

# What's Playing?

A weekly programming profile of current and oldie selections from locations around the country.

**AMES, IOWA: HIGH SCHOOL LOCATIONS**

Mary Robertson  
K & D Music  
New purchases: "Summer Breeze," Seals & Crofts; "Wonder Girl," Sparks, Bearsville 0006; "And You and I," Yes, Atlantic 2920; "Sweet Surrender," Bread, Elektra 45818; "Clair," Gilbert O'Sullivan, Mam 4626; "Ventura Highway," America; "Long Dark Road," Hollies, Epic 5-10920; "If You Don't Know Me By Now," Harold Melvin, Philadelphia International ZS7-3520; "Rockin' Pneumonia-Boogie Waogie Flu," Johnny Rivers, United Artist 50960.

**APPLETON, WIS.: CAMPUS/YOUNG ADULT LOCATIONS**

Alice Maas  
Cigarette Service Co.  
New purchases: "Ventura Highway," America; "Starting All Over Again," Mel and Tim; "Summer Breeze," Seals & Crofts; "Long Dark Road," Hollies, Epic 5-10920; "Operator," Jim Croce; "Pieces of April," Three Dog Night, Dunhill 4531; "Walk On Water," Neil Diamond, Uni 55352.

**CHICAGO: CHRISTMAS SOUL**

John Strong  
South Central Novelty Co.  
"Christmas Song," Nat King Cole; "Jingle Bells/Erg Noz," Ramsey Lewis, Trio, Argo 5488; "What Are You Doing New Year's Eve," Nancy Wilson, Capitol 5084; "Merry Christmas Baby," Charles Brown, King 6194; "Sleigh Ride/Merry Christmas Baby," Lloyd Glenn & Charles Brown, Hollywood 1021.

**COOS BAY, ORE.: COUNTRY**

Geraldine Gross  
Sunset Music Co.  
New purchases: "To Know Him Is To Love Him," Jody Miller, Epic 10818; "Fool Me," Lynn Anderson; "I Really Don't Want to Know," Charlie McCoy, Monument 8554; Cover: "Miss Fautelle," Billy Bob Rowman, UA 50957; Meter spinners: "Easy Lovin'," Fred die Hart; "The Happiest Girl in the U.S.A.," Donna Fargo; "She's All I Got," Johnny Paycheck, Oldies; "Kiss An Angel Good Morning," Charley Pride; "Delta Dawn," Tanya Tucker.

**FAYETTEVILLE, N.C.: COUNTRY LOCATIONS**

Julius Nelson  
Vemco Music Co., Inc.  
New purchases: "Whole Lotta Loving," Hank Williams, Jr., MGM 4857; "Lonesome 7-203," Tony Booth, Capitol 3441; "Pretend I Never Happened," Wavlon Jennings, Victor 74-0808; "Picture Me (Without You)," George Jones, Epic 5-10917.

**MANKATO, MINN.: CAMPUS**

Barb Walther, programmer  
Clayton Norberg, buyer  
C & N Sales  
New purchases: "Pieces of April," Three Dog Night, Dunhill 4331; "I've Got a Thing About You Baby," Billy Lee Riley, Entrance 7508; "Clair," Gilbert O'Sullivan, Mam 3626; "Sweet Surrender," Bread, Elektra 45818; "Walk On Water," Neil Diamond, Uni 55352.

**MEMPHIS, TENN.: COUNTRY LOCATIONS**

Ed Newell  
Or-Matt Music Co.  
New purchases: "Punny Face," Donna Fargo; "Baby Ruth," Salscat, Elektra 45817; "My Ding-A-Ling," Chuck Berry.

**MILWAUKEE: SOUL**



Cliff Cotrell  
Mitchell Novelty Co.

"Superstitions," Stevie Wonder, Tamla 54228; "Why Can't We Live Together," Timmy Thomas, Glades 1703; "I Got a Bag of My Own," James Brown, Polydor 14153; Soul Christmas: "Merry Christmas Baby," Charles Brown; "Please Come Home For Christmas," Charles Brown & Amos Milburn, King 5403; "Santa Clause Goes Straight to the Ghetto," James Brown, King 6203; Pop Christmas: "Little Drummer Boy," Harry Simeone Chorale; "Silver Bells," Whiting and Wakely; "White Christmas," Bing Crosby; "Merry Christmas Darling," Carpenters; "Christmas in My Home Town," Charley Pride.

**PIERRE, S.D.: CHRISTMAS**



Dory Maxwell  
Automatic Vendors

"Jingle Bell Rock," Bobby Helms; "Silver Bells," Margaret Whiting & Jimmy Wakely; "White Christmas/Sleigh Ride," Boots Randolph, Monument 1176; "Snow Flake," Jim Reeves, RCA 0855; "Little Drummer Boy," Johnny Cash, Columbia 41481.

**WINCHESTER, VA.: EASY LISTENING LOCATIONS**



Jesse J. Richardsen  
Frye Amusement Co.

New purchases: "If I Could Reach You," 5th Dimension, Bell 45812; "It Never Rains in Southern California," Albert Hammond; "Sweet Surrender," Bread, Elektra 45818; Cover: "She's Got to Be a Saint," Ray Price, Columbia 4-45724; Spinning meters: "I'd Love You to Want Me," Lobo; "Good Time Charlie's Got the Blues," Danny O'Keefe; "Hurry Up Love," Elvis Presley, Oldies; "Easy Loving," Freddie Hart; "For the Good Times," Ray Price.

at least not consciously, but it is going on. And if the program director knows that this process is going on . . . that he's forcing the listener to participate, well . . . now, if the guy got up there before the mike and said: "Hello, my name is Ernie Farrell and I have a grey streak down the middle of my forehead and I have long sideburns and I wear a very wide tie and that sort of thing, then the listener knows more or less what Ernie looks like. The only thing he doesn't know is the blanks. You know, what color of eyes . . . left that out . . . so this then becomes the listener's most effective means of communication, having to deal with his eyes, that he makes up himself; it's more personal and more private . . . it's a more vivid experience. Okay, but he doesn't really think of it on a conscious level. So, then he meets Ernie and he says: "Gee, your eyes don't look at all like I thought they would." So, the value of radio then is leaving things unsaid. And forcing the listener to do a lot of the work himself. Now, this one example is an obvious one, right, but you take other ways of using the medium and this is the one we talked about the other day: You hear the sound of crickets and . . . boom! . . . it is night time. You don't have to say: "One cold night . . ." at all. No, just the crickets. And, because of the psychological makeup of people, it'll always be the most positive night time they can think of . . . they won't think of that night out in the rain changing a tire . . . in mud up to their ears . . . you know? No, sir. They're going to think of a romantic night in which they responded in an emotional way. Because that's what the mind does . . . you tend to block out the negative aspects of life. Reinforce the positive ones. So, what you do by putting those crickets on . . . see, no one thinks: They're playing a soundeffects record. It's night time and probably a very positive night time . . . balmy . . . a few fluffy little clouds . . . a big moon and maybe even some palm trees . . . whatever. Now, you add to that the sound of . . . the additional element . . . you're telling them a little more . . . you add the sound of footsteps. If the sound man is really good, he not only has the sound of highheel shoes, but the sound of silk stockings brushing against each other. And it takes an excellent sound man to even realize that exists. But, a man I have in my commercials company, Will Scott, is a magician, he'll paint a picture for you better than Van Gogh. And do it all in sound. Anyway, now you hear a woman's footsteps against those crickets. Now, every person has their own private interpretation of that sound scene . . . and this is very important . . . this is what I'm trying to communicate . . . they have their own personal interpretation of what's going on if you don't tell them! If you tell them, then they have

to go along with you. But then you'd be building in the restrictions that television has . . . that print has . . . because they have to show them . . . they thus remove the participation element. So, on radio you don't tell them . . . you just put the footsteps. So, what happens? Well, the romantics among us will think there's a lovely girl out walking through the park. The less secure will think: Uh oh, there's a girl out there walking in that night time and somebody's going to get her or something. Then we speed up the footsteps and what happens? The positive again: Ah, she's running to meet her lover. But, the negative: Uh oh, she's gonna be raped. Crap, he's going to catch her! See? She's running from something, not to something. All these private little things are going on in the heads of the listeners. Then you add another set of footsteps behind her and she really is going to get raped. Watch out, kid! Then suddenly you find out that both of them are running to catch an airplane . . . who knows . . . whatever it is. The point is to this whole thing . . . well, let's go back to where we added that second set of footsteps . . . you hear a scuffle and then

a scream . . . and it becomes the most frightening rape scene you've ever seen, if that's what happens. In your own mind. And it's very vivid. Because, while you tend to remember the positive, when you set up something negative in your mind, it's the most vivid thing you remember. Zap! It's really vivid. That's what using the listener is all about. Using the listener . . . sounds like a terrible thing, doesn't it? Well, what do you do, young man? Answer: We use our listeners. But it's exactly what we do do. Anybody who knows the medium uses the listeners. Their rational mind. Because they cannot accept just sound . . . they have to fill it in and that's the greatest strength we have in radio. HALL: All this psychology is fascinating. Did you have all of these theories before you started the commercials company, or did these theories come later? BLORE: I often discover what I'm thinking by hearing it when I'm saying it. So, I don't know. . . HALL: How come program directors have never capitalized on this sort of thing . . . how come they've never used the medium to its potential? EDITOR'S NOTE: Next week, the continuation.

# What's Happening

Continued from page 18

"The Section," (LP), The Section, Warner Bros.; "The Best of Pharoah Sanders," (LP), Pharoah Sanders, ABC/Impulse. . . . WNTC, S.U.C. at Potsdam, Lee Maisler reporting: "Break the Ice," Atomic Rooster, Elektra; "Rockin' Down the Highway," Doobie Brothers, Warner Bros.; "Do It Again," Steely Dan, ABC/Dunhill. . . . WKGO, S.U.C. at Plattsburgh, Gary Hobish reporting: "Gun Hill Road," (LP), Gun Hill Road, Kama Sutra; "Anyway," (LP), Family, United Artists; "Yo Yo Man," (LP cut, In Search of Amelia Earheart), Plainsong, Elektra. . . . WNYU, New York, David Vanderheyden reporting: "Sandy," (LP), Sandy Denny, Island; "Blue's Blues," (LP), Blue Mitchell, Mainstream; "Journey," (LP), John Simon, Warner Bros. . . . WRCC, Rockland Community College, Suffren, Neil Monastersky reporting: "At Carnegie Hall," (LP), It's a Beautiful Day, Columbia; "I'm Just a Singer," (LP cut, Seventh Sojourn), Moody Blues, Threshold; "Sweet Jane," (LP cut, All the Young Dudes), Mott the Hoople. . . . WRNS, Utica College, Utica, Harvey Leeds reporting: "Below the Salt," (LP), Steeleye Span, Chrysalis; "Walt's First Trip," Ohio Players, Westbound; "I Lead a Life," (LP), Ben Sidran, Blue Thumb. . . . WRFH, Hunter College, New York, Matt Maloney reporting: "Keeper of the Castle," Four Tops, ABC; "You're a Lady," Peter Sarstedt, United Artists; "Rock My Soul," (LP), Elvin Bishop Group, Epic. . . . Pennsylvania—WRCT, Carnegie-Mellon U., Pittsburgh, Brad Simon reporting: "Earthspan," (LP), Incredible String Band, Reprise; "The World Is a Ghetto," (LP), War, United Artists; "Skip Battin," (LP), Skip Battin, Signpost. . . . WKUL, Waynesburg College, Waynesburg, Gary Olsen reporting: "Feel the Need," Detroit Emeralds, Westbound; "Fly, Jonathan, Fly," Jonathan Pearson, A&M; "Ramatum," (LP), Ramatum, Atlantic. . . . WVBU, WVBU-FM, Bucknell U., Lewisburg, James J. Morrell reporting: "Filthy," (LP), Papa John Creach, Grunt; "Living in the Past," (LP), Jethro Tull, Chrysalis; "Caravanserai," (LP), Santana, Columbia. . . . WRKC-FM, King's College, Wilkes-Barre, Wallmark & Engel reporting: "Prologue," (LP), Renaissance, Sovereign; "Isn't That So?" (LP cut, Third Down, 110 to Go), Jesse Winchester, Bearsville; "Sophomoric," (LP), The Congress of Wonders, Fantasy. . . . New Jersey—WWRC, Rider College, Trenton, Bruce Austin reporting: "Peaceful Easy Feelin'," (LP cut, Eagles), The Eagles, Asylum; "Dead Skunk," Loudon Wainwright III, Columbia; "Sweet Surrender," Bread, Elektra. . . . WCCR, Camden College, Blackwood, Leonard J. Emerle reporting: "Prologue," (LP), Renaissance, Sovereign; "Mother," (LP), Bang, Capitol; "Who Came First," (LP), Peter Townshend, Decca. . . . WERD, Drew U., Madison, Lori Maida reporting: "Carnegie Hall Concert," (LP), Lenny Bruce, United Artists; "Virgin," (LP), The Mission, Paramount; "It's a Plain Shame," (LP cut, Wind of Change), Peter Frampton, A&M. . . . WRLC, Livingston College, New Brunswick, Walt O'Brien reporting: "Roxy Music," (LP), Roxy Music, Reprise; "Living in the Past," Jethro Tull, Chrysalis; "In Heaven There Is No Beer," Clean Living, Vanguard. . . . Massachusetts—WVBC, Boston College, Boston, Charlene Darrow reporting: "Catch Bull at Four," (LP), Cat Stevens, A&M; "Living in the Past," (LP), Jethro Tull, Chrysalis; "Space Oddity," (LP), David Bowie, RCA. . . . WERS-FM, Emerson College, Boston, Alan Dorfman reporting: "992 Arguments," The O'Jays, Philadelphia International; "Fresh Raspberries," (LP), Raspberries, Capitol; "Here's to You," (LP), Hamilton Camp, Warner Bros. . . . Connecticut—WHUS, WHUS-FM, U. of Connecticut, Storrs, Les Morrell reporting: "Alive," Bee Gees, Atco; "Round 2," (LP), The Stylistics, Avco; "Do It Again," Steely Dan, ABC. . . . New Hampshire—WSAC, St. Anselm's College, Manchester, Chris Everhart reporting: "St Louis to Frisco, to Memphis," (LP), Chuck Berry, Mercury; "Filthy," (LP), Papa John Creach, Grunt; "Seventh Sojourn," (LP), Moody Blues, Threshold. . . . Maine—WMHB, Colby College, Waterville, Larry Kranich reporting: "Give It Up," (LP), Bonnie Raitt, Warner Bros.; "Good Times," (LP), Kool and the Gang, Delite; "I Sing the Body Electric," (LP), Weather Report, Columbia.

# Seek Lengthy 45 Alternatives

Continued from page 28  
stations who have to get their advertising in, for example, "Light My Fire" by the Doors. And time is important on boxes. "The record industry should be more considerate of the jukebox industry, which is, after all, the largest group buying single records today. "Jukebox operators are extremely responsible for chart positions of records," he added, noting that WBZ-FM, a local top-40 station, calls him for his purchase list when making up their playlists.

# Talent Hunt Set

Continued from page 20  
personnel from WCHP and the high school and college prospects regarding the problems facing high school broadcasters. Lusko noted that the younger students will also be exposed to WCHP's programming ideas and operation methods. Lusko explained the move in terms of the need to maintain a high level of professionalism among college broadcasters, the advantages of cooperation between high school and college personnel for mutual development, and the eventual creation of a "radio scholarship" program to draw interested high school graduates to stations like WCHP. While plans for the scholarship program remain incomplete, Lusko noted that his station hopes to create a regular fund to assist aspiring broadcasters and thus "keep the talent we have" by sustaining the influx of involved and experienced broadcasters.


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