	1	2	AMERICA/Tin Man (Warner Bros.)
14	10	3	CAROLE KING/Jazzman (Ode)
13	11	4	GORDON LIGHTFOOT/Carefree Highway (Reprise)
12	7	5	BARRY WHITE/Can't Get Enough Of Your Love, Babe (20th)
21	15	6	GARFUNKEL/Second Avenue (Columbia)
2	4	7	OLIVIA NEWTON-JOHN/I Honestly Love You (MCA)
7	6	8	OSMONDS/Love Me For A Reason (MGM)
19	13	9	JIM WEATHERLY/The Need To Be (Buddah)
4	3	10	CAT STEVENS/Another Saturday Night (A&M)
8	5	11	BILLY PRESTON/Nothing From Nothing (A&M)
-	20	12	BOBBY VINTON/My Melody of Love (ABC)
9	9	13	TONY ORLANDO & DAWN/Steppin' Out (Bell)
23	19	14	JOHN DENVER/Back Home Again (RCA)
3	8	15	KATHY DALTON/Boogie Bands (Discreet)
17	16	16	BONNIE KOLOC/You're Gonna Love Yourself (Ovation)
29	24	17	PRELUDE/After The Gold Rush (Island)
-	25	18	GINO VANNELLI/People Gotta Move (A&M)
25	21	19	HARRY CHAPIN/Cat's in the Cradle (Elektra)
5	12	20	DIONNE WARWICKE & SPINNERS/ Then Came You (Atlantic)
28	23	21	SAMMY JOHNS/Early Morning Love (GRC)
11	17	22	THE TYMES/You Little Trustmaker (RCA)
-	28	23	SAM NEELY/You Can Have Her (A&M)
27	26	24	JUD STRUNK/My Country (Capitol)
26	27	25	PERRY COMO/Temptation (RCA)
-	30	26	BILLY SWAN/I Can Help (Monument)
-	-	27	NEIL SEDAKA/Laughter in the Rain (MCA)
-	-	28	DICK FELLER/Credit Card Song (Asylum)
-	-	29	CARL CARLTON/Everlasting Love (Back Beat)
-	-	30	JIMMY BUFFETT/Pencil Thin Mustache (ABC)

Big Changes
At KIIS/LA

KIIS-Los Angeles now going through several program changes. Most important is that Chuck Blore will now be a consultant, rather than a day-to-day PD. Chuck will concentrate mostly on the KIIS syndicated material. The regular programming will now be run by a committee consisting of President John Palmer, air talent Mark Elliot, and air talent Jack Popejoy.

GRANT
ANNIVERSARY

WMAL-Wash. D.C.: Felix Grant, the widely acclaimed blues and jazz expert has a nightly show, "Album Sound," on WMAL and he'll celebrate his 20th anniversary on the station with a gala concert at the Kennedy Center concert hall. "An Evening With Felix Grant" will feature two generations of Dave Brubeck, Ramsey Lewis will perform, along with Jimmy Witherspoon and Luiz Bonfá. Proceeds from the tickets will go to set up a music scholarship fund for talented and deserving music students.



It's double the fun at KFI as the station doubles up on comedy teams. (Left to right) are Lohman and Barkley who have been at the station for five years, welcoming newcomers Hudson and Landry who joined KFI September 16th. Lohman and Barkley keep morning commuters laughing on the freeways 5:30 to 10:00 a.m., and Hudson and Landry will provide the humor for the homeward bound freeway trek, 4:00 to 8:00 p.m.

NEW & ACTIVE

NEIL SEDAKA (MCA) Just two weeks old and look at the support: KWAV, WIP, WEMP, WWDC, WINZ, WBAL, WEEI-FM, WLW. Phone action solid.

NEIL DIAMOND (Columbia) To list a few ... many still playing from dubs ... KIIS, WMAQ, WTAE, KAKE, KHOW, KNBR, KMPC, KGIL.

LESLIE KENDALL (WB) Looks very strong ... New action at WBAL, WLW. WSB, KOY, KNBR.

Other noise-makers include: **CARL CARLTON** (Back Beat) charting well in many areas; **HAGERS** (Elektra); **MARLENA SHAW** (Blue Note) add WLW, KGIL, KWAV, WBAL, WEEI-FM; **MARVIN HAMLISCH** (MCA) KMBZ, KOY, WBAL; **BOOKER T.** (Stax) KEX, KMBZ, WREC, WEMP; **THREE DEGREES** (Phy-Int) WFIR, KIIS, KSOM, WEEI-FM; **GENE COTTON** (Myrrh) KGIL, KMPC, WSB.

POP/MOR NOTES

by Mike
KasaboMUSIC DIRECTOR
KIIS/LOS ANGELES

This week belongs to **Neil Sedaka**. After being absent from the national charts since early 1966 he's making a super strong effort to come back in a big way. Check **New & Active**. Another Neil is glittering his way to the charts with his latest, "Longfellow Serenade." Running fast already with WTAE, KNBR, KIIS, WMAQ, KAKE, KHOW, KMPC, WGIL, WIP.

I'm going to stop telling Polish jokes. Judging by the way **Bobby Vinton's** record is selling, there are a lot more of them than us.

Reunion "Life Is A Rock" still being added to plenty of stations KCRA (limited), WSB, WWDC, **Dick Feller** making a strong bid at becoming one of the year's top phone items ... still quite a few stations holding back from playing however. **Lou Rawls** picked up a few stations ... KSOM, KHOW, WMAL.

Booker T. getting off to his fastest start in a long time ... WREC, KMBZ, WEMP, KEX... New **Elvis** just out ... rock side is the old **Chuck Berry** classic "Promised Land." Ballad flip is very pretty, written by **Billy Edd Wheeler** and **Jerry Chesnut**.

Others showing continued play include **Sammy Johns**, **Marlena Shaw**, **Leslie Kendall**, **Three Degrees**, **Marvin Hamlisch**, **J.C. Stone**, **Paul Davis**, **Tom Jones**, **Rupert Holmes**, **Terry Sylvester**, **Hudson Bros.**

Although **Kathy Dalton** took a drop on the top thirty this week, several stations just added it ... WMAQ, WINZ, WFIR.

KEX-Portland went right on the latest **Johnny Rodriguez** record "We're Over." It's a very pop sounding tune, which might irritate some country people .. but I'll check with **R&R's** Country Gentleman **Jim Duncan**...

R&R welcomes our new reporting stations: WREC-Memphis, KCRA-Sacramento, KWAV-Monterey, KJIN-Houma La., WASH-Washington, WHAS-Louisville, WEMP-Milwaukee, WWDC-Washington, WINZ-Miami, KEX-Portland, KSOM-Ontario Cal., WFIR-Roanoke and K101-San Francisco. We appreciate your kindness and consideration. Next week we'll add more to our network.

Have a super weekend.

THE GREAT

LOU RAWLS

**HAS JUST
 CREATED A NEW
 STANDARD!**

**“SHE’S
 GONE”**

**BILLBOARD POP PICK OF
 THE WEEK**

“One of the truly magnificent song stylists of our time comes up with his most commercial entry in years. Should put him right back on top of the charts.”

CASH BOX PICK OF THE WEEK

“Now this is a treat! This classic song is perfectly covered by this great song stylist in what is easily his best recorded performance in years. The intensity of the song seems to have increased tenfold. Get to know this incredible performance.”

RECORD WORLD COVER PICK

“Definitely the man’s finest hour since his Grammy-winning performance of “Natural Man.”

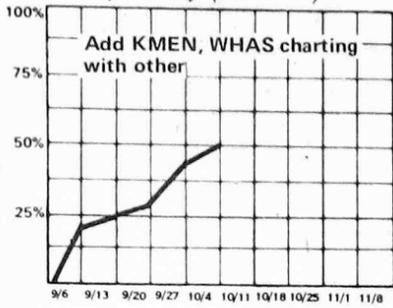
**BELL RECORDS
 WELCOMES
 THE SUPERB ARTISTRY
 OF LOU RAWLS!**



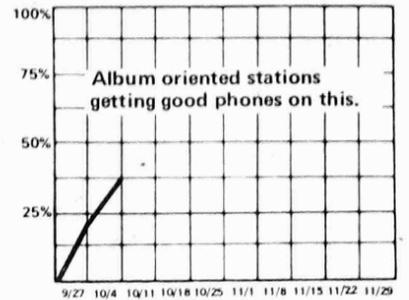
POP/MOR SINGLES

new entries

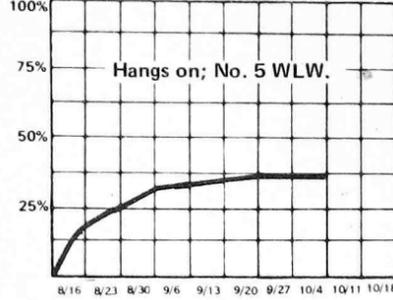
ABBA
Honey Honey (Atlantic)



CAROLE KING
Nightingale (Ode)



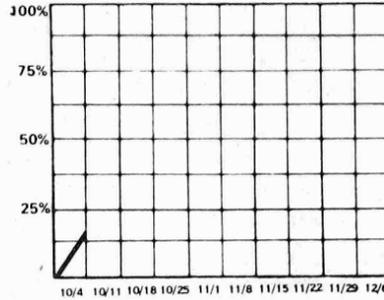
MICHAEL ALLEN
When Mabel Comes In Room (WB)



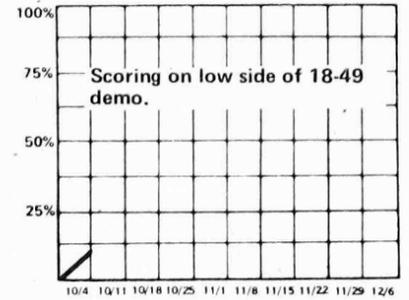
NEIL DIAMOND
Longfellow Serenade (Columbia)



MARVIN HAMLISCH
Maple Leaf Rag



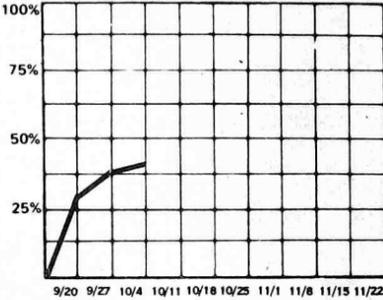
JOHN LENNON
What Gets You Thru Night (Apple)



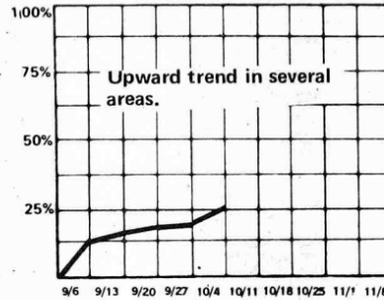
BAREFOOT JERRY
If There Were Only Time (Monument)



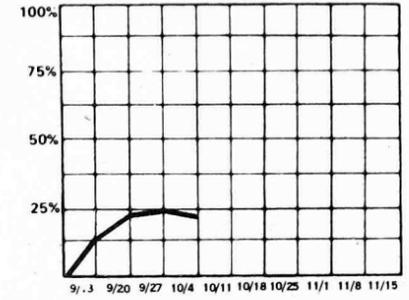
STEVE EATON
Hey Mr. Dreamer (Capitol)



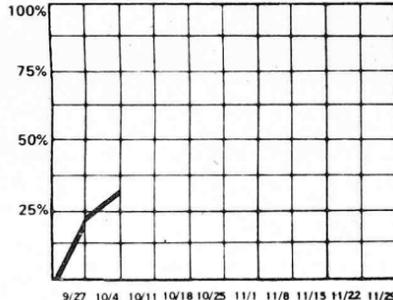
RUPERT HOLMES
Terminal (Epic)



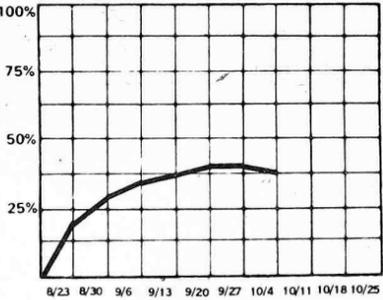
LIMMIE & FAMILY COOKIN'
Saxophone Jones (Avco)



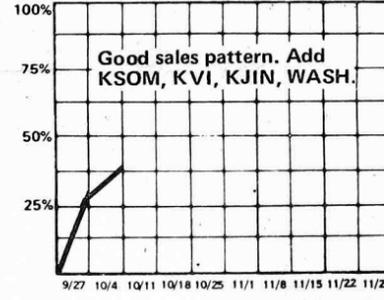
BLUE SWEDE
Never My Love (EMI)



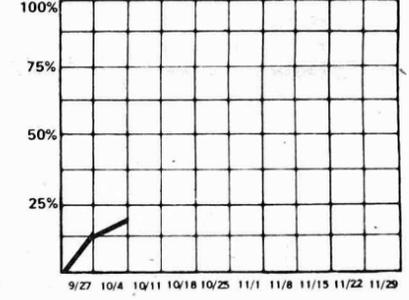
PERCY FAITH
Chinatown Theme (Columbia)



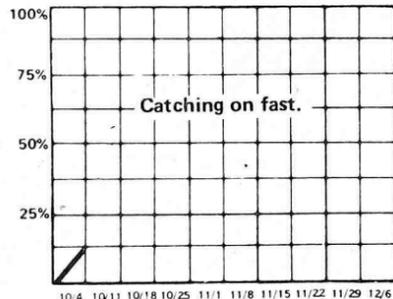
HUDSON BROTHERS
So You Are a Star (Casablanca)



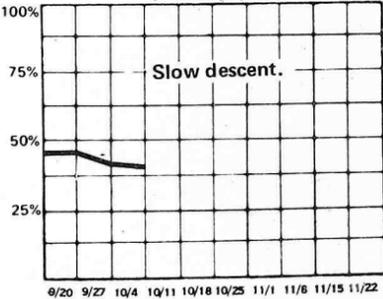
MARY MCCAFFREY
Believe In Happy Endings (Playboy)



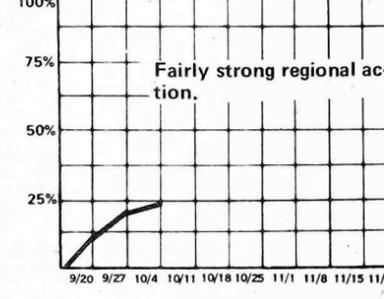
GENE COTTON
Sunshine Roses (Myrrh)



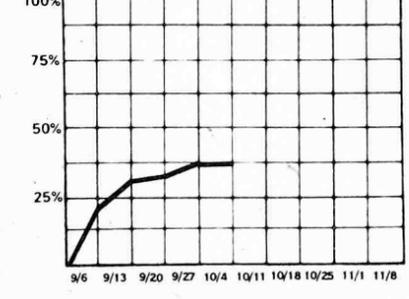
FIRST CLASS
Beach Baby (UK)



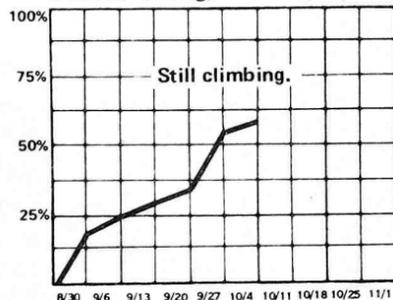
BOB JENKINS
South Side Of Rio Grande (20th)



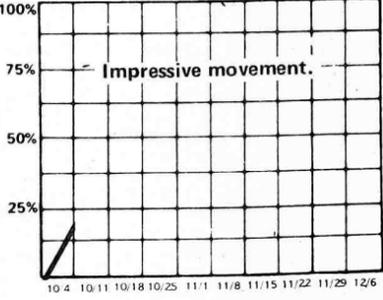
DUNCAN MC DONALD
You Can Take My Love (UA)



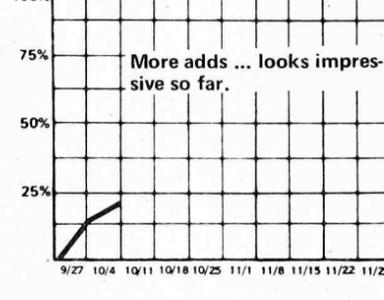
PATTI DAHLSTROM
Did Me Wrong, But Right (20th)



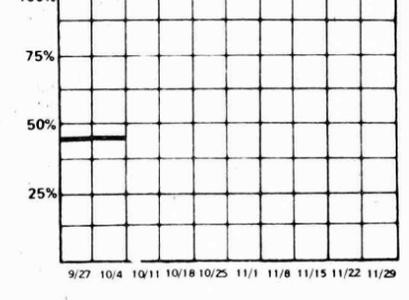
JOANNE GLASSCOCK
Here I Am Again (A&M)



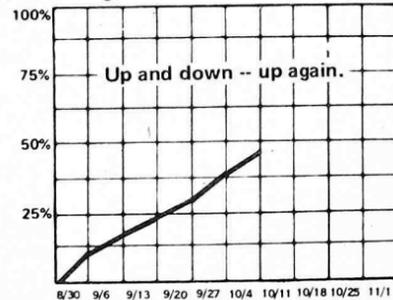
TOM JONES
Something About You Baby (Parrot)



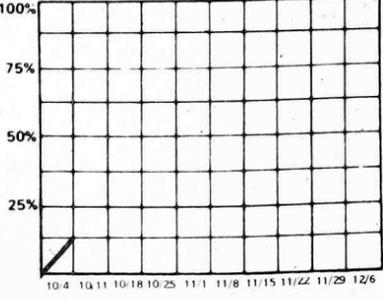
MAUREEN MCGOVERN
Give Me A Reason (20th)



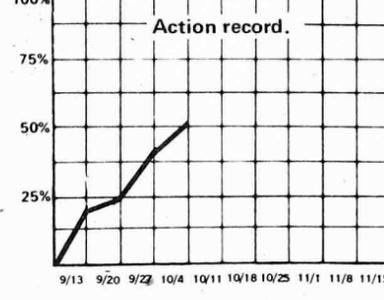
DEREK AND CYNDI
Bring Out The Best In Me (Thunder)



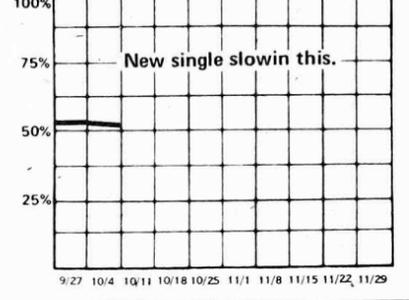
AL GREEN
Sha-La-La (Hi)



LESLIE KENDALL
This Is Your Song (WB)



TIM MOORE
Second Avenue (Asylum)



CLOSE YOUR EYES AND SEE THE SEX SYMBOL.

PB-10060



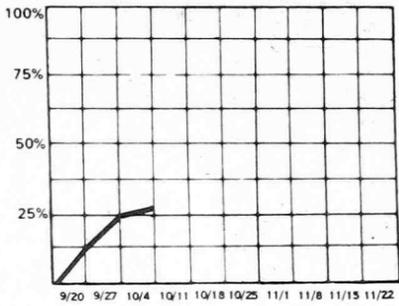
CPL1/CPS1/CPK1-0672

**It's the new single
from the new album
of movie themes by the
master of movie music.
Henry Mancini.
"Hangin' Out!"**

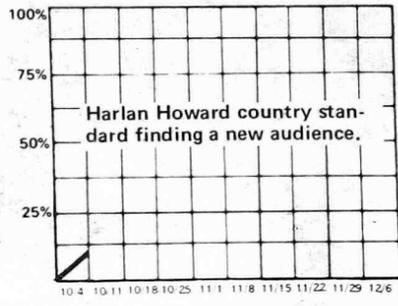
**More than 45 million people had their eyes open to hear
The Sex Symbol on ABC-TV's "Movie of the Week."**

RCA Records and Tapes

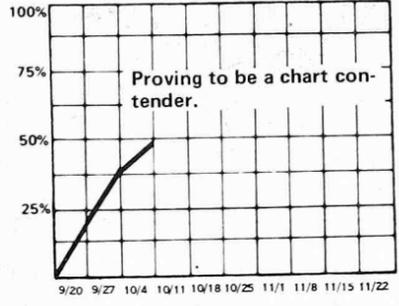
ANNE MURRAY
Son Of A Rotten Gambler (Capitol)



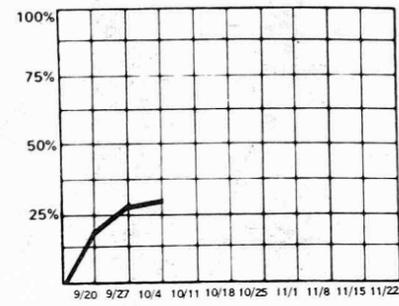
CHARLIE RICH
She Called Me Baby (RCA)



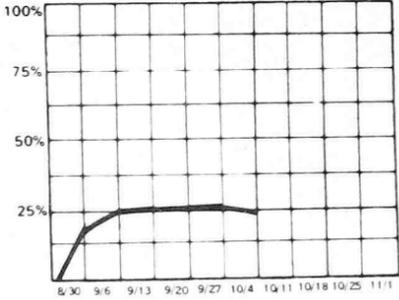
JAMES TAYLOR
Walking Man (WB)



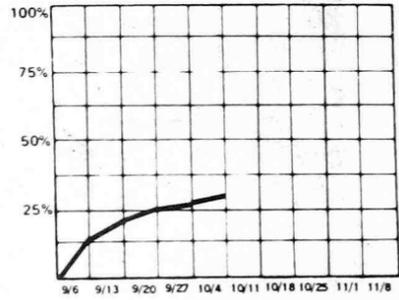
ANDY WILLIAMS
Another Lonely Song (Columbia)



JOHNNY NASH
You Can't Go Halfway (Epic)



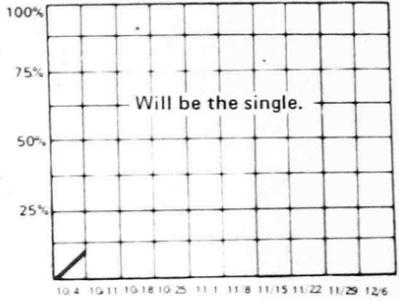
RIGHTEOUS BROTHERS
Give It To The People (Haven)



PETER NOONE
Meet Me On The Corner (Casablanca)



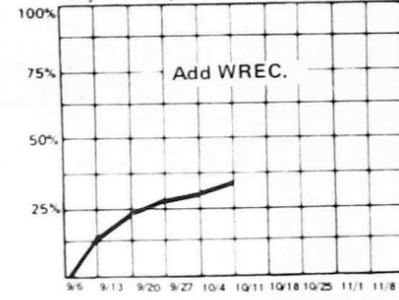
TELLY SAVALAS
If (MCA)



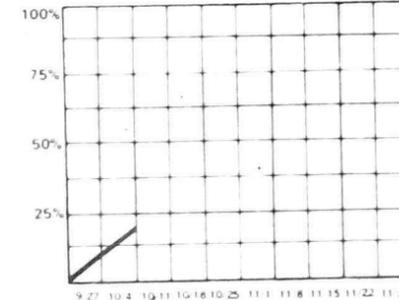
DOLLY PARTON
Love Is Like A Butterfly (RCA)



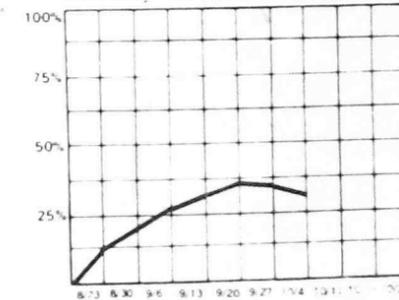
RANCE SEARLE
May I Keep You (Columbia)



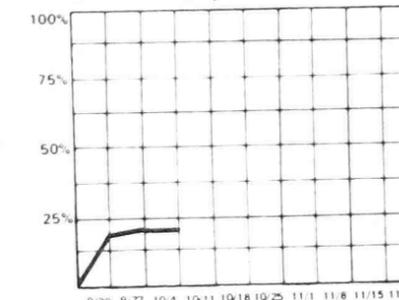
LOU RAWLS
She's Gone (Bell)



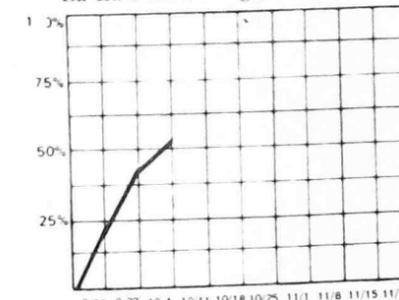
MARILYN SELLARS
One Day At A Time (Mega)



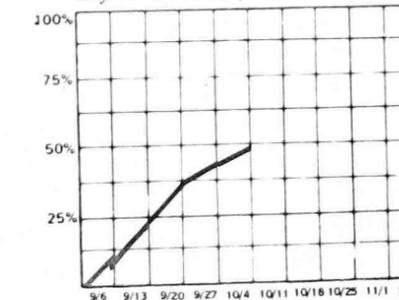
REDBONE
Suzie Girl (Epic)



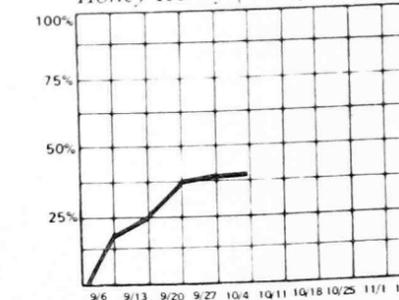
O.C. SMITH
La La Peace Song (Columbia)



REUNION
Life is a Rock (RCA)



SWEET DREAMS
Honey Honey (ABC)



added

WSB/ATLANTA

Ron Dante
Tim Moore
Thelma Houston
DeFranco Family
Leslie Kendall
Durwood Haddock
Gene Cotton
Paper Lace
Billy Swan
Yellowstone & Voice
Reunion

KJIN/HOUMA

Rockin' Horse
Hudson Bros.

WIP/PHILADELPHIA

Henry Mancini (limited)
Tom Jones (limited)
Neil Sedaka
Gene Cotton
Neil Diamond
Blue Magic

KULF/HOUSTON

Three Degrees
Dr. Hook
Gino Vannelli
Jimmy Buffett

KOY/PHOENIX

Gino Vannelli
James Taylor
John Denver
Leslie Kendall
Marvin Hamlisch
Sammy Johns
Harry Chapin

KMBZ/KANSAS CITY

Boz Scaggs
Hagers
Tom T. Hall
Larry Gatlin
Booker T.
Marvin Hamlisch

WTAE/PITTSBURGH

Sam Neely
Carl Carlton
Neil Diamond

WCBM/BALTIMORE

Jim Weatherly
Carl Carlton
Righteous Bros.
Tom Jones (limited)
Jud Strunk
Andy Williams

KIIS/LOS ANGELES

Carl Carlton
Three Degrees
Neil Diamond

KEX/PORTLAND

Charlie Rich (RCA)
Hues Corp.
Prelude
Booker T.
Johnny Rodriguez

WBAL/BALTIMORE

Paul Davis
Tom Jones
Neil Sedaka
J.C. Stone
Mary McCaffrey
Marlena Shaw
Leslie Kendall
Peggy Lee
Marvin Hamlisch

KMPC/LOS ANGELES

Gene Cotton
Al Green
Gladys Knight
Neil Diamond

WFIR/ROANOKE

Carl Carlton
Gino Vannelli
Three Degrees
Jimmy Buffett
Kathy Dalton

WEEI-FM/BOSTON

Neil Sedaka
Dolly Parton
Three Degrees
Marlena Shaw
Robbie Benson

WHAS/LOUISVILLE

Tymes
Abba
1st Class

KCRA/SACRAMENTO

Billy Swan
Carl Carlton
Jud Strunk
Reunion (limited)

WMAQ/CHICAGO

Neil Diamond
Bobby Vinton
Kathy Dalton
Jud Strunk
Gartunkel
Pointer Sisters

WREC/MEMPHIS

Rance Searle
Larry Griffin
Booker T.

KMEN/SAN BERN

Abba
Bobby Vinton
John Lennon

WLW/CINCINNATI

Sam Neely
Hagers
Neil Sedaka
Marlena Shaw
Leslie Kendall
Gloria Gaynor

WINZ/MIAMI

Neil Sedaka
Bobby Vinton
Kathy Dalton

KGIL/SAN FERNANDO

Gene Cotton
Bobby Whiteside
Neil Diamond
Marlena Shaw
Floyd Cramer (flip)

WGAR/CLEVELAND

Al Green
John Lennon
Gino Vannelli
Three Dog Night
Jud Strunk

WEMP/MILWAUKEE

Billy Swan
Neil Sedaka
Wayne Berry
Andy Williams
Gino Vannelli
Booker T.

KNBR/SAN FRANCISCO

Lea Roberts
John Davidson
Leslie Kendall
Paul Davis
Mary McCaffrey
Neil Diamond
Mark Lindsay

KHOW/DENVER

Lou Rawls
Neil Diamond
Sam Neely

KWAV/MONTEREY

James Taylor
Neil Sedaka
Dolly Parton
Joanne Glasscock
Bob James
Marlena Shaw

K101/SAN FRANCISCO

Al Green
Sammy Johns
Booker T.
Osmonds
Neil Diamond

KRNT/DES MOINES

James Taylor
Bobby Vinton
Gino Vannelli
Sam Neely

WSM/NASHVILLE

Sons Of Robin Stone
Andy Williams
Gordon Lightfoot

KVI/SEATTLE

Hudson Bros.
Sam Neely
Sammy Johns

WWDC/WASHINGTON

Bobby Vinton
Prelude
Reunion
Rupert Holmes
Neil Sedaka
Terry Sylvester

KSOM/ONTARIO

Lou Rawls
Hudson Bros.
Gino Vannelli
Sam Neely
Three Degrees
William DeVaughn

WASH/WASHINGTON

Billy Swan
Hudson Bros.
Paul Davis
Jimmy Buffett

WMAL/WASHINGTON

Malcolm Roberts
Lou Rawls

WJW/CLEVELAND

Curb Congregation
Jay Wallace
Barry Richards
Anne Murray
Dolly Parton
Marilyn Sellars

A new hit from the writers of
"BILLY DON'T BE A HERO"
"THE NIGHT CHICAGO DIED"
M. Murray/P. Callander

**"I Did
What I Did
for
Maria"**

ABC-12016

Sung by
ABC Records newest star

**Erroll
Sober**

Already breaking out
around the country

abc Records

TM

**Happy
1st Anniversary
Radio
&
Records**

Radio & Records

THE INDUSTRY'S NEWSPAPER

TREND:

Friday, October 4, 1974

9/13 9/20 9/27

1	1	1	①	OLIVIA NEWTON-JOHN/I Honestly Love You (MCA)
4	3	2	2	BARRY WHITE/Can't Get Enough Of Your Love, Babe (20th)
7	5	4	3	BILLY PRESTON/Nothing From Nothing (A&M)
11	8	5	4	LYNYRD SKYNYRD/Sweet Home Alabama (MCA)
20	15	11	⑤	BAD COMPANY/Can't Get Enough (Swan Song)
10	7	7	6	WARWICKE & SPINNERS/Then Came You (Atlantic)
29	19	14	⑦	ELTON JOHN/The Bitch Is Back (MCA)
12	10	8	8	STEVIE WONDER/You Haven't Done Nothin' (Tamla)
2	2	3	9	ERIC CLAPTON/I Shot The Sheriff (RSO)
3	4	6	10	PAUL ANKA/(You're) Having My Baby (UA)
-	27	19	⑪	CAROLE KING/Jazzman (Ode)
19	16	15	12	FIRST CLASS/Beach Baby (UK)
9	9	9	13	ANDY KIM/Rock Me Gently (Capitol)
28	24	22	⑭	AMERICA/Tin Man (WB)
-	-	25	⑮	BACHMAN-TURNER/You Ain't Seen Nothin' Yet (Mercury)
14	14	12	16	CAT STEVENS/Another Saturday Night (A&M)
24	22	20	17	OSMONDS/Love Me For A Reason (MGM/Kolob)
13	13	16	18	THE GUESS WHO/Clap For The Wolfman (RCA)
8	11	13	19	CHEECH & CHONG/Earache My Eye (Ode)
5	6	10	20	RUFUS/Tell Me Something Good (ABC)
25	21	21	21	OHIO PLAYERS/Skin Tight (Mercury)
20	26	24	22	MAC DAVIS/Stop And Smell The Roses (Columbia)
-	25	23	23	BLUE SWEDE/Never My Love (EMI)
17	18	18	24	HEYWOODS/Who Do You Think You Are (ABC)
-	-	28	⑳	REUNION/Life Is A Rock (RCA)
6	12	17	26	PAPER LACE/The Night Chicago Died (Mercury)
-	-	29	27	THE TYMES/You Little Trustmaker (RCA)
-	-	-	28	THE MIRACLES/Do It Baby (Tamla)
-	-	-	29	TONY ORLANDO & DAWN/Steppin' Out (Bell)
18	20	27	30	JOHNNY BRISTOL/Hang On In There Baby (MGM)

National Request Tabulation

(The following is a compilation of telephone request tabulations from reporting stations.)

- | | |
|-----------------------|-----------------|
| 1. OLIVIA NEWTON-JOHN | 6. PAPER LACE |
| 2. BACHMAN-TURNER | 7. ANDY KIM |
| 3. ELTON JOHN | 8. THE OSMONDS |
| 4. CHEECH & CHONG | 9. REUNION |
| 5. PAUL ANKA | 10. FIRST CLASS |

NEW & ACTIVE

BOBBY VINTON: My Melody Of Love (ABC) coming through solid this week, add WFIL, 22-19 KQV, on WBG, 27-17 at 13Q, WOKY 9-1 WGRQ 14-1, add KRSP, 29-23 KEEL, add WPOP, debut 28 WSAI, add KJR, KJRB, CKLW moves 30-14.

AL GREEN: "Sha La La" (Hi) another strong mover this week, add KAFY, WGRQ, WMC FM, debut 46 WNCI, add WRMA, on KJRB, debut 29 WJDX, WERC at 29, 30-25 WHBQ, 29-15 CKLW, on WHHY.

ATLANTA RHYTHM SECTION "Doraville" (Polydor) add KJRB, 4-3 WQXI, add WAYS at 23, 28-26 WFOM, add WBG, debut 45 WNCI, add WSAI, 26-WRMA, 1 at WBBQ, 19-11 WHHY, 12-4 WSGA.

WET WILLIE: "Country Side Of Life" (Capricorn) add WGN, 24-22 WQXI, debut 40 WFOM, add KJOY, debut 30 WBBQ, add KJRB, on WISM, debut 30 WERC, on KKXL.

10CC "Wall St. Shuffle" (UK) 16-11 WBG, debut 35 KYSN, 28-22 WBBQ, 34-33 WKLO, 27-23 WISM

HUES CORPORATION "Rockin Soul" (RCA) in the same hit groove as the last...really sound super, add WABC, WNCI, WBG, XEROK, WRMA, WHHY.

CARL DOUGLAS "Kung Fu" (20th) 30-20 at Y100, debut 28 WMYQ, add WGRQ, on KSJO, add KFRC at 29, add WRKO. Good beginnings.

FRANK ZAPPA "Yellow Snow" (Discreet) debut 29 WBBF, add KUPD, KCPX, XEROK, KIMN nites, on WGH nites, add WISM.

PAPER LACE "Black Eyed Boys" (Mercury) on WCAO, debut 30 WBBF, add WLOB, 26-21 KDWB, debut 25 WGRQ, add WFOM, 18-17 CKLW deb 29 KCPX

B.T. EXPRESS "Till You're Satisfied" (Scepter) 16-12 WABC, add WLEE, on WCAO, on KEEL, 29-21 WAKY, add WSGA at 29, add 99X at 15.

GRAND CANYON "Evil Boll-Weevil" (Bang) on WBBF, 25-21 WQXI, debut 21 at 13Q, debut 24 KDWB, add KRSP and WFOM.

LATIMORE "Let's Straighten It Out" (Glades) on WMAK, 11-7 WDRQ, 21-16 WIXY, 26-23 WGRQ, add WRMA, 28-23 WERC, 10-9 CKLW

KOOL & GANG (Delite) out of the box moving, on WCAO, debut 26 WKS, 24-21 WNCI, debut 26 WPGC, 29-25 WIXY, add WRC, WLEE, on KEEL, debut 39 WGH.

RUFUS "You Got The Love" (ABC) on WNCI, 32-19 WPGC, debut 29 WGRQ, add WMC FM

SPINNERS "Love Don't Love..." (Atlantic) debut 28 WAKY, add K100, debut 28 KEEL, add KJOY, on WRMA, 35-31 WNCI.

BRIAN CADD "Let Go" (Chelsea) add WNCI, 13-11 KJRB, add KREM, add WSAI

DOOBIES "Nobody" (WB) 18-12 WPGC, add WYRE, 15-10 WROV

MARVIN GAYE "Distant Lover" (Tamla) debut 30 WGRQ, on WKS, 30-23 WKLO, 20-11 WAKY.

ERROL SOBER "For Maria" (ABC) 13-11 KCPX, 25-21 KRSP, 29-24 WHHY, 24-23 WSAI

NEIL SEDAKA "Laughter In The Rain" (MCA) add WYND, WBG, KYSN KIMN.

Parallel Summary

ABBA: still showing signs of growth, 18-16 at 99X, 19-14 KDWB, 18-4 WOW, 13-6 WROK.

AMERICA: came home this week, add KHJ, CKLW' 22-14 KKDJ, 8-4 KDWB, 21-11 WOKY, 14-9 WGH.

BTO: very very strong, all demos

BAD COMPANY: 17-11 KHJ, 13-11 KLIF, 11-9 WFIL, 14-7 WLEE, 2-1 WERC

ELVIN BISHOP: 11-11 WSAI, add KTKT, on KIMN, add WBBQ, add KUPD' 26-21 WSGA

HARRY CHAPIN: add 13Q, WSAI, WIFE, 15-12 WPEZ.

CHICAGO: now out as a single, add KDWB, WGOW, on WMAK, 25-18 WPEZ, time is 2:54.

PAUL DAVIS: 4-2 KDWB, 5-1 WAKY, 26-20 WBG, add WOKY, 18-11 WBBF, add KCPX.

KIKI DEE: 17-14 KFRC, 30-25 WRKO, add WPGC, add KYNO, 23-16 WRMA.

JOHN DENVER: 30-25 WOKY, 28-21 WIXY, 18-14 KLIF, 21-11 WMAK, 20-17 WKLO.

NEIL DIAMOND: glad to have him back so strong, the most added this week, add KHJ, debut 29 CKLW, add WABC, K100 and many many more.

HUDSON BROTHERS: stock problems seemed to have cleared, 22-14 WGRQ, 6-3 WBBF, 21-12 KRSP, 15-11 XEROK

JOHN LENNON: still one of the strongest of the week

GORDON LIGHTFOOT: 25-24 KFRC, 16-15 WRKO, ad KQV, 11-9 KJRB, 25-21 WSAI

MIRACLES: 20-16 KHJ, debut 25 WABC, 21-10 KFRC, add WQXI, add KSLO, 17-9 WIXY.

SAM NEELY: 25-22 KDWB, add KCPX, 27-23 WIFE, 15-6 WBG, on WBBQ, 28-23 WHBO.

ORLANDO & DAWN: on WABC, 16-13 KSLO, 23-21 WFIL, 6-4 KAKC, 22-17 WROK.

OSMONDS: on WABC, 13-10 KKDJ, 8-6 WIXY, 13-6 KLEO 1-1 KRSP

PRELUDE: add CKLW, 24-17 WIXY, 29-25 KIOA, debut 27 WPGC, 24-19 WCFL

REUNION: 29-24 KHJ, on WABC, add WFIL, 14-10 WRKO, 20-9 at 13Q, 25-16 WSGA.

SHF: 16-14 WIXY, 12-9 WNCI, 21-19 WFOM, 32-30 WGH, 22-19 WCAO.

STEPPENWOLF: 27-25 CKLW, 8-8 KSLO, 13-11 WIFE, 21-17 CHUM, 6-3 KKXL, 19-10 KLEO

BILLY SWAN: 19-17 KEZY, 14-10 WSAI, add WAYS, add WIFE, 25-6 WGOW, sure looks good where played.

THREE DEGREES: another of the most added, picked up 13Q, WISM, WGH, CHUM, WJDX, WHHY and many more.

TYMES: 24-20 WABC, 17-11 WFIL, 23-17 KBEO, 6-5 WGRQ, 15-9 WCAO, 16-12 WIFE.

GINO VANNELLI: add WSAI, add WAYS' 14-8 KTKT, 30-27 KIOA, add WLEE add KLEO, 17-9 KKXL.