

Supreme Court Stops FCC

Refuses To Reexamine 1971 Decision

The Supreme Court last week by a vote of 7-2 refused to reexamine the controversial 1971 FCC order barring broadcasters from playing "drug-oriented" records. Justice William O. Douglas dissented, claiming the government has no right to censor either broadcast or print media.

Reactions to the decision have varied. At Austin's KRMH-FM, PD Joe Fiorillo said he had filed a letter of protest to the FCC upon hearing of the Court's refusal to remove the order.

At WBBM-FM in Chicago, Bob Johnson felt the latest development didn't affect him that much. "I'll admit the idea of being responsible for what you play over the air is a valid one, but who's to interpret the correct meaning of a song except the writer himself?"

"We really can't hope to put a stop to *all* questionable lyrics, but you can use your own better judgment in asking yourself, on a given record: did the writer use an objectionable word to make a point, or just for shock value?"

"We played John Lennon's 'Woman Is The Nigger Of The World' because we felt his use of the word 'nigger' made a valid point. We *didn't* play the cut 'Dead Flowers' from *Sticky Fingers* which talked about drugs and needles, because it was unnecessary (we played other cuts from the LP which were just as good). When we got the new Who LP, we sat down and edited it right away, before we began playing it."

At San Diego's KPRI-FM, Mike Harrison agreed that he "certainly didn't favor censorship, but I don't like the practice of misusing whatever freedom you might have."

"If you're running a radio or TV station, you've got a responsibility to program in good taste. On a personal basis, I might take risks. But, when it comes to the station, I'd never give up my responsibilities to protect the station's license."

"We were one of the stations that got the Who album early. And, before we got it, I asked the record people, 'is it clean?' They said 'Yeah', so I went ahead and played it, only to discover that it contained 'fuck' in it. I don't play the Stones' 'Star Star' because it uses the word rather prominently, for shock value."

Harrison explained he doesn't "fear direct action from the FCC on this kind of situation, though you have to watch out for public pressure brought to bear on the Commission over such things. When the people start getting irritated, that's when the FCC will come to you and want to know what's going on."

(—Continued on Page 22)

This Week's Fastest Movers

SINGLES

Top Of The World—Carpenters
Goodbye Yellow Brick Road—Elton John
Leave Me Alone—Helen Reddy
The Most Beautiful Girl—Charlie Rich
Hello It's Me—Todd Rundgren

POP/MOR

The Most Beautiful Girl—Charlie Rich
Eres Tu (Touch The Wind)—Mocedades
Leave Me Alone—Helen Reddy

Country

Biff The Friendly Purple Bear—Dick Feller
Make It Through December—Merle Haggard
Jolene—Dolly Parton

ALBUMS

Till The Water Stops—Billy 'C' Craddock
Jolene—Dolly Parton
The Most Beautiful Girl—Charlie Rich



RADIO & RECORDS

Vol. 1, No. 5

Friday, November 2, 1973

FORMAT CHANGE IN ATLANTA

WIIN Goes Progressive

Atlanta Top 40 rocker WIIN last week switched to what PD John Parker describes as a "commercial progressive" format. Under the new logo "Your AM Alternative", the station abandoned its Top 30-plus 10 rotation for an enlarged playlist that features 55 albums and 20 singles from LPs.

"We have been getting good reactions so far, from advertisers as well as our audience. As a Top 40 station, we were aiming for the 18-35 group, and we still are, but request phones and contest calls now indicate we're reaching more into the 20-27 group than before. Phone calls in the 18-25 male area have tripled, and we're getting considerably less teen callers than two weeks ago."

Gone are the DeFrancos and Maureen McGovern. Gone for the most part are black artists (who formerly held down close to half of WIIN's Top 40), with the exception of those closely aligned with progressive tastes, like Wonder, Preston and Gaye. In is an overall "uptempo" sound, based on albums by Elton John, Chicago, Traffic, Alice Cooper and the Allmans.

"We've divided up the albums into 'familiar' and 'unfamiliar' categories, and we're featuring about 25 singles each week that receive slightly heavier rotation," Parker explains.

WIIN will now begin broadcasting selected weekend specials on the

Beatles, Stones, Dylan and others. "We'll be running one special called 'Beach Music' which covers Southern rock, and this weekend we're airing

our first live concert tape from Richard's night club, a one-hour show featuring Manfred Mann."

(—Continued on Page 22)



England's Slade visits R&R's office for a chat with hardworking editor Gene Sculatti. From left, Gene, Dave Hill, Noddy Holder, Don Powell, and Jimmy Lea. See Page 15 for story.

Croce To Be Featured On Pair Of Kirshner Concerts

Plans call for taped performance segments of Jim Croce to be featured on at least two upcoming installments of Don Kirshner's *Rock Concert* series. On the Nov. 16 show, which the late singer was to have taped the day after his fatal plane crash, last September, Croce will perform "Don't Mess Around With Jim" and "Roller Derby Queen". The segment will also include announcement of an upcoming 90-minute Croce special set to air on *Rock Concert* before the end of the year.

Set to air in early December, the special, described as an "easygoing" documentary, will feature film clips of Croce performing, visiting at home with family and recording.

Voice-overs taken from various Croce interviews will be utilized, and several of his acquaintances (among them Paul Simon and Richard "Cheech" Marin) are being approached about performing live.

BRENEMAN LEAVES RKO

After returning two years ago to the Music Director position, Betty Breneman has again left RKO. She told R&R she has no immediate plans, but hopes to get back into music soon. "She's definitely one of the best in the business," said Paul Drew. "It'll be a long time before we can replace her."

(—Continued on Page 22)



on the inside....

RADIO NEWS.....	2
STATION PROFILE.....	4
R&R TOP TWENTY.....	5
ROCK ALBUMS.....	6
PARALLELS.....	10
PROG. REFERENCE.....	15
FCC/ENGINEERING.....	16
COUNTRY MUSIC.....	17
POP/MOR.....	20
CLASSIFIED.....	22



SISTER MARY ELEPHANT

THE MOST OUTRAGEOUS
UNLIKELY
IMPOSSIBLE
SINGLE FOLLOW-UP
TO THEIR MOST
OUTRAGEOUS
UNLIKELY
IMPOSSIBLE HIT SINGLE
BASKETBALL JONES

SISTER MARY ELEPHANT ODE 66041
FROM CHEECH & CHONG ALBUM
"BIG BAMBU" SP 77014

★ CONGRATULATIONS TO THE SINGING
NUN ON THE 10TH ANNIVERSARY OF HER
HIT **DOMINIQUE**

© PRODUCED BY LOU ADLER
ODE RECORDS, INC. ® DISTRIBUTED BY A&M RECORDS, INC.



Jimmy Webb: "All I Know", as performed by Art Garfunkel, went gold. Webb has a new single upcoming on Asylum.

ALL THE WAY FROM MEMPHIS

Stax Stamps Saucer Single

...Stax rush-released new novelty cut-in disc, "The UFO Landing" to cash in on extraterrestrial action. It all started with Memphis' WHBQ and a promotion called "QFO's"; jock

Tom Dooley created "Landing" tape to supplement the contest which gave away frisbees, miniature saucers and cash. Once aired, the tape quickly became the station's No. 1 request item, and local shops were deluged with inquiries. Stax came to the rescue. Three-minute record features two characters, cop Barney Bungle and TV reporter Clarence Clean, swapping commentary with bits from 15 recent hit records. Sample: "What brings you to earth?" "Diamond Girl"; "What will you tell her when you find her?" "Let's Get It On"; "What do you think she'll have to say to you?" "Touch Me In The Morning". And so on...Country music fans get the more conventional Brush Arbor (Capitol) tale, "The Trucker And The UFO"....

WEBB OF GOLD

...Jimmy Webb excited about getting his first gold record with Art Garfunkel's "All I Know" ("By The Time I Get To Phoenix", "Galveston", "Macarthur Park", "Up Up And Away", et al. never went gold)....

CLAPTON BAND?

...Eric Clapton in the midst of forming a new band with drummer Jim Keltner and bassist Jack Bruce, according to rumors in England. Britain's hot rumor last week was the death of Neil Young, from a false bulletin out of an American news agency in London....

LYNNE SHANNON SESSIONS

...Electric Light Orchestra leader Jeff Lynne in Los Angeles mixing down LP he recorded with longtime idol Del Shannon....

Radio News

Philadelphia: Win A New Car In Fifty-Six Seconds!

...Philadelphia's WFIL running "The Shadow" promo. They have a fleet of unmarked cars that drive around the city and park in front of homes at random. Drivers call into station and give the address they're parked in front of. Residents inside home at the address must be listening to WFIL to identify the song being played before they can come out to the car. If they do it all within 56 seconds (560 AM), the car's theirs....

POLUMBO MUMBO JUMBO

...KHJ running a clue contest around "Detective Lt. Polumbo". Running promos on the air that sound remarkably like voice of Peter Falk. The contestant who solves the mystery from clues given by Polumbo wins \$1000....

...News Director Jim Reihle produced 40-minute special on UFO's at Jackson's WJDX; eyewitnesses were in the studios and on the phones. Copies are available from Jim....

DIRECTIONAL FANTASY

...At Pittsburgh's KQV, Bob Harper, says the station's attention-getting "Fantasy" promotion was designed for several purposes. Mainly, it's to get KQV's older, former listeners reacquainted with the station and listening again. "There are many people who grew up with KQV and thought they had outgrown us," Bob claims. "So we're aiming for them especially." He says the station has been realigning itself for at least 18 months, going after the 25-34 year-old audience "while 13Q and Stereo Z battle it out for the teens. The 'Fantasy' is a marketing tool, to get us where we want to go."

THE FAME GAME

...Orlando's WLOF running the syndicated "Fame Game" and registering great audience response. Package consists of jingles containing listeners' names, played on the air. If a listener hears his name being sung in a jingle, he calls in and qualifies to win a week of fame; this includes everything from being chauffeured around town, to a luxury vacation, to one day's interest on a million bucks....

...Boston's WMEX doing a turnabout on the "Phrase That Pays" contest. They're awarding \$5 to every person they call who merely answers the phone with "hello". How can you lose?...

KSAN SPECIALS

...San Francisco's KSAN-FM ran a Rolling Stones extravaganza one hour each evening (9-10 PM) from Monday, Oct. 29, to Sat. Nov. 3. The special, which was 80% music and featured interviews with Jagger and various Stones personnel, was produced for the station by London Wavelength. Station boasted it was the only radio show "actually

endorsed by Jagger"...On Nov. 4, KSAN presents Peter Yarrow (of Peter Paul & Mary) in their regularly scheduled "Live From The Record Plant" series. Nov. 11 they'll present Doug Sahm...On Nov. 17, station offers "Battle Of Bigtime Bandstand"; air personality Norman Davis presents the best tapes by local unrecorded bands he's received for airing on his Tuesday-night "Norman's Bigtime Bandstand" show. Audience phones in to vote for best act, who'll win a spot on one of Bill Graham's local shows....

CKLW's MUSTANG SALLY

...Detroit: CKLW currently running "Mystery Mustang Superstars", a scrambled voice contest that features seven superstars spelling the letters to the word "Mustang". Listeners must guess identities of all seven stars to win one of three 1974 Mustang Ghias....

PITT ROCKERS

...Rip-Offs and Zip-Offs continue in Pittsburgh, as 13Q, KQV, and Stereo Z head into the new rating period. 13Q ran oldies "Battle Of The Albums" all day recently, while Stereo Z ran "Battle Of The Hits"...13Q gave away another \$25,000 Wednesday, Oct. 24; new jackpot at \$3000 and climbing...Also in Pittsburgh, WTAE is running a 7-car sweepstakes....

WIFE LINES

Indianapolis' WIFE now using 3 24-hour Code-A-Phone answering services; one's the WIFE Night Line, covering everything from info on local night clubs to movie bills, while the others report upcoming TV/radio/live sports events and weather (with hourly updates)....

KEEP YOUR HANDS ON THIS BABY

...Savannah's WSGA doing "Get Your Hands On A Maverick And Never Let Go"; whoever keeps his hands on display Maverick long enough (discounting occasional 10-minute breaks) wins the car....

RADIO RINGO?

...Ringo Starr has reportedly bought a radio station in England. Commercial radio is about three weeks old there now....

KBPI REQUEST BEQUEST

In Denver: Over Oct. 13-15, progressive rocker KBPI-FM held an "All Request Weekend", playing listeners' choices all day and spotlighting the most requested records hourly. The station processed over 11,000 phone calls over the two-day special, results of which are presently being broken down by hour of the day, age and sex of the caller, etc., to aid as future programming reference....

RADIO NEWS CONTINUED ON PAGE 22

RR

RADIO & RECORDS

Friday, November 2, 1973

Volume One, Number Five

BOB WILSON
PUBLISHER

GENE SCULATTI
EDITOR

MARK SHIPPER
ART DIRECTOR

NANCY TOY
ASSOCIATE EDITOR

KEN BARNES
PRODUCTION

NANCY LECUYER
CHART DIRECTOR

BARBARA BEVERLY
SUBSCRIPTIONS

BIFF COLLIE
COUNTRY MUSIC

DICK KRIZMAN
AD DIRECTOR

RADIO & RECORDS is published every Friday by Radio & Records, Inc., 6255 Sunset Blvd., Suite 719, Hollywood, CA 90028, 213-466-1605. Subscriptions \$130 per year or \$35 per quarter. No portion of this publication may be reprinted without the written permission of the publisher. Copyright 1973.

**STATION
TEXT:**

62 ^{NBC} WJDX

Jackson, Mississippi



WJDX Program Director Bill Tanner (seated) and News Operations Manager Jim Reihle.

'ADULT CONTEMPORARY' FORMAT

Tanner Takes JDX To Top

(Bill Tanner has been PD at Jackson, Mississippi's top-rated AM station since September 1970. He's credited with piloting the station's course, from its bottom-of-the-market status as an MOR operation, to its present No. 1 position as an "adult contemporary" outlet. At a time when most Top 30 stations give away gigantic sums of money to woo fickle markets, "JDX" (or "62-JDX") has found success by concentrating on community service and local features.

Bill describes the key to the station's effectiveness as "the principle that each department is allowed to work autonomously, to do what needs to be done in its particular area. The programming department runs programming, the sales department handles sales, and the GM acts as a coordinator." Before coming to WJDX, 28-year old Tanner managed KNOE, Monroe, La.)

FORMAT: "I wouldn't call WJDX a Top 40 format. What we're trying to achieve is a more sophisticated approach that you might call 'adult contemporary'. Our audience is 18-34 with an overlap to 49. We're running a short playlist, usually 24-28 records, and we generally mix our music at about 40% gold, 40% current, with roughly 20% covering LP cuts and new material; we have about 3 adds a week. We carry 12 commercial minutes an hour. The station sounds vaguely Drake, but with a bit more content.

"We're a day-parted station, in the sense that we vary the pitch or the intensity of our programming. Mornings and midday tend to lean toward a quieter sound, around 2-3 PM things start to cook, and by evening we're really going. We're not into 'block programming', but we do believe in maintaining a consistent sound that rises and falls to the pace of the audience.

"When we changed formats in 1970, we did so in a gradual manner, going from a complete MOR approach to a soft-pop sound playing 40 records. We've always played from a large stock of past hits (we still do), and we used this music as well to make the transition a smooth one."

DEVELOPING STAFF TALENT: "We're

fortunate in having a good young air staff (Chuck Cooper, our GM, is only 30). Most of our guys have worked markets no larger than this one, they've come from small local operations and we develop them. We've prided ourselves on the fact that we provide a place for green talent to grow and develop, because we run the station like it was a major market operation."

PROMOTIONS: "At present we're advertising only on TV and billboards. We don't lean toward heavy contesting, though we had a \$1000 giveaway recently and we're readying a Drake-type 'Christmas Wish' promotion. I think too many contests wear out adults, and I'm less concerned with buying an audience as such than with getting that 'adult contemporary' audience to really love us, to enjoy what we're doing."

JOCKS: "We tell our jocks two words that we feel are of primary importance, and they are *human communication*. This can mean several things; it implies better understanding among people, it implies the transfer of ideas and information, and it refers to entertainment, all of which involve the human element. We emphasize that our jocks be communicative, above all else. They aren't asked to read idiot cards, and they're not held to a seven-second rap limit. We have a strong format and we try to keep it tight, but the attitude on talk is: if you've got something better to do, do it. The format is there to act as the foundation; by adding creativity to that foundation, you're making it a thing of beauty."

COMMUNITY SERVICE: "What sets us apart from most other stations in the area, I think, is the fact that we take the communication theme and develop it to the fullest extent. We're very big on community service, and, since we're located at the state capitol, we necessarily get involved in state and local politics on many levels.

"We've gone to the governor's press conferences regularly, and we've had him on our Sunday night talkshow, 'Point Counterpoint'. We also had Charles Evers, the first black candidate for governor in 100 years, on this program, which allows listeners to call in and actually discuss issues with the guests.

"We run, once a week, a half-hour educational

Forum show, which focuses on problems in education on the local (city) and state level. One of our principal aims within community service programming has been the improvement of race relations in Jackson, and with the continual desegregation controversy and 'private vs. public schools', this show always draws a good deal of listener participation on the phones.

"In addition to the hourly NBC news which we run, we have a one-minute public affairs feature we run every day during the morning and afternoon drives. It's called 'Viewpoint' and it consists of short tapes made up of listeners' responses to whatever might be a particular national or local news event of the day (the other day we asked about reactions to the Archibald Cox dismissal, for instance).

"We just completed a full 40-minute special on UFO's which of course proved to be of special interest to all our listeners; our sister FM station here has expanded the original program into a complete, 5-hour special and will be offering it to other stations."

FEATURES: "Not all of our features are political or strictly 'community-oriented' in the literal sense. We've got a Fifties special in the can that's going to be just plain *fun*; we've researched local yearbooks from the period, found out who won the football games, what were the big local news items of 1958, who the the homecoming queens were, etc.

"Jim Reihle, with whom I do the morning drive show every day, has a number of individual, 60-90 second mini-features which he'll do every day, more or less spontaneously. He has a couple of characters he runs skits on each morning; one is a screaming 'Rip-Off Radio' boss jock and the other is Jimmy Joyce Yankeeshrink who is a psychiatrist who speaks with a heavy Northern accent and answers fictitious questions on the air.

"We also do a daily soap opera takeoff, complete with organ in the background, and Jim coming on as the somber-voiced announcer: 'Our story begins today in the White House. It's 1974, and gone is Henry Kissinger. President Nixon is starting all over, with a new leaf. He turns to his Secretary of State, Pat Nixon...'

"Most of these morning bits are spontaneously generated and not actually 'produced' as the other features are. Jimmy is pretty off-the-wall, and quick-witted enough to be able to extract humorous content from just about any situation. Some days, he might decide to play it serious through the whole show and take calls and rap with listeners. The idea, again, is to project some kind of communication, be it information or entertainment."

RESEARCH: "We do heavy research in regard to request callers. Of course, the jock, if he's on the air, can't run down a whole questionnaire, but we do try to find out what singles or LPs they're buying, what records they do and don't like, what other stations they listen to. We've found, for instance, that our audience shares its time between us and our Top 40 and MOR opponents, which is precisely where we *want* to be.

"We receive hundreds of request calls each week, which we tabulate, and one of our FM jocks here manages a local retail shop, and he's able to provide us with excellent feedback on that score. We research from 12 to 15 stores each week as well."

SUCCESS FACTORS: "In October, as a MOR operation, JDX was last in this market. Now we're No. 1 with total persons in the survey area, No. 1 from 6:00 AM to Midnight with men and women 18-34, and we're No. 1 with teens 6-Midnight.

"We've been successful, I think, for a number of reasons. We allow each department to act autonomously, to get its job done, we have a strong facility and the best signal in the area, but also we pay attention to detail. We're conscientiously trying to be the best, in music, in news, in engineering. It all goes hand in hand with trying to serve the people of Jackson the best we possibly can."



TOP TWENTY

Friday, November 2, 1973

LW	TW		10/5	10/12	10/19	10/26	11/2	YOUR NOTES
1	1	ROLLING STONES <i>Angie (Rolling Stones)</i>						
6	2	RINGO STARR <i>Photograph (Apple)</i>						
5	3	GLADYS KNIGHT & THE PIPS <i>Midnight Train To Georgia (Buddah)</i>						
8	4	CARPENTERS <i>Top Of The World (A&M)</i>						
10	5	CHICAGO <i>Just You And Me (Columbia)</i>						
3	6	DE FRANCO FAMILY <i>Heartbeat--It's A Lovebeat (20th Century)</i>						
4	7	ART GARFUNKEL <i>All I Know (Columbia)</i>						
7	8	MARIE OSMOND <i>Paper Roses (MGM/Kolob)</i>						
9	9	EDDIE KENDRICKS <i>Keep On Truckin' (Tamla)</i>						
2	10	CHER <i>Half Breed (MCA)</i>						
13	11	JIM CROCE <i>I Got A Name (ABC)</i>						
12	12	BOB DYLAN <i>Knockin' On Heaven's Door (Columbia)</i>						
NEW	13	BILLY PRESTON <i>Space Race (A&M)</i>						
NEW	14	ELTON JOHN <i>Goodbye Yellow Brick Road (MCA)</i>						
NEW	15	TODD RUNDGREN <i>Hello It's Me (Bearsville)</i>						
11	16	ALLMAN BROTHERS <i>Ramblin' Man (Capricorn)</i>						
14	17	ISLEY BROTHERS <i>That Lady (T-Neck)</i>						
16	18	POINTER SISTERS <i>Yes We Can Can (Blue Thumb)</i>						
NEW	19	SEALS & CROFTS <i>We May Never Pass This Way Again (Warners)</i>						
15	20	JOE WALSH <i>Rocky Mountain Way (ABC)</i>						
additional programming								
	↑	KRIS KRISTOFFERSON <i>Why Me (Monument)</i>						
	↑	JIM CROCE <i>Time In A Bottle (ABC)</i>						
	↑	THREE DOG NIGHT <i>Let Me Serenade You (Dunhill)</i>						
	↑	HAROLD MELVIN <i>The Love I Lost (Phila. Int'l)</i>						
	↑	BROWNSVILLE STATION <i>Smokin' In The Boys' Room (Big Tree)</i>						
		HELEN REDDY <i>Delta Dawn (Capitol)</i>						

The "Audience Acceptance Graph" reflects a record's appeal to the mass audience. Each step on the graph equals 25% of the whole. Therefore a record reaching the middle is appealing to

approximately 50% of the audience. We leave it up to local research to determine the age/sex level differences. The higher in the graph a record charts the more "accepted" it is with the whole audience.



ROCK ALBUMS

*Denotes most played cuts

album notes

New Bob Dylan album coming toward the end of the year. Dylan sounds great. Low voice singing songs like "Big Yellow Taxi", Elvis' "I Can't Help Falling In Love With You" (with soul chicks backing him). Look for it.

Dave Mason getting a great deal of immediate attention. Listen to "Every Woman"; 1:40 but could become a classic love song.

Immediate attention to the new Band LP...many are playing the entire LP. Mikel Hunter/KMET calls it the album of the year.

Isaac Hayes Joy: second side getting the most attention.

Fleetwood Mac getting some adds...no cuts standing out yet.

Bowie receiving good airplay...most like the rock up material he offers.

American and Loggins & Messina also gathering good exposure. Many cuts off both being played.

Note: There is a live Creedence Clearwater Revival LP now out, recorded 1971.

ALLMAN BROTHERS Brothers And Sisters (Capricorn) <i>CUTS: Jessica--Southbound</i> <i>Pony Boy--Come And Go Blues</i>	MANDRILL Just Outside Of Town (Polydor) <i>CUTS: Fat City Strut*--Two Sisters</i> <i>Never Die</i>	album notes New Bob Dylan album coming toward the end of the year. Dylan sounds great. Low voice singing songs like "Big Yellow Taxi", Elvis' "I Can't Help Falling In Love With You" (with soul chicks backing him). Look for it. Dave Mason getting a great deal of immediate attention. Listen to "Every Woman"; 1:40 but could become a classic love song. Immediate attention to the new Band LP...many are playing the entire LP. Mikel Hunter/KMET calls it the album of the year. Isaac Hayes Joy: second side getting the most attention. Fleetwood Mac getting some adds...no cuts standing out yet. Bowie receiving good airplay...most like the rock up material he offers. American and Loggins & Messina also gathering good exposure. Many cuts off both being played. Note: There is a live Creedence Clearwater Revival LP now out, recorded 1971.
AMERICA Hat Trick (Warners) <i>CUTS: Rainbow Song--Submarine Ladies</i> <i>Hat Trick--Molten Love--Green Monkey</i>	DAVE MASON It's Like You Never Left (Columbia) <i>CUTS: Baby...Please--Every Woman*</i> <i>Misty Morning Stranger--The Lonely One</i>	
AZTECA Pyramid Of The Moon (Columbia) <i>CUTS: Red Onions--Find Love Today</i> <i>Someday We'll Get By</i> <i>New Day On The Rise</i>	STEVE MILLER BAND The Joker (Capitol) <i>CUTS: The Joker*--Sugar Babe</i> <i>Shu Ba Da Du</i>	
BAND Moondog Matinee (Capitol) <i>CUTS: Ain't Got No Home--The Great Pretender</i> <i>Holy Cow--Promised Land--I'm Ready</i>	MOTHERS OF INVENTION Overnite Sensation (DiscReet/WB) <i>CUTS: Dirty Love*--I'm The Slime</i> <i>Montana</i>	
DAVID BOWIE Pin-Ups (RCA) <i>CUTS: I Can't Explain--Sorrow</i> <i>Here Comes The Night</i>	MOTT THE HOOPLE Mott (Columbia) <i>CUTS: I Wish I Was Your Mother--Cadillac</i> <i>All The Way From Memphis</i>	RINGO STARR Ringo (Apple) <i>CUTS: I'm The Greatest--Oh My My</i> <i>Hold On--Devil Woman</i>
CAPTAIN BEYOND Sufficiently Breathless (Capricorn) <i>CUTS: Distant Sun--Starglow Energy</i> <i>Sufficiently Breathless*</i>	PFM Photos Of Ghosts (Manticore) <i>CUTS: Photos Of Ghosts</i> <i>Mr. 9 To 5--Celebration*</i>	IAN THOMAS Ian Thomas (Janus) <i>CUTS: Painted Ladies--Evil In Your Eyes</i>
NEIL DIAMOND Jonathan Livingston Seagull (Columbia) <i>CUTS: Be--Skybird</i>	PINK FLOYD Dark Side Of The Moon (Harvest) <i>CUTS: Money--Time</i> <i>Us And Them</i>	THREE DOG NIGHT Cyan (Dunhill) <i>CUTS: Ridin' Thumb</i> <i>Let Me Serenade You</i>
MICHAEL FRANKS Michael Franks (Brut) <i>CUTS: Dobro Ladies--Lovesick Lizzie</i>	POCO Crazy Eyes (Epic) <i>CUTS: Here We Go Again*</i> <i>Right Along --Last Dance Tonight</i>	TUCKY BUZZARD Alright On The Night (Passport) <i>CUTS: Fast Bluesy Woman</i> <i>Rudi Movie Star</i>
ART GARFUNKEL Angel Clare (Columbia) <i>CUT: I Shall Sing</i>	POINTER SISTERS Pointer Sisters (Blue Thumb) <i>CUTS: Wang Dang Doodle</i> <i>Make It Foot--River Boulevard</i>	URIAH HEPP Sweet Freedom (Warners) <i>CUTS: Stealin'--Dreamer</i> <i>Sweet Freedom</i>
GRATEFUL DEAD Wake Of The Flood (Grateful Dead) <i>CUTS: Mississippi Halfstep--Eyes Of The World</i> <i>Here Comes Sunshine*</i>	BILLY PRESTON Everybody Likes Some Music (A&M) <i>CUTS: You're So Unique</i> <i>Listen To The Wind</i>	WHO Quadrophenia (Track/MCA) <i>CUTS: Real Me--I'm One</i> <i>Drowned--I've Had Enough--5:15</i>
ELTON JOHN Goodbye Yellow Brick Road (MCA) <i>CUTS: Harmony*--Grey Seal*--Roy Rogers</i> <i>All The Girls Love Alice*</i> <i>Goodbye Yellow Brick Road*</i>	QUEEN Queen (Elektra) <i>CUTS: Liar--Keep Yourself Alive</i>	ROY WOOD Boulders (United Artists) <i>CUTS: Wake Up--Songs Of Praise</i>
KRIS KRISTOFFERSON & RITA COOLIDGE Full Moon (A&M) <i>CUTS: Hard To Be Friends--Loving Arms</i> <i>Tennessee Blues</i>	ROLLING STONES Goat's Head Soup (Rolling Stones) <i>CUTS: 100 Years Ago--Can You Hear Music</i> <i>Dancing With Mr. D--Silver Train</i> <i>Do Do Do Heartbreaker</i>	JESSE COLIN YOUNG Song For Juli (Warners) <i>CUTS: Morning Sun*--Song For Juli</i> <i>T-Bone Shuffle</i>
LOGGINS & MESSINA Full Sail (Columbia) <i>CUTS: A Love Song--You Need A Man</i> <i>Coming To You--Sailin' The Wind</i> <i>Watching The River Run</i>	LINDA RONSTADT Don't Cry Now (Asylum) <i>CUTS: Love Has No Pride--Colorado</i> <i>Desperado--I Believe In You --Silver Threads*</i>	NEIL YOUNG Time Fades Away (Reprise) <i>CUTS: L.A.*--Last Dance</i> <i>Time Fades Away--Don't Be Denied</i>

The above albums represent the most played this week.

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

GOLD!

ELTON JOHN

GOODBYE YELLOW BRICK ROAD MCA 2-10003

THE WHO

QUADROPHENIA MCA 2-10004

MCA

MCA
has really got
their
Hits!
together
RECORDS

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 and P6** are currently in redevelopment stages.

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.

AEROSMITH (Columbia)

Dream On

P1 8-12 WRKO 24-22 WIBG
P2 Debut 30-KRSP
P3 24-13 KOMA 8-9 WMEX 28-26 WBBQ 13-5 WCOL 30-25 KLIF

NOTES: Still picking up fair action.

ALLMAN BROTHERS (Capricorn)

Ramblin' Man

P1 3-4 KFRC 21-21 KKDJ 11-14 KSLQ 16-20 WRKO 18-KXOK 4-13 KQV 8-10 13Q 8-14 WIBG 20-20 CKLW 19-22 WFIL 17-24 KDWB
P2 8-11 KRIZ 15-21 WAYS 14-20 WJDX 15-20 KIMN 16-19 KRSP 7-19 KAKC 4-3 Y100 10-14 WHBQ 9-20 WOKY 24-25 KAFY
P3 10-11 KOIL 9-7 WLOF 2-6 KFYM 13-22 WCFL 2-3 KEEL 22-25 WAMS 17-12 KING 11-19 WMEX 20-22 WAKY 5-8 WISM 21-30 KOMA

NOTES: Peaked everywhere—dropping on AAG.

BLOODSTONE (London)

Never Let You Go

P1 7-5 KFRC
P2 29-KFXM HB-WCOL
P3

NOTES: Slow adding—but steady.

BROWNSVILLE STATION (Big Tree)

Smokin' In The Boys' Room

P1 Add-WIBG Debut 28-CKLW
P2 30-24 WOKY Debut 18-WQXI Debut 20-Y100 23-12 KCPX Add-WHBQ
P3 11-4 WCOL 19-14 WAKY 36-22 WBBQ HB-37 KLIF Debut 38-WCFL Add-KING

NOTES: Strong contender for Top Ten.

CARPENTERS (A&M)

Top Of The World

P1 7-3 KKDJ 15-12 KQV 13-12 KSLQ 10-KXOK 8-7 WFIL 13-13 WIBG 8-3 KDWB 13-12 KFRC 30-23 CKLW 11-9 WRKO 20-13 13Q
P2 13-7 KAFY 7-3 WOKY 9-11 WQXI 13-11 WJDX 21-13 KAKC 2-1 KCPX 8-5 WAYS 4-1 KRSP 11-7 KRIZ 3-2 KIMN 11-9 WHBQ 14-11 Y100
P3 3-2 KIOA 20-14 KFYM 5-5 WAKY 11-9 WLOF 11-7 KOIL 7-2 KOMA 21-18 KLIF 19-14 WMEX 4-1 WCOL 11-7 WISM 27-17 WCFL 5-4 KING 19-15 WAMS 13-12 WBBQ

NOTES: Seems to be solid Top 5.

CHEECH & CHONG (Ode)

Basketball Jones

P1 30-27 KFRC 5-4 13Q
P2 3-2 WOKY 2-6 KRSP 16-19 Y100
P3 23-35 KOMA 23-21 WMEX 18-20 WISM 3-7 WCFL 16-16 KING

NOTES:

CHER (MCA)

Half Breed

P1 6-9 KFRC 2-2 KSLQ 7-8 KQV 23-KXOK 2-3 WIBG 13-21 KDWB 9-11 WRKO 2-2 WFIL 9-11 CKLW 12-13 KKDJ 1-5 13Q
P2 5-8 KRIZ 6-7 KRSP 2-6 WOKY 4-5 KIMN 1-4 WHBQ 12-16 KAFY 3-4 Y100 7-14 WAYS 16-29 KCPX
P3 8-15 WCFL 4-4 KIOA 3-11 WAMS 2-3 KING 3-3 KOIL 18-25 WAKY 3-4 KEEL 19-20 KOMA 15-21 WISM 4-6 WMEX

NOTES: Although dropping in sales, audience acceptance still good.

CHICAGO (Columbia)

Just You And Me

P1 16-8 KSLQ 8-6 KQV 26-16 CKLW 5-4 WFIL 6-5 WIBG 12-KXOK 2-1 KDWB 8-4 KKDJ 18-15 KFRC 14-13 WRKO On-13Q 5-KHJ
P2 10-6 KRIZ 10-9 WOKY 9-9 KRSP 9-6 WJDX 11-9 KAKC 5-7 KIMN 22-17 KAFY 19-7 WAYS 9-8 WHBQ 15-14 WQXI 13-10 KCPX Debut 17-Y100
P3 17-10 KFYM 11-9 WAMS 12-8 KOIL 29-24 WAKY 5-4 WLOF 3-4 KOMA 10-7 WMEX 8-7 WBBQ 16-10 WCOL 17-11 KLIF 13-9 WISM 12-6 KING 5-6 KIOA 11-KEEL 18-16 WCFL

NOTES: Solid moves up.

JIM CROCE (ABC)

I Got A Name

P1 12-6 WFIL 23-17 KSLQ 2-4 KQV 8-KXOK 5-4 WIBG 1-4 KDWB 13-9 KKDJ 25-22 KFRC Debut 29-CKLW Debut 29-WRKO
P2 17-12 WJDX 5-4 WOKY 12-12 KRSP 24-14 KAKC 24-20 WAYS 20-16 KRIZ 16-13 KAFY 12-9 WQXI 8-8 KIMN 21-14 KCPX 24-23 WHBQ
P3 Debut 17-KOMA 27-21 WLOF 2-3 KIOA 10-9 KFYM 7-6 WAMS 17-KEEL 24-19 KLIF 7-6 WBBQ 1-3 WCOL 20-13 WISM 21-14 WCFL 11-8 KING 17-15 KOIL 16-15 WMEX

NOTES: Some stations show peaks at mid-chart—others Top Ten action. Requests are stronger for "Time".

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.

DAWN
(Bell)

Who's In The Strawberry Patch With Sally

P1
P2 Add-WOKY Add-KRSP
P3

NOTES: Not too many immediate adds--but really too early to tell.

DE FRANCO FAMILY
(20th Century)

Heartbeat--It's A Lovebeat

P1 10-11 KKDJ 10-6 KSLQ 11-25 CKLW 4-2 WIBG 3-KXOK 4-12 WFIL 15-20 KFRC 18-16 WRKO 6-9 KDWB 4-6 13Q 2-KHJ
P2 1-1 WOKY 17-17 WAYS 2-4 KAFY 10-8 WQXI 8-10 KRSP 14-17 KAKC 3-5 KCPX 14-15 KRIZ 1-1 KIMN 2-1 WHBQ 1-2 Y100
P3 1-1 WAMS 1-1 KIOA 15-23 KFXM 4-2 KOIL 12-11 WMEX 7-9 WAKY 9-7 KLIF 2-3 WISM 5-8 KOMA 2-1 WCFL 3-2 KING 12-16 WBBQ

NOTES: Definite peak and down trend on AAG.

NEIL DIAMOND
(Columbia)

Be

P1 Extra-KXOK 24-20 KDWB
P2 24-22 WJDX
P3 Extra-WAMS 18-13 KIOA 25-18 KOIL Debut 31-WLOF 28-KEEL 30-27 WCOL 29-21 WCFL

NOTES: Slow gains.

DR. JOHN
(Atco)

Such A Night

P1
P2 18-16 KAKC 8-4 WJDX 9-18 WAYS
P3 12-3 WAKY 16-7 KOMA On-KING

NOTES: The believers are playing it and doing well with it.

DRAMATICS
(Volt)

Fell For You

P1
P2
P3
P4 4-7 CKLW 25-21 WHBQ

NOTES:

BOB DYLAN
(Columbia)

Knockin' On Heaven's Door

P1 15-11 WFIL 9-KXOK 5-7 KDWB 4-8 KKDJ 10-10 WRKO
P2 16-21 KIMN 5-2 KAKC 18-20 KAFY 21-10 WHBQ 13-11 WAYS 3-8 WJDX 13-12 WQXI 13-11 KRSP 13-18 WOKY
P3 6-5 WMEX 8-7 WAMS 16-21 KIOA 5-4 KLIF 12-22 KOMA 13-10 KOIL 5-4 KFXM 5-7 KEEL 9-14 WISM 22-19 WCFL 4-9 KING

NOTES:

EL CHICANO
(MCA)

Tell Her She's Lovely

P1 26-23 KKDJ 2-1 KFRC On-KHJ
P2
P3

NOTES: Still only Calif. play--has yet to spread.

DAVID ESSEX
(Columbia)

Rock On

P1
P2
P3 HB-38 KLIF Extra-WAMS

NOTES: Much P5 action--now spreading to Top 40.

ROBERTA FLACK
(Atlantic)

Jesse

P1 17-KXOK 6-9 KSLQ
P2 12-17 WJDX 18-23 KCPX
P3 38-30 WLOF 14-14 WAMS 24-24 KIOA 10-3 KOMA 26-25 KFXM 21-16 KOIL 19-KEEL 17-17 WBBQ 7-18 WCOL 17-15 WFSM On-KING

NOTES: Never was another "First Time"--mid-charting.

FOUR TOPS
(ABC)

Sweet Understanding Love

P1 29-21 KSLQ 20-KXOK
P2
P3 30-KEEL 26-22 KLIF 23-17 KFXM

NOTES: Seems slow so far--but the last two started slow also.

DAVID GATES
(Elektra)

Sail Around The World

P1
P2
P3 Debut 34-WLOF 28-KFXM 31-KEEL Debut 28-WMEX 33-29 WBBQ 28-23 KLIF 28-25 WISM 26-20 WCOL

NOTES: No major jumps yet.

ART GARFUNKEL
(Columbia)

All I Know

P1 22-16 KSLQ 5-7 KKDJ 6-9 KQV 16-11 KFRC 11-9 WIBG 4-6 KDWB 6-KXOK 10-9 WFIL 3-3 WRKO 9-7 13Q
P2 10-10 KIMN 12-12 WAYS 4-8 KAKC 14-13 WQXI 20-13 WOKY 5-9 WJDX 7-9 KRIZ 9-15 KCPX 7-9 KAFY 8-6 WHBQ 7-13 KRSP
P3 2-2 WMEX 1-1 WLOF 20-19 KOMA 8-7 WAKY 6-8 WAMS 8-7 KFXM 6-6 KOIL 6-9 WBBQ 10-6 KLIF 7-10 WISM 4-4 WCFL 20-17 KING 14-18 KIOA 6-13 WCOL

NOTES: Definite peak.

MARVIN GAYE
(Tamla)

Come Get To This

P1 5-7 WRKO 1-2 KFRC 16-17 WIBG
P2 Debut 28-KRSP Debut 23-KAKC
P3 Debut 30-WAMS 6-5 KEEL 40-33 KLIF

NOTES: Picking up good additions--looks strong.

BOBBY GOLDBORO
(United Artists)

Summer (The First Time)

P1 14-13 KFRC 28-25 WFIL 17-23 KSLQ 13-KXOK 30-21 WRKO 9-11 KDWB 9-17 KKDJ
P2 8-7 Y100 22-17 WHBQ 6-10 KAKC
P3 13-12 WMEX 18-18 KFXM 10-13 WAKY 12-18 WISM 10-13 KEEL 2-5 KOMA 28-20 KING

NOTES: Coming down--many are now day-parting.

GRAND FUNK
(GF/Capitol)

We're An American Band

P1 10-8 13Q 12-12 WIBG 21-26 KSLQ 18-19 KKDJ 13-23 WFIL
P2 9-10 KRIZ 9-9 KIMN 9-14 Y100
P3 8-13 KING 7-6 WLOF 10-13 WAMS 9-12 KIOA

NOTES: Still super-strong at many stations.

HOLLIES
(Epic)

The Day That Curly Billy

P1
P2 Add-WJDX
P3 35-29 WLOF Add-WCOL

NOTES:

PARALLELS

EXAMPLE OF PARALLELS:

If you are a secondary market station playing a pretty tight playlist and you are considering the new Chicago record for addition to your playlist, you probably would want to know if any stations similar to yours in playlist size, record rotation patterns and market make-up, have added it, or how it's doing. All you have to do is look in

P2. If you are curious about stations that have a larger playlist than yours you look in P3. The idea is that a station that plays 40 to 50 records should not be compared to a station that plays 22. A 5 point movement of 22 to 17 on a tight-listed station should mean more than the same amount 40 to 35 on a larger listed station. Thus the reason for the parallels...to simplify the research time in comparisons.

ISLEY BROTHERS (T-Neck)

That Lady

P1	4-3 KFRC 27-27 WFIL 20-24 KSLQ 2-2 WRKO 17-18 KKDJ
P2	22-16 KCPX 4-10 WAYS 27-27 KRSP 4-3 KRIZ 20-25 KAKC 9-14 KAFY 2-4 KIMN 17-20 WHBQ
P3	5-4 WMEX 18-12 WLOF 7-15 KFXM 10-16 WISM 11-13 WBBQ 27-34 KOMA 26-29 WCFL 19-25 KING

NOTES:

ELTON JOHN (MCA)

Goodbye Yellow Brick Road

P1	Debut 29-KSLQ 22-16 WIBG 15-10 KKDJ 11-2 KQV 23-15 WFIL 19-10 KFRC Debut 24-CKLW 21-KXOK 29-14 WRKO 19-27 WRKO 18-15 KDWB 7-2 13Q
P2	28-18 KAKC Debut-WJDX Debut 25-WAYS Debut 21-KAFY 24-15 KRSP 11-5 WQXI 14-11 KCPX 24-21 KRIZ 24-16 KIMN 26-18 WHBQ 15-13 Y100
P3	HB-22 WCOL Debut 30-KIOA 33-KEEL 30-21 KFXM Debut 33-KOMA HB-32 KLIF 30-19 WAMS 25-23 WMEX 29-22 WISM 36-26 KOIL 35-26 WCFL 30-28 KING

NOTES: Strong strong gains-potential No. 1.

KEVIN JOHNSON (Mainstream)

Rock 'n' Roll

P1	
P2	
P3	32-27 WCFL

NOTES: Outside of WCFL many stations are giving night play. Also good Pop/MOR play.

EDDIE KENDRICKS (Tamla)

Keep On Truckin'

P1	7-5 KSLQ 6-5 WFIL 16-16 KKDJ 15-11 WIBG 1-KXOK 8-7 KFRC 6-13 CKLW 6-5 WRKO Debut 18-13Q
P2	3-1 KAFY 10-7 KAKC 18-19 WJDX 6-6 KCPX 10-8 KRSP 2-3 WAYS 26-17 KIMN 3-3 WHBQ
P3	32-15 KOMA 3-2 WAKY 22-38 WLOF 6-5 KFXM 2-2 WAMS 15-13 KOIL 12-8 KEEL 14-8 WMEX 4-4 WBBQ 12-8 KLIF 4-5 WISM 6-3 WCFL On-KING 3-8 WCOL

NOTES: Give it an 85 'cause you can dance to it.

CAROLE KING (Ode)

Corazon

P1	
P2	Add-WQXI
P3	34-KEEL Extra-WAMS 30-27 WBBQ Debut 28-WISM 33-27 WLOF On-WMPS 35-24 WQAM

NOTES:

GLADYS KNIGHT & PIPS (Buddah)

Midnight Train To Georgia

P1	1-1 KSLQ 2-KXOK 7-7 WIBG 14-7 KQV 3-3 WFIL 1-5 KKDJ 1-3 CKLW 20-16 KDWB 5-8 KFRC 13-6 WRKO 12-12 13Q 4-KHJ
P2	8-3 KAKC 1-1 WAYS 1-2 KAFY 18-10 WOKY 19-14 KRSP 1-2 WJDX 2-3 WQXI Debut 28-KCPX 25-19 KRIZ 4-2 WHBQ Debut 8-Y100 20-26 KIMN
P3	6-1 WAKY 3-2 KFXM 25-14 KOMA 23-16 WLOF 9-4 WAMS 4-2 KEEL 15-13 WMEX 1-1 WBBQ 8-2 KLIF 2-6 WCOL 6-6 WISM 9-2 WCFL 25-26 KIOA 8-12 KOIL 9-19 KING

NOTES:

KRIS KRISTOFFERSON (Monument)

Why Me

P1	21-17 KFRC 23-19 WRKO
P2	1-1 KAKC 17-17 KRSP 22-22 KIMN 10-8 KCPX 16-19 WHBQ
P3	11-8 KIOA 2-1 KOIL Debut 30-WMEX 16-12 WISM

NOTES: One of KHJ's strong upward movers.

LED ZEPPELIN (Atlantic)

D'yer Mak'er

P1	Pick-KXOK 25-22 KDWB 19-15 KKDJ
P2	Add-KCPX Add-KRIZ Debut 27-KIMN
P3	Debut 29-KIOA 27-KEEL 20-18 WBBQ 25-21 WCOL 39-34 KLIF 26-23 WCFL

NOTES: Not getting super response.

LOGGINS & MESSINA (Columbia)

My Music

P1	Debut 28-KDWB 29-26 KRSP 26-26 WRKO
P2	Debut 30-KCPX 27-23 WJDX 18-17 WQXI Add-KIMN Add-WHBQ
P3	Extra-WAKY 22-22 KIOA 39-KEEL Add-WMEX HB-26 WCOL Add-KLIF Debut 30-WISM On-KING

NOTES: This was its week-many picks.

JOHN LENNON (Apple)

Mind Games

P1	Debut-27 KDWB Debut 27-KKDJ 28-26 KFRC
P2	Add-KCPX Debut 30-KAKC Add-KRIZ Add-KAFY Add-KRSP Debut 27-WHBQ
P3	Debut 32-WLOF Add-WAMS HB-WISM Debut 34-WCFL On-KING

NOTES: Most added right away.

HAROLD MELVIN (Phila. Int'l)

The Love I Lost

P1	24-18 KSLQ 7-5 CKLW 24-21 KFRC 17-16 WFIL 16-KXOK
P2	Add-WHBQ Debut 23-KAFY Debut 25-KRSP 22-15 WAYS 30-26 KAKC
P3	Debut 36-WLOF Add-KOMA 18-KEEL 27-21 WBBQ 27-22 KFXM 38-32 KOIL 27-22 WAMS 17-14 WCOL NT-39 KLIF Debut 29-WISM

NOTES: Has definitely crossed and headed for upper chart.

STEVE MILLER BAND (Capitol)

The Joker

P1	
P2	28-20 KCPX Add-KAFY Add-KRIZ
P3	Extra-WAMS Extra-WAKY Debut 25-WMEX 27-20 KLIF HB-29 KING

NOTES: Watch this-it will be a monster request-getter.

OSMONDS (MGM/Kolob)

Let Me In

P1	24-24 WFIL 13-14 KQV 7-5 KDWB
P2	12-12 WOKY 13-20 KAKC
P3	21-17 WAMS 8-7 KIOA 14-19 WAKY 8-5 WLOF 5-9 KOIL 11-23 KOMA 14-18 WCFL

NOTES:

MARIE OSMOND (MGM/Kolob)

Paper Roses

P1	12-10 KQV 26-19 KDWB 5-7 KSLQ 3-6 KKDJ 7-KXOK 3-6 WIBG 13-11 13Q 22-17 WRKO 12-26 CKLW 7-17 WFIL
P2	3-2 KRIZ 3-3 KRSP 3-6 KAKC 5-3 KAFY 18-16 WAYS 11-21 WJDX 7-3 KIMN 12-12 WHBQ 4-5 WOKY 1-2 WQXI 11-15 Y100 1-2 KRSP
P3	3-2 WISM 6-5 KIOA 26-25 KOMA 4-3 KFXM 20-13 WLOF 2-6 WAKY 12-10 WAMS 11-6 KEEL 21-20 WMEX 14-10 KLIF 10-8 WCFL 13-11 KING 5-11 WCOL 18-23 WBBQ

NOTES: Still fairly strong.

GILBERT O'SULLIVAN
(MAM)

Ooh Baby

P1	14-KXOK 14-10 KDWB
P2	24-16 WOKY 25-20 KRSP 29-19 KIMN 24-21 KCPX
P3	25-20 KFXM 28-21 WAMS 25-KEEL 29-23 KIOA Debut 33-WLOF 25-25 WBBQ 21-16 WCOL 29-24 KLIF 25-19 WISM 19-13 WCFL

NOTES: Still could be-picked up this week.

POINTER SISTERS
(Blue Thumb)

Yes We Can Can

P1	Debut 19-WIBG 18-6 CKLW 16-18 WFIL 9-16 KFRC 7-8 WRKO 12-14 KDWB
P2	12-5 KAKC 4-6 KAFY 12-18 KIMN 7-7 WHBQ
P3	20-15 KLIF 23-23 WAMS 2-3 WBBQ 11-9 WCFL

NOTES: Done at several stations—slow declines at others.

ELVIS PRESLEY
(RCA)

Raised On Rock/For Ol' Times Sake

P1	18-15 KSLQ 24-KXOK
P2	
P3	15-11 WLOF 14-10 KOMA 20-KEEL

NOTES: Mostly Southern play.

BILLY PRESTON
(A&M)

Space Race

P1	14-11 KSLQ 21-13 WFIL 23-18 KFRC 14-4 CKLW 11-KXOK 15-15 WRKO 30-26 KDWB
P2	22-15 WJDX 3-2 WAYS 16-11 KAKC 18-16 KRSP 7-7 WQXI Add-KRIZ 11-7 KCPX 18-11 KIMN 23-16 WHBQ Debut 16-Y100
P3	15-11 KOMA 17-12 WAKY 18-19 KOIL 13-12 KEEL 16-12 KFXM 16-15 WBBQ 24-22 WMEX 12-10 WLOF 35-29 KLIF 16-12 WAMS 14-11 WISM 34-28 WCFL 15-24 KING

NOTES: Strong gains.

HELEN REDDY
(Capitol)

Leave Me Alone Ruby (Red Dress)

P1	Debut 23-WIBG Debut 30-WFIL Debut 29-KDWB 22-KXOK Add-KKDJ 29-25 KFRC 28-25 WRKO
P2	Debut 22-KAKC Debut 27-WJDX Add-KRSP Add-WOKY Add-KAFY Add-WQXI Debut 31-KCPX Add-WHBQ Add-KLIV
P3	Debut 26-WAMS Add-WAKY Debut 28-KOMA 40-KEEL Add-WMEX 30-WCOL HB-36 KLIF 40-36 WCFL On-KING

NOTES: One of the hottest.

CHARLIE RICH
(Epic)

The Most Beautiful Girl

P1	Debut 18-KQV Extra-KXOK 22-18 KDWB
P2	2-1 WJDX Debut 19-WOKY Debut 29-KRSP 29-24 KFXM 23-19 WAYS Debut 4-WQXI 25-14 KIMN
P3	28-17 KIOA Add-KOMA 1-4 WAKY 21-KEEL On-WMEX 26-20 WBBQ 8-2 WCOL 33-27 KLIF HB-WISM 22-14 KING

NOTES: The biggest jumper this week.

ROLLING STONES
(Rolling Stones)

Angie

P1	1-1 WIBG 3-4 KSLQ 5-11 KQV 1-1 WFIL 2-2 KKDJ 11-13 KDWB 4-KXOK 12-14 KFRC 1-1 WRKO 3-2 CKLW 3-3 13Q 1-KHJ
P2	6-5 WHBQ 5-4 WAYS 1-2 KRSP 6-6 KIMN 6-7 WJDX 19-28 KAKC 2-4 KRIZ 6-8 WOKY 8-11 KAFY 2-1 Y100 6-6 WQXI 5-9 KCPX
P3	1-1 KFXM 12-9 KIOA 4-5 WAMS 1-1 KOMA 2-2 WLOF 4-8 WAKY 1-1 KEEL 1-5 KOIL 1-1 WMEX 1-1 KLIF 1-1 KING 1-4 WISM 1-5 WCOL 9-17 WCOL

NOTES: Peaking.

DIANA ROSS & MARVIN GAYE
(Motown)

You're A Special Part Of Me

P1	27-21 KSLQ 19-KXOK
P2	14-6 WAYS 28-23 KRSP Debut 23-KIMN 14-8 KAFY 27-26 KCPX
P3	27-23 WISM 11-11 KFXM 27-20 KOIL 22-19 WBBQ 18-18 WAMS 14-14 KEEL 31-26 KLIF 25-22 WLOF 28-31 WCFL

NOTES:

TODD RUNDGREN
(Bearsville)

Hello It's Me

P1	1-1 KQV 19-17 KDWB Debut 30-WRKO 2-1 13Q
P2	4-3 KCPX 26-21 KAKC Add-KRIZ 21-16 WJDX Debut 22-KAFY 21-13 KIMN 19-15 WQXI 5-4 KRSP Add-KLIV 6-5 Y100
P3	9-2 WBBQ 26-KFXM Debut 29-KOMA 23-19 KIOA Extra-WAMS 26-KEEL 15-28 WCOL Debut 26-WMEX 10-8 WLOF 19-14 KLIF 31-25 KOIL 30-24 WISM HB-30 KING 23-20 WCFL

NOTES: Doing Top Ten many places.

SEALS & CROFTS
(Warner Bros.)

We May Never Pass This Way Again

P1	10-8 KDWB Add-KQV 27-23 KFRC 11-10 WFIL 14-10 WIBG 15-KXOK
P2	Add-WQXI Add-KAKC 15-13 KCPX 7-5 WJDX
P3	13-9 KLIF 13-11 KIOA 18-21 KOMA 21-14 WLOF 13-13 KFXM 16-KEEL 24-16 WAMS 16-14 KOIL 22-17 WISM 15-11 WCFL 5-5 WBBQ 25-21 KING 17-17 WMEX

NOTES:

PAUL SIMON
(Columbia)

Loves Me Like A Rock

P1	24-28 WRKO 3-3 KQV 9-10 KSLQ 6-9 13Q 29-29 WFIL 18-20 WIBG 28-30 KKDJ
P2	13-15 WHBQ 15-14 WOKY 13-14 KRIZ
P3	7-10 KING 27-27 WAKY 10-14 KIOA 28-31 KOMA

NOTES: Still holding on—a slow decline.

SPIRIT
(Epic)

Mr. Skin

P1	14-14 13Q
P2	
P3	10-15 KING Extra-WAMS

NOTES: Not yet spreading Pittsburgh action.

RINGO STARR
(Apple)

Photograph

P1	5-KXOK 9-5 KQV 4-3 KSLQ 9-8 WFIL 10-8 WIBG 8-8 CKLW 1-1 KKDJ 3-2 KDWB 11-6 KFRC 4-4 WRKO Debut 20-13Q 6-KHJ
P2	11-5 KRSP 2-4 KAKC 1-1 KRIZ 19-14 WJDX 6-5 KAFY 23-12 KIMN 8-7 WOKY 11-9 WAYS 18-13 WHBQ 4-1 WQXI 8-4 KCPX Debut 12-Y100
P3	9-8 KFXM 7-4 KOIL 5-3 WAMS 15-KEEL 26-17 WLOF 17-9 KOMA 10-8 WBBQ 9-3 WMEX 11-7 WCOL 8-1 WISM 12-6 WCFL 14-5 KING 20-16 KIOA 22-17 KLIF 21-17 WAKY

NOTES: Strong Top 5.

B.W. STEVENSON
(RCA)

My Maria

P1	24-25 KKDJ
P2	
P3	24-23 KING

NOTES: New one picking up some nice adds.

STORIES
(Kama Sutra)

Mammy Blue

P1	
P2	25-23 WAYS
P3	35-KEEL Add-WCOL 36-30 WCFL

NOTES: Slow so far.

STYLISTICS
(Avco)

Rockin' Roll Baby

P1	
P2	
P3	
P4	Debut 30-CKLW 22-KEEL 28-23 WCOL 36-30 KLIF

NOTES:

PARALLELS

TAVARES
(Capitol)

Check It Out

P1	
P2	26-24 KAFY
P3	On-KLIF 30-KFXM

NOTES:

IAN THOMAS
(Janus)

Painted Ladies

P1	Add-WIBG 23-22 CKLW
P2	Debut 24-KRSP 26-17 KCPX
P3	Debut 29-WAMS 28-24 WMEX 26-28 KIOA 32-28 WBBQ 34-28 KLIF 39-35 WCFL

NOTES:

THREE DOG NIGHT
(Dunhill)

Let Me Serenade You

P1	Debut 28-WFIL 15-12 KDWB Add-KKDJ Debut 30-KFRC Add-KHJ
P2	Debut 30-WOKY Debut 28-WJDX Debut 24-KAKC Add-KAFY 26-18 KRSP 6-5 KRIZ 30-24 KCPX 30-25 KIMN Debut 26-WHBQ
P3	Debut 28-WAMS Add-WAKY 30-28 KOIL 27-KFXM 31-16 KOMA 36-KEEL Add-WMEX HB-24 WCOL HB-31 KLIF Debut 26-WISM 38-22 WCFL 29-27 KING

NOTES: Many picks.

IKE & TINA TURNER
(United Artists)

Nutbush City Limits

P1	27-23 KDWB
P2	Debut 24-WAYS 8-10 WQXI
P3	4-6 KOMA

NOTES: Doing well where played—should come home.

JOE WALSH
(ABC)

Rocky Mountain Way

P1	14-14 KKDJ 12-18 WRKO 15-10 CKLW Debut 17-13Q
P2	17-12 KAFY 15-12 KRIZ 15-12 KAKC 5-11 WHBQ 14-27 KIMN 7-18 KCPX 7-6 Y100
P3	29-29 WMEX 15-20 WAMS 30-40 WCFL 7-10 KIOA 9-16 WAKY 32-37 WLOF 8-26 KOMA

NOTES: Still holding at many places.

AL WILSON
(Rocky Road)

Show And Tell

P1	Debut 29-KFRC Debut 30-KSLQ 2-1 CKLW
P2	Debut 16-WQXI
P3	HB-29 WCOL Add-KLIF Debut 39-WCFL

NOTES: Looks like a solid crossover.

EDGAR WINTER
(Epic)

Free Ride

P1	20-24 WRKO 20-20 KKDJ 9-15 WIBG 18-16 13Q 14-21 WFIL
P2	19-22 WHBQ 17-18 KRIZ 9-15 KAKC 12-18 Y100 17-17 WOKY 16-18 WJDX
P3	5-10 WCFL 23-23 WAKY 17-27 WAMS 21-22 KING 20-27 WMEX 30-32 KOMA

NOTES: Long time—still getting good play.

STEVIE WONDER
(Tamla)

Living In The City

P1	30-24 KKDJ
P2	
P3	Add-WAMS 3-3 KLIF

NOTES: Still not received by many stations—should do better next week.

additional programming information

The new Staple Singers is getting good adds this week—29-KEEL, 40-KLIF, on WAMS, WQXI, 24-WJDX.
 You're 16 from Ringo's LP is charted at No. 19 at WQXI from requests and LP sales.
 New Grand Funk picking up a few adds...the "American Band" is still super strong at many places.
 Nino Tempo is picking up this week: 32-26 WLOF, 29-24 WAMS, 22-19 WFIL.
 Lighthouse coming through: 30-25 WLOF, 21-CKLW, on KOMA, 27-18 WMEX, 19-12 WCOL, on KLIF.
 Steve Miller "The Joker" picking up strong action on the phones where played. Initial action looks really good for it to spread.
 Scuffy Shew still moving up: 30-25 KIOA, on WCOL, 22-15 WLOF.

LEGEND

PARALLEL 1

CKLW DETROIT/WINDSOR
 KFRC SAN FRANCISCO
 KHJ LOS ANGELES
 KKDJ LOS ANGELES
 KQV PITTSBURGH
 KSLQ ST. LOUIS
 KXOK ST. LOUIS
 WABC NEW YORK
 WDRQ DETROIT
 WRKO BOSTON
 WXLO NEW YORK
 KDWB ST. PAUL/MINN
 WFIL PHILADELPHIA
 WRC WASHINGTON D.C.
 13Q PITTSBURGH

PARALLEL 2

KCBQ SAN DIEGO
 KCPX SALT LAKE CITY
 KIMN DENVER
 KING SEATTLE
 KLIV SAN JOSE
 KRIZ PHOENIX
 KRSP SALT LAKE CITY
 WAMS WILMINGTON
 WGRQ BUFFALO
 WHBQ MEMPHIS
 WIFE INDIANAPOLIS
 WOKY MILWAUKEE
 WMYQ MIAMI
 WQXI ATLANTA
 KAKC TULSA
 KAFY BAKERSFIELD
 Y100 MIAMI

PARALLEL 3

KAAY LITTLE ROCK
 KDZA PUEBLO
 KEEL SHREVEPORT
 KEZY ANAHEIM
 KGW PORTLAND
 KIOA DES MOINES
 K100 LOS ANGELES
 KILT HOUSTON
 KLFO WICHITA
 KLIF DALLAS
 KOIL OMAHA
 KOMA OKLAHOMA CITY
 WAYS CHARLOTTE
 WBBQ AUGUSTA
 WCAO BALTIMORE
 WCFL CHICAGO
 WCOL COLUMBUS
 WHB KANSAS CITY
 WHYY MONTGOMERY
 WISM MADISON
 WIXY CLEVELAND
 WMAK NASHVILLE
 WPGC WASHINGTON D.C.
 WQAM MIAMI
 KUDL KANSAS CITY
 KSLY SAN LUIS OBISPO
 WMEX BOSTON
 KTXM SAN BERNARDINO

PARALLEL 5

ABC-FM NEW YORK BASE
 KDAY LOS ANGELES
 KLOL-FM HOUSTON
 KLZ-FM DENVER
 KMET-FM LOS ANGELES
 KRMI-FM AUSTIN
 KSAN-FM SAN FRANCISCO
 WABX DETROIT
 WBBM-FM CHICAGO
 WBCN-FM BOSTON
 WCAR DETROIT
 WFBN CINCINNATI
 WHCN-FM HARTFORD
 WYSP PHILADELPHIA

PARALLEL 4

Black Demographic Examples	C&W Demographic Examples
DETROIT	NASHVILLE
WASHINGTON D.C.	LOUISVILLE
CHICAGO	MEMPHIS
SHREVEPORT	HOUSTON
RALEIGH	DALLAS
RICHMOND	
PHILADELPHIA	

Programming Reference:

Slade Sets Sights On U.S. Market

It should be no secret to anyone that Slade has been England's hottest homegrown musical item for the better part of the last two years. Six No. 1 singles and album sales in excess of ten million units is proof enough.

That the intensity of their music has drawn comparisons with the early Stones, that the size and loyalty of their audience has inevitably tagged them as "the next Beatles", is common knowledge. And while their U.S. album sales are "respectable", it's generally acknowledged that the group has yet to make a substantial impact on the American market.

After two stateside LPs for Polydor, the group recently switched to Warner/Reprise in hopes of "the better deal" their European achievements would seem to imply they deserve. Their first Reprise set, *Sladest*, is a compilation of the band's previous hits.

The group was formed in Wolverhampton, England, in 1969, and discovered by ex-Animals bassist Chas Chandler, who two years before had discovered Jimi Hendrix. Noddy Holder handles lead vocals and rhythm guitar, Jimmy Lea bass, Dave Hill lead guitar and Don Powell drums).

One of the most prominent features of Slade, in addition to being agreeable and generally outgoing, is a sense of purpose. Each member seems aware of the band's collective goal, and they're all bound and determined that, given time, they'll succeed in America, just as they have elsewhere.

Noddy Holder confided the band's association with Polydor here could have been better, though Jimmy Lea feels, "Polydor will be thanked a lot when we get what we're after. They laid a lot of groundwork; Warners is not coming in fresh, so to speak. But we do feel a lot more comfortable with Warners."

Response to the group's current American tour (their third) has been good and the band was impressed with the success of their audience participation efforts with audiences in Chicago and Memphis. "The audiences this time are getting up right from the word 'go'," says Noddy. "They want to rave, want to let rip, you know. And many more people are singing along with the songs this time, which shows they're somewhat more acquainted than the last time."

PRESSURE

"We don't really like the pressure of being 'the next Beatles' and all that," Jim says. "We're expected to happen overnight here, and we won't. I didn't happen that way for us in England."

Dave Hill agrees. "You hear people in America say, 'So this is the biggest thing to come across from Britain!' and then when we don't happen all of a sudden like they expect, they say, 'Oh well, another farce. What's next?'"

HISTORY

Though Slade had been playing together as far back as 1963, it wasn't until 1969 and their discovery by Chandler that things began breaking. The group was playing to packed houses at local clubs and drawing the kind of wildly enthusiastic responses that have become standard for them. At the time, Chandler and England had seen nothing like it.

Recalls Noddy, "The underground circuit was big at that time, with the so-called 'progressive rock'. When Chas came to see us, he saw something totally different from what was going on."

"We weren't onstage playing introverted, longish stuff. We were doing the bit with the audience, getting them up and moving, and that's why he wanted to sign us. We didn't follow the fashion of the time."



"In Europe, the whole thing's gone full cycle; you have less and less of that 'progressive' approach, less of the sit-down-and-watch concerts, and more gettin' up off your seat and handclapping, footstomping and singing along. We were the first group to bring that whole thing back, and that's why we're successful."

The hits started in summer of 1971, with a

"...We're expected to happen overnight here, and we won't. It didn't happen that way for us in England..."

Southern soul screamer, "Get Down And Get With It", and they haven't let up; "Take Me Bak 'Ome", "Coz I Luv You", "Look Wot You Dun", and "Gudbuy T' Jane", written during the group's first American tour and thus far, the single that's gathered the most stateside play (last winter).

So established is the group's rapport with their homeland audience, that some of their biggest hits have been inspired by the loyalty and closeness of the relationship itself.

"'Mama Weer All Crazee Now' was written after a concert," says Noddy. "We came out and looked at the theatre when the crowd had gone, and it had been devastated. Everyone had literally gone crazy."

"We wrote 'Cum Feel The Noize' after one show where the audience was singing along with us; they were singing so loud, they drowned us out at one point and you could just 'feel the noise'."

Though the Reprise LP represents three years' recording work, the band has completed a new English album, a new single, and a special Christmas record. "We just recorded the Christmas song in New York. It might be hard to imagine Slade pulling it off, but it's very much within the concept of the Slade identity: everybody's havin' fun, Santa Claus is pissed off and Granny's doing the Twist."

THE SLADE IMPACT

From the outset, once Chas Chandler got the group writing their own material (with the exception of "Get Down And Get With It", all of the singles are penned by Lea-Holder), the emphasis was placed on developing Slade as a singles act.

"At the time of the underground scene, all of the groups were into releasing albums, you know,"

says Noddy. "We jumped right into singles, and we were competing with the likes of Tom Jones, Engelbert Humperdinck, and of course T. Rex, who were then being touted as 'the next Beatles'."

"Now if you listen to the English charts, in 50% of the records, you hear the Slade influence; in the vocal sounds especially, and in all the handclapping. The press has all said Elton John's 'Saturday Night's Alright For Fighting' was Slade-influenced, and the Osmonds' 'Goin' Home' as well."

PERILS OF AMERICAN RADIO

The group's first single with their new label is "Skweeze Me Pleeze Me", which topped British charts a few months ago. Slade is confident that it'll hit here, that if it doesn't, the next one will. "It's bound to happen," Jimmy Lea feels.

"The problem here in America for us has been one of: we're told we're 'too heavy' or wild for AM, and we're told we're 'too commercial' for the FM. We want both, but it's a matter of which one'll give us the play first."

Noddy agrees. "We want to have the lot, just like in Europe. At home, we started off with the older crowd—college and drinking-age crowd—but gradually it's gotten younger."

"We've got the masses. We've managed to appeal from 3-year-olds to 30-year-olds somehow, unlike the Osmonds or David Cassidy's who appeal to the under-20, or the Gary Glitter/Sweet type audience which is girls under 15, or the Yes/Zep/ELP audience which is 18 and over and more into sit-down-and-watch type concerts."

"We've got all those groups; that's who buys our records and goes out to our concerts. And they come to rave, to have a good time. That's the common denominator."

While the band has made extensive use of radio, TV and live performances in Europe, an upcoming Don Kirshner Rock Concert slot will hopefully afford them a major U.S. exposure.

"We expect to show a film on there, taken of us performing to an audience of about 18,000 in England. It'll give American a chance to see what we're really like, with our audiences, to show what our appeal is. If the film runs, we'll probably be featured doing about three numbers."

If, as they say, the third time's the charm, Slade expects to be ready. To hear Dave, "it's the same old story. The first couple of times you tour, it's always so-so, but *the next time*, if you really hit 'em hard, they forget the so-so stuff and the past will suddenly seem good to them, and they'll say 'Yeah! I saw 'em before, and they were great then, too!'"

—GENE SCULATTI

MANY STATIONS STILL USING OUTDATED GUIDELINES

Logging Requirements Clarified

It is the rare station indeed that escapes one or more logging citations when visited by a member of the FCC staff. Program classifications, source interpretations, commercial length, and just plain lack of announcer discipline all contribute to the confusion that abounds at a broadcast station each day in the preparation and execution of a program log.

While the Commission in 1965 changed the basic logging requirements in program categories and sub-categories, many broadcasters are still laboring under the old standards. Thus, a brief summary of the 1965 mandate appears to be in order.

REVIEW OF S.O.P.

Every log must have a legend or key explaining the abbreviations to be used within the log. Each announcer must sign on and off indicating the exact sign on and sign off times. As a matter of administrative convenience, each daily log should have a discrepancy sheet affixed so as to explain any last minute changes by the announcer from those entries pre-logged by the Traffic Department. While pre-logging is permitted, each and every deviation from the matter pre-logged must be properly noted on the log and initialed by the announcer on duty. The discrepancy sheet also provides a further explanation of the changes made.

There is no longer a distinction between commercial and sustaining time. In short, all broadcast programs and/or announcements are either commercial or non-commercial. Commercial matter is now broken down into two sub-categories:

1) **Commercial Continuity** is the advertising message of any program sponsor (network or non-network).

2) **Commercial Announcement** is announcement for which a charge is made, or other consideration given, including tags which must also be logged.

COMMERCIAL LENGTHS

The length of a commercial message is required to be logged rather than the particular number of announcements on behalf of an advertiser and/or sponsor of a particular program. For example, if a commercially sponsored news cast contains two one-minute and one 30-second announcements, the entry in the commercial block of the log should indicate 2½ minutes and not three commercial announcements.

LOG EXACT TIMES AND BE SAFE

Broadcasters universally question whether or not it is absolutely essential to log the exact time of each commercial announcement. The short answer is yes. While the FCC will overlook a one or two-second deviation, it is absolute folly for a broadcast station to log a 90-second

commercial as a 60-second spot announcement. There is absolutely no prohibition against a 90-second spot announcement or for that matter a 180-second spot announcement. The only restriction is that the announcement be timed and accurately logged. This is especially true for those broadcast stations that have foreign language programs, i.e., Spanish Hour, Italian Hour, Jewish Hour, wherein the announcers tend to ad-lib and follow

- 1) Agriculture
- 2) Entertainment
- 3) News
- 4) Public Affairs
- 5) Religious
- 6) Instructional
- 7) Sports
- 8) Other

Since 1965 the FCC has reduced the categories to three:

- 1) News
- 2) Public Affairs
- 3) All Other

consistently misclassify such programs as "Bulletin Board", "Trading Post" and "public service announcements" as Public Affairs. Political and educational programs also generally fall within the Public Affairs category.

The "All Other" category encompasses such programs as "Trading Post", "Bulletin Board", religious programs, agricultural, etc.

It is the careless broadcaster that fails to list the "on" and "off" times for each program broadcast. While it is no longer necessary to show the "on" and "off" times for commercial announcements, the same does not hold true for programs, i.e., News, Public Affairs, church services, etc. In each and every instance when a program is broadcast an appropriate entry *must* be made in the log indicating the exact "on" and "off" time.

Broadcast stations also fall victim in failing to log station promotions and/or contests. An appropriate entry must be made in the daily program log for all station promotions and/or contests. Thus, the daily program log should accurately mirror the verbal presentation made by the announcer on duty throughout his entire shift. Remember, in 90% of the instances where the FCC requests a broadcast station to forward on for review one or more daily program logs, the staff attorney is armed with a tape prepared by a competitor or the field office to assist in his evaluation of the complaint and/or the station's operation. Don't be misled by the usual disclaimer that the Complaints and Compliance Division "has no independent knowledge" of the allegations made.

THE FCC

(So You Can Understand It)

BY JASON SHRINSKY

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

a generally undisciplined program format including the reading of commercial announcements. Just recently a station was fined in excess of \$5000 because the station's Italian Hour contained nearly 35 minutes of commercial matter and announcements that ran as long as three minutes were nevertheless logged as 60-second spot announcements. Since the majority of commercial announcements are prerecorded on cartridge, the FCC casts a rather jaundiced eye at any station that miscounts ("falsifies") the length of commercial announcements.

With each passing renewal period, licensees are reminded of misclassification of programs. Under the old system programs were divided into the following:

The News category is essentially divided into:

- A) Network News
- B) Local News
- C) Sporting News
- D) Weather
- E) Special Reports

"PA"

The Public Affairs category is easily the one most understood. In order for a program to wear the mantle of "Public Affairs", it must include commentary, discussion, etc. Traditional examples of Public Affairs programming are editorials, round table discussions, forums, panel discussions, and similar programs primarily concerning the discussion and/or comment on local, national and international affairs. Broadcasters traditionally and

Engineering

Telephone Hookups

BY ANDY LAIRD

There are a number of services available to radio stations from the phone company itself. And there are also several installations and improvements that the station can make on its own.

Generally speaking, in most on-air phone hookups, most stations still have a regular type telephone with a beeper or a recorder connector device that shoots a beep out, down the phone line to the caller. There's a cancelling circuit built into that unit, which, when it's adjusted properly, will not allow the beep to go on the air, even though it is going down the phone line to the party calling in.

Frequently, in phone conversations on the air, that beep will leak through, and when it does that means the beeper unit itself is misadjusted. Unfortunately, it's

sometimes difficult finding a phone company repairman who knows how to repair the unit.

DO-IT-YOURSELF HOOKUPS

Recent legislation has come about which allows you to hook up anything you need to your existing telephone line, so long as you in no way disturb telephone company service. I've never hesitated, for instance, to build my own couplers which enable us to send a program down the line without having to go through the microphone piece of the telephone. By using your own coupler, you're able to pick up a caller directly into the console, without using the recorder connector supplied by the phone company.

That coupler type basic system is ideal for newsroom use, where you need to send an actuality down the

line to some other station. If you need to facilitate two-way conversation (from the control room to the guy at the other end and back again), that system has problems. You'll generally wind up with too much level from your studio, and a telephone "tinny" sound to your disc jockey.

SPEAKERPHONES

So, a really quick way to solving that, and a lot of other problems, particularly if you have guests in the studio in addition to the jock speaking, is to get a speakerphone for your control room.

Built into the speakerphone is an automatic switch, which mutes the signal whenever you're speaking in the control room. When the caller at the other end of the line speaks, the

(Continued on Page 22)

Country

	10/5	10/12	10/19	10/26	11/2	YOUR NOTES
LARRY GATLIN <i>Sweet Becky Walker (Monument)</i>						
TOMPALL GLASER <i>Bad Bad Cowboy (MGM)</i>						
MERLE HAGGARD <i>If We Make It Through December (Capitol)</i>						
TOM T. HALL <i>I Love (Mercury)</i>						
FREDDIE HART <i>If You Can't Feel It (Capitol)</i>						
DOYLE HOLLY <i>Lila (Barnaby)</i>						
WAYLON JENNINGS <i>You Ask Me To (RCA)</i>						
BOB LUMAN <i>Still Loving You (Epic)</i>						
LORETTA LYNN <i>Hey Loretta (MCA)</i>						
MELBA MONTGOMERY <i>Wrap Your Love Around Me (Elektra)</i>						
WILLIE NELSON <i>Stay All Night (Atlantic)</i>						
TOMMY OVERSTREET <i>I'll Never Break These Chains (Dot)</i>						
PATTI PAGE <i>I Can't Sit Still (Epic)</i>						
DOLLY PARTON <i>Jolene (RCA)</i>						
JOHNNY PAYCHECK <i>Song And Dance Man (Epic)</i>						
LEON RUSSELL <i>Rollin' In My Sweet Baby's Arms (Shelter)</i>						
KENNY SERRATT <i>Love And Honor (MGM)</i>						
SAMMI SMITH <i>City Of New Orleans (Mega)</i>						
TERRY STAFFORD <i>Sweet Gypsy Rose (Atlantic)</i>						
STATLER BROTHERS <i>Carry Me Back (Mercury)</i>						
RED STEAGALL <i>Fiddle Man (Capitol)</i>						
DICK FELLER <i>Biff The Friendly Purple Bear (UA)</i>						
LITTLE DAVID WILKINS <i>Too Much Hold Back (MCA)</i>						
HANK WILLIAMS JR. <i>The Last Song (MGM)</i>						
DON WILLIAMS <i>Atta Way To Go (JMI)</i>						
NORRO WILSON <i>Ain't It Good (RCA)</i>						

The "Audience Acceptance Graph" reflects a record's appeal to the mass audience. Each step on the graph equals 25% of the whole. Therefore a record reaching the middle is appealing to

approximately 50% of the audience. We leave it up to local research to determine the age/sex level differences. The higher in the graph a record charts the more "accepted" it is with the whole audience.



POP/MOR

	10/5	10/12	10/19	10/26	11/2	YOUR NOTES
PAUL ANKA <i>Flashback (Fame)</i>						
CARPENTERS <i>Top Of The World (A&M)</i>						
RAY CHARLES <i>Come Live With Me (Crossover)</i>						
CHICAGO <i>Just You And Me (Columbia)</i>						
CLIMAX <i>Walkin' In The Georgia Rain (Bell)</i>						
PERRY COMO <i>Love Don't Care (RCA)</i>						
JIM CROCE <i>I Got A Name (ABC)</i>						
DAWN <i>Who's In The Strawberry Patch With Sally (Bell)</i>						
NEIL DIAMOND <i>Be (Columbia)</i>						
DRUPI <i>Vado Via (A&M)</i>						
PERCY FAITH <i>Crunchy Granola Suite (Columbia)</i>						
ROBERTA FLACK <i>Jesse (Atlantic)</i>						
ART GARFUNKEL <i>All I Know (Columbia)</i>						
GARY & DAVE <i>Could You Ever Love Me Again (London)</i>						
DAVID GATES <i>Sail Around The World (Elektra)</i>						
BOBBY GOLDSBORO <i>Summer (The First Time) (United Artists)</i>						
ENGELBERT HUMPERDINCK <i>Love Is All (Parrot)</i>						
ELTON JOHN <i>Goodbye Yellow Brick Road (MCA)</i>						
OLIVIA NEWTON-JOHN <i>Let Me Be There (MCA)</i>						
CAROLE KING <i>Corazon (Ode)</i>						
GLADYS KNIGHT <i>Midnight Train To Georgia (Buddah)</i>						
KRIS KRISTOFFERSON <i>Why Me (Monument)</i>						
KRIS KRISTOFFERSON & RITA COOLIDGE <i>A Song I'd Like To Sing (A&M)</i>						
VICKI LAWRENCE <i>Ships In The Night (Bell)</i>						
STEVE LAWRENCE <i>At The End Of A Rainbow (MGM)</i>						
LOBO <i>There Ain't No Way (Big Tree)</i>						
LOGGINS & MESSINA <i>My Music (Columbia)</i>						
MARK-ALMOND <i>Lonely Girl (Columbia)</i>						

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.

POP/MOR

10/5 10/12 10/19 10/26 11/2

YOUR NOTES

JOHNNY MATHIS <i>I'm Coming Home (Columbia)</i>					
MAUREEN McGOVERN <i>I Won't Last A Day Without You (20th Century)</i>					
BETTE MIDLER <i>Friends (Atlantic)</i>					
MOCEDADES <i>Eres Tu (Tara)</i>					
RICK NELSON <i>Lifestream (MCA)</i>					
WAYNE NEWTON <i>Pour A Little More Wine (Chelsea)</i>					
MARIE OSMOND <i>Paper Roses (MGM/Kolob)</i>					
GILBERT O'SULLIVAN <i>Ooh Baby (MAM)</i>					
CHRISTOPHER PAUL <i>Venus (MGM South)</i>					
BILLY PRESTON <i>Space Race (A&M)</i>					
HELEN REDDY <i>Leave Me Alone Ruby (Red Dress) (Capitol)</i>					
CHARLIE RICH <i>Most Beautiful Girl (Epic)</i>					
TODD RUNDGREN <i>Hello It's Me (Bearsville)</i>					
SEALS & CROFTS <i>We May Never Pass This Way Again (WB)</i>					
PAUL SIMON <i>Loves Me Like A Rock (Columbia)</i>					
RINGO STARR <i>Photograph (Apple)</i>					
BARBRA STREISAND <i>The Way We Were (Columbia)</i>					
B.J. THOMAS <i>Early Morning Hush (Paramount)</i>					
PAUL WILLIAMS <i>Inspiration (A&M)</i>					
VOGUES <i>Wonderful Summer (20th Century)</i>					

ALBUMS

JIM CROCE
Don't Mess Around With Jim
CUT: Time In A Bottle



ART GARFUNKEL
Angel Clare (Columbia)
CUTS: I Shall Sing-
Traveling Boy



GILBERT O'SULLIVAN
I'm A Writer Not A Fighter (MAM)
CUT: If You Love Me Like
You Love Me



DAWN
New Ragtime Follies (Bell)
CUTS: Strawberry Patch With You-
Daydream-Steppin' Out



BOBBY GOLDSBORO
Summer (The First Time) (United Artists)
CUTS: Summer (The First Time)
Mississippi Delta-Sing Me A Smile
Don't Stop Here Anymore—Marlena



HELEN REDDY
Long Hard Climb (Capitol)
CUTS: Loving You-
Leave Me Alone



ROBERTA FLACK
Killing Me Softly (Atlantic)
CUTS: No Tears (In The End)-
Jesse (single)-
When You Smile



ROGER MILLER
Dear Folks (Columbia)
CUTS: I Believe In Sunshine-
The Day I Jumped



THREE DOG NIGHT
Cyan (Dunhill)
CUTS: Let Me Serenade You-
Story Book Feeling



FRANK SINATRA
Ol' Blue Eyes Is Back (Reprise)
CUTS: Let Me Try Again- Noah
Nobody Wins-Dream Away

MCA RECORDS

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.

JOCKS:

WRSC, State College, Pennsylvania, looking for jocks; tape and resume to Jay Brooks, PD, WRSC, 160 Clearview Ave., State College, Penn. 16801. Phone 814 238-5085 (station is private, not aligned with college).

WFIL, Philadelphia, seeks 9-noon Top 40 pro; call Jay Cook, 215 878-9700.

Jock needed, WLEE, Richmond, Va.; contact Bob Paiva.

Weekend jock needed, KRSP, Salt Lake City; contact Alan Hague, 801 262-5541.

Jock needed, KGMV, Missoula; contact Jack Bell.

Jock needed, KROY, Sacramento; contact Hal Murray, 977 Arden Way, Sacramento, 95815.

Jock, WVOV, Huntsville, Ala.; contact Phil Stanley, 205 859-2441.

Jock, KXOL, Ft. Worth; contact Paul Cannon, 1705 W. 7th St., Ft. Worth.

Jock, WLCS, Baton Rouge; contact Gene Nelson, P.O. Box 2546, Baton Rouge, La. 70821.

Weekend jock, KJRB, Spokane; contact Steve West, 509 535-8861.

PRODUCTION:

WQNZ-FM, Natchez, needs production/jock; contact Paul Sebastian, 601 442-4896.

NEWS:

Newsman, KGGF Coffeyville, Kansas; contact Lynn Moore, 306 West 8th St., Coffeyville, Kan. 67337.

Newsman, KXLY, Spokane; contact Ron Norwood, 509 328-6292.

ATTENTION STATIONS: Get your name and face in the papers! In trying to build a complete file of artwork, R&R needs pictures; send us pictures of your staff, from GM's to PD's to air personalities. Also put us on your survey mailing list; direct all pictures and surveys to Gene Sculatti, c/o R&R, 6255 Sunset Blvd., Suite 719, Los Angeles, Calif. 90028.

WIIN

(Continued from Page 1)

The station continues weekly LP and concert ticket giveaways, and has just begun advertising in the local underground press, with conventional newspaper, TV and t-shirt campaigns under way as well.

According to Parker, the format shift was accomplished without any changes of personnel. "We've got the same jocks we had before, and frankly, some of them sound better working with the new format. It'll take us another couple of weeks to really find out how we're doing, but the responses thus far have been highly favorable."

Before becoming "Progressive Rock 97", WIIN had been one of three Top 40 rockers in the area, since 1971. Air personnel on the 5000 watt daytimer include Parker, Brent Alberts, and Phil Hawkins. GM is Blake Hawkins.

Radio News

(Continued from Page 3)

PUMPKINMOBILE UNIT

...Bill Rock, WMEX PD, informs us of his Halloween promotion: the WMEX Pumpkinmobile, actually an orange VW with a stem on top. The Pumpkinmobile is traveling all around Boston giving away freebies (LPs to candy). All prizes have an imprinted card with "WMEX treats you to the most music".

ST. LOUIS TURNAROUND

St. Louis: Possible rock turnaround if you track the new Sept./Oct. Hooper, 7 AM to 10 PM total share: **KXOK 5.1**

KSLQ 11.3....

KFXM TREAT TRICK

...KFXM, San Bernardino, is running an interesting contest. They are 590 AM and they are taking the 59th callers 24 hours a day and giving them their choice of any entertainment event they want to go to and KFXM picks up the tab....

MC COY'S NEW Q

...WMYQ, Miami: Jack McCoy finally got his station back to full time and full volume just a day before ARB began. WMYQ is "presenting a new radio station...the new Q-Magnum One". Although Jack admits they've lost the last bunch of Hoopers drastically, "I really believe we can turn it around in a week". If he does it will mean radio history. So far Y100 has given away over \$137,000 since they came on the air in August. WMYQ has given away albums and only \$100 in the last 60 days....

Jack's beginning to fight back, not with big money, but with cleverness. The "Q" has four letters...with the possibility of each having \$100 behind it. The letters are W, M, Y, Q (remember, he's fighting Y100). Pick the letter "Y" and they say "Another Y-100 dollar winner". Jack also took the time to disclaim to ARB "Y 100 winners on WMYQ". Let's see if it works....

Engineering

(Continued from Page 16)

switch reverses and the signal comes back on the phone's little loudspeaker. This means that the only time the telephone is on the air is when the caller down the the line is speaking.

Another phone option, that the telephone company itself supplies fairly inexpensively, is a hybrid-coil. This is a transformer-type coupler that allows you to send a signal down the phone line from your console, without the two mixing. This gives you what we call "full duplex" down the phone line; the DJ can talk through his microphone to the caller, and he can play or transmit any sound effects or noises he wants, out of the console; the caller can be talking as well, with his voice reentering the console, and this can all be transmitted over the air without any feedback.

Court Upholds FCC Order

(Continued from Page 1)

KLOS' Jim Ladd told of an instance at a station he worked at when the 1971 ruling first came down. "We got the word that we were to keep from broadcasting anything that could be interpreted as advocating drug use, so several of the jocks and I immediately pulled out every song we could think of that referred to drugs, and played them all. When the audience heard about the ruling, they became incensed as well, and began taking around petitions and writing letters protesting the ruling."

KRMI's Fiorillo maintains he's experienced no reactions against either the new Who set, nor the New

Riders' "Lonesome L.A. Cowboy" which mentions "snorting cocaine", nor Lee Michaels' "High Wind" which contains the phrase "mindfuck".

At WBBM, which plays an edited version of the Who cut, Johnson admits he had local complaints on the Lou Reed record, but that he hadn't ever felt pressure from the FCC on a national level.

"I agree with Justice Douglas, that when you put the decision as to what's 'prurient' or 'obscene' into the hands of local officials, that's when the trouble's bound to start. When you adversely affect the audience closest to you, then you'll have problems to contend with."

RADIO & RECORDS delivers FIRST!

T G I F

**TRY
GETTING
INFORMATION
FRIDAYS**

Can you afford to have your competition getting the latest news and record information on Friday while you have to wait till Monday?

R & R delivers all the available information on Friday...The other trades and tip sheets make you wait till Monday (if the mail gets delivered).

R & R delivers an "Update" every Monday with the latest news and record developments happening through noon Saturday. The other tips and trades "go to bed" Thursday or Friday.

RADIO & RECORDS delivers FIRST!

RR
RADIO & RECORDS

NAME _____
COMPANY _____
ADDRESS _____
CITY _____ state _____ zip _____

Make check or money order payable to

RADIO & RECORDS, 6255 Sunset Blvd., Suite 719, Hollywood, CA 90028, 213-466-1605

ONE YEAR \$130
 QUARTERLY \$35

Group-Disc Jockey-College Rates Available Upon Request

**You can't really be happy
if your station isn't play-
ing these records:**

The Four Tops

Steely Dan

Bobby Bland

Sonoma

Rufus

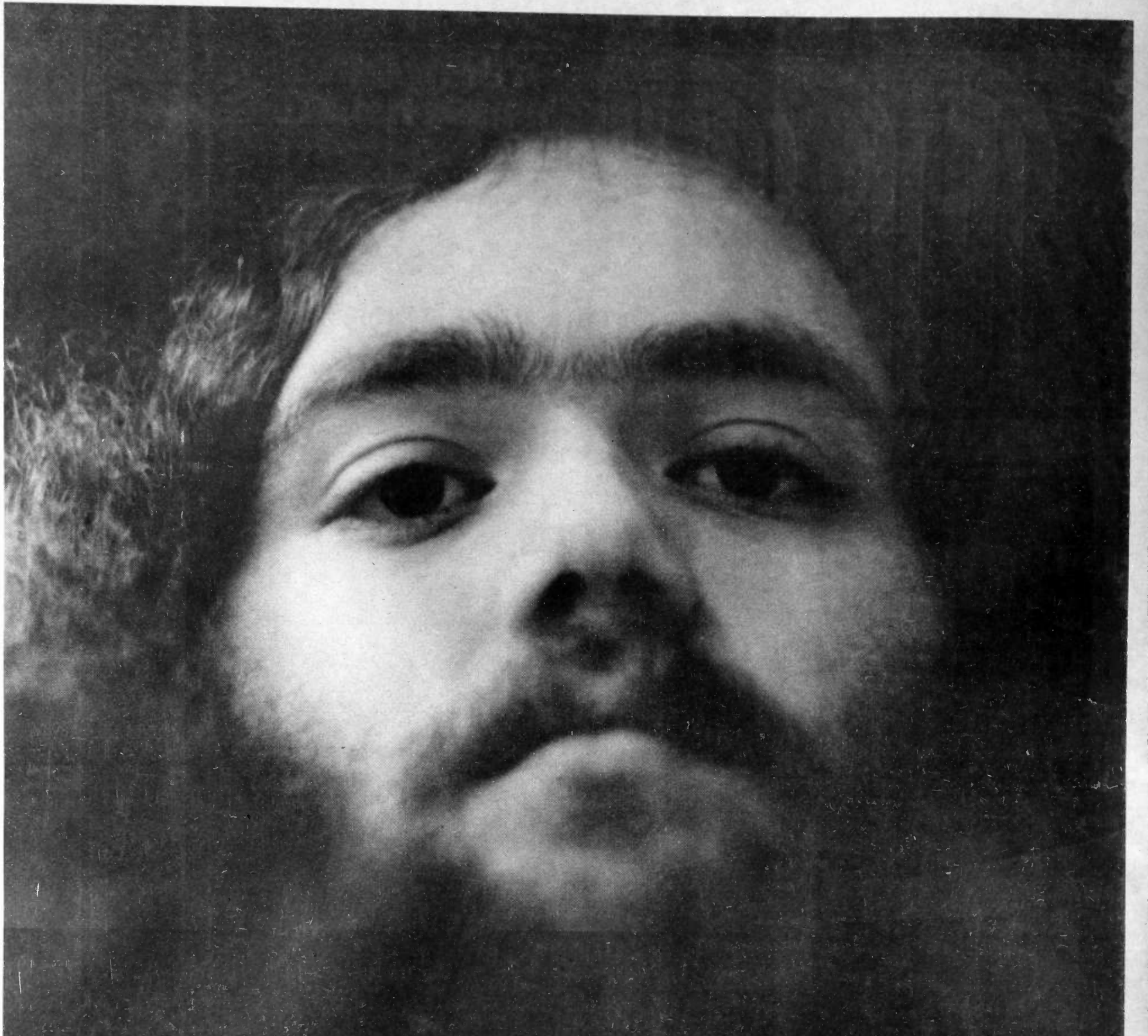
Chuck Jackson

Jim Croce

Three Dog Night

**All from the
ABC Record family!**





B.W. STEVENSON MADE IT BIG WITH "SHAMBALA."
HE MADE IT EVEN BIGGER WITH
"MY MARIA." NOW HE'S GOING
TO MAKE IT BIGGEST OF ALL
WITH HIS NEW SINGLE
"THE RIVER OF LOVE."

APBO-0171

RCA Records and Tapes