

FORMAT CHANGES AT KOL/SEATTLE

KOL AM and FM in Seattle, owned by Buckley Broadcasting, has pulled out of the three-way Top 40 battle for supremacy in that market, leaving KING the sole threat to KJR's longtime reign.

Beginning this week, with special permission from the FCC, both the AM and FM frequencies will be simulcasting while Shaffer Automation is installed. Next week the FM will begin broadcasting the new "TM/Stereo Rock" automated service, which is defined as a soft-rock gold format combined with various "special programming features". Following in the same light, KOL-AM will begin broadcasting "soft-rock" 7PM to 12 Mid. This procedure will be in effect by the latter part of October.

"In the first six months of this year," says PD Jack Bolton, "We gave away \$75,000 in promotions. We won't be giving away anything in the new format—we'll prove that the product on the air can make it"....

Augmentation of the news will be another transition for KOL. "It'll be more interesting; news should be. In addition, a lot of the blood and guts which is all too often overemphasized in news will be done away with and we'll highlight more feature text" said Bolton.

"Rather than a Top 40 station with individual personalities, KOL will now have a very listenable, softer-rock consciousness, and The Station is the personality." Bolton went on to describe the extensive campaign currently slated to kick off the new format. The visual involved is a large rock with a finger sticking into it. Alongside is the phrase, "KOL SOFT ROCK".

R R R

RADIO & RECORDS

This Week's Fastest Movers

SINGLES

Just You And Me—Chicago
All I Know—Art Garfunkel
That Lady—Isley Bros.
Keep On Truckin'—Eddie Kendricks
Angie—Rolling Stones

ALBUMS

Brothers And Sisters—Allman Brothers
Goodbye Yellow Brick Road—Elton John
Goat's Head Soup—Rolling Stones
Hank Wilson's Back Vol. I—Leon Russell

POP/MOR

Top Of The World—Carpenters
Vado Via—Drupi
All I Know—Garfunkel
We May Never Pass—Seals & Crofts

C&W

Let Me Be There—Olivia Newton-John
Paper Roses—Marie Osmond
Ridin' My Thumb—Johnny Rodriguez
Carry Me Back—Statler Brothers

SHELTER REORGANIZATION Ron Henry Appointed GM

By Martin Cert

Shelter Records is currently in the process of realigning its entire operation. One of the first major changes is the appointment of Ron Henry as General Manager by label

president Denny Cordell.

Henry, 27, former Commercial Operation Services Director for RCA Records, will be located at Shelter's headquarters in Los Angeles. "We are re-defining our entire operation," says Henry, "from our distribution

arrangement through promotion, sales and merchandising, and publicity." Shelter's current distribution agreement with Capitol expired at the end of August. Among those in contention for the line are Capitol, MCA, CBS, and Famous (Gulf & Western). "We intend to solidify our distribution arrangements within the next few weeks; we've not ruled out the possibility of independents."

cont. on page 4

Radio News

...Nick Anthony due to become new PD at Seattle's KJR. He was formerly with WEFM, Chicago...Steve Warren, currently PD at Little Rock's KAAY, is leaving to PD WAVZ, New Haven, Connecticut...Jim Pewter, now with Los Angeles' KMET and a personality on the local "oldies" scene, will become the new PD at LA's all-oldies FM station, KRTH. Pewter will attempt to localize the programming more towards the Southern California audience; the

station currently runs Altophonic Gold automation....

FCC Doings: James Bradley, executive VP of Black Hawk Broadcasting, went on record as saying he wasn't all that happy about Nicholas Johnson's forthcoming departure from the Commission; in reference to the widely held broadcasters' attitude that Johnson's leaving is cause for celebration, he said, "It does broadcasters no good to silence those who aren't satisfied with the way the industry runs, and Johnson represented a side that was important for us to listen to...There ought to be someone on the board with a different perspective on the

business"...FCC is inquiring into the hiring practices of some 36 stations in Kentucky which appear to have a disproportionately low quantity of minority personnel....

KROQ ROCKED

KROQ, Burbank: After one year and a great deal of money spent with very little rating results, Gary Bookasta resigned as President of KROQ and Burbank Broadcasters...Neil Visser has stepped in on an interim basis. Gary Price is still general manager.

San Francisco: KFRC has

cont. on page 2

DALLAS GETS NEW FMer

WFAA-FM is Dallas' newest progressive station. On September 11, the station, operated by Belo Broadcasting (which also runs WFAA-AM), switched from an automated "beautiful music" format to a 24-hour live progressive rocker. Along with general manager John Dew and program director Ira Lipson, assistant PD Ken Rundell came to Dallas after working at Detroit's WWWW.

"The first thing we're trying to do," he explains, "is get a call letter change, to KZEW. We're getting some objection from KEZT but hope to get it straightened out. We do have an advantageous dial position at 97.9, though, just to the left of KNUS, the McLendon stereo rocker. We're calling ourselves '98 FM'. At present, we're sharing the highest antenna in town with KAFM, our biggest progressive competitor, so we're starting with parity as far as signal is concerned."

'In Concert'

"We'll be doing the 'In Concert' simulcast with ABC TV on Friday nights, and airing thirteen weekly BBC specials. We'll also be utilizing the news services of the Progressive Radio Network, and we're trying the kind of 'produced news' programs that they've been doing for awhile out on the West Coast—with music behind the report, etc. We have two fulltime news people, Laurel Ornish and Marty Lowy."

WFAA's target is the 18-24 market, for which they're competing against KNUS, KAFM, and Arlington/Fort Worth's KAMC. While promotions and research are being undertaken (some work has been done with Sebastian Stone and Tom Turrichi in the latter area), introductory sales packages bringing in an initial \$10,000 were sold by WFAA-AM's sales department.

Personnel

On-the-air personnel include Mark Addy and Gary Shaw, who, like Rundell, came from W4; Mike Taylor, formerly with Austin's KRMH; Mark Christopher, who'd been at KNUS and KAFM; and John Dillon. Dillon is credited with having been Dallas' progressive pioneer, having initiated his own progressive slot at KRLD-FM (now KAFM), and having been an FM jock at KFAD as well. Rundell does his own weekday morning show.

WFAA-FM will offer "more music" according to Rundell, who plans for three commercial breaks an hour and a 7½-minutes per hour ceiling on ads.

As either WFAA or KZEW, the station seems destined to inject even more action into Dallas' developing battle of the progressives. The results should be very interesting indeed.

Radio News

Continued from Page 1

reinstated the number system on their chart. Numbers will vary depending on what the station is playing, therefore no set "30" or "25". One week it may be 26, the next 31...

CHICAGO:

...Both WLS and WCFL will list twenty albums on their surveys, in addition to top 40 singles...KRBC-FM has changed to a progressive format...Ted Scott promoted to PD of KSO-AM and FM...Summer ARB book in for Chicago: WCFL comes out on top with adults 18-24 in the average quarter hour in the metro area.

FRYE PANNED

...Despite flat-out refusal by many stations to air David Frye's *Richard Nixon: A Fantasy*, the Watergate satire LP is showing sales, and getting play, in Los Angeles, San Francisco, New York, Cincinnati, Philadelphia, and Kansas City...Bernard Meltzer hosted the debut of "What's Your Problem", call-in show on WOR-AM...Newest weekend jock at New York's WXLO-FM is Robert K. Oliver, who went by name "Bob Fink" when he was at New Jersey's WWDJ...

KWK DARK

St. Louis may lose one of its two black stations: KWK (Vic Way Broadcasting) may go dark because of lack of money to operate with. KWK is a fulltime 5000 watt station at 1380 AM. Interim license assignment is a possibility.

REUS OUT

Dick Reus out as PD/Music Director/Afternoon man at WLEE. Richmond, Virginia. Bob Paiva, former PD/Music Director at WPOP, Hartford, Conn., is in as his replacement.

ROSE TRANSPLANT

Philly: Dr. Dan Rose, super personality morning man, is leaving WFIL to become the new morning



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RADIO & RECORDS: A DEFINITION

BY BOB WILSON

People have asked me why I left radio to begin "another tip sheet." The answer is simple; there is a definite need for a sheet that serves all facets of the industry, one that furnishes organized factual material, compiled by professionals in a direct, more usable manner than is currently available.

As a programmer, record executive or promotion person, if you stop and think about the kind of information you're getting from the existing trades and sheets and the way it's being presented, you already have an inkling as to why I've started "another tip sheet."

When it comes down to available, relevant information, most sheets generally draw you rather sketchy pictures at best. You're given a list of stations throughout the country that are playing records, and little else in the way of informative data upon which to base your conclusions and make decisions. The lack of depth is accompanied by a corresponding lack of vision when it comes to laying out the material that's being furnished. You're compelled to do all the work yourself, paralleling markets, interpreting demographics, and assessing audience appeal, etc.

RADIO & RECORDS is a readable, coordinated compilation of data and text, designed to save you time. We'll deliver the goods, and we'll balance factual reporting with an informed perspective in an attempt to take as much of the guesswork out of the procedure as possible.

We're comprehensive, and not only in Rock. If you're a Country or Pop station, you'll find a *complete* and *thorough* magazine section devoted to servicing your particular programming needs. Station profiles, special reports and timely features will add insight to the necessary charts and parallels to give you an expansive, accurate representation of the total picture defined by your interest area.

man at KFRC, San Francisco, on October 15. Jay Cook is currently looking for his replacement.

TUNA FISHING?

Rumors floating around this week that KROQ, Los Angeles, morning man Charlie Tuna was leaving to join fast ratings riser KKDJ. FM rocker. The "ROQ" says, Sorry Charlie...Not true. Tuna's management also denies a move "...at this time." KKDJ offered a friendly "No comment".

PHOENIX FIGHT

The three-way duel in the desert continues between Phoenix rockers. At present, KRIZ is on top, with

We're aware of the difficulties involved for a programmer or record company person trying to assimilate the pertinent information in a sheet on a typically overrun Monday morning. We've designed R & R with the intention of relieving at least some of that pressure.

You'll receive the paper Friday morning! You can take it home over the weekend, pass it around to your staff, and get something of a head start on the week. On Monday Mornings we supply you with an "R & R Update" to inform you of late-breaking news that happens through Friday afternoon.

More often than not, you can recall instances of receiving a record late Thursday or Friday and waiting until two Mondays later before finding any mention of it in the tips or trades. We'll be up late several nights a week with R & R, and our printer will print at 3 A.M., so we can make the mailing deadlines and get the information to you.

You'll notice the inclusion of advertisements in R & R. The ads are here to enable us to do the job we're here to do better; the quality, quantity and the two mailings each week necessitate paid space. If we didn't sell space, few stations outside the top fifteen markets would be able to afford our service.

At no time will our ad space exceed 30% of the publication, so by design the ads will never "support" the paper, only supplement enough revenue to provide us with the ability to be the best at what we do. The individuals who collectively represent R & R (our reporting stations, correspondents, and office staff) understand that the inclusion of advertising cannot change the fact that we are a service to the industry which specifically reflects the day by day, week by week, progression of product based on fact. Documented facts.

KUPD in second place and KRUX in third.

KRUX has hired a new program director, Jerry Bright, formerly PD at KENO in Las Vegas and WNOR in Norfolk, Virginia, and most recently director of A&R for MGM Records. In town four weeks already, he's confident about his ability to get KRUX back on top.

"We must be doing something right in the market. The competition is beginning to play games."

The games have included practical jokes along the lines of a bouquet of flowers sent to KRUX general manager Bert Files with the inscription: "From his staff, wishing

him well in his new venture as he departs the station." No one at the station admits to having ordered the flowers or the wheelchair and grand piano which were later "ordered" for delivery to Files.

Bright tells also of hiring a new weekend, who was hired away his first weekend on the air by KRIZ PD Todd Wallace, who called him on the KRUX hotline. Bright has prepared himself against future incidents by contracting all of his jocks. His newest additions are morning man R ndy Robert Johnson from WBBQ, and afternoon man Dave Lyons from WWUN. Jerry themselves functions as Off The Air PD/Operations Manager.

MIAMI TIDINGS

Miami: August, one month Hooper is in, showing Buzz Bennett's Y-100 as number one station. Took \$100,000 in cash given away and WYMQ being blown off the air to accomplish...It will be interesting to see what happens when Jack McCoy rebuilds WMYQ studios, after having most of his equipment blown up, and gets back in the battle.

CROCE TRIBUTE

WDRQ, Detroit, ran a special tribute Sunday night to Jim Croce. Station had a special interview with Jim talking about his life, his views on the music business, and the music he composed. They made it into a one-hour special and received massive positive audience response. Special is available to other stations-call Jerry Clifton or Bill Bailey at WDRQ, (313) 272-8000...

WMAK GRIDIRONY

WMAK, Nashville running their "Great Tennessee Superbowl"...The WMAK jocks challenge the local top TV station in flag football. All proceeds to charity and a benefit concert follows with the Raspberries and Brownsville Station...

ST. LOUIS Q'S

KSLQ-FM, St. Louis, is running a contest called "The Q Man Is Everywhere", similar to the old "Millionaire Contest" where the "Q Man" roams the streets of St. Louis and asks people at random what radio station they listen to. If the person says "The Super Q", they get \$10 cash on the spot...While we are on St. Louis, Sunday radio station KADI, the progressive rocker there, burned down. KSLQ offered their production studio to them, and KADI was back on the air from KSLQ's studios Monday morning.

ABRAMS OUT

...Paul Abrams, general manager at WLS has been dismissed. New GM is Marty Greenburg from WXYZ, Detroit...

...Owing to the merger with Combined Communications, Pacific & Southern will no longer exist as a separate company. Bill Sherrard, national PD of Pacific & Southern, will not go with Combined Communications. Instead he'll go with Jefferson Pilot Broadcasting, who've taken over P&S's WQXI, Atlanta, and KIMN, Denver...



Slade's greatest is **Sladest**, a new Reprise album which includes the hits "Gudbuy T' Jane," "Skweeze Me Pleeze Me" and "Get Down and Get With It."

music news

NEW DIAMOND GEM

Neil Diamond's long awaited first release since signing with Columbia last year is a single from Diamond's soundtrack album for the movie *Jonathan Livingston Seagull*.

"Be" is an exceptionally well-produced record, slightly reminiscent in parts of "Holly Holy" for its serene yet forceful instrumental build and Diamond's controlled delivery.

Though programmers might have expected something different from him on his first single release with the new label--there's at least one strong uptempo "Cracklin' Rosie"--type cut on the LP that sounds like a sure hit--"Be" is certain to become an audience favorite.

The song seems to capture the mood and feeling of the character Jonathan with strong insight, while Tommy Catalano's production again captures Diamond in a sympathetic, especially effective light.

REDDY GOLD

...Helen Reddy's third LP, *Long Hard Climb* (Capitol), was certified gold on September 19, giving her a total of four gold discs in less than a year.

ALICE MUSCLE

...Rumors have Phil Spector set to produce the next WB single by Dion, as part of a five-record production pact with the label...Also set to go from Warners: Alice Cooper's new LP, titled *Muscle Of Love* unless higher-ups nix it, will include "Teenage Lament" and "Woman Machine". Album cover and packaging will be done by Pacific Eye And Ear, responsible for Alice's previous *School's Out* and *Billion Dollar Babies* covers...Peter Yarrow, of Peter, Paul & Mary fame, has released *That's Enough For Me*, an album recorded in Kingston, Jamaica, New York, Louisiana, and Muscle Shoals, Alabama; and utilizing accompanists along the lines of Paul Butterfield, Allen Toussaint, the Muscle Shoals Rhythm Section and reggae band Toots & the Maytals. Songs come from Jesse Winchester, Jimmy Cliff, and Paul Simon, whose "Groundhog" is one of the few tunes he's penned but not recorded....

PARSONS DEATH

...On a tragic note: the body of Gram Parsons, late of the Byrds and the Flying Burrito Brothers, was found in a charred casket Friday morning at Joshua Tree National Monument in California's Mojave Desert. It had been stolen from the Van Nuys airport late Thursday evening, where it was awaiting shipment to New Orleans. Parsons had been found dead in a Joshua Tree motel room Wednesday, September 19. Police have arrested Parsons' road manager on suspicion of stealing his body from the airport....

...Image adjustment in store for Gilbert O'Sullivan at London. Label publicity head says the new Gilbert image will depend on how the British singer's current live presentations go over, and will swing toward "upgrading" Gilbert into the kind of pop personality best personified by McCartney and Neil Diamond. "Ooh Baby" is already a hit in England,

EXPLOSIVE BULLETS

...Dusty Springfield is set to record her second album for ABC/Dunhill this week, with producer Thomas Jefferson Kaye (whose credits include the recent *Triumvirate* set with Dr. John, Mike Bloomfield, and John Hammond, as well as the Left Banke)...London's hot English group, 10cc, is starting to click with "Rubber Bullets" in San Francisco, Seattle and San Diego. Band headed up by veteran British songwriter Graham Gouldman, responsible for the Yardbirds' "For Your Love" and "Heart Full Of Soul", as well as Herman's Hermits' "No Milk Today" and "East West"...Rumor has Lloyd Gelassen, head of publicity at Polydor in New

SHELTER



Continued from page 1

In other areas, Mike Ochs (former director of West Coast PR at CBS) will handle publicity and artist relations and be directly involved with the overall editorial representation of Shelter talent through the media. The company's publishing division, Skyhill Music, headed by Don Williams, will be adding yet another BMI affiliate, Food Music, for many of their new acts. Promotionally, the organization will enlist two national people to



Shelter star Leon Russell and label president Denny Cordell with the new Shelter "Video Bus".

York, moving over to handle classical publicity for the label....

PARTY LIGHTS

...Recent parties: Buddha's, in honor of Stories, whose "Brother Louie" is the first significant R&B hit by a pop group in some time (the song was originally an English hit by black group Hot Chocolate); Stories' new single is a harder rock treatment of 1971's "Continental" hit by Los Pop Tops, "Mammy Blue", covered here by James Darren...Yoko Ono also met the Los Angeles press for lunch September 17, to preview her latest album, *Feeling The Space* (Apple), and her new single, "Woman Power". The album is a change from her last, uses studio personnel in place of Elephant's Memory ("They were a hard rock band. This time I wanted somebody who could be more versatile"), and deals exclusively with the theme of women's liberation. John Lennon, she said, is using the same studio musicians on his new album as well... Bell threw a party for Rodney Allan Ripsey, of Jack-In-The-Box commercial fame, to celebrate his first single, "Take Life A Little Easier", at, of course, a Jack-In-The-Box drive-in burger

Continued on page 6

cover the East and West. Aside from their normal coordination of promotion, these people will also devote a large portion of their time to sales, advertising, and merchandising. "I don't believe a custom label can depend on a distributor alone for the total coverage of their product; it's especially true with new artists. Which is why our promotion men will work directly with the local accounts and distributors as well as the stations and local promotion people," states Henry. Previously, Dino Airele was exclusively responsible for Shelter promotion but he will now be moving into production areas.

Shelter is expanding its artist roster concurrent with their new distribution agreement. In addition to veterans Leon Russell, Freddie King, J.J. Cale, Willis Alan Ramsey, D.J. Rodgers and Jimmy Rodgers, the Shelter label will present such new acts as the Gap Band, a 9-member group from Tulsa produced by Buddy Jones; the O'Neal Twins, a gospel duo who have had releases on Don Robey's Peacock label; Don Preston, the lead guitarist with Leon's band and Phoebe Snow, a traditional folk/blues singer from New York. In August Shelter released the first album by Mary McCreary through a special one-record deal with MCA. She will remain with Shelter and is currently finishing a single

session produced by Leon Russell. The initial single by the Gap Band will be the first release under the forthcoming new distribution affiliation.

The label's artistic expansion is geared to several markets. With the success of Shelter's country release, *Hank Wilson's Back Volume 1*, a second volume is planned for release next year. The Gap Band will be concentrated in the black and progressive areas while the company plans greater concentration with other acts in the pop area in terms of single releases, hence the McCreary record. "We are specifically considering of the genre of music emanating from Shelter and we'll not be limited to any one format," states Henry. The label also plans more releases on their Mango label, jointly owned with Island Records. Mango, specifically created for the release of reggae recordings, released the much touted *The Harder They Come* soundtrack featuring Jimmy Cliff this year.

Shelter is broadening its recording facilities which are located in Tulsa (Leon's home town). In addition to Russell's own "Lake Studio", Shelter is perfecting a second studio in Tulsa, located in a church, ready to go shortly. Says Henry, "There are obvious advantages in having our own studios. Shelter talent is not limited to the time and dollar pressures most artists are subject to, and are able to produce a finer product as the result." The company is interested in developing local Tulsa and Oklahoma artists and will be investing a great deal of studio time on a first refusal basis.

Shelter is now very active in the video field as well. They have developed a "video bus" which houses full production and recording equipment. The completely vehicular unit has just completed an initial three days taping at Capitol's studios in Hollywood. One vital area the unit will serve is the rapidly growing demand for live music on television. In addition Shelter is investigating local TV syndication, films, commercial production, and video exploitation of Shelter artists on a sales basis. The company is also building a library of video material for possible release with the introduction of video carts and disks to the public in the next few years. Henry cited another advantage Shelter has with their video unit: "For the first time artists can work out their stage presentations and material and see the visual results for themselves before ever stepping onstage". Initially the company may lease the "Video Bus" to outside concerns from time to time, but ultimately the production aspects will be controlled by Shelter, with an emphasis on the label's talent.

"Shelter is, to coin a worn and often misused cliché, a 'family operation' in many respects. We offer our artists total, accurate representation, and hence a consistent image throughout all stages of our exploitation campaigns," says Henry. "In short, we are now much more involved in the record business than ever before and with our total media and marketing perspective will ultimately introduce and develop a great many artists in this business."

FOOTBALL CONTEST GIVES YOU SOMETHING TO CHEER FOR: YOURSELF AND \$500 WEEKLY

Are you tired of spending each weekend watching football games on television and not caring who wins??

Well then, it's time to start caring because beginning this Monday, RADIO & RECORDS presents the Annual Lu Fields Football Contest.

The Lu Fields Football Contest is the fun one for the music industry. It's the contest that gives record men a chance to pick 'em better than radio men, and publishers a chance to pick 'em better than artists and managers. It's the contest that gives you a chance to show your fellow workers where you stand on the football field of life.

For each contest throughout the remainder of the football season, R & R subscribers will have three ways to win a total of \$500--first prize will be \$300, second prize \$150, and third prize \$50.

Nine Regular Contests

In the upcoming weeks there will be nine regular contests, each worth \$500 in prize money, plus an additional \$500 End-Of-The-Season Bonus Award to the person who has the highest score for all nine contests (A worthwhile tip: Last year's champion was Bryan McIntyre, WCOL-AM, Columbus, Ohio--watch out for him!!).

One interesting fact is that you possibly could go all season and not win a weekly contest, but if you've been high in the standings during this time, you could still end up a winner--it has happened in past years.

There will also be a tenth contest--The Special Bowl Contest--to carry through the end of the football season, worth an additional \$600 in prize money (1st prize--\$300, 2nd--\$200, and 3rd--\$100). This contest is separate from the previous regular nine, which gives you another way to win.

\$5600 In Prizes

A total of \$5600 is waiting for you out there in tradepaperland and here's how it works.

In RADIO & RECORDS' weekly Monday supplement, you will receive Football Contest No.1. Below is an example of how a contest looks. You will notice there are points next to the listed teams. Just mark an "X" next to the points of the team you think will win. If your team wins, you get these points. If the game ends in a tie, you will receive the points of the team you chose.

One more note:

You will notice that for each game there is a total of 100 points. If you figure a game will end in a tie, you must write "Tie" next to both teams' point totals (see sample). If the game does actually end in a tie, you will receive the full 100 points; however, if the game does not end in a tie, your points for that game will be 0.

Most Points Win

The persons with the most points win---it's that simple. There are no scores to predict and no 25-word essays to write.

Eligibility is open to all who receive RADIO & RECORDS' first four complimentary issues and to all subscribers thereafter.

Contests entries will be tallied by electronic computer and results will be reported weekly in RADIO & RECORDS. Any number of subscribers can enter from a company; however, only one name can appear on any entry. No person may enter more than once per week.

In case of ties, prize money will be divided equally. (It must be noted that in past years, there has never been a tie for first or second place.)

It's up to you! Starting Monday, a total of \$5600 in prize money---So pick your upsets, and GOOD LUCK!

Example

	X (41)	Ohio State	vs	Michigan State*	(59) ___	(Reg'1 TV)
	TIE (64)	T.C.U.	vs	Texas Tech*	(36) TIE	(Reg'1 TV)
Saturday, November 11th	X (39)	Notre Dame	vs	Air Force*	(61) ___	
	___ (55)	LSU	vs	Alabama*	(45) X	(Nat'1 TV)
	X (56)	Utah	vs	Utah State*	(44) ___	
	X (46)	UCLA	vs	Washington*	(54) ___	

	X (62)	Bills	vs	Jets*	(38) ___	(Reg'1 TV)
	___ (66)	Patriots	vs	Dolphins*	(34) X	(Reg'1 TV)
	X (59)	Giants	vs	Redskins*	(41) ___	
	___ (48)	Chiefs	vs	Steelers*	(52) X	(Reg'1 TV)
Sunday, November 12th	X (47)	Raiders	vs	Bengals*	(53) ___	(Reg'1 TV)
	___ (60)	Saints	vs	Falcons*	(40) X	
	___ (38)	Packers	vs	Bears*	(62) X	
	TIE (50)	Eagles	vs	Oilers*	(50) TIE	
	___ (65)	Cardinals	vs	Cowboys*	(35) X	
	X (52)	Lions	vs	Vikings*	(48) ___	(Nat'1 TV)
	___ (58)	Colts	vs	49ers*	(42) X	(Reg'1 TV)
	X (63)	Broncos	vs	Rams*	(37) ___	(Reg'1 TV)

Monday, November 13th	___ (51)	Browns	vs	Chargers*	(49) X	(Nat'1 TV)

*Denotes home team

Music News

Cont. from Page 4

ADD VANCE NEWS

restaurant on Hollywood Blvd...More kidstuff: Michael Vance, the midsong voice chiming "my name is Michael..." in Clint Holmes' recent "Playground In My Mind", has his own record, "Michael's Love Song" on Epic, produced by dad Paul Vance and Lee Pockriss, production team noted for Brian Hyland's "Itsy Bitsy Teenie Weenie Yellow Polka Dot Bikini", Cufflinks' "Tracy", and the Detergents' "Leader Of The Laundromat"....

HOLLIE REJOINS

...Allan Clarke, who wrote and sang "Long Cool Woman" and was the Hollies' original lead voice, has rejoined the group after two solo albums. Group's new English single is "The Day That Curly Billy Shot Down Crazy Sam McGee"...Johnny Winter back into the studio, with Rick Derringer producing. Tunes are courtesy of David Bowie, Allen Toussaint, and Shel Silverstein...Title of the "new" Janis Joplin LP on Columbia (made up from previously unreleased tapes) is *Farewell Song*...Regrouped Spirit set to tour again, this time with Redbone and Epic's recently signed Canadian sensation Thundermug....

FELIX CUTS

...Ex-Rascal leader Felix Cavaliere is putting the finishing touches on his new Columbia album...Delaney Bramlett's new band, Mobius Strip (also on Columbia), getting good responses at the Troubadour and Bitter End in New York....

SLADE SLATED

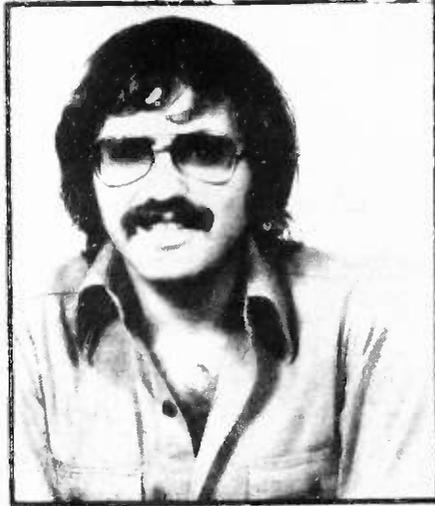
...Ray Davies is happily back with his Kinks, and plans a fullscale U.S. tour sometime this fall...The first Warners album from England's Number One supergroup Slade just out. *Sladest* will include all the band's British chartbusters, such as "Mama Weer All Crazee Now", "Gudbuy T' Jane", and "Skweeze Me Pleeze Me"; the group's previous LP's were on Polydor...Sire Records plans to release a documentary package, *The History Of British Rock*, tracing English pop from the British Invasion of 1964 through the late sixties. The label previously released a successful *History of British Blues*...El Monte Legion Stadium, Los Angeles' "Fillmore of the Fifties", home of weekly concerts by such early giants as Ritchie Valens, Little Richard, Eddie Cochran and others, is scheduled to be torn down shortly. A "Goodbye To El Monte" 3-day concert over the weekend of September 14-16 drew large crowds....

RCA's Kershenbaum/B.W. Stevenson

By BOB WILSON and GENE SCULATTI

"I like to think of myself as a specialist in hit singles. I like to think I have the talent to find the right material and put it together with the right artist, the right musicians and get the right mix."

More often than not, producers are left standing in the shadows when it comes to spotlighting the creative efforts behind a hit side. For every Thom Bell or Bob Ezrin who gains deserved notoriety for being hot, just as many toil away in relative anonymity. Through B.W. Stevenson's "My Maria", David Kershenbaum has



David Kershenbaum

made an impressive bid to elevate himself from the unsung hero status that his behind-the-scenes duties might have otherwise enforced upon him.

Producing for over two years at RCA, Kershenbaum seems to have made a handful of opportune decisions at the right time. As the economy downslid at the end of 1970, he saw himself clear of the advertising gig (bank commercials, beer jingles) that he'd headed up. He left Mike Curb's Sidewalk Productions which he had become involved with and the following year, on the afternoon of the infamous L.A. quake, after hitting three other companies, tapes in hand, he walked into RCA in Hollywood and landed a job.

For a year he ran the label's A&R Department in Chicago, where he signed and cut B.W. Stevenson's first album.

When the Midwest office closed, Don Burkheimer (now West Coast A&R Division V.P. and the man who brought the Guess Who to RCA) brought Kershenbaum to the Coast.

David recalls his earliest efforts on Stevenson's behalf. "Stevenson had had two albums and a couple of singles before 'Shambala' and 'My Maria', and he'd achieved regional success", like Jerry Jeff Walker and Michael Murphey as part of the homegrown Austin/San Antonio singer/songwriter school.

There were difficulties involved, says Kershenbaum, in breaking B.W. (for "Buckwheat", the nickname de-emphasized for obvious reasons

once London debuted their group of the same name).

"The first two albums were released around the time when FM progressives were going toward more of a format approach," and the less than desirable airplay situation put him, in the role of producer, on the trail of that elusive "perfect single."

He heard "Shambala" as a hit as soon as songwriter Danny Moore brought it to his attention and rushed in to cut it with Stevenson.

Unfortunately, the succession of events leading up to the record's actual release made for a curiously uncomfortable situation, from RCA's viewpoint. Once contracted to ABC as an artist and since dropped, Moore's publishing rights were retained by ABC-Dunhill, who'd picked up "Shambala" as a special rush project for Three Dog Night. At first reluctant to license the tune to Stevenson, they agreed and B.W.'s version made it out first, only to be eclipsed by Three Dog's a month later.

(Moore, oddly enough, after penning two smashes and a variety of tunes for Kenny Rogers, Delaney Bramlett and Denny Brooks, remains unsigned as an artist.)

B.W.'s record did well enough that Kershenbaum found himself looking in earnest for a solid follow-up. On



B.W. Stevenson

impulse, he played a hunch and contacted Moore who conceded, "Well, I may never write another 'Shambala', but I do have a little riff."

As Kershenbaum recalls it, "He played me the first two lines of what was to be 'Maria'... He had no lyric yet...just a catchy riff and a chorus. I said, 'That's it! We gotta have it. Finish it!'"

Stevenson was scheduled to go back into the studio in a week, so Kershenbaum called up Moore every day to check his progress in completing the song.

"When we had the song parts structured, I gave it to B.W. on a cassette. B.W. took it back to the hotel and worked on it. He came back with the lyrics the next day, we thought of the title, and the next day we cut it. It doesn't happen like that all the time, but this just fit together extremely well."

The combination of a good ear and a working production philosophy to accompany the instincts is evident throughout "My Maria" and Kershenbaum's formal explanation is as direct as his practical approach.

"I insist on hooks. A hit record has to have a hook chorus. And more than that it has to have a harmony chorus. It's also got to have an emotional rhythm, so that the song itself just draws you in."

Stevenson's prospects look good. The proposed follow-up "River Of Love", runs toward a similar feel with a large chorus. "It's a little different," Kershenbaum elaborates. "You can only stay in that same style so long. We'll depart from it a little bit, but not a lot, and end up with a third single."

Hit singles fit prominently in Kershenbaum's scheme of the proper ways to break an artist.

"I don't try to cut albums to contain singles. We cut singles and an album as an album. When I listen to an album, I want to hear the artist. To get to the album I realize the importance of singles, and therefore I search for the great material and produce a 'single.'"

"I create an album for listening in the home...and I create singles for the radio. When I approach a single I want to get something in about two and a half minutes and I throw everything but the kitchen sink in it, every trick I can think of to make it commercial, so it just jumps out at you. For instance, when ninety-nine out of a hundred people who listen to it will say 'That's a hit.'"

David plays guitar and has some music theory training, and he cut his own sides for Mike Curb at Tower Records years ago, but he places primary emphasis on the ability "to be a good listener" when it comes to judging the potential present in a given record.

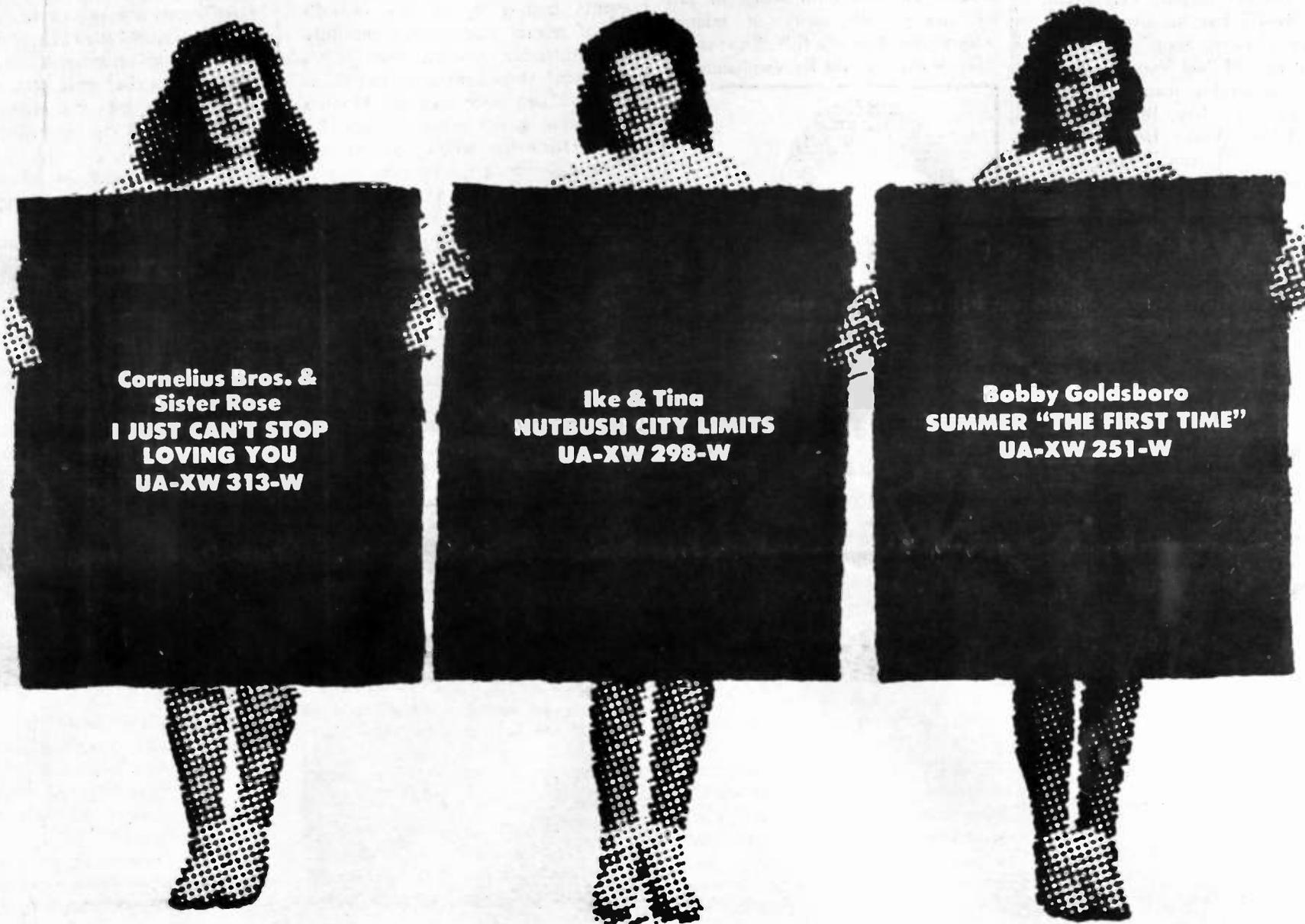
"Being a producer is somewhat like being a program director. When I first pick a song I pick it because it has an emotional impact. I try and look at the song not for me, but as for how many people are going to like the song, and at what chance it has of becoming a real mass appeal thing."

"When a program director programs a station, he does the same thing. He looks for a song that will appeal to the greatest amount of his audience, not only to himself."

Instinct, the expertise that grows with the accumulation of practical experience, and the ability to follow the dictates of a proven ear, are what it's all about, and David Kershenbaum comes well recommended on the strength of "My Maria" and "Shambala".

His next project at RCA is John Stewart, late of the Kingston Trio and author of the Monkees' monster "Daydream Believer" back in '68. Stewart remains an artist whose talents have yet to be captured for the commercial market, and Kershenbaum sounds like he's up to the challenge.

If you're not playing these three records,



**then you're not playing
all the hits
all the time.**

United Artists Records



Programming Reference

His previous partnership with Paul Simon kept him slightly off-center of the spotlight, Art Garfunkel, in his solo debut, is starting off right on target.

His first Columbia album, *Angel Clare*, is just released, and the selected single, Jimmy Webb's "All I Know", is breaking fast. Recently Art managed some time to talk with us about his album and the ideas behind it.

"I picked the songs on the album from writers I believe in. There are some by Jimmy Webb, one by Van Morrison, one by Paul Williams and Roger Nichols who wrote quite a few things for the Carpenters. Probably the best known of the songs would be Randy Newman's "Old Man".

For several months he traveled between Nashville and New York, Mexico City and Los Angeles to complete the sessions. "San Francisco was my home studio, though I came down to Hollywood a lot, to record with some real crackerjack studio people."

Basically, he sought out musicians he'd known from previous dates, like J.J. Cale, Jerry Garcia, and Paul Simon, pursuing them when and where he had to.

While he's been credited with arranging such Simon & Garfunkel hits as "Bridge Over Troubled Water" and "Scarborough Fair", Art admits he's "always found 'arrangements' a

very ill-defined word", and describes the working relationship he shared with co-producer Roy Halee on *Angel Clare*.

"For Roy and I, even when we were working with Paul Simon, arranging was always a matter of putting layer upon layer of sound, adding things to a central rhythmic form of a given track, as you felt they

were needed. The word 'arranging' implies something written out as a chart and handed to musicians, whereas it's, in fact, much more trial-and-error."

He's conscious of the craftsmanship involved in cutting good tracks, but he's equally aware that the singer must first come to terms with the material. "All I Know, for me, is dominated by the feel of the piano largely. I just get a very soulful feeling out of that piano line. Jimmy Webb

wrote the song, and he's playing piano on it. That's probably why there's such feeling to it for me.

"Sparseness is not one of the qualities in my music, except maybe somewhat on 'Old Man'. The music this time out is filled-out. It's very much framed, and mounted, set up."

In considering potential material, it comes down to "the sound and the feel. When a song gives me a reasonably specific picture of the kind of record I would make from it, then I feel I've got something to go on, go after, and I'll pick that tune to do."

Art specifically looks for "songs that have strong melodies, and songs that give me a head start on a certain angle I have on how to cut them." He hears all songs as potential records. "If it starts crystallizing and I feel I have enough to go on, I'll start."

Angel Clare features additional vocal backing by Dorothy Morrison, Barbara Allen and a Chinese children's choir, as well as an ocean liner horn blowing on cue. "There's a lot of fun and games and a lot of sounds that are sort of like toys on the album. There's a dog panting in 'I Shall Sing'."

At this point, Art remains unsure on the prospects of touring, should the album and single become the big-sellers they seem destined to be. "I don't know; I never feel the pressure on me to do anything. I mean, I'm lucky enough to be able to do whatever I please."



ART GARFUNKEL

WDRQ is a member of the Bartell Broadcasting Chain. In the April-June Pulse, the station placed No. 1 with teens, No. 1 overall at night with a 10 total share in the 7 to midnight slot versus CKLW with a 5. Before heading up WDRQ Jerry Clifton programmed KSEA-FM in San Diego.

He attributes his success in Detroit to one key factor, "research" "Knowing what the market wants and believe in."

MUSIC: "Detroit would probably be labeled the Pop-Soul capital of the nation. There are three soul stations here, and one of them is always in the top five in the ratings. In the city of Detroit itself, 49% of the population is black. The percentage drops to 18%, though, in the three-county Metro Area. After I found that out, I was able to justify going a little 'whiter' than I had originally intended."

AUDIENCES: "Just because the market wasn't totally black did not mean the culture of the audience wasn't black. It is. The people here, whether white or black, are into Pop-Soul: Al Green, Marvin Gaye stuff. Because music is such a part of the culture, they appreciate good songs, period. White or black. From Deodato to Charlie Rich. 'Tie A Yellow Ribbon' was number one five weeks because it's a great bubblegum record. The emphasis is on Pop-Soul, but hit product is hit product."

FORMAT: WDRQ runs the Q type format, with a short playlist

STATION TEXT:

WDRQ DETROIT

"emphasizing" less than ten records a week, stressing familiarity. "Not many people turn off the radio when they hear too much of a record they like. Oldies are important to our sound because they're familiar music, and people who listen to Top Forty are definitely into familiar music."

OLDIES: "We actually run a major portion of our research on oldies: from asking our request callers, to checking jukebox play on oldies. We tabulate the results weekly and it affects the airplay as is needed."

JOCKS: "When I was in San Diego I conducted a market survey to find out the importance of the disc jockey as an audience appeal factor. As a jock myself, the results were depressing. On a station like KGB which was Drake at the time (before the change to progressive), the disc jockey placed at the bottom, even below commercials. I conducted the same survey in Detroit, after we'd initiated our current format. The results were totally different. This time the jock came in second with people over 18. With teenagers, the disc jockey was third, music first, and contests second."

PROMOTIONS: "There are a lot of people who never participate in contests, but they still get off to the jock letting a listener win a thousand dollar bill. We do the basic ripoff contest, with prizes varying from albums and shirts to money and cars. We just did a promotion called 'Energy Ripoffs' where we gave away ten gallons of gas to each winner. We did this simply because we had a gas shortage that was probably worse in Detroit than most places, and gas was a definite positive prize."

THE BARTELL CHAIN: "We seem to have the strangest chain in radio. We have our national PD, George Wilson, who's dynamite. We have a philosophy for the chain which is 'we will win.' That's all we're required to do. They give us basic information and tools--whatever we need to know, from checking ARB diaries in Beltsville, to how certain contests worked in other markets. We try to be as informed as possible. We all receive information from George and the individual PD uses it as he sees best."

THE COMPETITION: "Concerning the rumors that Drake plans to move into Detroit with a live FM rocker: "Our type of format beat Drake in

San Diego. I'm sure he wouldn't have a chance in Detroit. I'd be glad to see him come here and rock on FM. That would mean a higher cume for FM rock as the audience would go back and forth on FM!"

MARKET RESEARCH: "We take your basic telephone request type research a step further and interrogate the caller at length. We have people manning the phones twelve hours a day. We call a large number of stores, and we take our own random samplings to questionnaires in stores, shopping centers and parking lots."

PERSONALITY: "We've put the personality back into radio. I think radio in general has gotten over the mechanical era that was Boss Radio. Our jocks don't have a seven-second talk limit, and they don't have to do one-liners every time they open their mike and that sort of thing. If they have something worthwhile to rap about then they're allowed to do it, and if they don't, they keep it tight and play the hits."

NEWS

Bob Glassenberg (formerly in Warners promotion and before that with *Billboard*) heads up Frank Zappa's new label, DiscReet Records, distributed by Warners. Glassenberg claims the company will be the complete opposite of Zappa's Bizarre/Straight label (which introduced Alice Cooper and Captain Beefheart); it's designed to handle "commercial" product exclusively.

October 5, 1973



TOP TWENTY

October 5, 1973

LW	TW	Title	Artist	9/21	9/28	10/5	Your Notes
1	1	HALF BREED Dean, Capps Garrett	CHER MCA Hummit, BMI				
3	2	ANGIE (Jagger, Richards) Miller	ROLLING STONES Rolling Stones Promopub, ASCAP				
2	3	RAMBLIN' MAN (Betts) Sandlin, Allman Bros.	ALLMAN BROS. Capricorn No Exit, BMI				
6	4	AMERICAN BAND (Brewer) Rundgren	GRAND FUNK Grand Funk/Capitol Cram Renraff, BMI				
4	5	LET'S GET IT ON (Townsend) Gaye, Townsend	MARVIN GAYE Tamla Jobete, ASCAP/Sherritown, BMI				
7	6	LOVES ME LIKE A ROCK (Simon) (Simon, Ramone, etc.)	PAUL SIMON Columbia Charing Cross, BMI				
11	7	THAT LADY (Isley Bros.) Isley Bros.	ISLEY BROS. T-Neck Bovina, ASCAP				
8	8	HIGHER GROUND (Wonder) Wonder	STEVIE WONDER Tamla Stein & Van Stock, BMI				
10	9	HEARTBEAT (Williams, Kennedy) Mekell	DE FRANCO FAMILY 20th Century Schine, ASCAP				
9	10	MY MARIA (Stevenson, Moore) Kershenbaum	B.W. STEVENSON RCA ABC-Dunhill/Speedy, BMI				
5	11	DELTA DAWN (Harvey, Collins) Catalano	HELEN REDDY Capitol UA/Big Ax, ASCAP				
12	12	FREE RIDE (Hartman) Derringer	EDGAR WINTER Epic Silver Stand, BMI				
16	13	ALL I KNOW (Webb) Garfunkel, Halee	ART GARFUNKEL Columbia Canopy, ASCAP				
15	14	PAPER ROSES (Torre, Spielman) James	MARIE OSMOND MGM/Kolob Lewis, ASCAP				
New Entry	15	KEEP ON TRUCKIN' (Wilson, Poree, Caston) Wilson, Caston	EDDIE KENDRICKS Tamla Stone Diamond, BMI				
13	16	CHINA GROVE (Johnston) Templeman	DOOBIE BROS. Warners Warner-Tamerlane, BMI				
New Entry	17	MIDNIGHT TRAIN (Weatherly) Camillo	GLADYS KNIGHT & PIPS Buddah Keca, ASCAP				
New Entry	18	HEAVEN'S DOOR (Dylan) Carroll	BOB DYLAN Columbia Ram's Horn, ASCAP				
New Entry	19	JIMMY LOVES MARY (Lurie) Mardin	LOOKING GLASS Epic Spruce Run/Evie/Chappell, BMI				
20	20	YES WE CAN CAN (Toussaint) Rubinson	POINTER SISTERS Blue Thumb Warner-Tamerlane, BMI				

additional programming

	BROTHER LOUIE (Brown, Wilson) Kerner, Wise	STORIES Kama Sutra Buddah, ASCAP					
	ROCKY MOUNTAIN WAY (Walsh, Vitale, Passarelli, Walsh, Szymczyk)	JOE WALSH ABC ABC-Dunhill/Barnstorm, BMI					
	SWEET GYPSY ROSE (Levine, Brown) Medress, Appell, Tokens	DAWN Bell Levine & Brown, BMI					
▲	WHY ME (Kristofferson) Poster, Linde	KRIS KRISTOFFERSON Monument Resaca, BMI					
▲	SUMMER (FIRST TIME) (Goldsboro) Goldsboro, Montgomery	BOBBY GOLDSBORO United Artists Unart/Penhand, BMI					
▲	BASKETBALL JONES (Chong, Marin) Adler	CHEECH Y CHONG Ode India Music Ink, ASCAP					

The "Audience Acceptance Graph" reflects actual audience demographic appeal as researched and reported by our corresponding radio stations. For example: A particular record could be diminishing rapidly in sales but the audience may still want to hear it a great deal more than the declining sales would reflect. A specific Number One record in sales may not reach the same height on the "AAG" as another Number One record. Another example

would be a single competing with its "Mother" album. The single sales may never put it on top, yet the "AAG" would reflect the song's true audience appeal. The reflection of demographic and psychographic information in a graph form best illustrates at a glance the values and growth patterns of each individual record.

PARALLELS

Conscientious programmers and promotion people most likely have been attempting to do most of the work we're now assembling in this section. Programmers, once furnished with a list of radio stations playing a given record, usually select those stations from the list which most "parallel" their own. Selections are generally made on the basis of similarities in market makeup, playlist size, rotation of records, etc. "Parallels" represent a complete division of stations, hence conclusions may be drawn and decisions made without sifting through an excess of stations.

Stations are divided into five different "parallels"; the sixth reflects sales.

P1: Top 15 major markets/20-30 record playlist/emphasize 7-10 "hot records"/very little new product added.

P2: Secondary market/20-30 record playlist/emphasize 7-10 "hot records"/very little new product added.

P3: Major and secondary market stations with 30-50 record playlists/some new product exposed.

P4: Specialized markets affected by black or country influences.

P5: Progressive stations.

P6: Sales Parallel.

HOW THE PARALLELS WORK

You must first find the "parallel" which most accurately approximates your own in terms of playlist size. You'll then be able to check a given record's progress at those stations most similar in format and target audience to your own.

This procedure serves to simplify the process of following the act on stations report on specific records. When time permits, you should take a look at stations reporting outside your own parallel as well for further insights into records.

ALLMAN BROTHERS (Capricorn)

Ramblin' Man

P1	3-2 KQV, 2-5 KSLQ, 11-9 KHJ 7-11 WDRQ, 8-8 KKDJ, 8-8 WRKO, 5-KFRC,
P2	9-6 KAKC, 14-10 WOKY, 7-5 WIFE, 6-7 WFIL, 2-1 WAYS, 5-4 KDWB, 10-9 KIMN
P3	9-6 KFxm, 3-3 KCPX, 2-4 WAMS, 18-18 KIOA, 6-3 KLIF, 2-1 KDZA, 7-6 KRSP
P4	
P5	WEBN, KLZ-FM, WCAR
P6	

NOTES: Peaking or peaked at some

CARPENTERS (A&M)

Top Of The World

P1	Debut 22-KQV, 27-22 KSLQ, Debut 25-WRC, 30-27 WRKO, Add-KKDJ, Add-KHJ
P2	Add-KAKC, 17-13 WOKY, 22-18 WFIL, Add-WAYS, 29-24 KDWB, 34-29 KIMN
P3	Debut 24-KCPX, Debut 30-WAMS, 29-21 KIOA, 41-34 KDZA, Debut 39-WCFL
P4	
P5	
P6	

NOTES: Moving well—good acceptance from audience

CHEECH & CHONG (Ode)

Basketball Jones

P1	2-2 WDRQ, Debut 29-WRC, 20-18 KHJ
P2	Add-WOKY, 22-21 WIFE, Add-KDWB, 14-16 WHBQ
P3	21-11 KCPX (Top Req), Add-WAMS (Nite), 25-16 KDZA, 22-11 KRSP, 28-19 WCFL
P4	
P5	ABC-FM, KLZ-FM, WCAR, KGB
P6	

NOTES: Still growing at most stations

CHER (MCA)

Half Breed

P1	3-1 KSLQ, 5-5 KQV, 2-1 KXOK, 1-1 WDRQ, 2-2 WRC, 7-4 WRKO, 2-KFRC, 3-4 KKDJ
P2	19-24 KAKC, 2-2 WOKY, 2-1 WIFE 2-3 KCBQ, 3-3 WFIL, 11-14WAYS 1-1 KDWB 2-2
P3	1-1 KFxm, 2-2 KCPX, 7-2 WAMS, 1-1 KIOA, 2-2 KLIF, 1-3 KDZA, 1-1 KRSP
P4	
P5	WCAR
P6	

NOTES: Top of scale—strong across the board demographics

CHICAGO (Columbia)

Just You And Me

P1	Add-KXOK, 14-12 WDRQ, Add-WRC, Debut 30-WRKO, Add-KKDJ, Add-KHJ
P2	30-26 KAKC, 18-19 WOKY, Debut 28-WIFE, 19-14 WFIL, 22-15 KDWB, 26-18 KIMN
P3	Debut 29-KCPX, Debut 24-WAMS, Debut 37-KLIF, 35-23 KDZA, 23-18 KRSP
P4	
P5	WEBN, KLZ-FM
P6	

NOTES: Good jumps and adds—KHJ playing an edited version

JIM CROCE (ABC)

I Got A Name

P1	Add-KXOK, Debut 27-WRC
P2	Add-WOKY, 27-25 KCBQ, Add-WFIL, 27-19 KDWB, 32-30 KIMN, Add-KRIZ
P3	Add-KCPX, Add-WAMS, Add-KIOA, Debut 40-KDZA, Add-KRSP, Debut 38-WCFL
P4	
P5	ABC-FM, WYSP
P6	

NOTES:

CROSS COUNTRY (Atco)

Midnight Hour

P1	18-15 KXOK, 24-22 WRC
P2	10-10 WIFE, Debut 28-WFIL
P3	24-15 KFxm, 25-19 WAMS, 10-8 KLIF, 19-22 KDZA, 29-22 KRUX, 24-20 WCFL
P4	
P5	
P6	

NOTES: Mid-charting, light requests

DAWN (Bell)

Sweet Gypsy Rose

P1	6-3 KSLQ, 23-23 WRKO, 14-KFRC, 25-25 KKDJ
P2	4-11 KAKC, 11-13 WIFE, 17-22 KDWB, 21-20 WHBQ
P3	10-18 WAMS
P4	
P5	
P6	

NOTES: Still good audience acceptance

DEEP PURPLE (Warners)

Woman From Tokyo

P1	
P2	20-17 KDWB, 21-24 KIMN
P3	Debut 29-KFxm, Debut 31-KLIF
P4	
P5	KDAY
P6	

NOTES: Starting to spread like "Smoke"

SPECIALIZED MARKETS

P4 allows for stations in markets affected by a specific demographic (black or country) influence. These stations will be placed within P4 only with respect to certain records. WDRQ, Detroit, for example, would normally appear in P1, though regarding play on a specific black record not being played on other Top 40 stations, it would appear in P4 (never in both parallels with respect to the same record), since the market is heavily black-influenced. A black record, therefore, can be tracked accurately in its crossover pattern.

The same applies for a country-oriented record like the recent Charlie Rich that broke Top 40 off KLIF in Dallas. KLIF, while normally considered in the P2 category, would be listed in P4 initially on the Rich record, owing to the strong local country influence. It would remain there until proven a pop crossover.

THE SALES PARALLEL

The sales "parallel" is designed to follow sales in all reporting markets. Following sales in relation to airplay (or lack of it) provides you with an important additional perspective and could be a major factor in the addition of records to playlists.

There are various stores, one-stops, and racks in each reporting market who we will call upon for their reaction to specific records. Stores will be regulated by calls at different intervals and inquiries about different records, in order to establish a definitive cross-survey.

There are four symbols which reflect sales response in parallel six. An upward arrow indicates increased sales over previous week. A straight line means no change in movement. A zero means no sales registered at this point, and an arrow downward indicates sales decreased from the previous week.

DE FRANCO FAMILY
(20th Century)

Heartbeat-It's A Lovebeat

P1	22-11 KXOK, 22-20 WRC, 28-28 WRKO, 4-KFRC, 2-2 KKDJ, 4-1 KHJ
P2	6-1 KAKC, 1-1 WOKY, 12-7 WIFE, 8-8 KCBQ, 30-19 WFIL, Debut 24-WAYS
P3	13-12 KFXM, 1-1 KCPX, 26-17 WAMS, 2-2 KIOA, 28-26 KLIF, 24-12 KDZA
P4	
P5	
P6	

Most report total acceptance

DR. JOHN
(Atco)

Such A Night

P1	
P2	Add-KAKC, 6-6 WAYS
P3	22-19 KLIF, 42-39 KDZA
P4	
P5	WEBN, KLZ-FM, KGB
P6	

NOTES:

DOOBIE BROTHERS
(Warners)

China Grove

P1	Debut 19-KQV, 21-16 KSLQ, 8-8 KXOK, 24-19 WDRQ, 13-9 WRC, 21-15 WRKO
P2	11-9 KAKC, Add-WOKY, 4-3 WIFE, 10-16 WFIL, 6-5 KDWB, 14-23 KIMN
P3	8-2 KFXM, 10-10 KCPX, 5-13 WAMS, 8-5 KLIF, 18-32 KDZA, 11-22 KRSP
P4	
P5	WEBN, WCAR
P6	

NOTES:

BOB DYLAN
(Columbia)

Knockin' On Heaven's Door

P1	19-17 KSLQ, 19-19 KXOK, 18-16 WRC, 24-21 WRKO, 18-KFRC, 15-9 KKDJ
P2	Debut 28-KAKC, Add-WQXI, 14-12 WIFE, Debut 30-WFIL, 24-19 WAYS, 13-9 KDWB
P3	22-16 KFXM, 19-16 KCPX, 29-22 WAMS, 16-10 KIOA, 21-17 KLIF, 21-14 KDZA
P4	
P5	WEBN, KLZ-FM, WCAR
P6	

NOTES: Apparently mid-chart peak-out

ROBERTA FLACK
(Atlantic)

Jesse

P1	23-18 KSLQ, Debut 22-KXOK
P2	9-7 KCBQ
P3	Add-KCPX, Debut 29-WAMS, 34-31 WCFL, 28-22 KGW
P4	
P5	
P6	

NOTES: Slow on requests and response so far

ART GARFUNKEL
(Columbia)

All I Know

P1	9-KFRC, 21-17 KKDJ, 23-19 KHJ 17-6 KQV, 22-19 KSLQ, Debut 23-WDRQ
P2	23-18 KAKC, 27-26 WIFE, 10-9 KCBQ, 26-21 WFIL, 20-18 WAYS, 10-7
P3	11-8 KCPX, 19-15 WAMS, 20-6 KIOA, 29-25 KLIF, 10-8 KDZA, 15-10
P4	
P5	KDAY, KLZ-FM, WCAR, WEBN, KGB
P6	

NOTES: Seems to take 3 weeks for mass acceptance

MARVIN GAYE
(Tamla)

Let's Get It On

P1	20-22 WDRQ, 9-13 WRC, 2-2 WRKO, 1-KFRC, 1-3 KKDJ, 5-5 KHJ
P2	6-8 WIFE, 12-6 KCBQ, 1-2 WIFE, 8-15 WAYS, 1-1 KIMN, 2-14 WHBQ, 12-14 KRIZ
P3	8-10 WAMS, 1-1 KLIF, 15-17 KDZA, 4-7 KRUX, 7-14 WCFL, 5-5 KGW
P4	
P5	KLZ-FM, WEBN
P6	

NOTES: Holding on

BOBBY GOLDSBORO
(United Artists)

Summer (The First Time)

P1	24-23 KSLQ, Add-KXOK, Add-WRC, 8-KFRC, 14-12 KKDJ
P2	15-14 KAKC, 25-22 WAYS, 26-18 KDWB, 27-27 KIMN
P3	Debut 27-KFXM, 14-14 KCPX, 14-10 KLIF, 30-25 KDZA, 11-9 KRUX, 25-24 KGW
P4	
P5	
P6	

NOTES: Another that appears to peak at mid-chart. TV show stimulated a good start, still could happen

GRAND FUNK
(Capitol/Grand Funk)

We're An American Band

P1	WDRQ, 1-1 WRC, 10-10 WRKO, 12-KFRC, 4-6 KKDJ, 8-10 KHJ 2-4 KQV
P2	10-9 WOKY, 1-2 WIFE, 2-4 WFIL, 4-8 WAYS, 2-10 KDWB, 5-4 KIMN, 5-7 WHBQ
P3	WAMS, 6-11 KIOA, 3-4 KLIF, 4-9 KDZA, 4-7 KRSP, 14-24 WCFL, 2-2 KGW
P4	
P5	KLZ-FM, WEBN
P6	

NOTES:

ISLEY BROTHERS
(T-Neck)

That Lady

P1	7-9 KSLQ, 5-4 KXOK, 5-8 WDRQ, 13-17 WRKO, 3-KFRC, 5-5 KKDJ, 2-3 KHJ
P2	3-2 KAKC, Add-WOKY, 18-20 WIFE, Debut 29-KCBQ, 13-15 WFIL, 3-3 WAYS
P3	4-5 KFXM, 13-8 WAMS, 24-13 KIOA, 24-18 KLIF, 6-5 KDZA, 29-25 KRSP
P4	
P5	WEBN, KLZ-FM, KGB
P6	

NOTES: Solid across the board

JACKSON FIVE
(Motown)

Get It Together

P1	
P2	12-17 KAKC
P3	16-14 KFXM, 12-12 WAMS, 15-15 KIOA, 28-28 KDZA, 19-19 KRUX
P4	
P5	
P6	

NOTES: Not big anywhere

EDDIE KENDRICKS
(Tamla)

Keep On Truckin'

P1	Debut 15-WDRQ, 16-14 WRC, 29-18 WRKO, 17-KFRC, 23-14 KKDJ 18-12 KHJ
P2	28-25 KAKC, Add-WOKY, Debut 29-WIFE, 17-13 WFIL, 7-4 WAYS, Debut 16-KIMN
P3	19-13 KFXM, 23-18 KCPX, 23-11 WAMS, 28-23 KIOA, 34-28 KLIF, 27-18 KDZA
P4	
P5	ABC-FM, KDAY
P6	

NOTES: One of the biggest movers up this week

GLADYS KNIGHT
(Buddah)

Midnight Train To Georgia

P1	19-14 KHJ 16-15 KQV, Debut 16-KXOK, 13-5 WDRQ, 11-8 WRC, 10-KFRC
P2	25-22 KAKC, 30-27 WIFE, 10-10 WFIL, 12-7 WAYS, 26-23 WHBQ
P3	14-8 KFXM, Debut 28-WAMS, Add-KIOA, 33-30 KLIF, 11-6 KDZA, 30-25 WCFL
P4	
P5	KDAY, KLZ-FM
P6	

NOTES: Solidifying and crossing

KRIS KRISTOFFERSON
(Monument)

Why Me

P1	20-19 KSLQ, Add-KHJ
P2	18-8 KAKC, 4-12 KDWB, Add-KIMN
P3	15-13 KCPX, 3-4 KIOA, 28-27 KRSP, Debut 30-KRUX
P4	
P5	WCAR
P6	

NOTES: A hit where played

LOOKING GLASS
(Epic)

Jimmy Loves Mary Anne

P1	10-12 WRC, 15-13 WRKO, 10-17 KKDJ, 15-15 KHJ
P2	8-7 KAKC, 15-15 WIFE, 21-20 WAYS, 18-17 KIMN
P3	12-11 KFXM, 21-21 WAMS, 20-16 KLIF, 14-15 KDZA, 9-5 WCFL, 9-21
P4	
P5	
P6	

NOTES: Peaked

OSMONDS
(MGM/Kolob)

Let Me In

P1	Debut 23-KQV, 21-21 KXOK, 17-17 WRC
P2	21-20 KAKC, 13-7 WOKY, 26-23 WIFE, Debut 29-WFIL, 17-16 WAYS, 24-16 KDWB
P3	8-7 KCPX, 7-3 KIOA, 17-11 KLIF, 26-24 KDZA, 12-8 KRSP, 15-11 KRUX
P4	
P5	
P6	

NOTES: Not as big as originally looked--but steadily growing

PARALLELS

MARIE OSMOND
(MGM/Kolob)

Paper Roses

P1	30-12 KSLQ, Add-KXOK, 21-19 WRC, 21-KFRC, 9-7 KKDJ, 28-22 KHJ
P2	24-16 KAKC, 4-3 WOKY, Add-WQXI, 3-2 KCBQ, 12-8 WFIL, Debut 25-WAYS
P3	32-26 WCFL 29-19 KFXM, 4-5 KCPX, 14-12 KIOA, 37-32 KLIF, 37-20 KDZA, 8-3
P4	
P5	
P6	

NOTES: Slowing this week

GILBERT O'SULLIVAN
(MAM)

Ooh Baby

P1	19-20 KQV
P2	Debut 28-KDWB
P3	Add-KRSP, 40-37 WCFL, Add-KGW
P4	
P5	
P6	

NOTES:

POINTER SISTERS
(Blue Thumb)

Yes We Can Can

P1	17-14 KXOK, Debut 26-WRC, 16-19 WRKO, 6-KFRC, Debut 23-KHJ
P2	21-16 WIFE, Debut 27-WFIL, 18-17 WAYS, 11-6 KDWB, 25-20 KIMN
P3	15-9 KFXM, 17-17 KIOA, 40-35 KLIF, 7-7 KDZA, 30-24 KRSP, 24-20 KRUX
P4	
P5	ABC-FM, WEBN, KMET
P6	

NOTES: Not a solid trend yet, varies market to market

ELVIS PRESLEY
(RCA)

Raised On Rock/For Ol' Times Sake

P1	Add-KXOK
P2	23-17 WHBQ
P3	Add-KDZA, Add-KRUX
P4	
P5	
P6	

NOTES:

BILLY PRESTON
(A&M)

Space Race

P1	Debut 24-KXOK, Debut 21-WRC
P2	Debut 30-WIFE, 13-11 WAYS, 23-19 KIMN
P3	Debut 26-KFXM, 31-25 KCPX, 30-25 WAMS, 32-29 KDZA, Debut 28-KRSP
P4	
P5	WYSP, KDAY, KLZ-FM, WCAR, WEBN
P6	

NOTES:

HELEN REDDY
(Capitol)

Delta Dawn

P1	4-3 KQV, 4-4 KSLQ, 3-6 WDRQ, 8-10 WRC, 9-9 WRKO, 23-KFRC, 5-16 KKDJ
P2	3-4 WOKY, 16-22 WIFE, 5-5 KCBQ, 11-22 WFIL, 18-25 KDWB, 3-5 KIMN
P3	16-23 WAMS, 4-9 KIOA, 23-33 KDZA, 10-13 KRSP, 18-27 WCFL, 6-12 KGW
P4	
P5	
P6	

NOTES: Sales wav off--audience response slowing but solid

ROLLING STONES
(Rolling Stones)

Angie

P1	9-2 KHJ 13-6 KQV, 10-7 KSLQ, 10-7 KXOK, 11-3 WDRQ, 12-3 WRC, 1-1 WRKO
P2	14-12 KAKC, 8-5 WOKY, 19-17 WIFE, 1-1 KCBQ, 5-1 WFIL, 15-12 WAYS, 9-2 KDWB
P3	18-10 KFXM, 7-4 KCPX, 1-1 WAMS, 13-5 KIOA, 18-12 KLIF, 3-2 KDZA,
P4	
P5	WEBN, KDAY, ABC-FM, KLZ-FM, WCAR
P6	

NOTES: Solid at this point

DIANA ROSS & MARVIN GAYE
(Motown)

You're A Special Part Of Me

P1	18-17 KQV, 30-KHJ
P2	Debut 23-WAYS
P3	Debut 24-KFXM, Add-WAMS, Debut 36-KDZA, Add-KRSP, Debut 26-KRUX
P4	
P5	KDAY
P6	

NOTES: Good amount of adds this week and last

TODD RUNDGREN
(Bearsville)

Hello It's Me

P1	
P2	Add-KAKC, 28-18 WIFE, 30-26 KDWB, 31-25 KIMN
P3	18-12 KCPX, 26-22 KIOA, Debut 40-KLIF, 40-35 KDZA, 20-12 KRSP
P4	
P5	ABC-FM, WEBN, KLZ-FM, WCAR
P6	

NOTES: Looks like it will come through

SEALS & CROFTS
(Warners)

We May Never Pass This Way Again

P1	
P2	29-20 WFIL
P3	30-22 KFXM, Debut 28-KCPX, 31-27 KLIF, 25-21 KDWB, 33-26 KDZA
P4	
P5	WEBN, ABC-FM, WCAR
P6	

NOTES: Slow after many initial adds

PAUL SIMON
(Columbia)

Loves Me Like A Rock

P1	14-20 KHJ 1-1 KQV, 12-6 KSLQ, 1-6 KXOK, 9-9 WDRQ, 3-6 WRC, 4-5 WRKO
P2	7-8 KRIZ 13-19 KAKC, 5-6 WOKY, 3-4 WIFE, 9-9 WFIL, 1-2 WAYS, 12-14 KDWB
P3	4-7 WAMS, 5-8 KIOA, 8-11 KDZA, 3-9 KRSP, 2-5 KRUX, 4-10 WCFL, 16-20 KGW
P4	
P5	WEBN
P6	

NOTES: Most have peaked

RINGO STARR
(Apple)

Photograph

P1	Debut 23-KXOK, 25-20 WDRQ, Debut 24-WRC, 27-26 WRKO, 27-KFRC, 27-20 KKDJ
P2	KCBQ, 29-25 WIFE, Debut 26-WFIL, 28-20 KDWB, Add-KIMN, 28-WHBQ
P3	Debut 23-KFXM, Debut 26-KCPX, Add-WAMS, 30-27 KIOA, Debut 38-KLIF
P4	
P5	ABC-FM, WYSP, WEBN, KDAY, KGB
P6	

NOTES: Big requests--across board audience

B.W. STEVENSON
(RCA)

My Maria

P1	1-2 KSLQ, 15-13 KQV, 7-5 KXOK, 5-5 WRC, 18-20 WRKO, 15-KFRC, 6-8 KHJ
P2	17-21 KAKC, 9-6 WIFE, 14-12 WFIL, 3-3 KDWB, 4-3 KIMN, 11-6 WHBQ
P3	10-25 KFXM, 13-21 KCPX, 9-19 KDZA, 14-14 KRSP, 5-8 KRUX, 3-7 WCFL
P4	
P5	WCAR, WEBN
P6	

NOTES:

ROD STEWART
(Mercury)

Oh No Not My Baby

P1	
P2	
P3	Debut 39-KLIF, Add-KGW
P4	
P5	WYSP, KGB, KDAY, WCAR
P6	

NOTES: Slow mover for a Rod record

STORIES
(Kama Sutra)

Brother Louie

P1	9-10 KQV, 8-11 KSLQ, 4-11 WRC, 11-25 WRKO, KFRC, 18-18 KKDJ, 17-21 KHJ
P2	4-4 KCBQ, 9-15 KIMN, 10-11 WHBQ, 19-19 KRIZ
P3	14-27 WAMS
P4	
P5	ABC-FM
P6	

NOTES: Sales are off--audience still loves it--few reqs.

SUTHERLAND BROS. & QUIVER
(Island)

You Got Me Anyway

P1	25-18 KXOK, 19-18 WRC
P2	20-19 WIFE, 23-21 WAYS
P3	21-17 KFXM, 32-29 KLIF, 31-30 KDZA, 18-23 KRSP, 23-15 WCFL
P4	
P5	ABC-FM, KLZ-FM
P6	

NOTES: Mid-charting as a single

FOUR TOPS
(ABC)

Sweet Understanding Love

P1	
P2	
P3	Add-KLIF
P4	
P5	
P6	

NOTES:

TEN CC
(UK)

Rubber Bullets

P1	Add-KXOK
P2	
P3	6-6 KCPX, 20-17 WCFL
P4	
P5	
P6	

NOTES: Picking up this week

JOE WALSH
(ABC)

Rocky Mountain Way

P1	16-13 KXOK, 19-16 WRKO, 25-KFRC, 19-13 KKDJ, 26-24 KHJ
P2	Debut 30-KAKC, 25-24 WIFE, 6-11 KIMN, 28-24 WHBQ
P3	31-28 WCFL, 12-6 KGW 15-9 WAMS, 23-20 KIOA, 26-24 KLIF, 13-13 KDZA, 28-21
P4	
P5	KLZ-FM, WCAR
P6	

NOTES:

EDGAR WINTER
(Epic)

Free Ride

P1	6-7 KQV, 14-14 KSLQ, 9-10 KXOK, 14-30 WRC, 14-11 WRKO, Debut 23-KKDJ
P2	16-13 KAKC, 6-11 WOKY, 8-9 WIFE, 8-5 WFIL, 9-9 WAYS, 8-11 KDWB, 13-22 KIMN
P3	5-4 KFXM, 18-27 KCPX, 9-6 WAMS, 12-16 KIOA, 11-6 KLIF, 10-10
P4	
P5	WEBN, WCAR
P6	

NOTES:

STEVIE WONDER
(Tamla)

Higher Ground

P1	4-2 KXOK, 6-7 WDRQ, 6-7 WRC, 6-6 WRKO, 7-KFRC, 12-15 KKDJ, 10-11 KHJ
P2	2-3 KAKC, 13-14 WIFE, 24-19 KCBQ, 4-6 WFIL, 5-5 WAYS, 7-6 KIMN, 9-8 WHBQ
P3	11-8 WCFL, 8-15 KGW 6-5 WAMS, 19-13 KLIF, 5-4 KDZA, 9-16 KRSP, 13-12 KRUX
P4	
P5	WEBN, ABC-FM, WCAR, KMET
P6	

NOTES:

additional programming

Aerosmith—"Dream On" seems to be growing well. No 3 WRKO, added KLIF.
David Gates—"Sail Around The World" received some P3 adds this week.
Four Tops—"Sweet Understanding Love", a few adds last week, a good deal more picked up this week...could happen.
Fifth Dimension—"Ashes To Ashes", still a chance it could become a hit. No 12 WOKY, 18-15 KSLQ, and added KLIF.
El Chicano—"Tell Her She's Lovely", about all to report is that it's No. 13 at KFRC.
Painter—"West Coast Woman" doing fair where played...Just added KLIF.
New Led Zeppelin—Single from last LP is "D'Yer Ma'ker", added at many P3.
Conway Twitty—is slowly beginning to cross to Top 40.
Three Dog Night—New single is "Let Me Serenade You", added at some P2 and P3 late Tuesday.

KCBQ reports great oldie request action on Jan & Dean's "Dead Man's Curve", Music Explosion's "Little Bit O' Soul". No 1 requests is "Snoopy", and good requests on Wolfman Jack single, "My Girl".

Rodney Allan Rippy is moving well on the West Coast. East has not yet seen the Jack In The Box TV spots he stars in.

LEGEND

No. 1

KFRC	SAN FRANCISCO
KHJ	LOS ANGELES
KKDJ	LOS ANGELES
KQV	PITTSBURGH
KXOK	ST. LOUIS
WABC	NEW YORK
WLS	CHICAGO
WRKO	BOSTON
WWDJ	NEW YORK
WXLO	NEW YORK
KSLO	ST. LOUIS
WDRQ	DETROIT
CKLW	DETROIT/WINDSOR
WIXY	CLEVELAND
KYA	SAN FRANCISCO

No. 2

KCBQ	SAN DIEGO
KIMN	DENVER
KING	SEATTLE
KLIV	SAN JOSE
KRIZ	PHOENIX
KIQQ	LOS ANGELES
KLEO	WICHITA
KLIF	DALLAS
KOIL	OMAHA
KOMA	OKLAHOMA CITY
KRSP	SALT LAKE CITY
WBBO	AUGUSTA

No. 2

WCAO	BALTIMORE
WCFL	CHICAGO
WMYQ	MIAMI
WQXI	ATLANTA

No. 3

KCPX	SALT LAKE CITY
KEEL	SHREVEPORT
KEZY	ANAHEIM
KGW	PORTLAND
KIOA	DES MOINES
KILT	HOUSTON
WCOL	COLUMBUS
WDGY	MINNEAPOLIS
WFIL	PHILADELPHIA
WHB	KANSAS CITY
WHYH	MONTGOMERY
WISM	MADISON
WMAK	NASHVILLE
WHBQ	MEMPHIS
WAMS	WILMINGTON
WPGC	WASHINGTON D.C.
KRUX	PHOENIX
WAYS	CHARLOTTE
WGRQ	BUFFALO
WIFE	INDIANAPOLIS
WOKY	MILWAUKEE

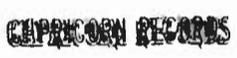
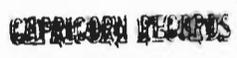
No. 4: CITIES

BLACK DEMOGRAPHIC	C&W
EXAMPLES:	DEMOGRAPHIC
DETROIT	EXAMPLES:
WASHINGTON D.C.	NASHVILLE
CHICAGO	LOUISVILLE
SHREVEPORT	MEMPHIS
RALEIGH	HOUSTON
RICHMOND	DALLAS
PHILADELPHIA	

No. 5

ABC-FM	N.Y. BASE
KDAY	LOS ANGELES
KGB	SAN DIEGO
KLOL-FM	HOUSTON
KLZ-FM	DENVER
KMET-FM	LOS ANGELES
KSAN-FM	SAN FRANCISCO
WCAR	DETROIT
WEBN	CINCINNATI
WYSP	PHILADELPHIA
WBBM-FM	CHICAGO
WHCN-FM	HARTFORD
KRMH-FM	AUSTIN
WBCN	BOSTON
WABX	DETROIT

RR RADIO & RECORDS ROCK ALBUMS

<p>ALLMAN BROTHERS Brothers And Sisters (Capricorn) CUTS: Jessica-- Ramblin' Man-- Southbound--</p> 	<p>GRAND FUNK We're An American Band (Grand Funk) CUTS: We're An American Band--Walk Like A Man-- Black Licorice</p> 	<p>SEALS & CROFTS Diamond Girl (Warners) CUT: We May Never Pass This Way Again</p> 
<p>CHUCK BERRY Bio (Chess) CUT: Woodpecker</p> 	<p>KRISTOFFERSON, KRIS & RITA COOLIDGE Full Moon (A&M) CUT: Loving Arms</p> 	<p>STEVENSON, B.W. My Maria (RCA) CUT: Good Love Is Like A Good Song</p> 
<p>BLOOD SWEAT & TEARS No Sweat (Columbia) CUT: Roller Coaster</p> 	<p>MOTT THE HOOPLE Mott (Columbia) CUTS: All The Way From Memphis-- Mother--Cadillac</p> 	<p>LYNYRD SKYNYRD Lynyrd Skynyrd (Sounds Of The South/MCA) CUT: Free Bird</p> 
<p>CAPTAIN BEYOND Sufficiently Breathless (Capricorn) CUT: Sufficiently Breathless</p> 	<p>MULDAUR, MARIA Maria Muldaur (Reprise) CUT: Don't You Feel My Leg</p> 	<p>TAYLOR, LIVINGSTON Over The Rainbow (Capricorn) CUTS: Pretty Woman-- Somewhere Over The Rainbow</p> 
<p>CHICAGO Chicago VI (Columbia) CUTS: Just You And Me-- Hollywood</p> 	<p>PFM Photos Of Ghosts CUTS: Photos Of Ghosts-- Mr. 9 To 5--Celebration</p> 	<p>BACHMAN-TURNER OVERDRIVE Bachman-Turner Overdrive (Mercury) CUTS: Blue Collar--Hold Back</p> 
<p>JOHN, ELTON Goodbye Yellow Brick Road (MCA) CUTS: Harmony-- Goodbye Yellow Brick Road-- Grey Seal--Your Sister Can't Twist - Candle In The Wind</p> 	<p>PINK FLOYD Dark Side Of The Moon (Harvest) CUTS: Money--Time--Brain Damage--Us And Them</p> 	<p>URIAH HEEP Sweet Freedom (Warners) CUT: Stealin'</p> 
<p>FABULOUS RHINESTONES Freewheelin' (Just Sunshine) CUTS: Freewheelin'-- Roots With You Girl</p> 	<p>POCO Crazy Eyes (Epic) CUTS: Here We Go Again-- Last Dance Tonight</p> 	<p>WAR Deliver The Word (UA) CUTS: Gypsy Man-- Me And Baby Brother</p> 
<p>FLACK, ROBERTA Killing Me Softly (Atlantic) CUTS: No Tears--Jesse</p> 	<p>POINTER SISTERS Pointer Sisters (Blue Thumb) CUTS: Wang Dang Doodle-- Jada--Make It Foot</p> <p>Blue Thumb Records, Inc.</p> 	<p>WONDER, STEVIE Innervisions (Tamla) CUTS: He's Misstra Know-It-All--Higher Ground--Golden Lady</p> 
<p>GARFUNKEL, ART Angel Clare (Columbia) CUTS: All I Know--I Shall Sing</p> 	<p>ROLLING STONES Goat's Head Soup (Rolling Stones) CUTS: 100 Years Ago-- Doo Doo Doo -Dancing With Mr. D- Can You Hear Music</p> 	<p>YOUNG, JESSE COLIN Song For Juli (Warners) CUTS: Morning Sun-- Song For Juli--T-Bone Shuffle</p> 

The above albums represent the most played this week.

The cuts listed are the consensus selections compiled from all corresponding stations.

NASHVILLE by Biff Collie

...Buck Owens is appearing on the *Hee Haw* set now with his own bodyguard, the result of a newspaper article quoting him as saying he was "looking for a wife"; apparently, he's being mobbed by dozens of hopeful aspirants...Tom Parker's probably contemplating some kind of move against British singer Ron Hutchins, who's just had his name legally changed to Elvis Presley...Ray Stevens is completely redecorating his newly purchased Nashville home, two doors down from the governor and just across the street from Tex Ritter...Loretta Lynn was Shecky Greene's guest on Monday's *Tonight* show...Marty Robbins suffered a sprained shoulder when he tried to keep apart an amorous prize bull and a cow on his ranch....

Ray Stevens escaped a "clobbering" when a Nashville couple became dupes of Candid Cameraman-turned movie producer Allen Funt. Funt staged their mock wedding (they thought it was real) and Stevens sang what they thought would be "The Wedding Song" but really was "Smile When You Say 'I Do'". Kitty Wells, Chet Atkins, Minnie Pearl, Vernon Dalhart, and Leon Payne are finalists in this year's Country Music Hall Of Fame election. Results on TV Sunday October 14...Bobby Goldsboro and Tree Music executive Buddy Killen will produce, or begin to, the first album by currently hot Burt Reynolds, set this week at Soundshop in Music City. Burt taped a segment of his fall TV special "The Late Burt Reynolds Show" at the home of Winfield and Bettie Dunn (he's Governor of Tennessee). Other guests include Charlie Rich, Porter and Dolly (he's reported having defended her ladyhood in a recent altercation when some trucker expressed more than normal enthusiasm for the physical attributes of the matriarch of the Parton clan), Goldsboro, Mel Tillis, and Mrs. Henry Cannon and her alter ego, Minnie Pearl...Roy Acuff

COUNTRY CORRESPONDENTS

- KCKC San Bernadino
- KCKN Kansas City
- KERE Denver
- KFGO Fargo
- KFOX Long Beach
- KHOS Tucson
- KIKK Houston
- KLAC Los Angeles
- KLAK Denver
- KRAK Sacramento
- KSON San Diego
- KTUF Phoenix
- KUZZ Bakersfield
- KWJJ Portland
- WCMS Norfolk
- WEET Richmond
- WHOO Orlando
- WINN Louisville
- WIRE Indianapolis
- WJJD Chicago
- WKDA Nashville
- WMC Memphis
- WONE Dayton
- WPLO Atlanta
- WRCP Philadelphia
- WSLR Akron
- WUBE Cincinnati

celebrated his 70th birthday this past Saturday by taking wife Mildred for an early dinner out, then down to the Opry House to perform his duties as Nashville's Ambassador of Goodwill and the Dean of the Opry, which he has been since June, 1938...Jo Ann Sweeney, the classy young sophomore singing protege of Eddie "One Song" Miller, after two adequately successful releases on MGM and whispers of "Newcomer of the Year" by Nashville music brass, is label shopping, preparatory to label-hopping. She could be the "Charlene Pride" the record industry has searched for since super Charlie put considerable 'color' into Country Music. Watch Jo Ann Sweeney!

Mac Wiseman, in his precedent-setting tour as the first bluegrassist invited to tour England, called to complain to me. He said, "I resent your comments about me weighing 300 pounds! I don't deny it, but I resent it!"...This week's "Tennessee Hit Hunters" were: Jerry Lee Lewis, TMI Studios in Memphis, with Charlie Rich, Carl Perkins, Willie Mitchell, Sir Douglas, and Dr. John as sidemen; David Houston and Johnny Paycheck (he used to sing harmony with George Jones), Patti Page, and Jack Blanchard & Misty Morgan, who just switched to Epic, all sessioned at Columbia....

C & W Radio

RADIO NEWS: Denver's newest (one month old) country station, KERE, kicked off a round of promotions with on-the-air good wishes from the mayor of Denver and the governor of Colorado. They also ran a "Tell A Friend" contest where air personality mentions the last name of a Denver resident. Listeners knowing anyone with that last name are advised to call and tell the person to listen to the station who may be calling to give them a cash Jackpot...Los Angeles' KLAC, celebrating its third anniversary as a country station, took over Disneyland the evening of September 22. Over 20,000 country music fans attended, paying a single ticket price to gain admission to all rides and exhibits and to hear music from such stars as Tanya Tucker, Faron Young, Don Gibson, Donna Fargo and Freddy Weller. The acts performed simultaneously on five separate stages, each one hosted by a different KLAC personality....

Finally, rumors have it that Waylon Jennings is looking to buy out of his recently resigned RCA contract...That's all!

Country & Western ALBUMS

BRUSH ARBOR/NOW THAT IT'S ALL OVER

Now That It's Over
Song To Mary Ann



LEE CLAYTON/LEE CLAYTON

Ladies Love Outlaws
Carnival Balloon Lonesome Whiskey



DON GIBSON & SUE THOMPSON/WARM LOVE

That's What I'll Do
Love Is A Lonesome Thing



TOMPALL GLASER/OF THE GLASER BROTHERS

Bad Bad Cowboy
Big Jim Colson



KRIS KRISTOFFERSON & RITA COOLIDGE/FULL MOON

From The Bottle To The Bottom



LORETTA LYNN/LOVE IS THE FOUNDATION

I Love You I Love You
I Gave Everything Hey Loretta



GENE PARSONS/KINDLING

Cosmic Bummer



RAY PRICE/SHE'S GOT TO BE A SAINT

Help Me



JOHNNY RODRIGUEZ/ALL I EVER MEANT

That's The Way Love Goes



DAVID ROGERS/JUST THANK ME

Touching You Goodbye
If I Throw Away My Pride



JEAN SHEPARD/SLIPPIN' AWAY

Come On Phone



STATLER BROTHERS/CARRY ME BACK

What Ever Happened To Randolph Scott
Take Good Care Of Her



JOE STAMPLEY/SOUL SONG

Still Loving You



MEL TILLIS/SAWMILL

Leona
Remembering Cheap Imitation



CONWAY TWITTY/YOU'VE NEVER BEEN THIS FAR BEFORE

Born To Lose



LEON RUSSELL/HANK WILSON'S BACK VOL. 1

Battle Of New Orleans
Goodnight Irene



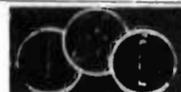
JERRY WALLACE/PRIMROSE LANE-DON'T GIVE UP ON ME

I Can't Keep My Hands Off Of You
Ruby Red Wine-Primrose Lane



DON WILLIAMS/VOLUME ONE

No Use Running



The albums and selected cuts listed reflect a compilation of the most played this week as reported to R&R by our radio station correspondents.



Country & Western TOP TWENTY

		9/21	9/28	10/5		Your Notes
1	RAY PRICE <i>You're The Best Thing (Columbia)</i>					
2	CONWAY TWITTY <i>You've Never Been This Far Before (MCA)</i>					
3	TANYA TUCKER <i>Blood Red & Goin' Down (Columbia)</i>					
4	JOHNNY RUSSELL <i>Rednecks, White Socks (RCA)</i>					
5	BARBARA FAIRCHILD <i>Kid Stuff (Columbia)</i>					
6	JOHNNY RODRIGUEZ <i>Ridin' My Thumb To Mexico (Mercury)</i>					
7	JOHNNY CARVER <i>You Really Haven't Changed (ABC)</i>					
8	BARBARA MANDRILL <i>The Midnight Oil (Columbia)</i>					
9	BILL ANDERSON <i>The Corner Of My Life (Columbia)</i>					
10	RONNIE MILSAP <i>I Hate You (RCA)</i>					
11	JACK GREENE <i>I Need Somebody Bad (MCA)</i>					
12	FARON YOUNG <i>Just What I Had In Mind (Mercury)</i>					
13	JERRY WALLACE <i>Don't Give Up On Me (MCA)</i>					
14	JEANNIE SEELY <i>Can I Sleep In Your Arms (MCA)</i>					
15	JOE STAMPLEY <i>Too Far Gone (Dot)</i>					
16	TOMMY CASH <i>I Recall A Gypsy Woman (Epic)</i>					
17	MEL TILLIS <i>Sawmill (MGM)</i>					
18	FREDDY WELLER <i>A Perfect Stranger (Columbia)</i>					
19	GEORGE JONES & TAMMY WYNETTE <i>We're Gonna Hold On (Epic)</i>					
20	MARIE OSMOND <i>Paper Roses (MGM/Kolob)</i>					
The C&W Top Twenty is determined by active weekly sales. The remaining songs are listed alphabetically with the audience acceptance graph reflecting the song's current demographic level as reported and tabulated to R&R by our corresponding radio stations.						
	ANDERSON, LYNN <i>Sing About Love (Columbia)</i>					
	ARNOLD, EDDY <i>Oh Oh I'm Falling In Love (MGM)</i>					
	BARE, BOBBY <i>You Know Who (RCA)</i>					
	BROWN, JIM ED <i>Broad-Minded Man (RCA)</i>					
	BURNETTE, DORSEY <i>Darlin' Don't Come Back (Capitol)</i>					
	BUSH, JOHNNY <i>Green Snakes On The Ceiling (RCA)</i>					

The "Audience Acceptance Graph" reflects actual audience demographic appeal as researched and reported by our corresponding radio stations. For example: A particular record could be diminishing rapidly in sales but the audience may still want to hear it a great deal more than the declining sales would reflect. A specific Number One record in sales may not reach the same height on the "AAG" as another Number One record. Another example

would be a single competing with its "Mother" album. The single sales may never put it on the top, yet the "AAG" would reflect the song's true audience appeal. The reflection of demographic and psychographic information in a graph form best illustrates at a glance the values and growth patterns of each individual record.

	9/21	9/28	10/5			Your Notes
CAMPBELL, GLEN <i>The Wherefore And The Why (Capitol)</i>						
CARSON, WAYNE <i>You're Gonna Love Yourself (Monument)</i>						
CRADDOCK, BILLY CRASH <i>Till The Waters Stop Running (ABC)</i>						
DEAN, JIMMY <i>Your Sweet Love (Columbia)</i>						
DAVIS, MAC <i>Kiss It And Make It Better (Columbia)</i>						
DAVIS, SKEETER <i>I Can't Believe It's Over (RCA)</i>						
DRUSKY, ROY <i>Satisfied Mind (Mercury)</i>						
DUNCAN, JOHNNY <i>Talkin' With My Lady (Columbia)</i>						
FARGO, DONNA <i>Little Girl Gone (Dot)</i>						
FELTS, NARVEL <i>Drift Away (Cinnamon)</i>						
HAGGARD, MERLE <i>Everybody's Had The Blues (Capitol)</i>						
HAMILTON, GEORGE <i>Second Cup Of Coffee (RCA)</i>						
HARDEN, ARLENE <i>Would You Walk With Me Jimmy (Columbia)</i>						
HOLLY, DOYLE <i>Lila (Barnaby)</i>						
JENNINGS, WAYLON <i>You Ask Me To (RCA)</i>						
KEMP, WAYNE <i>Kentucky Sunshine (MCA)</i>						
LEE, BRENDA <i>Sunday Sunshine (MCA)</i>						
LEE, DICKIE <i>Sparklin' Brown Eyes (RCA)</i>						
MILLER, ROGER <i>Open Up Your Heart (Columbia)</i>						
NELSON, WILLIE <i>Stay All Night (Atlantic)</i>						
NEWTON-JOHN, OLIVIA <i>Let Me Be There (MCA)</i>						
OVERSTREET, TOMMY <i>I'll Never Break These Chains (Dot)</i>						
OWENS, BUCK <i>Arms Full Of Empty (Capitol)</i>						
PRICE, BOBBY G. <i>The Whole World's Making Love Again (Metromedia)</i>						
PRIDE, CHARLIE <i>Amazing Love (RCA)</i>						
PRUETT, JEANNE <i>I'm Your Woman (MCA)</i>						
RAYE, SUSAN <i>Plastic Trains, Paper Planes (Capitol)</i>						
RICH, CHARLIE <i>The Most Beautiful Girl (Epic)</i>						
ROBBINS, MARTY <i>Love Me (MCA)</i>						
WILSON, NORRO <i>Ain't It Good (RCA)</i>						

THE FCC

(So You Can Understand It)



By JASON SHRINSKY
(The Law Offices of Stambler & Shrinsky)
Washington, D. C.

SUBJECT: LOTTERIES

It is generally agreed that in order for a particular contest and/or promotion to be labelled a "lottery" it must contain three elements—prize, chance and consideration. For purpose of general guidance, a lottery is generally understood to comprise a game of chance for the purpose of raising funds, attracting customers, increasing product sales, and so on. Thus, a prize must be offered; chance must be involved; and the participants must have been required to pay money or give some other valuable consideration in order to be eligible to win. As set forth above, all three elements must be present for any particular scheme to be classified as a lottery.

CLIENT LOTTERIES

In many instances station advertisers hold prize drawings to increase their business and announce that the chances are "free", when in fact some type of merchandise must be purchased or a payment made before a customer receives his chance. Such a situation constitutes a lottery despite the absence of an extra charge for the chance, the consideration being the necessity for making a payment to the store or making a purchase in order to become eligible for a prize. Admission to a night club or dance with a door prize drawing being held is advertising a lottery if you advertise the door prize on the air.

EVERYBODY WINS—

Moreover, where all participants who buy a chance or make a purchase win something, but the value of the prize depends on chance, or where one may participate in a drawing without payment or purchase, but payment or purchase makes one eligible for a larger or "bonus" prize—in both cases all of the three necessary elements are present for the particular scheme to constitute a lottery.

PUBLIC SERVICE ADS

Many questions confront a broadcaster on a daily basis concerning events such as church carnivals, state fairs and other local activities where lotteries (bingos, door

prizes, games of chance, etc.) are featured. The broadcast of announcements concerning such a carnival and/or state fair or any other event will appear to be proper so long as the announcements make no reference to any game or promotion which is a lottery, and so long as the carnival and/or event includes other activities which are not lotteries and to which the announcements can reasonably be said to refer.

CONSIDERATION?

The most difficult element to define is obviously consideration. The FCC has held that consideration is

present if an automobile dealer requires a customer to take a demonstration ride in a new automobile in order to win a prize. While a mere trip to a store and/or any other place of business to obtain a "free" chance is acceptable, particular care must be taken that the "free" chance is readily available to the members of the public in a convenient and conspicuous place.

FURTHER RE-REGULATION

The FCC has deleted the requirements for AM and FM stations to be equipped with continuously

operating type-accepting frequency monitors. In addition, it has eliminated the requirements for logging frequency monitor readings every three hours and making daily frequency checks for FM subsidiary communication authorizations and other sub-carrier frequencies, and measurements are now being required only at least once a month.

.....

If you have any questions about the legalities involving your Radio Station, or suggestions for future subjects to be covered in this column, just write to R & R.

Engineering by Andy Laird

DOES YOUR STATION SOUND MUFFLED? (Andy Laird, 28, has been the chief engineer at Los Angeles' KDAY, a 50,000 watt AM station, for over a year. He offers some thoughts, from a technical viewpoint, on the reasons for variance in sound quality from station to station.)

Variation between crisp and muffled sound can be caused by problems that happen at several different places within a radio station. By "muffled" sound, we generally mean high-frequency wave distortion, when the wave forms of a given instrument, be it a cymbal or a trumpet, are not properly transmitted.

Probably the most common type of this distortion comes from defective tracking equipment at the turntable. Most distortion you hear on radio can either be traced to improperly adjusted stylus or cartridges that haven't been maintained correctly.

For me, the best combination of equipment has been the Stanton 500 cartridge, and the 500E elliptical stylus, which has extremely good tracking, is rugged and yet very smooth, frequency-responsewise.

It's of course important to set your tracking weights correctly, as well. By using a tracking test record (a record that has tones cut on it at various high intensities, available from CBS Laboratories and others) to help you in adjusting the weights, and by using a low mass arm, you generally won't have too much record wear, on regular usage or back-cueing.

Once you've set the tracking weight, you can take a record in a dead groove and cue it back and forth a few times. If it cuts into the groove and you hear a scratch, you'll probably have a defective stylus.

Distortion can also come from problems within the antenna system. The transmitter may be putting out flat frequency response, but the end result in sound might be distorted when the signal is put into the

antenna. These problems are especially hard to overcome.

General Maintenance Tips

If you're running a small market station and you suddenly realize that the records you're playing sound different over the air than they do in the studio or production room, what do you do?

Unfortunately, the first solution that seems to come to most station managers in this situation is: Equalize! I believe in equalizing, generally around the 5000 cycle area, and only several db, like four or five.

You can, of course, equalize your turntable pre-amps so that they have a slight high end rise, then select a microphone and equalize it so that it matches the sound of your records.

Whenever you equalize, you must be certain that you've allowed for a lot of headroom; in other words, when you set your volume level on the console, you should allow room for louder volumes still, so that the boss of the high end will not get distorted by the board.

You've got to first eliminate any tracking distortion, as mentioned earlier. If you have tracking distortion, by equalizing, you'll boost that distortion and make it even more cloudy.

Care Of Cartridges

Since some stations use cartridges as much as 95% of the time (with the exclusion of the disc jockey, a station's entire programming may consist of carts), some attention should be paid to the proper use and maintenance of cartridges.

One of the most common problems faced by stations utilizing cartridges, is unequal frequency response from cart to cart; often, the tape won't pull evenly over the playback head.

At our station, we check all of our cartridges as soon as they're brought out of use. The engineering staff checks the frequency response, to make sure that nothing inside the cart

has slipped that would cause the tape to travel out of line across the heads. We check the pads, then make sure the tape is cued past the splice before it goes back into use.

We occasionally have to raise and lower the posts on the left hand side of the cartridge, so it pulls the tape through the cart machine correctly. The newer model Fidelipac cartridges have adjustable posts, and two of the other models—the Radiopac and the IGM Aristocart—have a much closer tolerance, and evidently don't need any adjusting at all.

Microphone Technique

Another obvious cause of distortion is "microphone technique". Depending on the type of mike you have, you can, or perhaps should not, work it close. Sometimes, when you're in the studio, you'll hear a jock claim that working his mike close gives his voice a desirable bass tone.

More often than not, all that extra bass does, is drive the highs in his voice—the syllable sounds which tend to make the voice understandable over the radio—down in volume, so that he begins to sound muffled.

Directional microphones tend to raise your bass when you're very close to them, and that bass may happen in a very muddy sound zone, like around 100 or 200 cycles. That tends to get rid of the understandable parts of your voice. You have to experiment with the mike and listen to the sound coming out of the receiver.

The only way you can judge the sound coming across the radio is by having good monitor equipment. "Good" sound judgments are hard to make, but the point is; you may have to put the horse before the cart for once. That is, start off with good equipment and good monitors, then learn what your sound is and how to improve it.

(Any questions or comments may be sent to Andy Laird, c/o R & R)

“There have been many recording teams, but few of them have been valid. All too many were born of unequal partners or through deliberate, rather arbitrary record company or management maneuverings. But this one is different. Individually, Kris, as a writer, and Rita, as a singer, are among the finest talents in contemporary music. Together, they make an arresting, engaging pair. Their sensitivity is reflected both in the selection of material and in the interpretation of it. Most of all, you can believe them. And that’s something rare in today’s world.”

Kris Kristofferson & Rita Coolidge Together for their first full album.



**KRIS
&
RITA
FULL MOON**



3 DOG NIGHT'S TRANSITION

By Martin R. Cerf

Earlier this year rumors circulated that Three Dog Night were breaking up after more than six years and fifteen consecutive hits. The split was impending, so the story went, so that the individual members might pursue a more creative recording and performing career, since the "formula" of the band, while no less successful than ever, had become less than challenging internally.

But, with a change in management and a greater desire and opportunity to make decisions as to the future of the act, the band members have found a medium by which Three Dog Night as a concept will endure.

Cyan, Three Dog Night's latest album for ABC/Dunhill, is the first stage in what ultimately will represent the group on record. For the first time the band is writing their own material. Three cuts on the LP, "Happy Song", "Storybook Feeling", and "Into My Life", were written by guitarist Mike Allsup. "Happy Song" in particular stands out as a rousing rocker, while "Into My Life" is inspirational in theme and feeling. Daniel Moore, writer of "Shambala" (which leads off Side II), is represented in addition by a new tune, "Lay Me Down Easy"; and the group has recorded an early Seals & Crofts number (from their TA days), "Ridin' Thumb", in fine fashion. A consistent and solid LP, *Cyan* should add another link of gold to the unbroken Three Dog Night chain.

Now represented by the PAL Agency (Pinnacle Artists Agency Ltd.) and a newly-formed PR-Promotion concern called The Image Group, Three Dog Night are assuming new musical identities. Ashley Pendell, of The Image Group and the man responsible for Alice Cooper's notorious Hollywood PR antics and theatrical press confrontations, informs that "On the surface the changes may not appear all that dramatic, but in fact the entire presentation of the band is in the process of alteration."

The group's forthcoming eight-week, thirty-eight city tour which starts in Dallas will give audiences a first glance at the future direction. The Dog have employed the talents of jazzist Deodato as arranger



for the backing orchestra. According to Pendell, the 1973 show will feature "three costume changes with 21 different outfits conceived by one of Los Angeles' most respected designers." Apparently the theatrical element will be front and center from here on in, with films, painting, and most important, an emphasis on the solo talents of each member of Three

of the act. Now each will have the opportunity to spotlight their individual skills quite specifically as each yields to the other a portion of the show.

Early plans call for very precise staging, their show opening with environmental sounds (for example, wind, birds and fire) followed by chamber music effects and an

theatre," says Pendell. "And after all this time they're interested in broadening the spectrum and relevance of their act, but they'll do it without betraying the old-line fans at the same time."

The press and radio image of Three Dog Night has never been what the group considers "realistic". The teen and pre-teen press coverage, while lining up a consistent following for the group, was avoided by the band members personally. They rarely ever granted interviews and choose to remain noncommittal as to their attitude. Most unjust, they feel, is the "bubblegum" connotation which accompanies the Three Dog Night image. But this latest stage presentation and their new *Cyan* LP is a step in the direction Three Dog Night are personally interested in. And the target audience is a different one. "Of course we are going to be concerned with progressive stations and press to a greater degree now; the product demands it," says Pendell. Plans of press parties and publicity stunts in many of the forthcoming tour cities are in the works, and with close press scrutiny possible as a result, we're indeed in for a new look.

It was inevitable that with such a variegated amalgam of talent as Three Dog Night possesses, that such a reorganization of priorities would have to come about. And possibly this new concept of individualism and greater musical sophistication both onstage and in the studio will preserve Three Dog Night for years to come, as a result. But whatever the outcome, the Three Dog Night of yesterday is a thing of the past, and for better or worse the group will now exist with a new dominant concept--their own.



Dog Night to be featured in their live shows.

It's common knowledge that Chuck Negron is most comfortable with material in a more subtle vein, songs with string arrangements and sensitive lyrics, particularly ballads. Cory Wells leans more toward funky horn arrangements and R&B/gospel-influenced material, while Danny Hutton is the rocker, the slightly more glamor-oriented member

introduction of the seven members of the group--one at a time. Following, there's a blackout, an instrumental fill, and then a medley of Three Dog hits as the group returns to the stage, a costume change completed; then the solos. There's talk of the band hiring a choreographer to pull all the movements of the stage show together.

"The Dog have always been very much into the concept of

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POP/MOR

Artist	Title	9/21	9/28	10/5	Your Notes
ALLMAN BROS. (Betts) Sandlin, Allman Bros.	RAMBLIN' MAN Capricorn No Exit, BMI				
BUFFETT, JIMMY (Buffett) Gant	GRAPEFRUIT, JUICY FRUIT Dunhill ABC-Dunhill, BMI				
CARPENTERS (Carpenter, Bettis) R. & K. Carpenter, Daugherty	TOP OF THE WORLD A&M Almo/Hammer & Nails, BMI				
CHER (Dean, Capps) Garrett	HALF BREED MCA Hummit, BMI				
CHICAGO (Pankow) Guercio	JUST YOU & ME Columbia Madura, BMI				
CROCE, JIM (Gimbel, Fox) Cashman, West	I GOT A NAME ABC Fox Fanfare, BMI				
CROSS COUNTRY (Pickett, Cropper) Margo, Siegel, Margo, Medress	IN THE MIDNIGHT HOUR Atco Cotillion/East/Memphis, BMI				
DAWN (Levine, Brown) Medress, Appell, Tokens	SWEET GYPSY ROSE Bell Levine & Brown, BMI				
DAVIS, MAC (Davis) Hall	KISS IT... Columbia Screen Gems-Columbia, BMI				
DAVIS, SKEETER RCA Light	I CAN'T BELIEVE... (Peters) Ben Peters, BMI				
DENVER, JOHN (Denver) Okun	FAREWELL ANDROMEDA RCA Cherry Lane, ASCAP				
DEODATO (Gershwin) Taylor	RHAPSODY IN BLUE CTI New World, ASCAP				
DRUPI (Riccardi, Albertelli) Drupi	VADO VIA A&M ATV, BMI				
DYLAN, BOB (Dylan) Carroll	KNOCKIN' ON HEAVEN'S DOOR Columbia Ram's Horn, ASCAP				
FIFTH DIMENSION (Lambert, Potter) Howe	ASHES TO ASHES Bell ABC-Dunhill/Soldier, BMI				
FLACK, ROBERTA (Ian) Dorn	JESSE Atlantic Frank, ASCAP				
GARFUNKEL, ART (Webb) Garfunkel, Halee	ALL I KNOW Columbia Canopy, ASCAP				
GOLDSBORO, BOBBY (Goldsboro) Goldsboro, Montgomery	SUMMER (THE FIRST TIME) United Artists Unart/Penhand, BMI				
GRAY, DOBIE (Jans) Williams	LOVING ARMS MCA Almo, ASCAP				
HOLMES, CLINT (Vance, Pockriss) Vance, Pockriss	SHIDDLE-EE-DEE Epic Van-Lee/Emily, ASCAP				
HUMPERDINCK, ENGELBERT (Reed, Mason) Mills	LOVE IS ALL Parrot Felsted, BMI				
JOSH (Simon) Jarrard	WAS A SUNNY DAY Bell Charing Cross, BMI				
KNIGHT, GLADYS (Weatherly) Camillo	MIDNIGHT TRAIN TO GEORGIA Buddah Keca, ASCAP				
KRISTOFFERSON, KRIS (Kristofferson) Foster, Linde	WHY ME Monument Resaca, BMI				
MATHIS, JOHNNY (Bell, Creed) Bell	I'M COMING HOME Columbia Mighty Three, BMI				
McGOVERN, MAUREEN (Williams, Nichols) Maduri	I WON'T LAST A DAY 20th Century Almo, ASCAP				
MIDLER, BETTE (Klingman) Manilow, Haslam, Ertegun	FRIENDS Atlantic Klingman, BMI				

The songs on the Pop/MOR graph are listed alphabetically. The audience acceptance graph on the right reflects the song's current level of demographic appeal as reported to R&R by our corresponding radio stations.

FREE CLASSIFIED ADS!!

Free classified ad space is available on a first come basis. If you have something to advertise from a job position to equipment for sale, call or write R & R, 213-466-1605, 6255 Sunset, Suite 719, Hollywood, Calif. 90028.

PRODUCTION:

Production man, KSTT, Davenport, Iowa; contact Ray Dennis, 319-326-2541.
 Production man, KSTT, Davenport, Iowa; contact Ray Dennis, 319326-2541.
 Full-time production copywriter and parttime weekend man all in one, WLQY, Miami; tapes and resume to Ronnie Grant, 305-564-7613.

PROGRAM DIRECTORS:

PD, prefer 35-40 mature individual, KLOK, San Jose; send air check, production samples to Earl Trout, KWIZ, Santa Ana, California 92703, 714-839-4220.
 PD, WBOK, New Orleans; contact Roy Lemmons, 504-482-7611.

NEWS:

Contemporary news, WNAM, Appleton, Wisconsin; contact Dave Moore.
 Newsman needed, CHED, Edmonton Alberta Canada.

JOCKS:

Morning man, WLQY (Y-100), Miami. Call 305-564-7613.
 Morning man, WROK, Rockford, Illinois; tapes and resume to Dave Hamilton, 805-399-2233.
 Morning man, WFIL, Philadelphia; contact Jay Cook, 215-878-9700.
 9 to noon man, KAKC, Tulsa; contact Scott Seagraves, 918-743-9877.
 WEZE, Boston—2 jocks.
 Afternoon drive jock, KQWB, Fargo, North Dakota; contact Wayne Heller, 701-235-7551.
 Afternoon drive jock, WIL, St. Louis; resume and tapes to Walt Turner.
 KTFM San Antonio—Progressive jock.
 Seven to midnight jock, with production experience, no screamers; WISE, Asheville, North Carolina; contact Bob Pagan, 704-253-5381.
 WHBU, Hyde Park, New York—jock.
 Progressive jock, WYSP, Philadelphia; contact Kent Burkhard, 404-252-3037.
 Progressive jock, top 40 experience, male and female, WKRQ, Cincinnati; contact Bill Todd.
 Need two jocks, KGMB, Honolulu, tapes and resume to Robert W. Walker, 808-941-3011.
 Need jocks at WLCY, Tampa; tapes and resume to Johnny Bridges, 813-525-1111.
 Need jocks, WGOM, Marion, Indiana; contact Chuck Crane.
 Need two entertainers, WIBG, Philadelphia; contact Jerry Del Calliano, 215-242-6300.
 Need jock, CHUM, Toronto; tapes to J. Robert Wood.
 Modern country jock, KGEM, Boise; contact Drew Harold.

COMEDY MATERIAL:

Funky Fillers: 450 laughs only \$4.00. Money back guarantee. Sparky Desdunes, Box 144 B, New York, NY 10022.
 Pound of Pro-Comedy: Fill-ins, monologs, lead-ins, ad libs, etc. One pound pak only \$10.00. Vince dHealy Box 66 B, New York, NY 10022.
 Sure Fire New Comedy: 11,000 classified one-line gags. \$10.00, Ed Orrin, 2786 A, West Roberts, Fresno, Calif. 93705.

POSITION WANTED:

DJ with 7 months experience and first ticket. Looking for small market West Coast job. Call 912-272-4455 after 6PM (EDT).

Young eager broadcaster looking for first break. Will start at bottom of any small operation and learn operation and learn everything. 3rd phone. Dave Gradall, 925 S. 25th St., Milwaukee, Wis. 53204.

POP/MOR SINGLES

cont. from page 21

Artist	Title	9/21	9/28	10/5
NEWTON, WAYNE (Elliott) Farrell	POUR ME A LITTLE WINE Chelsea Trousdale, BMI			
OSMOND, MARIE (Torre, Spielman) James	PAPER ROSES MGM/Kolob Lewis, ASCAP			
OSMONDS A., M. & W. Osmond Osmond	LET ME IN MGM/Kolob Kolob, BMI			
O'SULLIVAN, GILBERT (O'Sullivan) Mills	OOH BABY MAM MAM, ASCAP			
REDDY, HELEN (Harvey, Collins) Catalano	DELTA DAWN Capitol UA/Big Ax, ASCAP			
ROLLING STONES (Jagger, Richards) Miller	ANGIE Rolling Stones Promopub, ASCAP			
ROSS, DIANA (Masser, Miller) Masser, Baird	TOUCH ME IN THE MORNING Motown Stein & Van Stock, BMI			
SEALS & CROFTS (Seals, Crofts) Shelton	WE MAY NEVER PASS... Warners Dawnbreaker, BMI			
SIMON, PAUL (Simon) Simon, Ramonc, etc.	LOVES ME LIKE A ROCK Columbia Charing Cross, BMI			
STEVENSON, B.W. (Stevenson, Moore) Kershbaum	MY MARIA RCA ABC-Dunhill/Speed, ASCAP			
TEMPO, NINO (Tempo, Barry) Tempo, Bary	SISTER JAMES A&M Broadside, BMI/Lehigh, ASCAP			
WELCH, LENNY (Beaumont, etc.)	SINCE I DON'T HAVE YOU Mainstream Southern, ASCAP			
WEST, DOTTIE (West, Davis) West	COUNTRY SUNSHINE RCA Shada, ASCAP/Tree, BMI			
WILLIAMS, ANDY (Sedaka, Cody) Perry	SOLITAIRE Columbia Kirshner, ASCAP/Kec, BMI			

POP/MOR ALBUMS

BELAFONTE Play Me (RCA) CUT: Morningside (now also a single)		HAMMOND, ALBERT Free Electric Band (Mums) CUT: Rebecca	
FLACK, ROBERTA Killing Me Softly (Atlantic) CUTS: I Don't Want Tears--Jessie (single)		MATHIS, JOHNNY Killing Me Softly (Columbia) CUT: Arianne	
GOLDSBORO, BOBBY Summer (United Artists) CUTS: Summer (The First Time) (single)--Mississippi Delta		REDDY, HELEN Long Hard Climb (Capitol) CUTS: Loving You--Leave Me Alone	
GARFUNKEL, ART Angel Clare (Columbia) CUTS: All I Know (single)--I Shall Sing--Travelling Boy		KING, CAROLE Fantasy (Ode) CUT: Corazon	

The albums and selected cuts listed reflect a compilation of the most played this week as reported to R&R by our radio station correspondents.



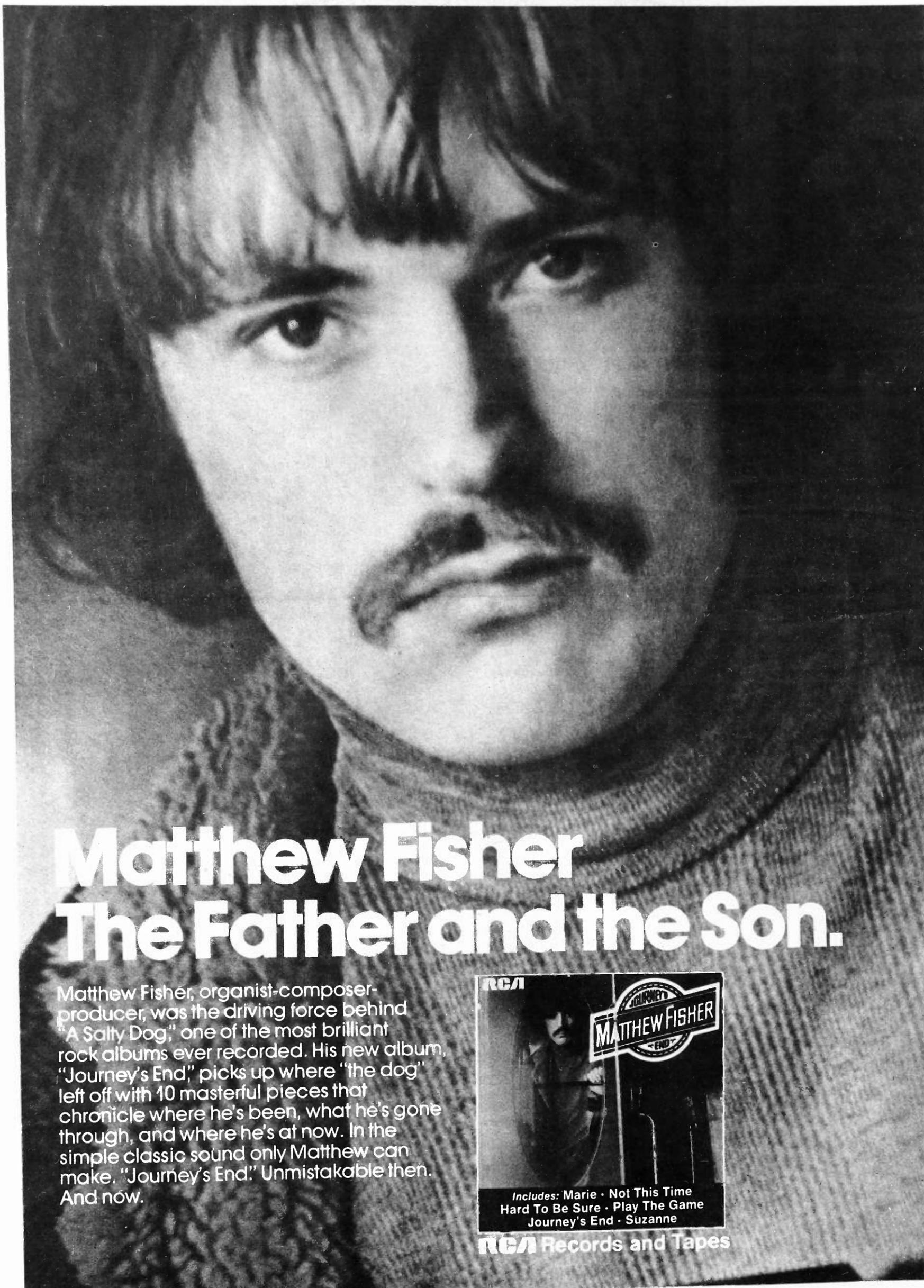
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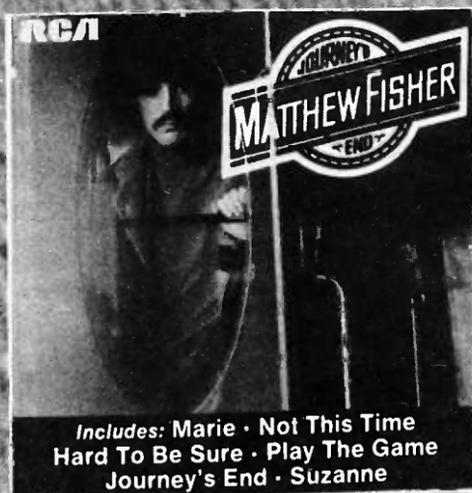
The Caribou Companies

*James William Guercio
Larry Fitzgerald Howard Kaufman*



Matthew Fisher The Father and the Son.

Matthew Fisher, organist-composer-producer, was the driving force behind "A Salty Dog," one of the most brilliant rock albums ever recorded. His new album, "Journey's End," picks up where "the dog" left off with 10 masterful pieces that chronicle where he's been, what he's gone through, and where he's at now. In the simple classic sound only Matthew can make, "Journey's End." Unmistakable then. And now.



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