

## This Week's Fastest Movers

### ROCK

Black Oak Arkansas - Jim Dandy  
Love Unlimited Orchestra - Loves Theme  
Ringo Starr - You're 16  
Alice Cooper - Teenage Lament 74  
Brian Macgregor - Americans

### Country

Tammy Wynette - Another Lonely Song  
Bobby Bare - Daddy What If?  
Johnny Rodriguez - The Way Love Goes

### ALBUMS

Emerson, Lake & Palmer - Brain Salad

# R R R

## RADIO & RECORDS

VOLUME 1, NO. 12

FRIDAY, DECEMBER 21, 1973

## TOP TWENTY

Friday, December 21, 1973

- \* 1 JIM CROCE-TIME
- \* 2 STEVE MILLER
- 3 CHARLIE RICH
- 4 ELTON JOHN
- 5 HELEN REDDY
- \* 6 BROWNSVILLE STATION
- \* 7 AL WILSON
- 8 PAUL McCARTNEY
- \* 9 RINGO-SIXTEEN
- 10 CARPENTERS
- \* 11 OLIVIA NEWTON JOHN
- 12 STAPLE SINGERS
- 13 JOHN LENNON
- 14 TODD RUNDGREN
- \* 15 BARBRA STREISAND
- 16 HAROLD MELVIN
- 17 STEVIE WONDER
- 18 CHICAGO
- 19 LED ZEPPELIN
- 20 LOGGINS & MESSINA

\*Signifies fastest movers.

# Gehron Takes Over As WLS PD

Tommy Edwards, program director at WLS-Chicago last Friday handed in his resignation to station manager Marty Greenburg. His replacement is John Gehron, formerly PD at WCBS-FM in New York.

According to WLS music director Jim Smith, Edwards' resignation wasn't an unexpected move. "I think it was something Tommy and Marty had been talking about for a little while." Edwards, who'd programmed WLS for about a year and a half, will stay on at the station, to assist Gehron.

Gehron's new job doesn't officially start until the first of the year. Despite rumors to the contrary, it's not expected that he'll effect any major changes at the station initially, since his arrival will coincide with the

start of the January-February ARB. Smith speculated that Gehron might "make some minor changes, maybe some jock changes," but

admitted the strongest rumors circulating now are that WLS will switch to an oldies format. WCBS-FM, under Gehron and general

manager Jim McQuade, has been a successful oldies station.

"I just know I'm going to have to contend with all the promotion men coming in and figuring, 'Gehron: WCBS: Oldies,' and assuming that's the direction we're going to go in. Unfortunately, most people don't realize a programmer's talents are usually a little bit larger than whatever the format he's currently working in suggests."

With Gehron in, WLS now has three programmers with extensive FM backgrounds. Gehron's work at WCBS-FM compares with Tommy Edwards' year and a half at WLS and previous experience at WOR-FM in New York. Jim Smith was formerly with WBBM-FM-Chicago for three years.



Paul Drew (R) is shown receiving the "Superior Achiever" award as "Program Director Of The Year." Award was presented by Bruce Johnson and Dwight Case at recent RKO management meeting in Puerto Rico.

## KCBQ/San Diego Fined \$10,000 For Billing Fraud

In an open and shut case, the FCC levied a \$10,000 fine on KCBQ-San Diego for engaging in fraudulent billing practices involving more than \$200,000. As of late Thursday, Dec. 13, the station complied and paid the fine.

Last February, KCBQ's parent firm, Bartell Broadcasting, notified the Commission that the station had engaged in the billing policies and that it intended to make full restitution to the advertisers involved. Bartell spokesmen maintained that KCBQ's administrators and management didn't become aware of the violations until late last year, when steps were taken to replace the station manager responsible.

The Commission gave the station 30 days to pay or contest the forfeiture. They chose to pay the fine.

### HOLIDAY PUBLISHING SCHEDULE

The RADIO & RECORDS office will be closed from Dec. 24 to Jan. 1. An expanded mid-week Update will be published Jan. 3, with the next full-sized R&R being the Jan. 11 issue.

## WABC Dominates New York In Latest ARB, Pulse Ratings

WABC cleaned up in the Oct-Nov '73 ARB, with an average quarter hour (Mon-Sun, 6 am-midnight) audience of 240,900. Others: WWDJ, 39,700; WXLO, 35,500; progressive WNEW-FM 78,900; WPLJ 34,600; WNBC 81,600. Country WHN did 60,000; all oldies WCBS-FM 66,200; all news WCBS-AM, 161,500; all news WINS 123,800.

New York Pulse (Sept-Oct '73); WABC totaled 11, WNBC 3, WXLO 1, WPLJ 3, WWDJ 1. At night, WPLJ came closest to WABC's 11 with an 8, (WPLJ runs the ABC FM format).

### CHICAGO ARB

(Avg ¼ hour TSA)	6-10	10-3	3-7	7-12
WCFL	7.3	6.8	10.5	12.3
WLS	8.4	7.9	8.1	12.3
WDAI	1.9	3.1	3.3	5.5
WVON	3.4	3.7	4.0	5.5
WBBM FM	1.6	2.1	2.4	3.0

WCFL beat WLS overall in teens, both stations showed an increase in CUMES. WDAI is the ABC FM format, WBBM FM is progressive, WVON is black.

### SAN DIEGO ARB

KCBQ is No. 1 in total 12+ Mon-Sun 6 am-12 midnight, with an overall 13.4

in the Oct-Nov '73 ARB, as compare d with a 10.5 for the same period last year. Highlights are teens (Mon-Sun, 6 am-12 mid) 52.4, the closest competition being KSEA-FM with a 14.7. KCBQ also No. 1 in men and women 18-24 and 18-34. Biggest improvement shown is KDEO, which recently installed the Old Gold Drake format; they're now 5th in the market in total audience...

### NEW HAVEN

WAVZ is number one across the board in total audience, Oct-Nov ARB. WPLR is No. 1 with men 18-34 at night, No. 2 in women 18-34 and tied with WAVZ for teens. WAVZ is Top 40., WPLR progressive. WPLR came out with a No. 1 in men 18-24 No. 2 in total teens, No. 2 in women 18-34...

### OREGON, MICHIGAN

In Portland, Ore. Sept-Oct Pulse, KJRB was out in front (6 am-12 mid, Mon-Fri) with a 25 share. Closest was KREM with a 16... In Detroit's December Hooper, WDRQ has a 7.6 total, CKLW a 5.6. For November-Dec. combined, WDRQ has 8.6., CKLW 6.6.

### LATE NEWS:

## WZZQ Charters Buses To Dylan Concert

..WZZQ-FM-Jackson sending two chartered buses full of listeners to the Jan. 23 Dylan-Band concert in Memphis. Over 90 people will attend, taking part in a \$25 person package deal that includes busfare and concert ticket.

### BOSTON

..New 6-10 pm jock at WRKO-Boston is Jack O'Brien, formerly "Jack Daniels" when he was at WFUN-Miami....

### MIAMI

..Bob Shannon has been named new Program Director of WMYQ. Jack McCoy has been promoted to VP of Research & Development, a newly created division at Bartell Broadcasting

### PITTSBURGH

..13 Q ran a very successful Cheech & Chong Weekend according to PD Dave Daniels. They gave away albums and T shirts on a call in and win basis.

### ST. PAUL-MINN

..KDWB-Minn-St. Paul: running a 24 hour "Sounds Of The Season". Christmas eve through 3 pm Christmas day they will play only Christmas music. Key is they've sold it to big sponsors and there will be no commercials, just hourly sponsorship ID's.



**“Listeners  
are calling my  
office to thank  
us for playing  
the record.”**



It's the most requested record in over a year. The most totally positive record we've programmed during KNUS-FM's tenure as a rock radio station."

**Ken Dowe, General Manager KNUS**

# “Daddy What If”

APBO-0197

**Bobby Bare and Bobby Bare Jr.'s new single.**



**“The record is fantastic.  
An out and out smash.”**

**Randy Robins, Music Director KLIF**

Bobby Bare stars on  
“The Midnight Special” December 28th.

**RCA** Records and Tapes

# RADIO

## Wolfman Returns To LA Radio At KRTH

Jim Pewter, KRTH-FM - Los Angeles program director has announced the return of Wolfman Jack to L.A. radio. Wolfie'll prow and growl the oldies weekly every Saturday evening from 5 to 11 p.m., The Wolfman will be heard via his new "all oldies" syndicated radio show which will also be heard on WROR/Boston.

... KRTH has just published its "One Hundred And One Favorite Oldies," as compiled from listeners' votes the past year. Number One was "Angel Baby," while Number 101 was "Blue Suede Shoes."

### FOLLOW THE LEADER

WMEX - Boston, calling themselves "Boston's Music Leader," are running a "Follow The Leader" promotion; basically a cash call, the listener must know what song the station is playing when jock calls. Jock calls until he gets an answer ...

### CROCE TRIBUTE

KPRI - San Diego featuring a recorded Jim Croce concert for Christmas. They've produced a tribute to Croce, including the concert performance they taped when the late singer last appeared in San Diego.

### HEFTEL CHANGES

Tom Bigby to become operations manager at 13Q-Pittsburgh. He comes from KTLK Denver, where Ron O'Brien of WCFL Chicago takes over his job. Rumors have Mason Lee Dixon of WHBQ-Memphis in the running to replace O'Brien...

### TOYS AND TROPHIES

KFI-Los Angeles won two Golden Mike awards from the Radio Television News Association of Southern California; news director Mike Parker and noon news anchorman Ed Ziel accepted the awards for the station at a reception at the Beverly Wilshire Hotel. Awards commended KFI for Best News Writing and Best Regularly

Scheduled Newscast ... Station held their annual collection of repairable toys for Toy Loan last Tuesday in front of their studio. KFI

personalities were on hand to accept toy contributions. The station has been assisting the public service foundation for more than 20 years...



KRTH General Manager Hal Rosenberg (center) and Program Director Jim Pewter welcome Wolfman Jack to all-oldies station.

### COUNTRY RADIO

## KSON On Talent Hunt

KSON - San Diego now running their third annual KSON Country Star Talent Hunt with special prizes to be awarded to female, male and group singing acts in both amateur and professional categories. While all the particulars are yet to be ironed out, plenty of entrants are in line; grand prize winner in the pro category gets an audition with Columbia Records, while grand prize for amateur winner is an audition with Capitol ... Contest ends Jan. 4, with the finals and judging (by Capitol producer Steve Stone, Billboard's Claude Hall and various record company representatives) to be held Jan. 26 ... at the Civic Theatre ... PD Jim Duncan said reaction to the contest this year has been better than last year's, which drew over 300 entrants and awarded a Capitol audition to Brush Arbor in the amateur category. In addition to the talent search, there's also the KSON Country Star Songfest, run concurrently; winners will have their songs performed in the finals by visiting Country music guest stars, as yet unannounced.

### FOR THE RECORD

KIKN - Corpus Christi, Texas jock Johnny King has set about a unique challenge. He's out to do a one-man radio marathon, in hopes of breaking both the Guinness Book record for radio broadcasting (seven days) and the record for general sleeplessness (twelve days) ... He's staying away, and broadcasting every fifteen minutes, from a mobile booth raised several feet in the air at Spanish Palms Mobile Homes Villa in Corpus Christi ... He's taking no drugs, only cold water and coffee to

keep him up, and the last we heard, he was well into his fifth day and going strong. Promotion was conceived by Spanish Palms president D.O. Rivera and KIKN ...

### CO-HOSTING WITH RANCH HANDS

KTTS - Springfield, Missouri listeners had their chance at going on the radio last week. Various listeners co-hosted regular programs with KTTS Ranch Hands, and the best co-host won himself a stereo jukebox ... KTTS just handed out \$210.14 to a local housewife, the latest winner in their Tela-Booka-Looka Contest ...

### NEW GREENVILLE LINEUP

Mickey Farrell, acting music director at WGVM - Greenville, Mississippi, has been promoted to program director at WGVM -AM and WDMS -FM. The new lineup there looks like this; Mickey "Old Weird" Farrell 6-9 a.m.; Carlisle 9-2 p.m.; Mick "old Weird" Farrell 2-5 p.m., and R. Early 5 to midnight ... Right now, they're looking for a good country personality to fill the 2-5 p.m. spot. Send tapes and resumes (no calls) to Mickey ...

### SACRAMENTO TO NEW YORK

KRAK - Sacramento news director Al Helfer is now in New York, acting as emcee for the yearly Heisman trophy awards, a duty he takes on every year about this time.

Larry B, program director of WUBE - Cincinnati, has a brand new record out on the Toast Records label, entitled "I've Traded Better For Worse."

### KELO COMPUTER CARPOOL

Seems we were handed incomplete info on KLEO - Wichita's "Computer Carpool." How it works is KLEO people hand deliver questionnaires to employers, and employees pick them up at work, then mail them into the computer center. The computer then matches commuters in groups of five individuals, who've responded similarly to questions on destinations, routes, whether or not they prefer to ride with non-smokers, etc. It's then up to the commuters to get together. They also get bumper stickers identifying them as KLEO Computer Carpool commuters.

### LIVE

### HOLIDAY RADIO

KSAN-FM-San Francisco giving their listeners plenty of "live" Christmas presents. In addition to their broadcast of the second annual Allman Bros. New Year's Eve bash at the Cow Palace (8 PM-2 AM, Dec. 31), they'll present Osibisa this Sunday, from Sausalito's Record Plant, Maria Muldaur from the Boarding House Friday, Dec. 28, and on Sunday, Dec. 30, they'll feature Paul Butterfield and band from the Record Plant.

### ARMADILLO ACTION

Austin's KRMH-FM continues their co-coordination of local concerts. They just put on a Tracy Nelson & Mother Earth show at Castle Creek, and tonight and tomorrow night they'll present Friddie King at Armadillo World Headquarters.

### HOUSTON NEWS

Bob Wright, instructor of radio-TV dept. at the University of Houston, and advisor-consultant to KUHF, has joined KLOL (101 FM) in Houston, as news director. Wright worked at KENR and KILT in Houston previously.

### FRIENDS IN NEED: KBIM LENDS A HELPING HAND

Last Monday, December 17, at 6 am, air personalities at KBIM-Roswell, New Mexico, kicked off a broadcast marathon, working around the clock to raise funds to assist two local Albuquerque area boys stricken with cancer.

Howard Grant, Jerry V, Larry Ahrens and Program director Jerry Parker are asking for concerned citizens to pledge donations to help defray hospital costs for 16-year old Dusty Hobbs and 14-year old Louis Day. Ninth grade student Day is in Albuquerque undergoing treatment for leukemia, while Hobbs is in therapy for a rare form of bone cancer affecting his legs.

Friends of the stricken students initiated special donation funds for them at a local bank to help cut down hospital costs which are averaging about \$800 a day for each boy.

The efforts of the KBIM staff culminated last Saturday with an organized drive by highschoolers and parents to collect additional funds by means of a "bucket brigade" soliciting donations from citizens on downtown Roswell streets.

**RR**  
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# RADIO

**RON JACOBS: "I'm not saying that you don't have to buy an audience. But I am saying there's a better way to spend your money and energy than waving a dollar bill in front of someone and saying 'like me!'"**

*The following concludes a two-part interview with KGB Program Director Ron Jacobs:*

**R&R:** Let's talk about Ron Jacobs. You have a ranch in Maui, and rumors are that you have a two-year contract with KGB for X amount of dollars, and that at the end of two years, you'll be retiring to Hawaii, to farm. What's your comment on that?

**Jacobs:** My comment is, two years is still a way off, and there's probably something to the rumor, because there's a lot about farming I want to learn. I wish I had a dollar for every 'I'm leaving X station' rumor. When I was at KHJ, they used to have parties behind the rumors.

**R&R:** When your time's up, do you intend to get out of radio?

**Jacobs:** I don't know. I want to keep that option open. My coming to San Diego came about as the result of a very fast set of circumstances. And it's benefitted me and it isn't by any means over. I haven't had that many jobs; it's part of my Virgo drive for consistency. I've never had to write an open letter to the industry, making myself available.

#### TOP 40 & TOP 30

**R&R:** If music and radio go in ten year cycles, 1974 is the tenth year. '64 is when radio began to change, when Top 40 went Top 30. What's ahead in '74?

**Jacobs:** I think it's a delusion to think that anything's going to happen 'cause there's some kind of karmic cycle in operation. The ingredients that caused 1964-65 to happen are so complex, people will still be sorting them out for the next 100 years. I mean, the next big thing could be happening right now, while we're talking. Or it could happen next week. Or 1974 could be duller than '73.

It's a cop-out to expect something to come about because it's due. It's reflective of the noncreative types in the business, who are going to want to read in your magazine what one or two people are doing, and then steal their ideas and do it in Bent Elbow, Montana.

#### FUTURE RADIO

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

**Jacobs:** I don't think creativity is available by osmosis. I think the inspiration is available and might be from someone else, but the creativity has to be there from the beginning. There's no way you're going to be a six foot flanker that can run the 40 in

4.6. . . . When you talk about Morgan, or me, or guys in that generation bag, we not only sat around and got off to a certain kind of radio as done by personalities in a given town; but we got out and hustled at an early age. When I was 13, it was a big thing for me to go out and get coffee for the morning man at our local station. And it was a bigger deal, 10 years later, when I beat his ass in the ratings.

#### RADIO GROUPIES

But how many radio station 'groupies' do you see out there nowadays? It's not just the fact that the kids out there listening don't have anything fantastic to listen to; it's the fact that they're not paying their dues. Besides being inspired, you've got to hang out, spend hours doing all that

**ROCK'N**  
FM STEREO 101  
**KGB**

scummy stuff. Even before I came to L.A. I saw there weren't too many young guys who were that hung up on radio. There's a basic problem now, I think, in the basic goal orientation of people. Why aspire to be a disc jockey when you can become a millionaire overnight if you're 7'3" and you sign to play center for a new league that's starting up? The GLOSS of radio is not as shiny as it was ten years ago.

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

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

#### SUCCESS FORMULAS

But it's easy, after the fact, to go back and say that KHJ's Boss Radio trip was planned as a series of intelligent, chess-like moves. That's not the case at all. All those moves, once they're analyzed, only reflect things that had to be done to get the job done.

Like, I'm an incredible cook, but I can't do it twice, unless someone's writing down what I did to make it happen. I don't sit down and prepare it and measure it all out. My creativity, my mental processes, are a very subjective item, my creativity has to do with "what the fuck has to happen

now, to make someone turn around and look at this, or to turn up the radio and listen?" You do what you have to do. I think it's become all twisted when people have begun to fabricate ritualistic approaches based on what was done before.

**R&R:** Have you beaten KCBQ? Are you the No. 1 mass appeal station in the market?

**Jacobs:** If you're going to throw in the teens, then KGB is not the No. 1 mass appeal station. When you throw in the teens and play that game, you get a bunch of diddlybops mouthing your call letters, doing all the kinds of things that people who do that kind of radio claim don't happen. That puts me to sleep; I did that 10 years ago. Somewhere I've got Hoopers with 63 percent of the audience, both as a PD and as a jock, and that's fairly impossible to do now and if you're going to do it, it costs more money than most operations can justify.

I feel a lot better about that in last fall's ARB, KGB won everything except for the teenyboppers. And we spent a lot of money putting on a concert that did something good for the community. Whatever points we make



in this ARB, will be because we put out an album that people are getting off on.

**R&R:** You're saying you don't have to "buy" an audience.

**Jacobs:** I'm not saying that you don't have to buy an audience. But I am saying there's a better way to spend your money and your energy than waving a dollar bill in front of someone and saying "like me!"

I think with what's happening in the United States, people are less likely to be gullible to that kind of stuff. There are a lot of people who talk about their stations in an entirely different light from the way the station sounds. At KGB, I'm more satisfied than I've ever been, with the fact that I can go home or drive around and get off on the station, rather than having to listen to it provide some mickeymouse background music for some dimwitted activity.

#### PRODUCTION

**R&R:** Do you structure your production, to maintain your quarter hour status?

**Jacobs:** I structure it probably more than anyone realizes, but the key to structuring in this kind of radio, is to do it so it isn't obvious. People resent

being programmed. I don't want to be programmed.

You've got to take what seems to be the appeal of the early FM stations, the "freeform" approach, and give it structure, but not an obvious structure. I'm not unaware of the need to do all those things, but doing them the stupid, simple way, is boring.

You could go into a town, to the typical Top 40 Station, and you could sit there and listen to them and figure out what they were doing in a couple of hours, and you'd have it! I can go into any one of those stations, including ones in San Diego, and know exactly where they're at; I'd know everything about them except for the graffiti in the mens room, inside of 3 hours!

There's got to be some listeners out there who've got a bit of intelligence, that don't want to have the same thing spun at them day in, day out. We have systems at KGB that are probably more complex than anyone in the industry thinks, and yet, our system allows for the kind of versatility that will enable us to expose the entire new Mc Cartney album the day it comes out; and that's what those people out there want to hear.

To me, the ultimate compliment on the Cruisin' album series we did, was when Johnny Holliday said, "I thought those were all airchecks." If you do something well, and the audience is unaware of all that's gone on backstage to make it happen, you've succeeded. But your aesthetic appreciation truly can only come from those people who ARE backstage and realize what is turning those wheels and greasing the ropes and making it all happen.

#### "CRUISIN' "

**R&R:** Let's get into the 'CRUISIN' series. What caused you to do it?

**Jacobs:** When I left KHJ and got into Watermark, one of the things I decided to do was make records, and the Cruisin' thing was just a flash that came to me. It immediately became the first record I knew I should do, because it was in mono and it dealt with rock 'n' roll, and I was familiar with those things. I keep saying that, while there's a need for both radio and the record industry to coexist and cooperate, there are people in radio who have no concept of the record business, and vice versa.

I envisioned the whole CRUISIN' thing and it became important to do, not only for the recognition and the money, but also, so that in fifty or a hundred years, someone will be able to HEAR what B. Mitchell Reed sounded like, rather than reading a description of how he sounded.

**R&R:** How have sales been on the first shipment, now that you have a second group out?

**Jacobs:** I don't pay any attention to that, but I assume they're doing good enough for us to be able to do more. We've done 13 and we're going to do two more next year.

**R&R:** How did you go about selecting the personalities you'd use on each album?

**Jacobs:** Ellen Johnson, who worked on the History Of Rock And Roll, helped me; she went to Billboard and made a tabulation of every disc jockey mentioned in the magazine, and we sorted out those people by city; then I

# RADIO

went through old ratings, and asked people whom I respect (like Bill Gavin) who they thought the top choices would be.

A lot of the work is research, graphic art, etc. It takes several months alone to get the commercials cleared for one album. Tom Bonetti and GRT decided the songs to include. The fun part, going into the studio with the DJ when he does his part, takes a day, but 90 percent of the whole package is fitting the pieces together.

The most consistent source for commercials has been the Radio Advertising Bureau. At the beginning of the project, we ran ads in all the trades, asking if anyone had any old airchecks or commercials. It exposed me to a whole group of people I didn't know existed.

## PROGRAMMING

**R&R:** Are there any final comments you want to make?

**Jacobs:** Just that I've had it with people who play their games in the trades, the ones who talk on levels that have nothing to do with what their stations sound like. When I was doing the Top 40 thing, I never made any pretense about being anything other than it was. Now, we're into this generation of xerox copy types, of famous unemployed programmers who want to attach a lot of weight to things which aren't justified.

There's only a handful of basic ingredients to Top 40, and to start getting into "my guys are communicating," when you can't even tell one guy from another at their station, is . . . To say, "this station is reaching out" when all it's doing is dangling one in a million chance to win something, is jive. Now we're getting into the same kind of hype behind programming. It's hype and more hype, when one guy takes a certain route and says "they're doing it in Detroit, so we might as well do it here," when the only reason they're doing it in Detroit is because they read about it in so-and-so's sheet.

And the only reason they read about it in the sheet, is because the guy from Warners was in that city that day talking about it, and he was talking about it because he called Ron Saul's phone beeper and heard it was happening in St. Louis. And the guy in St. Louis heard about it from someone he went to lunch with who heard it on the radio.

**R&R:** What are your views on Dr. Tom Turrichi "testing" records and saying "this will be a programmed hit?"

**Jacobs:** I think it's really neat when they reach a point where they've got it down and they can say it's more than just a theory. I don't know if there's ever going to be that possibility, because music just might be that be the last vestige of subjectivity available in the world. Either that, or it'll get to be 1984 and everything will be drab, and the only thing we'll hear will be a 60-cycle tone. . . .



**CLEVELAND GETS OFF:** WMMA-FM, Cleveland, reports widespread interest in "Get Off", the public service announcements by 42 rock celebrities against hard drugs, as a result of regular programming. Pictured seated are disc-jockey Len Goldberg and d.j./Public Service Director Debbie Ullman. Standing are Doc Remer, VP of Jericho Productions West, donating his time to "Get Off"; WMMS Program Director John Gorman; disc-jockey and Creative Services Director Denny Sanders; and disc-jockey Matthew Katz. The LP, which features Ringo Starr, Alice Cooper, Stevie Wonder and others is provided free to broadcasters by the National Association of Progressive Radio Announcers.

## FREE BEER FOR A YEAR

# WPLR, Tuborg Team Up For Contest

There'll be no shortage of drinkable material for five lucky winners in WPLR-New Haven's recently completed "Tuborg Beer For A Year" promotion.

Out of some 5,000 postcards received, the winners received one six-pack of the Scandanavian beer each week for an entire year. According to program director John Lurier, "The WPLR Tuborg Beer For A Year" promotion "was the first alcoholic beverage giveaway in the state of Connecticut, to my knowledge. We had to make sure all contestants were of legal drinking age."

"We got excellent cooperation from the Tuborg people," said Lurier. "In fact, we may work with them again on future promotions." After collecting listeners' postcard entries for a month, station personnel held one drawing and randomly picked the five winners.

"Actually, we didn't award the beer to them on the spot. What we did was

to give them coupons which they could then redeem in exchange for six-packs at their local liquor stores. That way, they could make the decision to space out their year's supply week by week, or, if they wanted, they could just cash all the coupons in at one time and have themselves one big bash."

The station also recently ran a promotion with Ringling Bros. circus as it made its annual visit to New

Haven. A randomly chosen postcard entrant was selected to go backstage with circus clowns, don costume and make-up, and actually perform onstage with the other clowns as part of the circus. The winner and a WPLR jock were also honored guests of the circus during its yearly parade through downtown New Haven; the two received special treatment, riding atop a seventeen-foot elephant on the Ringling Bros. parade float.



Jon Lurier of WPLR (left) and Pete Holmes of Tuborg Breweries (center), pictured with three of the five winners in the station's "Beer For A Year" contest.

R&R's man in Washington, Jason Shrinsky, discusses the question of "program length commercials" in his FCC column on page 26 of this issue.

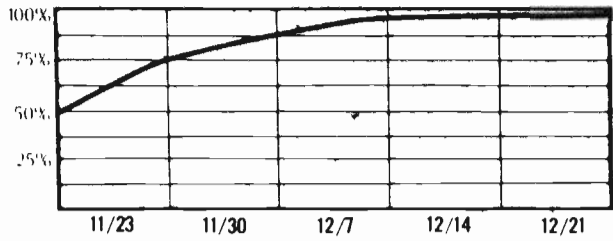


● signifies fastest moving records.

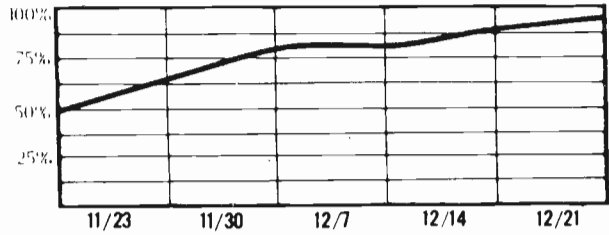
# ROCK TOP TWENTY

Friday, December 21, 1973

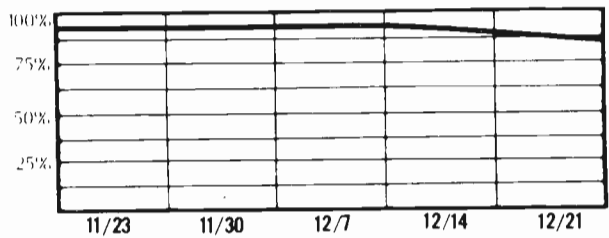
**1** JIM CROCE  
*Time In A Bottle (ABC)*  
LW: 3



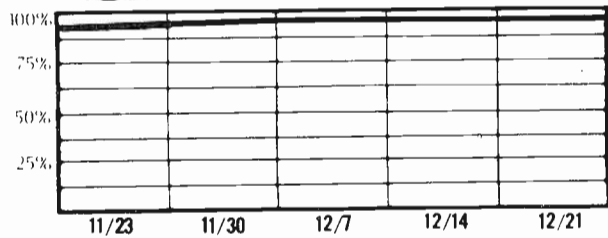
**2** STEVE MILLER  
*The Joker (Capitol)*  
LW: 4



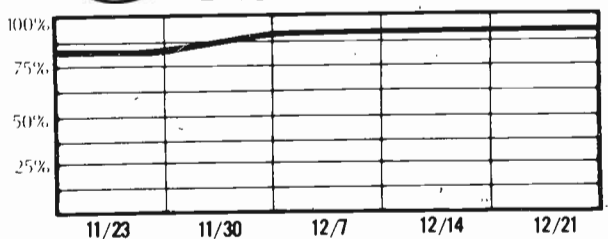
**3** CHARLIE RICH  
*The Most Beautiful Girl (Epic)*  
LW: 2



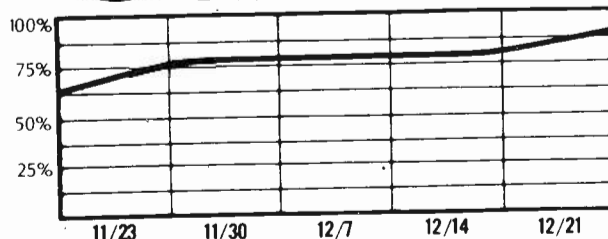
**4** ELTON JOHN  
*Yellow Brick Road (MCA)*  
LW: 1



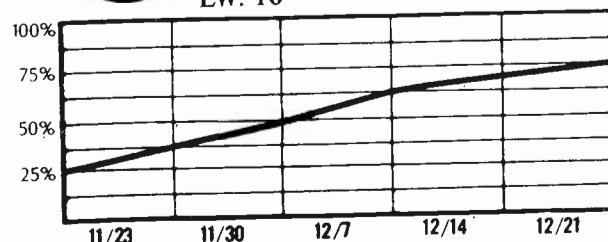
**5** HELEN REDDY  
*Leave Me Alone (Capitol)*  
LW: 5



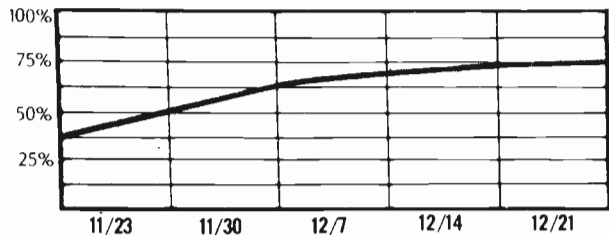
**6** BROWNSVILLE STATION  
*Smokin' In The Boys' Room (Big Tree)*  
LW: 7



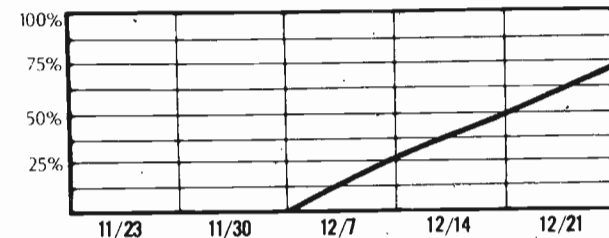
**7** AL WILSON  
*Show And Tell (Rocky Road)*  
LW: 16



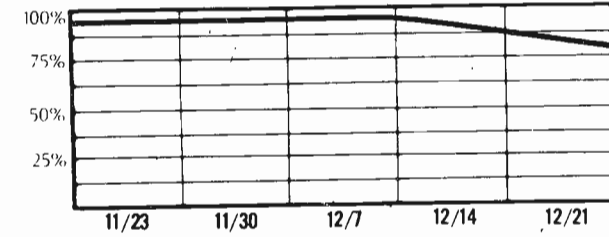
**8** PAUL MC CARTNEY  
*Helen Wheels (Apple)*  
LW: 10



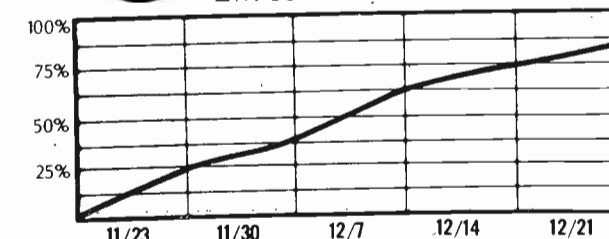
**9** RINGO STARR  
*You're 16 (Apple)*  
NEW ENTRY



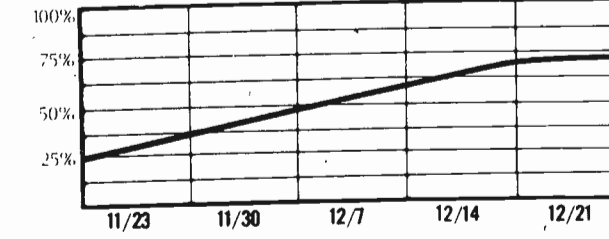
**10** CARPENTERS  
*Top Of The World (A&M)*  
LW: 6



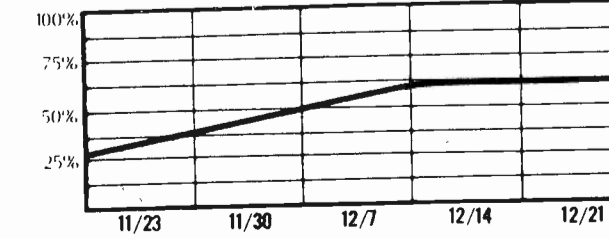
**11** OLIVIA NEWTON JOHN  
*Let Me Be There (MCA)*  
LW: 18



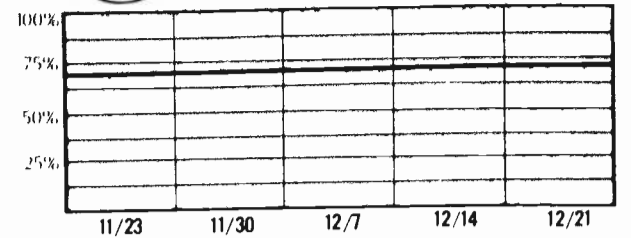
**12** STAPLE SINGERS  
*If You're Ready (Stax)*  
LW: 13



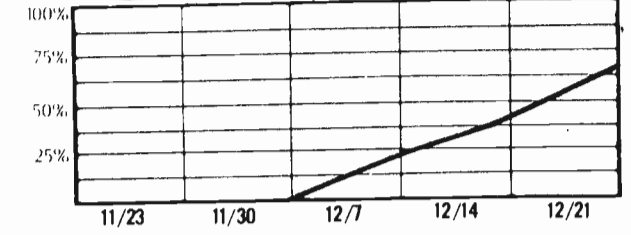
**13** JOHN LENNON  
*Mind Games (Apple)*  
LW: 11



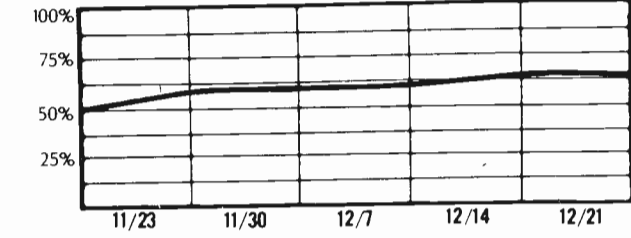
**14** TODD RUNDGREN  
*Hello It's Me (Bearsville)*  
LW: 8



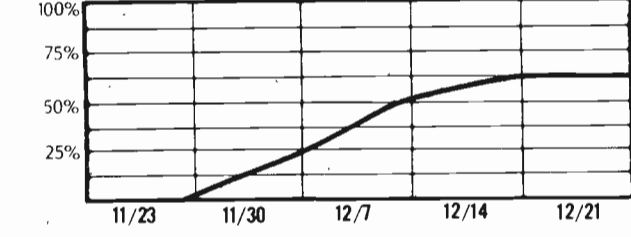
**15** BARBRA STREISAND  
*The Way We Were (Columbia)*  
NEW ENTRY



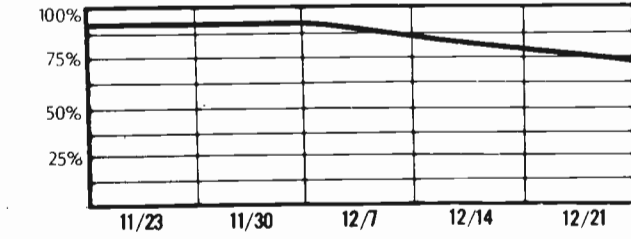
**16** HAROLD MELVIN  
*The Love I Lost (Phila. Int'l)*  
LW: 12



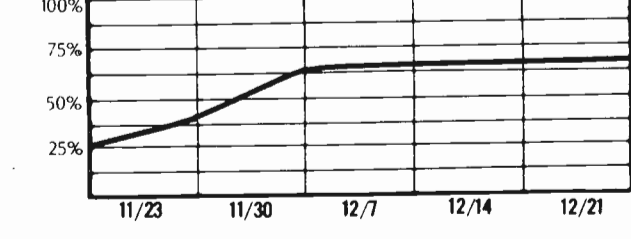
**17** STEVIE WONDER  
*Living In The City (Tamla)*  
LW: 19



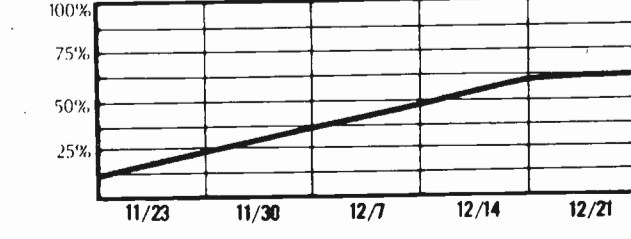
**18** CHICAGO  
*Just You And Me (Columbia)*  
LW: 9



**19** LED ZEPPELIN  
*Dyer Maker (Atlantic)*  
LW: 20



**20** LOGGINS & MESSINA  
*My Music (Columbia)*  
LW: 17








# ROCK ALBUMS

\*Denotes most played cuts

<b>ALLMAN BROTHERS</b> Brothers and Sisters (Capricorn) <i>CUTS: Jessica*-Southbound*-Pony Boy--Come and Go Blues</i>	<b>GRATEFUL DEAD</b> Wake Of The Flood (Grateful Dead) <i>CUTS: Mississippi Halfstep--Eyes of the World--Here Comes Sunshine*</i>	 <h2>album notes</h2> <p>The <b>HENRY GROSS</b> lp (A&amp;M) showing up well. Top cut is "Sweet Sassafras."</p> <p><b>GENESIS</b> (Atlantic) getting good play, mostly as an entire lp rather than any specific cut.</p> <p>The single from the <b>ALVIN LEE</b> lp is "So Sad", written by <b>GEORGE HARRISON</b> who also plays on the cut with <b>JIM CAPALDI</b> and <b>STEVIE WINWOOD</b>. Rumor is that if the lp and single are a success the studio group will get together for a super-group tour.</p> <p>The new <b>MAHAVISHNU</b> lp (Columbia) getting fair play. Biggest movement and airplay still seems to be on <b>EMERSON, LAKE &amp; PALMER</b>.</p>
<b>GREGG ALLMAN</b> Laid Back (Capricorn) <i>CUTS: These Days --Midnight Rider *</i>	<b>BILLY JOEL</b> Piano Man (Columbia) <i>CUTS: Worse Comes to Worse--Piano Man--Travellin' Prayer</i>	
<b>THE BAND</b> Moondog Matinee (Capitol) <i>CUTS: Ain't Got No Home--Holy Cow--Promised Land--The Great Pretender--I'm Ready</i>	<b>ELTON JOHN</b> Goodbye Yellow Brick Road (MCA) <i>CUTS: Harmony*-Grey Seal*-Roy Rogers--All The Girls Love Alice*-Goodbye Yellow Brick Road</i>	
<b>DAVID BOWIE</b> Pin-Ups (RCA) <i>CUTS: I Can't Explain--Sorrow--Here Comes The Night*</i>	<b>KRIS &amp; RITA</b> Full Moon (A&M) <i>CUTS: Hard To Be Friends--Loving Arms--Tennessee Blues--Song I'd Like to Sing*</i>	
<b>HARRY CHAPIN</b> Short Stories (Elektra) <i>CUTS: Wold*-They Call Her Easy</i>	<b>JOHN LENNON</b> Mind Games (Apple) <i>CUTS: Intuition--Tight As*-Nutopian International Anthem--Only People*-You Are Here</i>	
<b>ALICE COOPER</b> Muscle of Love (Warner Bros.) <i>CUTS: Teenage Lament*-Muscle of Love*-Big Apple Dreamin--Never Been Sold Before</i>	<b>LOGGINS &amp; MESSINA</b> Full Sail (Columbia) <i>CUTS: A Love Song*-You Need A Man--Coming To You--Watching The River Run--Sailin' the Wind--My Music*</i>	
<b>JIM CROCE</b> I've Got A Name (ABC) <i>CUTS: Lover's Cross*-Five Short Minutes--Car Wash Blues*-I'll Have To Say</i>	<b>DAVE MASON</b> It's Like You Never Left (Columbia) <i>CUTS: Baby... Please--Every Woman*-Misty Morning Stranger--The Lonely One</i>	
<b>RICK DERRINGER</b> All American Boy (Blue Sky) <i>CUT: Rock &amp; Roll Hoochie Koo</i>	<b>STEVE MILLER BAND</b> The Joker (Capitol) <i>CUTS: The Joker*-Sugar Babe--Shu Ba Da Du</i>	
<b>BOB DYLAN</b> Dylan (Columbia) <i>CUTS: Mr. Bojangles--A Fool*-Big Yellow Taxi--Spanish Is The Loving Tongue</i>	<b>BETTE MIDLER</b> Bette Midler (Atlantic) <i>CUTS: Higher &amp; Higher--Uptown/Da Doo Ron Medley*</i>	
<b>EMERSON LAKE &amp; PALMER</b> Brain Salad Surgery (Manticore) <i>CUTS: Still--You Turn Me On*-Karn Evil 9--Part 2 &amp; 3</i>	<b>MOTHERS OF INVENTION</b> Overnite Sensation (DiscReet/WB) <i>CUTS: Dirty Love*-I'm The Slime--Montana</i>	
<b>DAVID ESSEX</b> Rock On (Columbia) <i>CUTS: Rock On--For Emily--Lamplight</i>	<b>PAUL McCARTNEY</b> Band On The Run (Apple) <i>CUTS: Jet*-Bluebird--Mrs. Vanderbilt--No Words</i>	
<b>RORY GALLAGHER</b> Tatto (Polydor) <i>CUTS: Cradle Rock--Sleep On A Clothesline--20/20 Vision</i>	<b>POCO</b> Crazy Eyes (Epic) <i>CUTS: Here We Go Again*-Ride Along--Last Dance Tonight</i>	
<b>J. GEILS BAND</b> Ladies Invited (Atlantic) <i>CUTS: Lay Your Good Things Down*-Did You No Wrong*-Lady Makes Demands--I Can't Go On--That's Why I'm Thinking Of You</i>	<b>BILLY PRESTON</b> Everybody Likes Some Kind of Music (A&M) <i>CUTS: You're So Unique--Listen To The Wind</i>	
	<b>LINDA RONSTADT</b> Don't Cry Now (Asylum) <i>CUTS: Love Has No Pride--Colorado--Desperado--I Believe In You--Silver Threads*</i>	
	<b>RINGO STARR</b> Ringo (Apple) <i>CUTS: I'm The Greatest*-Oh My My--Hold On--Devil Woman--You're 16*</i>	
	<b>URIAH HEEP</b> Sweet Freedom (Warner Bros.) <i>CUTS: Stealin'*-Dreamer--Sweet Feelin'</i>	
	<b>WHO</b> Quadrophenia (Track/MCA) <i>CUTS: Real Me*-I'm One--Drowned--I've Had Enough--5:15--Reign O'er Me</i>	
	<b>ROY WOOD</b> Boulders (UA) <i>CUTS: Wake Up--Songs Of Praise</i>	
	<b>JESSE COLIN YOUNG</b> Song for Juli (Warner Bros.) <i>CUTS: Morning Sun*-Song For Juli--T-Bone Shuffle</i>	

The above albums represent the most played this week.

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





# DIANA ROSS

## Last Time I Saw Him

M1278F

The title single of her new Album.



M812V1

©1973 Motown Record Corporation

# RECORDS

## Green Sets Box Office Mark At Apollo

Al Green recently set the all-time box office record at New York's Apollo during his 3-week engagement at the Harlem club. Al also did a benefit for 250 cheering inmates of N.Y.'s Federal Detention Headquarters. He told reporters his reason for the prison gig; "They're locked up and can't get out... but I can get in."

### ROCKIN' RAIDERS

Paul Revere's Raiders, featured artists on Dick Clark's "Rock & Roll Years" this week, have a new Columbia album set for January release; lead singer Mark Lindsay's next solo single comes in three weeks, with album to follow after the first of the year.

### DOCTOR'S BAG

Video Tape Network, Inc. has made available an hour-long program featuring Dr. John; show is available for distribution to Network's 235 affiliated colleges.

### LESS BAGGAGE, MORE MUSIC

Epic's Argent, who've just completed one of their most successful American tours, lost plenty in the process; like a new tape recorder, specially used for sound effects during concerts. Back in England now, they're working on their next album (due after the first of the year). They'll be back for concert tour, beginning March 25.

### THEN AND NOW

Art Laboe's Original Sound Records, home of the original Oldies. But Goodies series, has grown a new limb: Now Records, which will be devoted to releasing of contemporary singles product. The image change was in order, according to O.S. spokesman Paul Politi, because "the

picture of us on strictly an oldies label was making people think of us as 'The Wax Museum of the record industry.'" Making the scene at Hollywood's Oldies But Goodies Club last week; Johnny Rivers, Linda Ronstadt, drummer Jim Gordon, onstage.

### CLASSICAL GAS

Emerson, Lake & Palmer wondered how classical composer Alberto

Ginastera would react to their rock arrangements of his music, so they flew to his home in Zurich, Switzerland, set up and played for him. "He like it," said Keith Emerson.

### COCKER BACK BARKING

After an 18-month spell of inactivity, Joe Cocker is back in the studios in England. Producer is Jim Price and musicians include Price,

Henry McCullough, Chris Stewart and Jim Carstine. Some of the tunes; "It's Gonna Rain Today," "Lucinda." Cocker says he has no plans to resume touring.

### JESSE COLIN YOUNG CHANGES NAME

Jesse Colin Young is officially changing his name, to Jesse Colin Young. It seems Young, who's gone by that Monicker for some thirteen professional years, is legally Perry Miller. Now he'll legally be Jesse Colin Young. What's in a name?

### DYLAN SELLS OUT

According to promoter Bill Graham, Bob Dylan's upcoming national tour is sold out already. On Sunday, Dec. 2, Graham placed newspaper ads announcing tickets were available in 21 cities. By Tuesday, Dec. 4, Graham claimed indications were that every performance would be sold out. Some 658,147 Dylan buffs will pay a total somewhere between four and five million dollars to see their man onstage in February.

### KINKS KOMPANY

Head Kink Ray Davies is looking around for a company to distribute the Kinks' new label. He recently spent time with Island Records chief Christ Blackwell discussing the deal.

### HELEN WOVES 'EM

Helen Reddy did her "last one-nighter of the year" before a houseful of the faithful Tuesday evening, Dec. 12 at L.A.'s Dorothy Chandler Pavillion. Drawing rave responses; the hits, a Thirties-ish revamp of John Sebastian's "Sittin' Here Lovin' You" and a surprising rendition of Creedence's "Travelling Band." She'll take some time off now before next year's itinerary gets under way.

### ROCKY MTN. HIGH

Chicago's Caribou Ranch, 8500 ft. high in Nederland, Colorado, is a year old. Chicago are busy cutting their next album there now, with Elton John scheduled to be the first artist to use the facility in '74. Acts who did it the Colorado way this year; Joe Walsh, Steve Stills, War, J. Geils Band and Rick Derringer.

### OUT WITH THE OLD...

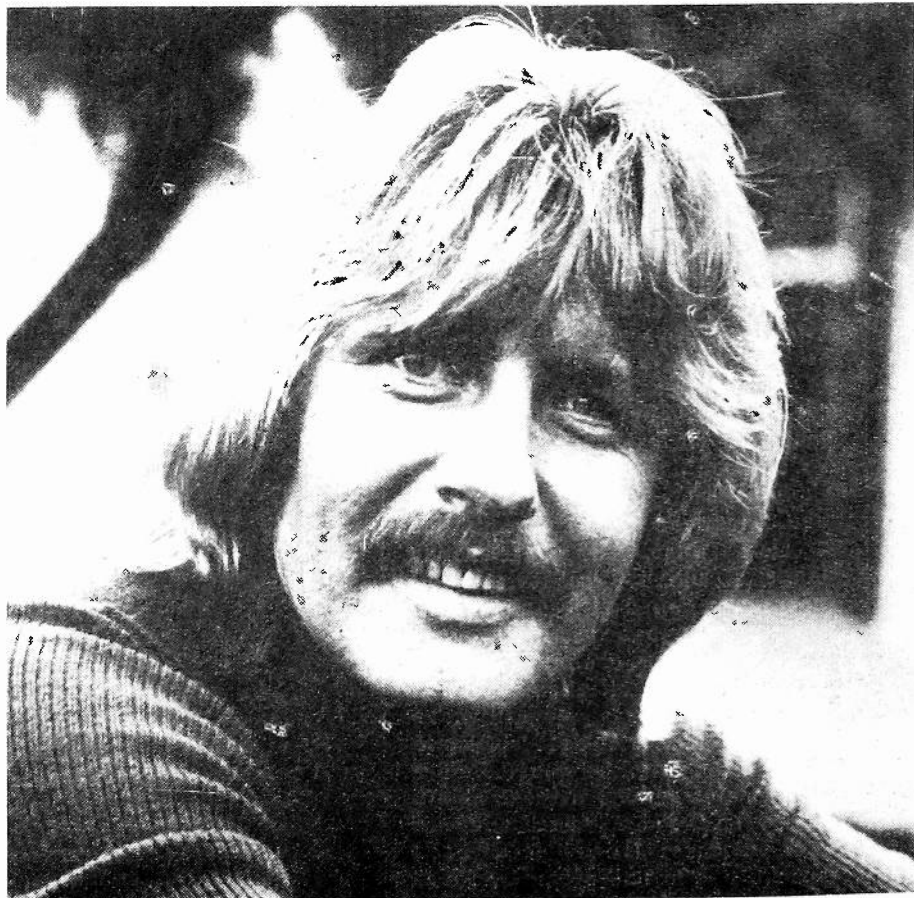
Plenty of rock acts scheduled to appear at various New Year's shows. The Beach Boys hit their home area New Year's Eve, playing at Long Beach Civic Auditorium. Tower of Power will perform for 80 million viewers when they appear New Year's Day at the Rose Bowl; they'll do Dick Clark's special the night before...Capricorn Records making preparations to link a network of radio stations to carry the Allmans' New Year's Eve Special from San Francisco's Cow Palace...

### FROM CBS WITH LOVE

Checking in to hear David Essex last week at Max's Kansas City, New York; Dave Mason, Jerry Wexler, Dawn producer Hank Medress, Alvin Lee and Mark Lindsay...Blue Oyster Cult's next lp due in February, called ME 262, named after a German fighter plane used in W.W.I Sample tracks; "Flaming Telepaths," "Sub-Human," "Harvester of Eyes."



Al Green, captured (photographically speaking) at the Federal Detention Headquarters in New York last month. His engagement at the Apollo set attendance records. See story above.



Paul Revere rides again. The Raiders, featured on Dick Clark's "Rock & Roll Years" are readying a new Columbia lp for January release; lead singer Mark Lindsay's next solo single and album are also imminent.

## ROCK ON THE TUBE

Saturday, Dec. 22; "Action '73"; host Dick Clark features Foster Sylvers, the Heywoods, Incredible Bongo Band. Filmed at Malibu, Cal. (ABC) "Hee Haw"; Johnny Rodriguez, Conny Van Dyke, Cathy McKinnon, join regulars Buck Owens and Roy Clark. (Ind.) "90 Tonight"; Smokey Robinson hosts Maureen McGovern. (NBC)

Sunday, Dec. 23; "Jimmy Dean" guest Mel Tillis does "Ruby". (Ind.) "Superstars of Rock"; Tower of Power, Olivia Newton John, Steve Goodman, Delbert & Glen. (Ind.)

Wednesday, Dec. 26; "Rock And Roll Years"; Chuck Berry, Edgar Winter, Drifters, Tommy James, Jan & Dean, Duane Eddy, Clyde McPhatter, Four Preps. (ABC)

Friday, Dec. 28; "Goodnight America"; Beatles and Carole King profiled among other items. (ABC) "That Good Ole Nashville Music"; guests Jeannie Seely, Bill Monroe, Tex Ritter and Bobby Lord. (Ind.) "Midnight Special"; all all-Country show with Marty Robbins, Charlie Rich, Tanya Tucker. Doug Kershaw, Johnny Rodriguez, Barbara Mandrell, Bobby Bare. (NBC)



# LAMBERT & POTTER

## THE HITS JUST KEEP ON COMIN'

They brought the Four Tops back to Top 40. They've written and/or produced hits for the Original Caste, the Grass Roots, the Raiders, Fifth Dimension, Hamilton, Joe Frank & Reynolds, Dusty Springfield and Sergio Mendes. They've done most of it within the last two years, and in the end they'll probably go down as belonging to the super select group of pro writing teams that includes Goffin-King, Barry-Greenwich and Mann-Weil.

While American Lambert and Briton Potter had met as early as 1964, it wasn't until 1969 that they formed their alliance and began turning out the hits, first with the Original Caste's "One Tin Soldier" for TA (Bell) Records in 1971.

Dennis Lambert had been involved in music from an early age. As a child, he sang in clubs in upstate New York, even appeared on television ("Startime") with Connie Francis once. Then as now, the Tokens (Hank Medress, Jay Siegel, Mitch and Phil Margo and Dave Appell) were producing; they were building a roster of hits with artists like the Chiffons, Randy & The Rainbows and the Happenings. When the team signed to produce Dennis as a singer in 1962, he got his first look at "the other side of the business," and decided writing-producing, not performing, would be his forte.

"I saw the processes they went through to create product, going into the studio and fashioning a record, and it fascinated me."

"By '64, I had met Lou Courtney, and we formed our own production company. We produced Mary Wells for 20th Century when she first left Motown and we did some things with the Nashville Teens. After six months I joined Mercury, as a staff producer; Lou and I wrote 'Do The Freddie' for Freddy and the Dreamers, plus some stuff for Jerry Butler and Lorraine Ellison. We then parted company, and from '66 to '67 I worked for Don Costa, producing."

In 1968, after a year in the Army, Dennis went to London, looked up Brian, and suggested the two try their luck as writers, in America.

Brian Potter had been drumming in jazz groups in Britain, and with the explosion of Beatlemania, he became a rock drummer, writing his first songs almost by accident when his band came up short with material for an audition. By the time he teamed with Lambert in America, he'd had several hundred pop songs to his credit, including the Small Faces' first hit.

### WRITING

1969 found Lambert-Potter functioning as writers, arrangers, A&R representatives, and general right hand men at Bell-distributed TA Records, a small label set up by Don Costa, and run by Steve Binder. As Brian recalls it, "Don was off, conducting for Sinatra and what not, so Dennis and I sort of ran the whole thing; we sat down and started writing songs every day. The third record we released, summer of '69, was the Original Caste's 'One Tin Soldier,' and it became our first hit."

As a team, they admit to working very closely. Neither writes lyrics or music exclusively, and both constantly write down, or tape, ideas, phrases and possible titles.

"We keep lists of phrases," Dennis



### BY GENE SCULATTI

says. "Like, somebody came into the office one day and said 'where's my pen? Somebody found it before I lost it!', and that triggered my remembrance of that phrase, which my father used often, and it eventually worked itself into a song; 'Somebody Found Her Before I Lost Her,' which the Addrissi Bros. have just cut."

While the TA label was underpromoted and under-distributed, the team's presence there didn't go unnoticed. "We seemed to befriend a lot of people," Dennis says. "We were always 'bubbling under' with whatever we did, we were always very commercial, and people began to notice us."

One of those people was producer Steve Barri, whose West Coast credits have included work with the Grass Roots, Turtles, Jan & Dean, Johnny Rivers. Barri heard their songs and recommended Jay Lasker sign them as writers-producers with ABC-Dunhill.

According to Lambert, "the deal was made because this is one of the few companies that maintains a staff of writers and producers; we were able to sit in here with the piano and create the way things were done years ago in New York. The people here are that 'song conscious'."

While Brian admits, "the predominant thing in pop now is still the singer-songwriter, the pendulum's starting to swing back

toward a dependence on professional songwriters; like the emergence of Paul Williams and Roger Nichols, and Jim Weatherly, and us."

### DUNHILL HITS

"From the beginning, we thought pop-oriented songs were our best outlet," Dennis claims. "As soon as we got here, we did 'Don't Pull Your Love' with Hamilton, Joe Frank & Reynolds. Then we wrote some Grass Roots stuff ('Two Divided By Love,' 'The Runway'), which were relatively easy because they were so patterned. We did Gayle McCormick's 'Cryin' Shame' and Dusty Springfield's album 'Come On.' But it wasn't till the Tops that we really got moving."

"We finally had found a vehicle in the Tops. That's where our abilities really blossomed. The advantage being that the Tops were legitimately a 'cold' act, and it was a challenge to be able to re-create them in a sense."

"They were probably our favorite act of all time," Brian admits. "Levi Stubbs is one of the greatest singers in the world. When we first met them, we had already been writing songs with them in mind. We sat down at the piano and played them 'Ain't No Woman (Like The One I've Got),' and some others, and they just loved it."

"They had mentioned writing a song that characterized their particular philosophy about being a breadwinner in the black community, we all worked together, and eventually put it into 'Keep of the

Castle.' We built their first album around that concept, though initially we hadn't figured the song as a single; we thought maybe the single should be 'Put A Little Love Away' which Sergio Mendes has out now."

"'Are You Man Enough' popped out of left field. MGM had what they knew was going to be an important black movie, Shaft In Africa, and they wanted us to come up with a song and have the Tops sing it. Turned out to be one of our biggest."

### DEPARTING DUNHILL

While the team has been well represented recently with the Fifth Dimension's "Ashes To Ashes," Sergio Mendes' "Put A Little Love Away" (both done in conjunction with Bones Howe), and singles by Skylark and Wayne Newton, there's been a slack in their activity at Dunhill. They've left to company to embark on a new project.

"What we had with Dunhill," Dennis explains, "was essentially a production company, whose objective was to develop new talent and present it to the label."

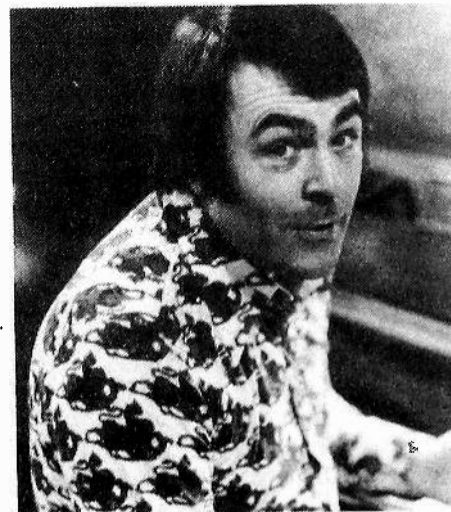
"As of January, we'll have our own label, Haven, with Capitol. It's not a custom label setup, with its own corporate control, but it gives us autonomy with the acts which we develop, and Capitol uses their marketing and promotion resources to handle the product."

### NEW LABEL

"We're talking to a couple of name acts, but we've already begun building a roster of new artists," says Dennis. "One is Gene Redding, a black singer who's distantly related to Otis Redding. He's been in a number of groups and he was involved with Bobby Womack and with Sly's group. He's somewhat like an Al Green or a Wilson Pickett; we'll have an LP out by him in March."

"We have a 14-year old black girl singer from Boston who has tremendous potential, and we've got Diamondhead, a white soul-oriented group which we did a single with on Dunhill. And, as independent producers, we'll continue to work with the Tops. In a way, they'll always be our favorites; and, once we've opened the door with them, there's been a lot of other ex-Motown acts make it big, like Gladys Knight and the Isley Brothers."

"There'll always be a need for professional songwriters. We set out in the beginning to be longtime music business people, and we intend to stick by that intention."



Dennis Lambert

# RECORDS

TED TEMPLEMAN

## Top Banana In Burbank's 'Produce' Dept.

In these days of superstar independent producers, hopping from project to project, it's odd to encounter a house producer who's completely satisfied with his lot. Ted Templeman has produced the Doobie Bros., Van Morrison, Captain Beefheart, Little Feat and others, all for Warner Bros. His is not merely a nose-to-the-grindstone hard work saga. Talent, experience and taste play a big part in 'the making of a producer.'

For Templeman, his involvement with recording began at any early age. "I've been into sound all my life. As a kid, I was a big jazz freak, going to clubs and concerts where I grew up in Northern California. When I got to hearing records, hearing how crappy the sound of Tony Williams' drums came across on those Miles Davis records, it freaked me out. 'Cause I knew how they could sound. I knew I had to get into making records, but I was still going to school."

"In the meantime, I hooked up with Autumn Records in San Francisco, through Bobby Mitchell and Tom Donahue. Autumn had the Beau Brummels then, and Sly Stone of course was active there, producing and playing on sessions."

"Our group was called the Tikis, and when Warners bought Autumn, we went as part of the deal. Lenny Waronker, who was vice president of Warners' A&R, heard us and decided to do the Harper's Bizarre trip. We became Harper's Bizarre (I arranged much of our stuff), and I began learning about the studio. Working with Lenny taught me a lot about perfection."

### Producing

"My heart was really in 'behind the scenes' stuff, in how to make a performance sound good. Toward the end of the Harper days, Lenny said to me, 'you know, you ought to make records.'

"I began by working on various sessions with him, in a semi-assistant producer capacity. I arranged a Nancy Sinatra session, and worked with Joe Wissert who was producing here. I warmed up to the job right away."

### Doobies

"Then I signed the Doobie Bros. They had made a rough tape with a couple of guys who had a studio up in San Francisco. I listened to the tape, went up and saw them, was completely knocked out. I came back pretty excited about them, Lenny suggested that the company sign them, they did, and that was it."

"Most acts that get signed to a label, are with a manager, or they have a super strong agency representing them. That's how deals are made;



somebody within the company hears about the act through these channels. But the Doobies' tape was unsolicited. When I flew up and saw them, they just killed me, because they had that great background vocal sound, and Tom's rhythm guitar, his leads and his vocals."

"Their first album was produced under kind of a bad situation, with two executive producers. 'Listen To The Music' didn't come till a year later. By that time, I felt the band should just kick ass a little more, rather than stay with the blander sound."

"'Listen' was a pretty commercial song. I still think 'Feelin' Farther Down' from the first lp could be a hit. We haven't really picked singles expressly, from the albums. There were more commercial tracks on The Captain And Me, but we thought 'China Grove' would be the best choice to further establish the group as a rock 'n' roll band."

"They're such a gas to work with. It's amazing the professional touch they have. They have the

capability to go on stage and just ballbust if they want, and in the studio they've got the touch of session vets. They could back up anybody. The two guitarists have it down, they've got a solid drummer, and a bass player like the Rock of Gibraltar. They're like a Swiss clock; you could set a meter by the bass player. I work to make them sound good, but they play their asses off."

### Van Morrison

"After I did their first album, I did Little Feat's *Sailin' Shoes*, which I think is the best album I've ever worked on. Then I met Van, while I was doing an album for Lorraine Ellison who had 'Stay With Me Baby.' Van wanted to work a couple of sessions for her record, which he did (I have some fantastic stuff in the can; the two of them singing 'Caravan' and some other things)."

"After the sessions, Van just said 'how'd you like to do my records?' I said 'Yeah,' and we did *Tupelo Honey*, while I was finishing Lorraine's album."

"We did *St. Dominic's Preview* together too, and a lot of things that haven't been released yet. Van is a tremendous talent, but there's no doubt he's hard to work with, in the studio. Because he walks into the session and expects things to happen right now. He's ready, you know, and he can't understand why everybody else isn't, too. That kind of thing can really fry an engineer or a musician right out of his mind."

"Van doesn't overdub at all. He comes in and plays guitar while he sings, that's why his records have that live sound you notice."

"Warner Bros. just tells Van, 'do what you want to do.' Which is indicative, I think, of the kind of attitude they have toward artists they believe in. They bought him out of his Bang contract after 'Brown Eyed Girl,' and, instead of putting him back into a pop vein, they let him go in and do *Astral Weeks*. Now, when they heard that record, they knew it wasn't necessarily going to be a blockbuster of a seller, but they did know it was important to let him find his own direction."

"I, personally, hadn't seen that kind of trust in an act, from a label, before. And they've shown it for people like Randy Newman, and Ry Cooder as well."

### Open Ears

"I try to get out and listen to new acts as much as I can, too. I've found out, usually, if there's something cooking, I'll hear about it. I don't hang out at the Troubadour or anything, but whenever I go to England, or New York, say, I make an effort to get out and hear music. Plus, we have A&R people who'll come and tell me about stuff."

"I just signed this group, Montrose. Ronnie Montrose used to be Edgar Winter's guitarist, and I heard he was leaving the group, so I talked to him and we started putting things together."

"Right now I'm finishing up Lorraine Ellison's album, and I'm working with a group called Chunky, Novie & Ernie, which John Cale and I are producing. I'm also working on Van Morrison's live album; part of it's taken from the Santa Monica Civic, part from the Rainbow in London. Van wants to make it a three-record set at this point."

"The Doobies are on the road, but we've finished all our tracks for their next album. It's about three-fourths done now. We have a lot of sweetening to do. They're working on new ideas and tunes now, I understand, and when they get back, we'll go in and start cutting again."

### Carrying It Through

The attitude is one Ted has come to incorporate into his producing approach as well.

"I take a different approach from most producers. Most of them are necessarily trying for a big hit the first time out with a new act. I try to help a group express whatever it is that's going to give them some sort of longevity. In other words, the record might not bust right out of the box, but it might give them a little bit of credibility that they can build on, and they can go from there. It's important to get the personality of the act across, so people can have something to latch onto."



Ted Templeman (L) at work in the studio.



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**GREGG ALLMAN**  
(Capricorn)

*Midnight Rider*

P1	Debut 28 WRC
P2	24-20 WSGA, Add KSO, 29-26 KCPX, Debut 26 KTKT
P3	Debut 25 WBBQ, 34-29 WCFL, 28-27 WISM, Add KLIF, 18-23 WERC

NOTES:

**BOBBY BARE**  
(RCA)

*Daddy, What If?*

P1	
P2	27-21 KCPX, Add KAKC, On KIMN
P3	Debut 37 KLIF

NOTES: Pulling good requests.

**BLACK OAK ARKANSAS**  
(Atco)

*Jim Dandy*

P1	Debut 29 KDWB
P2	Debut 27 KCPX, 28-19 WSGA, Debut 25 WHBQ, Debut 28 KSO, Add WJDX, Add KTKT, Debut 30 KRSP
P3	16-6 WMAK, Debut 22 WAYS, 29-23 WBBQ, 2-1 WERC, Add WISM, Debut 38 WCFL, Debut 30 KOIL, Debut 27 WCOL, Debut 38 KLIF

NOTES: One of the most added this week.

**BROWNSVILLE STATION**  
(Big Tree)

*Smokin' In The Boys' Room*

P1	4-3 WRC, 8-5 WIBG, 7-5 KDWB, 16-12 KFRC, 22-19 KSLQ, 3-6 13Q, 7-6 KHJ, 9-9 CKLW, 16-8 KKDJ, 24-21 WRKO
P2	2-3 WMYQ, 8-7 WOKY, 24-20 KAFY, 16-13 WJDX, 23-14 KIMN, 1-1 KRSP, 9-7 WPOP, 12-20 KCPX, 7-11 WIFE, 17-12 KTKT, 24-20 KYNO, 10-8 WHBQ, 3-2 WGRQ, 4-2 KAKC,
P3	5-3 KJRB, 25-29 WERC, 12-11 WAYS, 10-5 WCFL, 25-16 KFXM, 21-23 WAKY, 9-7 WISM, 3-2 KLIF, 6-7 WMAK, 10-16 KOIL, 9-11 WBBQ, On KSLY

NOTES: Some report restricted demographics to males & teens, most are reporting across the board.

**CARPENTERS**  
(A&M)

*Top Of The World*

P1	1-1 13Q, 26-32 KDWB, 9-9 KHJ, 3-4 CKLW, 3-6 WIBG, 9-9 WRKO, 1-7 KSLQ, 8-10 KKDJ, 11-16 KFRC
P2	7-15 KRSP, 7-10 WPOP, 11-12 WJDX, 7-8 WMYQ, 10-13 KRIZ, 15-18 KLIV, 7-9 WSGA, 3-4 WOKY, 15-21 KAFY, 2-4 KTKT, 2-7 KYNO, 2-5 WHBQ, 7-8 KSO, 15-28 KCPX, 5-8 WIFE,
P3	On KSLY, 2-1 KJRB, 5-5 KOIL, 6-13 WISM, 2-6 KFXM, 11-12 WAKY, 1-3 WCFL

NOTES:

**CHEECH & CHONG**  
(Ode)

*Sister Mary Elephant*

P1	
P2	1-1 WOKY, Debut 15 KSO
P3	17-9 WISM, 25-25 WAKY, 23-13 WCFL

NOTES: Santa & his old lady also getting top play & requests.

**CHICAGO**  
(Columbia)

*Just You And Me*

P1	5-17 KHJ, 5-11 KFRC, 8-9 WRC, 5-8 13Q, 12-13 WIBG, 13-22 KSLQ, 25-26 KKDJ, 10-17 WRKO
P2	17-25 KYNO, 2-3 KIMN, 9-12 KRIZ, 9-14 WHBQ, 13-15 WSGA, 26-27 WPOP, 8-7 WMYQ, 15-16 KRSP, 13-26 KSO, 10-19 WIFE, 3-6 KAFY, 10-14 KLIV
P3	31-39 WCFL, 17-23 WMAK, 13-19 WISM, 9-23 KFXM, 19-22 KOIL, 3-10 KSLY

NOTES:

**JIM CROCE**  
(ABC)

*I Got A Name*

P1	13-14 WIBG, 6-8 WRKO, 9-23 KKDJ, 27-28 KHJ
P2	6-7 WHBQ, 9-11 WMYQ, 16-21 KRSP, 20-27 KAKC, 16-18 WPOP, 21-21 KRIZ, 11-16 KSO, 6-15 KTKT, 10-19 KIMN
P3	2-2 KSLY, 13-12 KOIL, 17-26 WCFL, 18-26 WMAK, 11-29 WBBQ

NOTES: Sales off--AAG is about 75%--still strong

**JIM CROCE**  
(ABC)

*Time In A Bottle.*

P1	3-1 WRC, 4-3 13Q, 1-1 WIBG, 3-1 KFRC, 5-5 KSLQ, 3-2 KKDJ, 23-11 KHJ 1-2 CKLW, 8-4 KDWB, 7-5 WRKO
P2	2-1 WPOP, 3-9 KAKC, 6-3 WOKY, 8-1 KTKT, 3-2 WMYQ, 2-1 KRIZ, 16-9 WHBQ, 1-1 KSO, 1-1 WSGA, 1-1 WIFE, 4-4 WJDX, 1-1 KIMN, 4-4 KRSP, 1-4 WGRQ, 3-2 KCPX, 7-7 WAMS,
P3	10-5 KLIF, 2-2 WISM, 11-9 WAYS, 13-7 WCFL, 5-1 KSLY, 4-2 KFXM, 3-2 KOIL, 3-7 WERC, 1-2 WBBQ, 20-29 WMAK, 10-3 WAKY, 1-3 WCOL, 1-2 KJRB

NOTES:

**DAWN**  
(Bell)

*Who's In The Strawberry Patch With Sally*

P1	19-11 KSLQ, 20-20 WIBG, 12-10 KDWB
P2	19-13 KSO, 11-12 WOKY
P3	20-24 WCFL, 24-20 KLIF, 18-17 KFXM, 15-10 WCOL, 9-15 KOIL, 4-8 WERC

NOTES: Growing weekly.

**CLIFF DE YOUNG**  
(MCA)

*Sunshine*

P1	Debut 29 CKLW
P2	Add WMAK, Add KSO, 13-3 WJDX
P3	23-13 KJRB, Debut 25 WCOL, Add WBBQ

NOTES:

**EL CHICANO**  
(MCA)

*Tell Her She's Lovely*

P1	19-16 WRC, 21-17 KDWB, 7-14 KKDJ, 14-7 KHJ
P2	Debut 23 KAFY, 12-8 KTKT, Debut 26 WHBQ, 25-23 KSO, Debut 28 WMYQ, 23-19 KAKC, 21-16 KYNO
P3	20-16 WISM, 18-4 KIMN, Debut 16 KSLY, 22-14 KFXM, 22-20 WCFL, 23-21 WBBQ, 18-14 KLIF

NOTES:

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**DAVID ESSEX**  
(Columbia)

*Rock On*

<b>P1</b> Debut 27 KFRC, 22-18 WRC, Add 13Q
<b>P2</b> 8-6 KCPX, Debut 25 WMYQ, Debut 28 WSGA, 12-9 KRIZ, Debut 27 WIFE, 13-10 KRSP
<b>P3</b> 8-6 WCOL, 8-6 KJRB, Debut 27 WMAK, Debut 28 WBBQ, Debut 30 WISM, On KSLY

NOTES: Looks like it will go all the way, picked up nice adds this week.

**ARETHA FRANKLIN**  
(Atlantic)

*Until You Come Back*

<b>P1</b> 26-13 KSLQ, 11-10 CKLW, 21-19 WRC
<b>P2</b> Debut 27 WSGA
<b>P3</b> 29-21 KLIF, Debut 30 KFXM, Debut 30 WCOL

NOTES:

**ART GARFUNKEL**  
(Columbia)

*I Shall Sing*

<b>P1</b> Add WRC, On WABC
<b>P2</b> Add WJDX, Add KRSP, 29-25 WSGA, Add KCPX
<b>P3</b> Add WCOL, Add KOIL, Add WBBQ

NOTES:

**GRAND FUNK**  
(GF/Capitol)

*Walk Like A Man*

<b>P1</b> Debut 27 WRC, 29-24 KDWB
<b>P2</b> Add KYNO, On KIMN, 29-28 WOKY, 9-9 KRSP, 25-27 WMYQ
<b>P3</b> 35-31 WCFL, 35-25 KLIF, Add WERC, Debut 28 WCOL

NOTES:

**AL GREEN**  
(Hi)

*Livin' For You*

<b>P1</b>
<b>P2</b> 19-17 WJDX
<b>P3</b> 19-11 WERC, On KSLY, Add KFXM, 13-6 WAKY, 8-10 WAYS

NOTES:

**MERLE HAGGARD**  
(Capitol)

*If We Make It Through December*

<b>P1</b>
<b>P2</b> Debut 29 WSGA, Debut KAFY, 29-27 KSO, Debut 28 WJDX, Debut 24 WOKY
<b>P3</b> 26-22 KJRB, Debut 36 KLIF, Debut 25 WAYS, 25-22 WBBQ

NOTES:

**ALBERT HAMMOND**  
(Mums)

*Half Million Miles*

<b>P1</b>
<b>P2</b> 23-16 WIFE, 22-21 WSGA, 16-16 KCPX, Debut 28 WAMS
<b>P3</b> On KSLY

NOTES:

**ELTON JOHN**  
(MCA)

*Goodbye Yellow Brick Road*

<b>P1</b> 3-1 KHJ, 2-2 13Q, 4-8 KDWB, 28-25 WRKO, 3-3 KSLQ, 6-6 KKDJ, 1-3 WRKO, 2-4 KFRC, 2-2 WRC, 8-12 CKLW, 2-3 WIBG
<b>P2</b> 12-9 WJDX, 13-24 KAKC, 2-3 WIFE, 3-3 KTKT, 5-5 WMYQ, 5-7 KLIV, 1-2 WHBQ, 5-5 WSGA, 7-9 WGRQ, 1-3 WPOP, 9-11 WAMS, 3-11 KYNO, 6-14 KRSP, 2-5 KSO, 1-4 KCPX,
<b>P3</b> 1-3 KSLY, 1-2 WERC, 11-19 WCOL, 6-11 WCFL, 1-1 KFXM, 6-11 WAKY, 4-4 WAYS, 7-12 WBBQ, 1-2 WMAK, 2-3 KOIL, 2-4 WISM, 3-9 KJRB

NOTES:

**OLIVIA NEWTON-JOHN**  
(MCA)

*Let Me Be There*

<b>P1</b> 19-10 KFRC, 10-6 KDWB, On WIBG, 20-17 KSLQ, 21-21 CKLW, 26-20 KHJ, 23-17 WRC, 10-9 KKDJ
<b>P2</b> 9-4 KAKC, 14-13 KCPX, 29-24 WIFE, 16-10 KIMN, 26-20 KRSP, 5-4 KSO, 4-4 WSGA, Add KTKT, 25-19 KYNO, 18-15 KLIV, 16-14 WOKY, Debut 23 WPOP, 1-2 WJDX, 24-17 KRIZ
<b>P3</b> 11-7 KJRB, 20-15 WAKY, 10-8 WAYS, 25-18 WCFL, On KSLY, 29-22 KFXM, 17-17 KOIL, 23-15 WISM, 36-32 KLIF, 9-14 WMAK, 15-17 WERC, 4-4 WCOL, 2-3 WBBQ

NOTES: Good gains, solid across the board.

**EDDIE KENDRICKS**  
(Tamla)

*Keep On Truckin'*

<b>P1</b> 13-25 KFRC
<b>P2</b> Add WAMS, 15-10 KRIZ, 12-19 KAFY, 24-24 KOIL, 17-23 WIFE, 28-29 WMYQ, 8-12 KLIV
<b>P3</b> 10-12 KJRB, 19-21 WAKY, 14-18 WMAK

NOTES:

**GLADYS KNIGHT & PIPS**  
(Buddah)

*Midnight Train To Georgia*

<b>P1</b> 16-27 KHJ, 26-27 KKDJ, 27-24 WRKO, 17-33 KDWB
<b>P2</b> 8-11 KRIZ, 18-25 WMYQ, 9-21 WIFE
<b>P3</b> 28-25 KOIL, 15-18 WAKY

NOTES:

**GLADYS KNIGHT & PIPS**  
(Buddah)

*Imagination*

<b>P1</b> 21-21 KHJ, 25-21 KFRC, 17-15 WRC, 13-13 KKDJ, 6-6 CKLW, Debut 28 KDWB
<b>P2</b> Debut 28 WPOP, 30-19 WAMS, Debut 29 KYNO, 18-16 WSGA, Debut 25 KTKT, Add KRSP, 21-18 KAKC, 25-25 KIMN, 22-17 WHBQ
<b>P3</b> 23-18 WAYS, Add WMAK, 21-16 KJRB, 31-27 KLIF, 26-21 KFXM, Add WISM, 18-15 WBBQ, On KSLY, 22-14 WERC, 14-9 WCOL, Debut 36 WCFL

NOTES:



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### LOVE UNLIMITED ORCHESTRA (20th Century)

*Love's Theme*

<b>P1</b>	29-16 CKLW, Add KKDJ, 22-18 KHJ, Debut 25 KSLQ, 30-26 KDWB, 28-24 KFRC Debut 25 WRC, 14-8 WIBG
<b>P2</b>	23-17 WSGA, Add WPOP, Debut 28 WIFE, Add WLEE, On KIMN, 20-18 KRSP, Debut 24 KSO, Debut 29 KAKC, 23-18 KAFY, 17-2 WAMS, Add KYNO, Add WHBQ,
<b>P3</b>	28-16 WMAK, 30-19 WERC, 35-27 KJRB, 21-15 KLIF, Debut 28 KFXM, Debut 29 WISM, 22-18 WBBQ, On KSLY, Debut 28 WAKY, Debut 24 WCQL, 36-27 WCFL

NOTES:

### PAUL MC CARTNEY (Apple)

*Helen Wheels*

<b>P1</b>	12-12 KHJ, 24-20 WRC, 13-13 WRKO, 8-6 KSLQ, 12-20 KKDJ, 18-15 KFRC 19-18 WIBG, 11-9 KDWB
<b>P2</b>	17-18 WOKY, 11-11 KCPX, 24-13 WIFE, 16-14 KTKT, 20-12 KYNO, 6-6 KRIZ, 9-11 WSGA 15-24 WHBQ, 10-10 KSO, 14-10 WGRQ, 17-9 WPOP, 13-16 WAMS, 22-21 KIMN, 8-7 KRSP,
<b>P3</b>	11-10 KOIL, Debut 23 WAYS, 9-8 KJRB, 17-11 KLIF, 13-10 KFXM, 13-13 WERC 14-11 WISM, 27-24 WBBQ, 12-9 KSLY, 8-9 WMAK, 24-20 WAYS, 12-26 WCQL, 15-14 WCFL

NOTES:

### HAROLD MELVIN & BLUE NOTES (Phil. Int'l.)

*The Love I Lost*

<b>P1</b>	19-18 KDWB, 14-12 WRKO, 10-14 KHJ, 8-20 KFRC, 21-22 WIBG
<b>P2</b>	16-25 KAKC, 5-3 KAFY, 13-11 WJDX, 15-7 KIMN, 22-22 KRIZ, 22-19 KSO, 22-28 KRSP 14-7 WIFE, 11-5 WAMS, 5-2 KYNO, 4-5 WGRQ, 12-16 WPOP, 11-10 KTKT, 15-18 WMYQ'
<b>P3</b>	10-5 WERC, 20-19 KLIF, 20-19 KOIL, 14-30 KJRB, 20-14 KSLY, 5-11 KFXM, 5-8 WISM

NOTES:

### STEVE MILLER BAND (Capitol)

*The Joker*

<b>P1</b>	1-1 KDWB, 5-4 KKDJ, 7-2 WIBG, 4-3 KFRC, 9-2 KSLQ, 12-11 CKLW, 2-2 KHJ, 1-4 WRC, 12-4 13Q, 4-2 WRKO
<b>P2</b>	13-1 WGRQ, 2-1 KAKC, 3-2 WPOP, 8-7 WJDX, 3-2 WMYQ, 1-2 KRIZ, 12-15 WHBQ, 9-7 KSO 2-2 WSGA' 15-9 WIFE, 4-3 WAMS, 4-2 KIMN, 3-3 KLIV, 10-14 KCPX, 5-6 WOKY, 1-1 KAFY,
<b>P3</b>	3-1 WMAK, 16-4 KOIL, 11-6 WISM, 4-1 WBBQ, 8-7 KFXM, 5-3 WERC, 2-2 WCQL, 4-2 WCFL, 3-4 WAKY, 3-3 WAYS, 6-4 KFRB, 16-11 KSLY

NOTES:

### JONI MITCHELL (Elektra/Asylum)

*Raised On Robbery*

<b>P1</b>	
<b>P2</b>	On WGRQ
<b>P3</b>	Add WISM, On WBBQ, Add WCQL, On KJR

NOTES:

### DONNY OSMOND (MGM/Kolob)

*Are You Lonesome Tonight*

<b>P1</b>	25-22 KDWB, Debut 29 WRKO, 18-13 WRC, Debut 26 KFRC, Add KHJ
<b>P2</b>	17-15 KAKC, 22-19 WMYQ, 28-26 KYNO, 23-21 KSO, Debut 24 KAFY, 27-27 KRSP, 5-7 KCPX, 12-15 WOKY
<b>P3</b>	Add KOIL, 26-24 WISM, 34-28 KLIF, Debut 27 KFXM, 12-22 WERC, 17-19 WBBQ, 10-21 WMAK, 8-16 WAKY, 7-13 WCQL

NOTES:

### ANN PEEBLES (HI)

*I Can't Stand The Rain*

<b>P1</b>	26-22 WRC, 20-19 KKDJ, 9-9 WFRC
<b>P2</b>	19-11 KAKC, Debut 30 KIMN, 10-6 WJDX, 17-16 WHBQ, 12-10 KLIV
<b>P3</b>	Add KFXM, 26-22 WCQL, 30-22 WMAK, On KSLY, Debut 24 WAYS

NOTES:

### KRIS & RITA (A&M)

*A Song I'd Like To Sing*

<b>P1</b>	
<b>P2</b>	
<b>P3</b>	28-22 KLIF, 8-11 KOIL

NOTES:

### LED ZEPPELIN (Atlantic)

*D'yer Maker*

<b>P1</b>	16-12 13Q, 17-15 KHJ, 15-25 KDWB, 26-16 WRKO, 23-24 KKDJ, 22-18 KFRC
<b>P2</b>	13-13 KIMN, 13-9 KAFY, 14-9 WMYQ, 14-9 KYNO, 20-18 WHBQ, 18-26 KAKC, 13-6 WIFE, 15-22 KTKT, 14-13 KRSP, 16-23 WSGA' 18-20 WOKY, 18-19 WJDX, 19-19 KLIV
<b>P3</b>	20-19 WAYS, 11-9 KLIF, 16-13 KFXM, 29-27 KOIL, Debut 18 KSLY, 10-12 WISM, 14-21 WCFL

NOTES:

### LIGHTHOUSE (Polydor)

*Pretty Lady*

<b>P1</b>	
<b>P2</b>	
<b>P3</b>	32-25 WMAK, 25-23 KLIF, 20-18 WERC, 24-23 KJRB, 8-9 WBBQ

NOTES:

### LOGGINS & MESSINA (Columbia)

*My Music*

<b>P1</b>	21-18 KKDJ, 10-10 WIBG, 16-16 KSLQ, 16-19 WRKO, 5-7 KDWB
<b>P2</b>	22-22 WPOP, 19-17 KTKT, 9-6 KYNO, 6-5 KAKC, 19-19 WOKY, 23-23 WAMS, 7-12 WHBQ, 8-14 KSO, 22-22 KAFY, 20-20 KIMN
<b>P3</b>	9-7 KLIF, 24-18 KFXM, 8-8 KSLY, 12-13 KOIL

NOTES:

### JOHN LENNON (Apple)

*Mind Games*

<b>P1</b>	6-3 KDWB, 12-19 KFRC, 22-22 KKDJ, Debut 21 WIBG, Debut 20 13Q, 15-11 WRKO
<b>P2</b>	12-5 WIFE, 21-25 WPOP, 14-13 KAFY, 17-16 KIMN, 5-7 WGRQ, 9-9 KCPX, 12-17 KRSP 10-6 KTKT, 19-13 KYNO, 20-17 KLIV, 16-18 KSO, 5-12 KAKC, 24-20 WMYQ, 7-7 KRIZ,
<b>P3</b>	9-9 WAKY, 2-1 WCFL, 10-10 WBBQ, 15-12 KLIF, 10-8 KFXM, 15-15 WAYS, 17-29 KJRB, 9-7 KSLY, 6-7 KOIL, 11-12 WERC, 16-25 WISM

NOTES:

# added this week...

## PARALLEL 1

KSLQ/ST. LOUIS

Love Unlimited Orchestra

WRC/WASHINGTON D.C.

Art Garfunkel  
Byron McGregor

CKLW/DETROIT

Ringo Starr-16  
Moments

KKDJ/LOS ANGELES

Love Unlimited Orchestra

13Q/PITTSBURGH

David Essex  
Brian McGregor

KDWB/MINNEAPOLIS

Gladys Knight-Imagination  
Black Oak Arkansas  
War  
Jim Stafford

KHJ/LOS ANGELES

Donny Osmond

KFRC/SAN FRANCISCO

Donny Osmond  
David Essex

WRKO/BOSTON

Barry White  
Donny Osmond  
Diana Ross

## PARALLEL 2

KSO/DES MOINES

Staple Singers  
Gregg Allman  
Cliff De Young  
John Denver

WSGA/SAVANNAH

Barry White  
Aretha Franklin  
David Essex  
Merle Haggard  
Lynard Skinner

## PARALLEL 2

KAKC/TULSA

Bobby Bare

WOKY/MILWAUKEE

Alice Cooper  
Tom T. Hall  
Jim Stafford

WPOP/HARTFORD

De Franco-new  
Love Unlimited Orchestra  
Redbone

WIFE/INDIANAPOLIS

David Essex  
Love Unlimited Orchestra  
Barbra Streisand  
Barry White

KAFY/BAKERSFIELD

Barbra Streisand  
Merle Haggard

WJDX/JACKSON

Black Oak Arkansas  
Art Garfunkel  
Dobie Gray  
Byron McGregor

WAMS/WILMINGTON

Eddie Kendricks-Boogie  
Gregg Williams  
Paul Simon

KTKT/TUCSON

Olivia Newton John  
Black Oak Arkansas

WMYQ/MIAMI

El Chicano  
David Essex

KIMN/DENVER

Jim Stafford

KYNO/FRESNO

Barry White  
Jim Stafford  
Grand Funk  
Love Unlimited Orchestra

WGRQ/BUFFALO

Ringo Starr-You're Sixteen

## PARALLEL 2

KCPX/SALT LAKE CITY

Puzzle  
Stealers Wheel  
Art Garfunkel  
Petula Clark

KRIZ/PHOENIX

Love Unlimited Orchestra

KRSP/SALT LAKE CITY

Gladys Knight-Imagination  
Art Garfunkel

KLIV/SAN JOSE

De Franco Family  
Rick Derringer

WHBQ/MEMPHIS

Love Unlimited Orchestra  
Barry White

## PARALLEL 3

KFXM/SAN BERNARDINO

Paul Simon  
Ringo Starr-16  
Al Green  
Barbra Streisand  
Harry Chapin-Wold  
Linda Ronstadt  
Billy Preston-You're So Unique

WMAK/NASHVILLE

Gladys Knight-Imagination  
Cliff De Young  
Smokey Robinson

KOIL/OMAHA

Art Garfunkel  
Ringo Starr-16  
Alice Cooper  
Donny Osmond  
Gary and Dave

WAKY/LOUISVILLE

NRBQ  
Mocedades  
De Franco Family  
Ringo Starr-16

WISM/MADISON

Gladys Knight  
Black Oak Arkansas  
Joni Mitchell

## PARALLEL 3

WERC/BIRMINGHAM

Barbra Streisand  
Grand Funk  
Alice Cooper

WAYS/CHARLOTTE

Black Oak Arkansas  
Love Unlimited Orchestra  
Ann Peebles  
Merle Haggard

WCOL/COLUMBUS

Buckingham Nix  
Edgar Winter  
Don Goodwin  
Joni Mitchell  
Stealers Wheel  
Anne Murray  
Art Garfunkel  
Alice Cooper  
Paul McCartney  
Mathew Fisher  
Billy Preston  
Isaac Hayes

KJRB/SPOKANE

Redbone  
Tom T. Hall  
Paul Williams

WBBQ/AUGUSTA

Billy Preston  
Tammy Wynette  
Art Garfunkel  
Cliff De Young  
Brian McGregor

WCFL/CHICAGO

Tom T. Hall  
Black Oak Arkansas  
Gladys Knight  
De Franco Family

KLIF/DALLAS

Gregg Allman  
Tom T. Hall  
Billy Preston  
Lou Christie

KSLY/SAN LUIS OBISPO

Barbra Streisand  
Jim Stafford  
Aretha Franklin  
Jackie De Shannon



# Country

## added this week...

## inside nashville

### KFGO-FARGO

Judy Lynn  
Country Gazette  
Houston & Mandrell  
Red Stegal  
Doug Kershaw  
Johnny Rodriguez  
Jody Miller  
Dave Dudley  
Tammy Wynette

### WEET-RICHMOND

Charlie Rich  
Jim Ed Brown  
Houston & Mandrell  
Lloyd Green  
Kenny Vernon

### KFYV-ARROYO GRANDE

Osborne Brothers  
Don Gibson  
Tony Booth  
Dorsey Burnette  
Patsy Slead  
Stonewall Jackson  
Red Stegal  
Marty Brown

### WGVM-GREENVILLE

Jeanne Seeley

### KRAK-SACRAMENTO

Jerry Reed  
Eddy Arnold  
Jeanne Seely  
Bill Anderson  
Johnny Carver  
Dee Mullins

### KENR-HOUSTON

Connie Cato  
Tony Booth

### WPLO-ATLANTA

Tony Booth  
Jerry Kelly

### WHN-NEW YORK

James Mask  
Johnny Cash  
Don Gibson  
Crash

### WAME-CHARLOTTE

Bill Anderson  
Joe Stampley  
Jeanne Seeley

### WCMS-NORFOLK

Johnny Rodriguez  
Osborne Brothers  
Don Gibson  
Dorsey Burnette  
Patsy Slead  
Patti Page

### WKDA-NASHVILLE

Tanya Tucker  
David Rogers  
Sauls & Lumpkin  
Doug Kershaw  
Rodriguez

### KCKC-SAN BERNARDINO

Hank Wilson  
Crash  
Tammy Wynette

### KSON-SAN DIEGO

Dave Dudley  
Dick Feller  
Blanchard & Morgan  
Terry Stafford  
Jim Ed Brown  
Joe Stampley  
Eddy Arnold  
Tommy Cash  
Mel Tillis, Sherry Bryce  
George Jones  
Mel Street  
Tammy Wynette  
Don Meridith

### WINN-LOUISVILLE

Scrubbaloe Caine  
Red Stegal  
Anne Murray  
Wink Martindale  
Glen Barber

### KSOP-SALT LAKE CITY

Joe Stampley  
Tony Booth  
Jerry Reed  
Eddy Arnold  
Patti Page  
Charlie Rich  
Freddy Weller  
Red Sovine  
Anne Murray  
Skeeter Davis  
Ray Pillow  
Jim Mundy  
Bobby Bare  
John Denver

### WONE-DAYTON

Bill Anderson  
Joe Stampley  
Susan Raye  
Diana Trask  
Jim Ed Brown

### WJJD-CHICAGO

Eddy Arnold  
Don Gibson  
Patti Page  
Houston & Mandrell  
Glen Barber  
Mac White  
Tony Booth Jack & Misty  
Tammy Wynette

### KHOS-TUCSON

Loretta Lynn  
Rodriguez  
Kenny Price  
Don Gibson  
Freddy Hart  
Bobby Bare  
Houston & Mandrell  
George Jones  
Ronnie Milsap

### WUBE-CINCINNATI

Joe Stampley  
Roger Bowling  
Bill Anderson  
Johnny Rodriguez  
Lobo

### KLAC-LOS ANGELES

Brian Collins  
Linda Ronstadt  
Crash  
David Rogers  
Mel Tillis  
Susan Raye

By **BIFF COLLIE**

Once in a while it's good to stay up all night. Tom T. Hall and wife Dixie's first Christmas party extended until five am on Dec. 14, and it's a good thing. Sitting in their den with party-closers (or next party-openers, or never-leavers), they smelled smoke. Tom opened the trap door to his attic and viewed a virtual inferno. Fortunately, early discovery made it possible for the fire department to save all but the den... Having pond-furnished water (which

"Clark Family Album" Dot just released will be seen a lot when you catch Flip's show with Roy in January.

Stuart Hamblen, who's done everything from writing giant songs to garnering a million and a half votes for President (1952), was in Nashville last week to record. He started as a cowboy in Abilene (Tex.) and you'd think he'd done it all, but at 65 Stuart says he's still got a lot to do... Song credits include "This Ole House," "It's No Secret," "I Believe," "Open Up Your Heart," and "Remember Me (I'm The One Who Loves You)"... Stuart and his lady Suzy own Erroll Flynn's last home in Hollywood... Neighbors include Rudy Vallee and Frank Sinatra. Put Stuart between the two and you run the gamut of American musical history...

Will Billy 'Crash' Craddock get that leading role in the Joel Steinburg produced Broadway play, "Silver Queen Saloon?" If so, he'll be the first Country singer ever to make it on Broadway...

Gotta tell ya the story Charlie Walker told me, about the Vanderbilt University student who took an exam before leaving for Christmas vacation... Seems he couldn't answer the questions, so his final act of futility was to leave the answer spaces blank and write a note to the teacher, explaining the blank spaces. The note read, "God only knows... Merry Christmas!" When he returned from the holiday, his test paper had been returned by the teacher along with this notation from the teacher: "God passed and you fail! Happy New Year!"

Have a real Merry Christmas, from Biff Collie...Inside Nashville.

## most added this week

**DON GIBSON**

*Snap Your Fingers*

**BLANCHARD & MORGAN**

*Just One More Song*

**EDDY ARNOLD**

*She's Got Everything I Need*

**DAVE DUDLEY**

*Rollin' Rig*

**RED STEGAL**

*This Just Ain't My Day*

otherwise would have been unavailable, since Tom lives ten miles from town), also helped...

A late Christmas present for country music: Marty Robbins will host another all-Country Midnight Special next Friday, Dec. 28. Guests will include Tanya Tucker, Barbara Mandrell, Conway Twitty, Doug Kershaw, Tom T. Hall, Bobby Bare and Johnny Rodriguez...

Some veteran manager-bookers and promoters are whispering between themselves. They hope that all these Country TV shows (Dean Martin's show and Hee Haw are weekly, and there's talk of more all-Country Midnight Specials) don't materialize. If they do, it'll slow down even more the artists' public appearance schedules. The energy crisis makes travelling tougher (gas), and the heavy exposure of Country giants on TV will hurt future bookings...

Looked at from the other side, the buildup of young stars and secondary acts that comes through national TV exposure was never before available and has created a whole new dimension to the Country field... However you look at it, this Christmas Country music is better showcased, heavier exposed, and more popular than at any time in our history... As a result, Nashville gets more of everything. Example: Burt Reynolds' special (shot here last summer), now set for airing March 9. Dinah Shore is coming to shoot her special, "Dinah Won't You Please Come Home," and there's an average of a pilot and a half of two pilots a week coming out of Nashville now...

Roy Clark and family (uncles, cousins, Dad and all) taped a Flip Wilson guesting last week in Hollywood, and you can bet that the

### COUNTRY CORRESPONDENTS

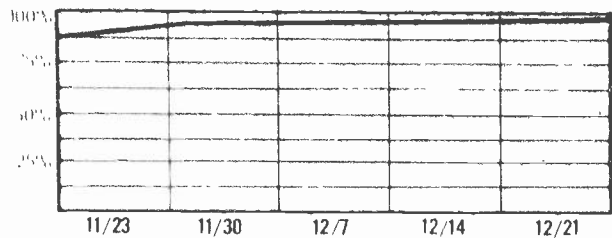
KLAK HOUSTON  
WCMS NORFOLK  
KWJJ PORTLAND  
WHOO ORLANDO  
WIRE INDIANAPOLIS  
KIKK HOUSTON  
WKDA NASHVILLE  
KCKC SAN BERNARDINO  
KQIN SEATTLE  
WMC MEMPHIS  
WINN LOUISVILLE  
KLAC LOS ANGELES  
KFOX LONG BEACH  
KHOS TUCSON  
KRAK SACRAMENTO  
KFGO FARGO  
WEET RICHMOND  
WUBE CINCINNATI  
KTUF PHOENIX  
KUZZ BAKERSFIELD  
KFYV ARROYO GRANDE  
KENR HOUSTON  
KEMY BILLINGS  
KERE DENVER  
WRCP PHILADELPHIA  
WPLO ATLANTA  
WGVM GREENVILLE, MISS.  
WAME CHARLOTTE  
WONE DAYTON  
KSON SAN DIEGO  
WSLR AKRON  
WJJD CHICAGO  
WHN NEW YORK

● signifies fastest moving records.

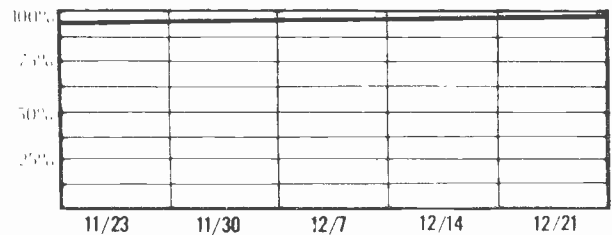
# Country TOP TWENTY

Friday, December 21, 1973

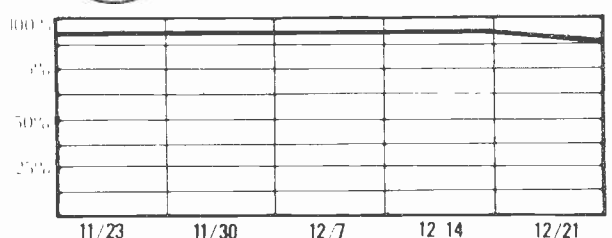
**1** **MERLE HAGGARD**  
*If We Make December (Capitol)*  
LW: 3



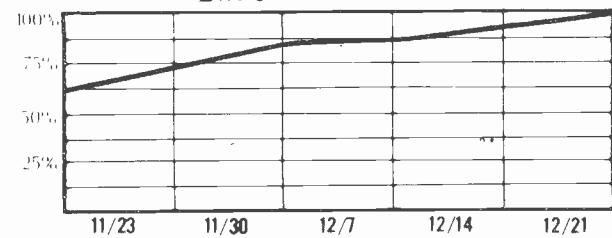
**2** **CHARLEY PRIDE**  
*Amazing Love (RCA)*  
LW: 2



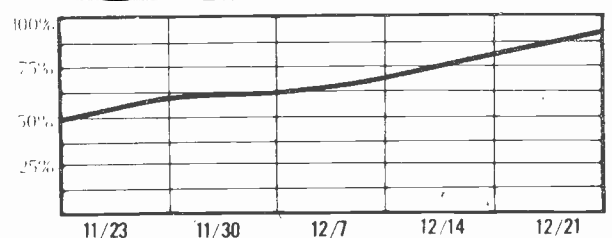
**3** **CHARLIE RICH**  
*The Most Beautiful Girl (Epic)*  
LW: 1



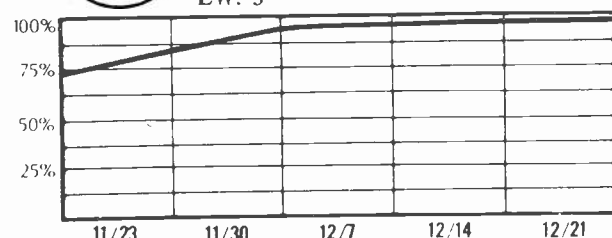
**4** **ROY CLARK**  
*Love & Tomorrow (Dot)*  
LW: 6



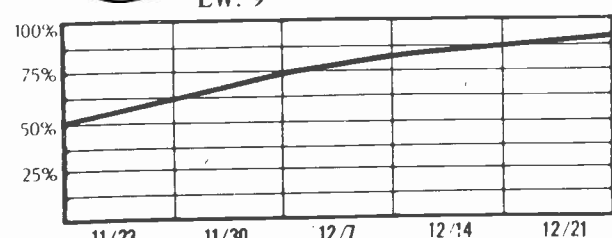
**5** **TOM T. HALL**  
*I Love (Mercury)*  
LW: 12



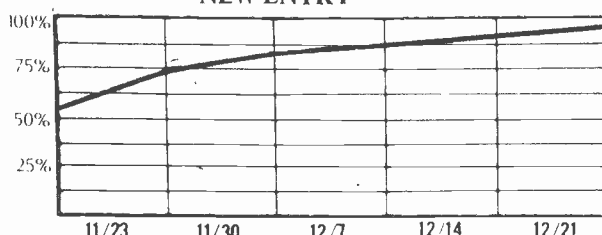
**6** **FREDDY HART**  
*If You Can't Feel It (Capitol)*  
LW: 5



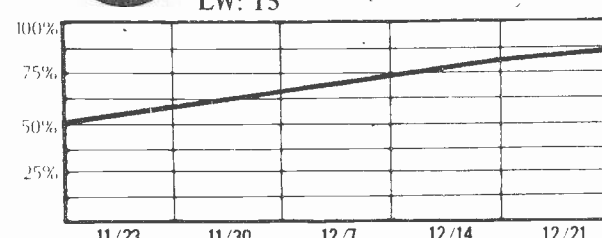
**7** **MARTY ROBBINS**  
*Love Me/Crawlin' On Knees (MCA)*  
LW: 9



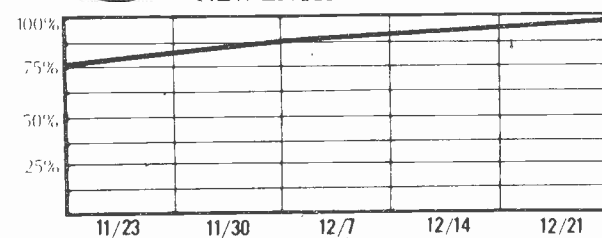
**8** **DOLLY PARTON**  
*Jolene (RCA)*  
NEW ENTRY



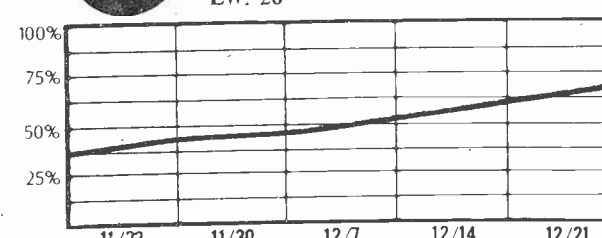
**9** **HANK WILLIAMS JR.**  
*The Last Song (MGM)*  
LW: 15



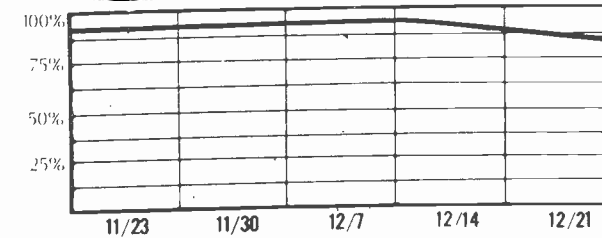
**10** **JOHNNY PAYCHECK**  
*Song And Dance Man (Epic)*  
NEW ENTRY



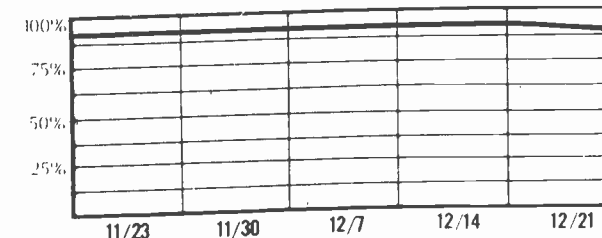
**11** **BOB LUMAN**  
*Still Loving You (Epic)*  
LW: 20



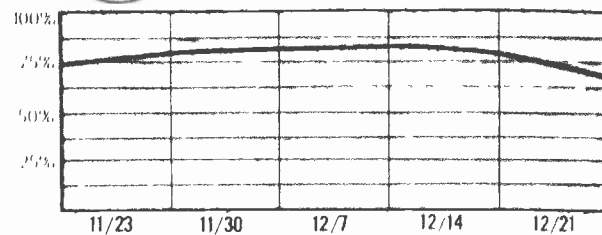
**12** **JERRY LEE LEWIS**  
*Memory Ain't Enough (Mercury)*  
LW: 10



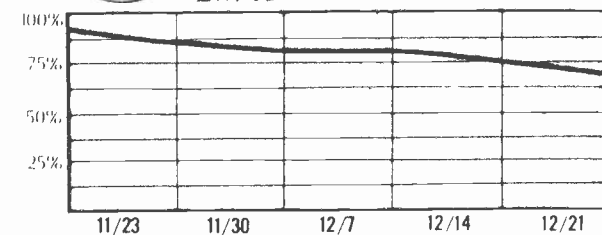
**13** **DONNA FARGO**  
*Little Girl Gone (Dot)*  
LW: 11



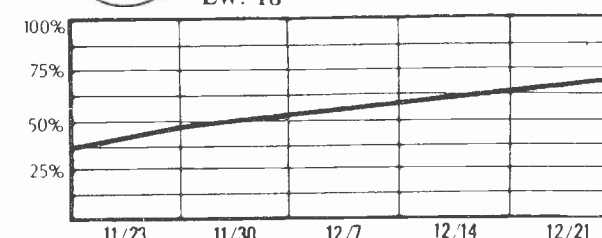
**14** **LYNN ANDERSON**  
*Sing About Love (Columbia)*  
LW: 8



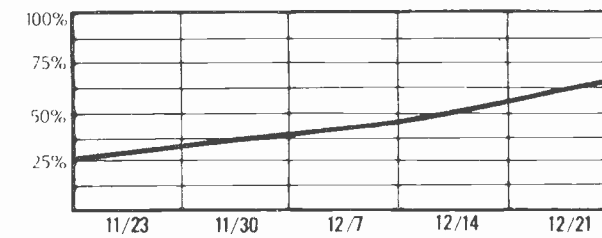
**15** **OLIVIA NEWTON-JOHN**  
*Let Me Be There (MCA)*  
LW: 13



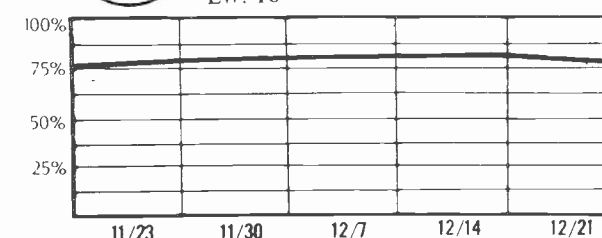
**16** **LORETTA LYNN**  
*Hey Loretta (MCA)*  
LW: 18



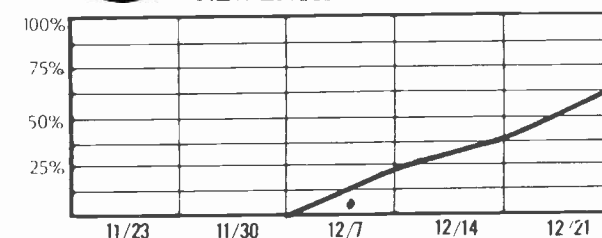
**17** **MEL STREET**  
*On Borrowed Time (Metromedia)*  
NEW ENTRY



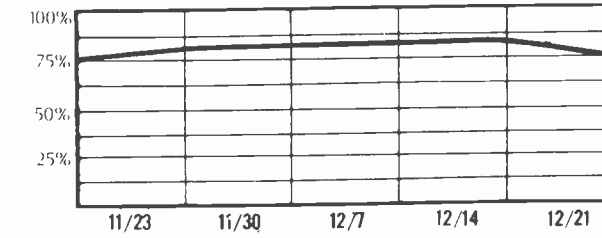
**18** **DOYLE HOLLY**  
*Lila (Barnaby)*  
LW: 16



**19** **FERLIN HUSKY**  
*Rosie Cries A Lot (MCA)*  
NEW ENTRY



**20** **NARVEL FELTS**  
*In The Name Of Love (Cinnamon)*  
LW: 14





**WELCOME TO  
WARNER BROS.  
COUNTRY!**



**How's this for C/W action?**

**REX ALLEN, JR. ... "The Great Mail Robbery" ... WB 7753**

- |                               |                            |
|-------------------------------|----------------------------|
| WWNC - Asheville              | WESE extra - Charlotte     |
| WPLO - Atlanta                | WBMD - Baltimore           |
| WSLC extra - Roanoke          | KTTS added - Kansas City   |
| WJJD - Chicago                | WNRS - Detroit             |
| KFDI extra - Minneapolis      | WINN hitbound - Cincinnati |
| WUBE #35 - #30 - Cincinnati   | KBUY extra - Fort Worth    |
| WMNI extra - Columbus         | KHEY - El Paso             |
| WBAP #95 - #83 - Fort Worth   | KNER - Houston             |
| KRND added extra - Shreveport | KBUC - Houston             |
| KNUZ - Houston                |                            |
| KSFO - San Francisco          |                            |

**DEBORAH HAWKINS ... "He's My Walkin' Love" ... WB 7746**

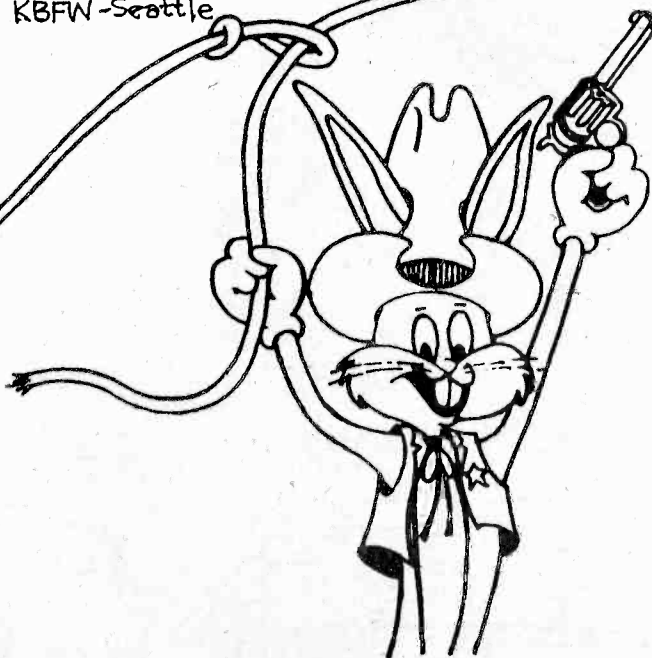
- |                        |                         |
|------------------------|-------------------------|
| WAME extra - Charlotte | WESC extra - Charlotte  |
| WQSN extra - Charlotte | WIOF - Hartford         |
| WFIF - Hartford        | WMAS - Hartford         |
| WSLC extra - Roanoke   | WEBR #33 - Richmond     |
| WELW extra - Cleveland | WMNI extra - Columbus   |
| WWOL - Buffalo         | WMYR - Rochester        |
| WSEN - Syracuse        | WCZN - Detroit          |
| WNRS - Detroit         | WUBE extra - Cincinnati |
| WINN - Louisville      | WONE - Dayton           |
| KYAL - Dallas          | WUNR - New Orleans      |
| WWL - New Orleans      | WYNK - New Orleans      |
| KBUC - Houston         | KNUZ - Houston          |
| KOKE - Houston         | KLAC - Los Angeles      |

**SCOTTI CARBON ... "No Rings, No Strings" ... WB 7752**

- |                               |                        |
|-------------------------------|------------------------|
| WQSN - Charlotte              | WGBG - Charlotte       |
| WMC-FM - Memphis              | WFIF - Hartford        |
| WSLC extra - Roanoke          | WCMS - Norfolk         |
| WIL - St. Louis               | KFDI #39 - Wichita     |
| WAXX #55 - Minneapolis        | KAOH extra - Duluth    |
| KWKY - Des Moines             | KOOO #16 - Omaha       |
| WMNI extra - Columbus         | WELW extra - Cleveland |
| WSLR extra - Akron            | WSEN - Syracuse        |
| WNYR - Rochester              | WCZN - Detroit         |
| WTDD - Detroit                | WNRS - Detroit         |
| WINN added extra - Cincinnati | KYAL - Dallas          |
| WWL - New Orleans             | KBUC - Houston         |
| KKYX - Houston                | KOKE - Houston         |
| KMOR - Denver                 | KYOU #47 - Denver      |

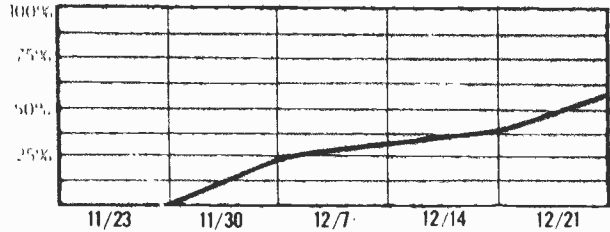
**CHIP TAYLOR ... "(The Likes Of) Louise" ... WB 7750**

- |                         |                        |
|-------------------------|------------------------|
| KXLR - Little Rock      | WNRS - Detroit         |
| WFIF - Hartford         | WWL - New Orleans      |
| WSLC extra - Roanoke    | KBET #19-#12 - Houston |
| WMNI extra - Columbus   | KSAY - San Francisco   |
| WCZN - Detroit          | KBFW - Seattle         |
| WUBE extra - Cincinnati |                        |
| KBUC extra - Houston    |                        |
| KOKE - Houston          |                        |
| KWJJ - Portland         |                        |
| WIOF - Boston           |                        |
| WMAS - Hartford         |                        |
| WCDG - Philly           |                        |
| WMYA - Rochester        |                        |

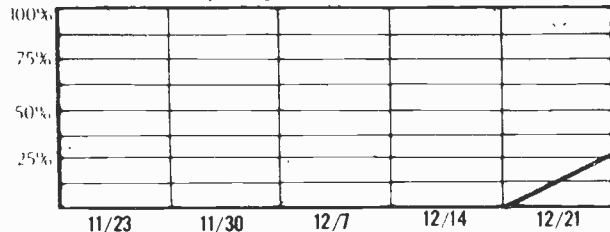


# Country SINGLES

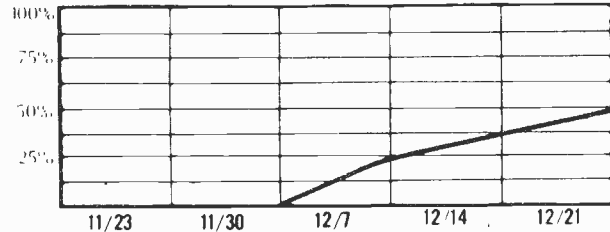
**BILL ANDERSON**  
*World Of Make Believe (MCA)*



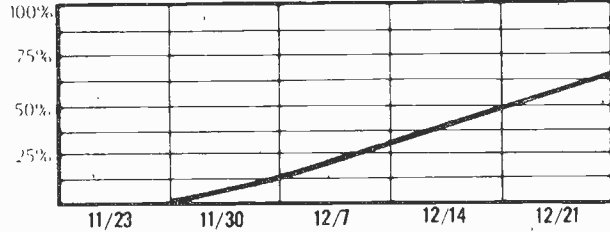
**EDDY ARNOLD**  
*She's Got Everything I Need (MGM)*



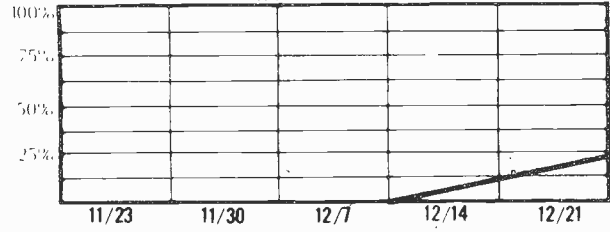
**GLEN BARBER**  
*Daddy No. 2 (Hickory)*



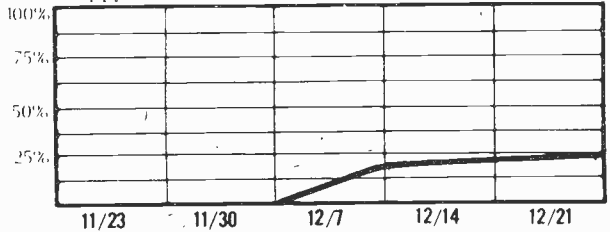
**BOBBY BARE**  
*Daddy What If (RCA)*



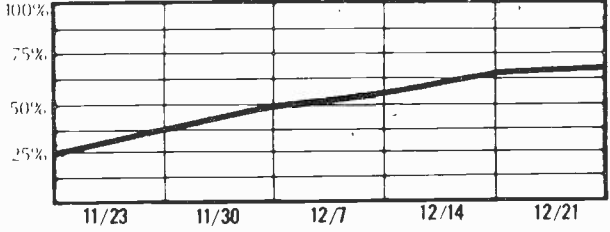
**JACK BLANCHARD & MISTY MORGAN**  
*Just One More Song (Columbia)*



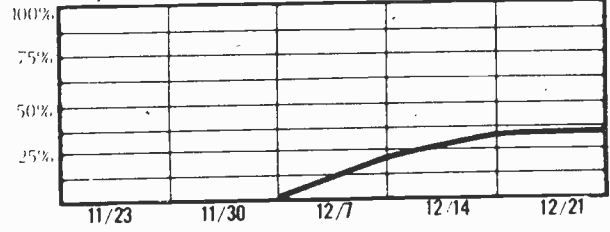
**TONY BOOTH**  
*Happy Hour (Capitol)*



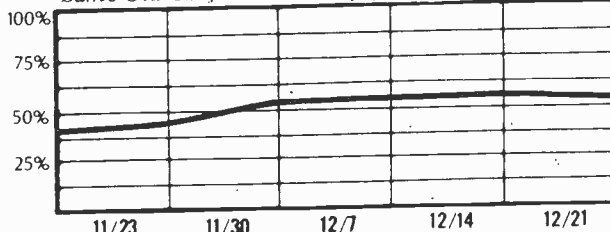
**JIM ED BROWN**  
*Sometime Sunshine (RCA)*



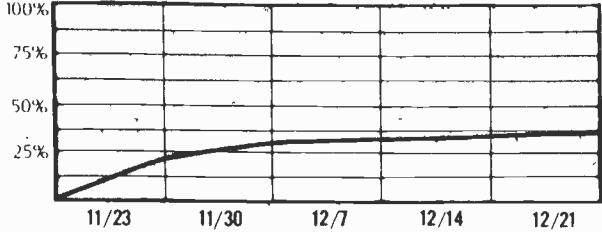
**ED BRUCE**  
*July You're A Woman (UA)*



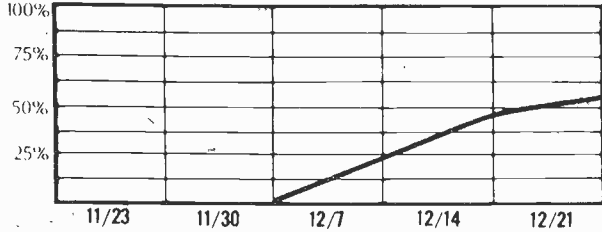
**HENSON CARGILL**  
*Same Old California Memory (Atlantic)*



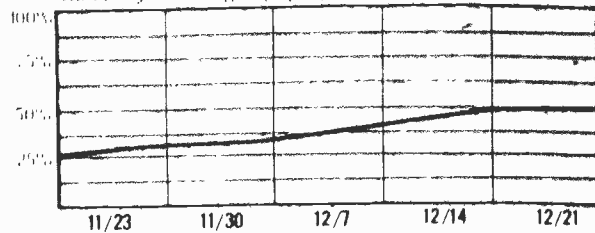
**SKEETER DAVIS**  
*Don't Forget To Remember (RCA)*



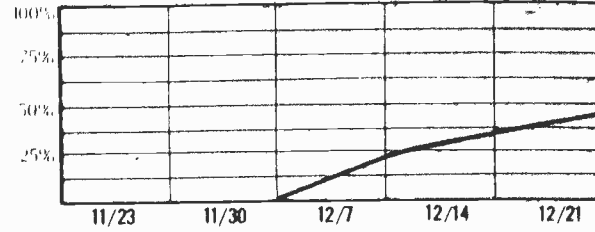
**JOHN DENVER**  
*Please Daddy (RCA)*



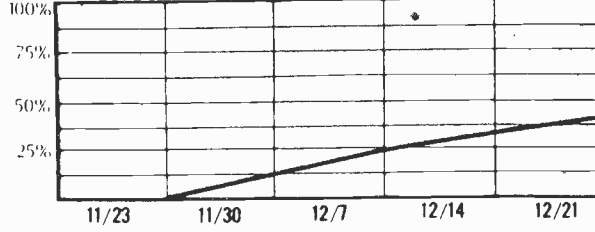
**DAVID HOUSTON**  
*Lady Of The Night (Epic)*



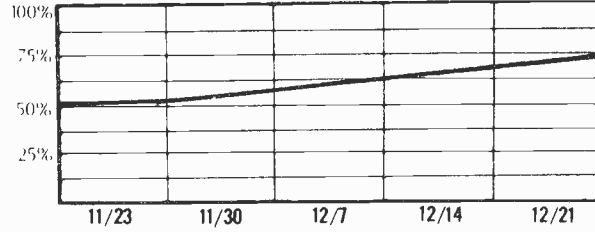
**HOUSTON & MANDRELL**  
*I Love You I Love You (Epic)*



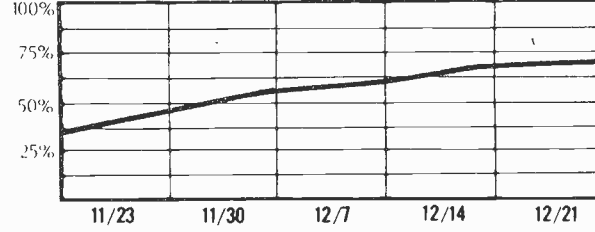
**SONNY JAMES**  
*Surprise Surprise (Capitol)*



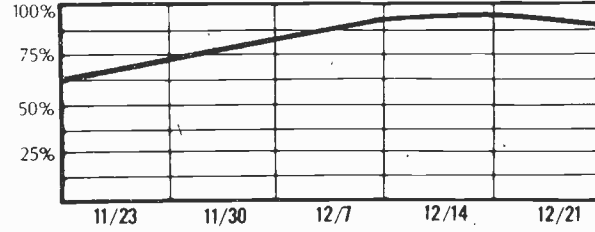
**GEORGE JONES**  
*Once You've Had The Best (Epic)*



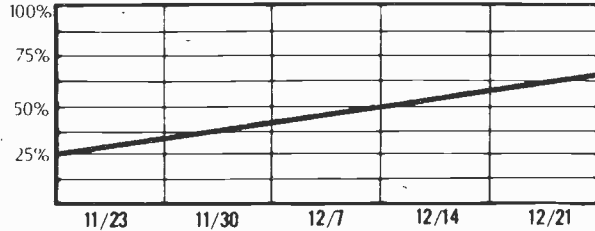
**JODY MILLER**  
*House Of The Rising Sun (Epic)*



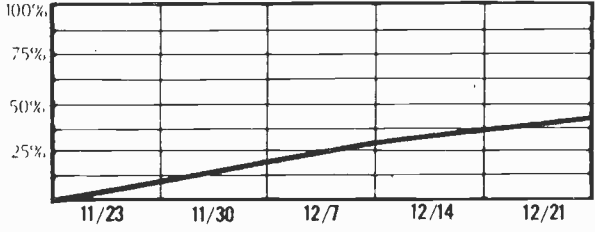
**ROGER MILLER**  
*I Believe In Sunshine (Columbia)*



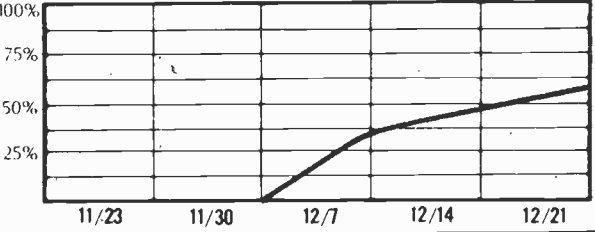
**RONNIE MILSAP**  
*Girl Who Waits On Tables (RCA)*



**JIM MUNDY**  
*The Rivers' Too Wide (ABC)*



**ANNE MURRAY**  
*Love Song (Capitol)*



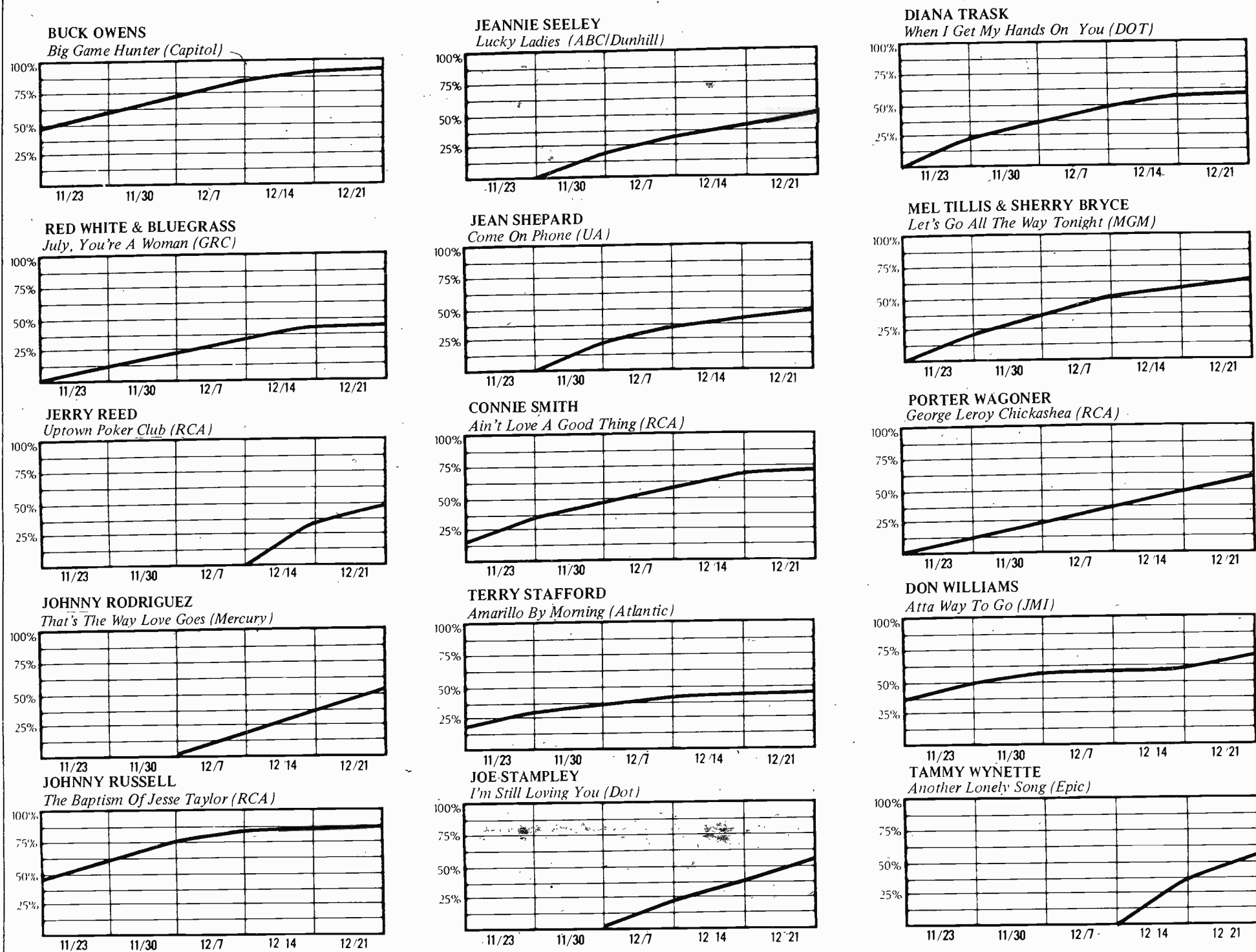
### AUDIENCE APPEAL GRAPHS

**SIMPLY PUT:** The levels (0% to 100%) represent a record's increasing or decreasing popularity with the "general mass audience" for the format being graphed.

A RECORD reaching 90-100% is a total, across the demographic board smash. A record registering 50% may do so because it's appealing only to a portion of the audience - say, teens, or mostly males.

**SALES vs. AIRPLAY:** Circled numbers represent SALES. Graphs represent AUDIENCE APPEAL. The graphs will also show how a record may "hold on" in audience popularity long after sales have dropped.



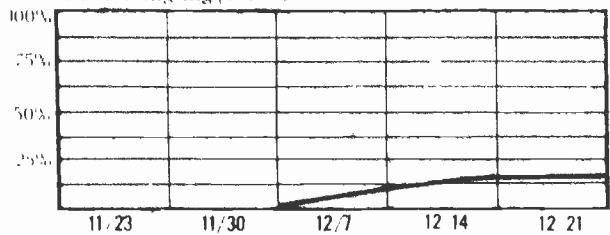


# ALBUMS

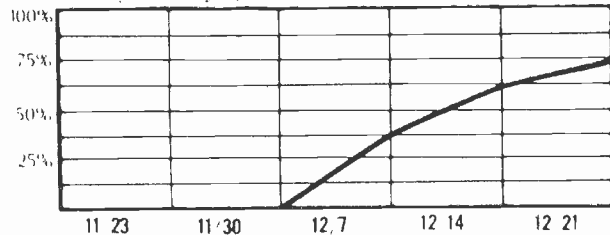
<b>KRIS KRISTOFFERSON &amp; RITA COOLIDGE</b> <i>Full Moon</i> (A&M) CUTS: <i>Loving Arms-Bluebird Song</i> <i>From The Bottle To The Bottom</i>	<b>TOMMY OVERSTREET</b> <i>My Friends Call Me T.O.</i> (Dot) CUTS: <i>Sleep My Lady</i> <i>Welcome To My World</i>	<b>LINDA RONSTADT</b> <i>Don't Cry Now</i> (Asylum) CUTS: <i>Love Has No Pride</i> <i>Silver Threads - I Believe In You</i>
<b>BOBBY BARE</b> <i>Lullaby's Legends And Lies</i> (RCA) CUTS: <i>Daddy What If-Rosalies Good Eats</i> <i>Cafe-The Winner</i>	<b>BRENDA LEE</b> <i>New Sunrise</i> (MCA) CUTS: <i>Wrong Ideas-</i> <i>You Are The Sunshine Of My Life</i>	<b>JOHNNY RODRIGUEZ</b> <i>All I Ever Meant To Do</i> (Mercury) CUTS: <i>All I Ever Meant To Do Was Love You</i> <i>That's The Way Love Goes-Release Me</i>
<b>GLEN CAMPBELL</b> <i>I Remember Hank Williams</i> (Capitol) CUT: <i>I Can't Help It If I'm</i> <i>Sentimental Over You</i>	<b>LORETTA LYNN</b> <i>Love Is The Foundation</i> (MCA) CUTS: <i>Hey Loretta-I Gave Everything</i> <i>I Love You I Love You</i>	<b>JEANNIE SEELEY</b> <i>Can I Sleep In Your Arms</i> (RCA) CUTS: <i>Hold Me-Tell Me Again-I'd Do As</i> <i>Much For You</i>
<b>HENSON CARGILL</b> <i>This Is Cargill Country</i> (Atlantic) CUTS: <i>The Boxer, But You Know I Love</i> <i>You, Daddy What's A Tree</i>	<b>CHARLIE McCOY</b> <i>Fastest Harp in Town</i> (Epic) CUTS: <i>Silver Wings, Almost Persuaded</i>	<b>MEL TILLIS</b> <i>Sawmill</i> (MGM) CUTS: <i>Leona-Remembering</i> <i>Cheap Imitation</i>
<b>ROY CLARK</b> <i>Come Live With Me</i> (Dot) CUTS: <i>Come Live With Me-Daisy A Day</i>	<b>ROGER MILLER</b> <i>Dear Folks</i> (Columbia) CUTS: <i>The Animal Of Man</i> <i>Mama Used To Love Me</i>	<b>CONWAY TWITTY</b> <i>You've Never Been This Far Before</i> (MCA) CUTS: <i>Darlin'-Each Season Changes You</i> <i>She Needs Someone To Hold Her-Born To Lose</i>
<b>BILLY "CRASH" CRADDOCK</b> <i>Mr. Country Rock</i> (ABC) CUTS: <i>I'm In Love Again-She's Mine</i>	<b>RONNIE MILSAP</b> <i>Where My Heart Is</i> (RCA) CUTS: <i>You're Stronger Than Me</i> <i>Comin' Down With Love</i>	<b>JERRY WALLACE</b> <i>Primrose Lane-Don't Give Up On Me</i> (MCA) CUTS: <i>I Can't Keep My Hands Off Of You</i> <i>Ruby Red Wine-Primrose Lane</i>
<b>DONNA FARGO</b> <i>All About A Feeling</i> (Dot) CUT: <i>Puffy Eyes - I'll Try Harder</i>	<b>MARIE OSMOND</b> <i>Paper Roses</i> (MGM Kolob) CUTS: <i>Fool No. 1 - Sweet Dreams</i> <i>Too Many Rivers - Least Of All You</i>	<b>CHARLIE RICH</b> <i>Behind Closed Doors</i> (Epic) CUTS: <i>Sunday Kind Of Woman</i> <i>We Love Each Other</i>

# POP/MOR SINGLES

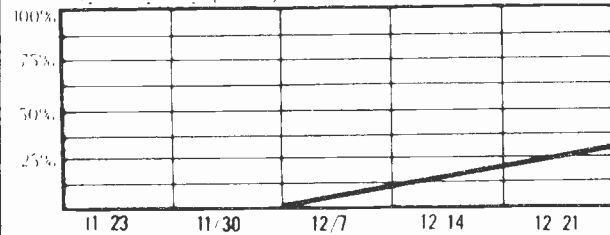
**BURT BACHARACH**  
*Something Big (A&M)*



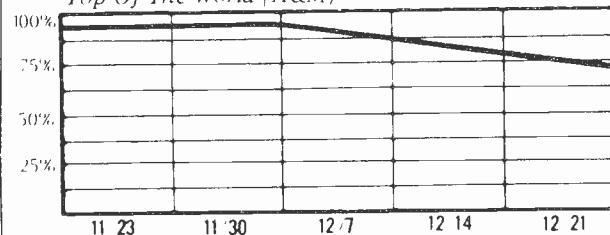
**BOBBY BARE**  
*Daddy What If? (RCA)*



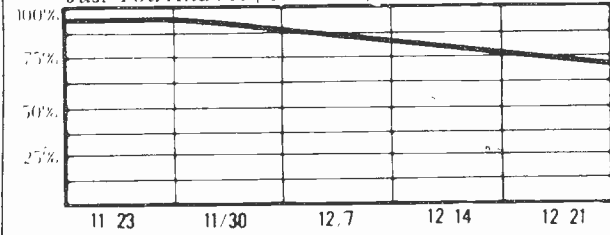
**BROOK BENTON**  
*Lay Lady Lay (RCA)*



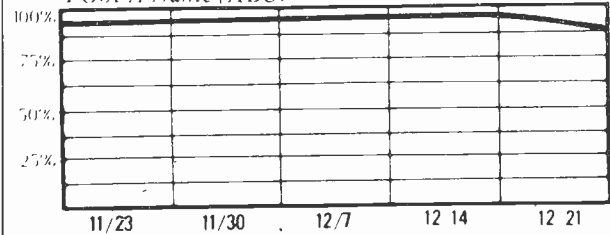
**CARPENTERS**  
*Top Of The World (A&M)*



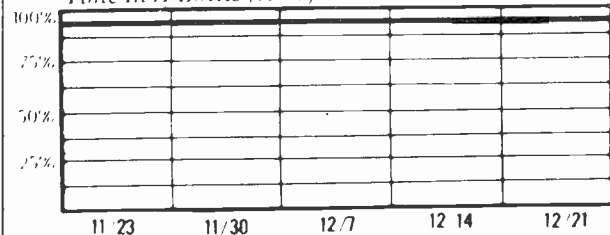
**CHICAGO**  
*Just You And Me (Columbia)*



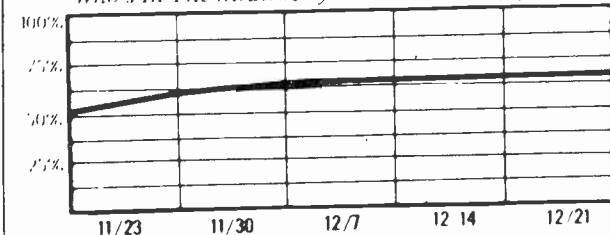
**JIM CROCE**  
*I Got A Name (ABC)*



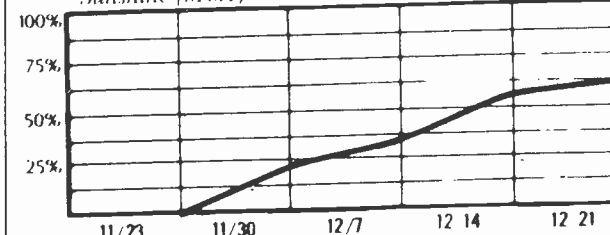
**JIM CROCE**  
*Time In A Bottle (ABC)*



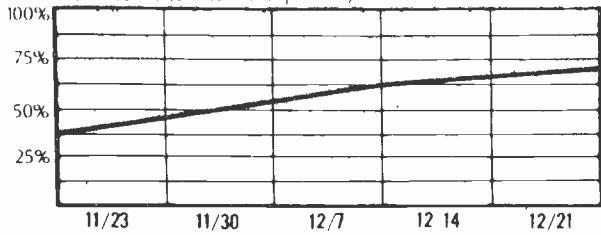
**DAWN**  
*Who's In The Strawberry Patch With Sally (Bell)*



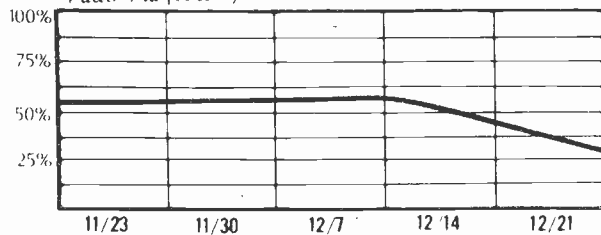
**CLIFF DE YOUNG**  
*Sunshine (MCA)*



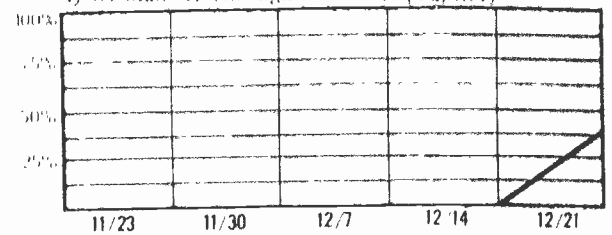
**EL CHICANO**  
*Tell Her She's Lovely (MCA)*



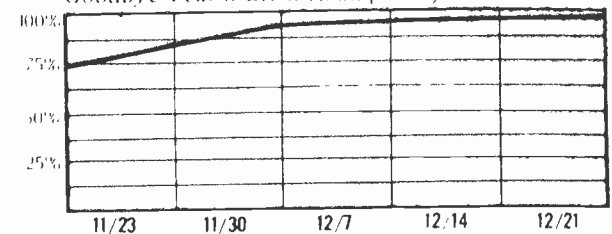
**DRUPI**  
*Vado Via (A&M)*



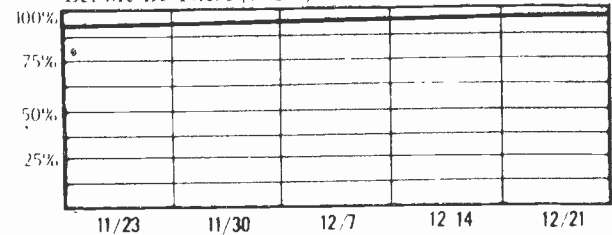
**MERLE HAGGARD**  
*If We Make It Through December (Capitol)*



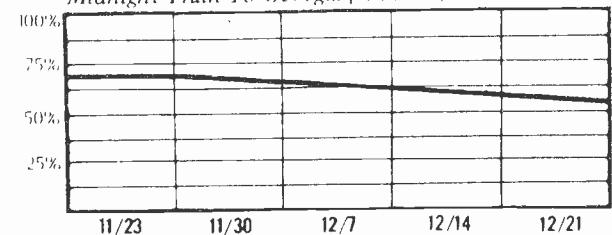
**ELTON JOHN**  
*Goodbye Yellow Brick Road (MCA)*



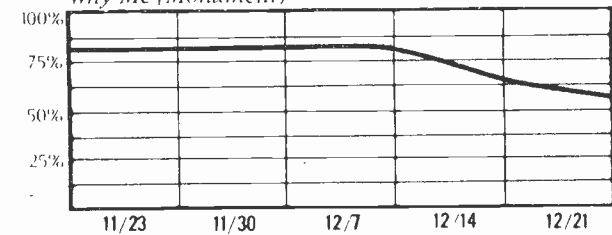
**OLIVIA NEWTON-JOHN**  
*Let Me Be There (MCA)*



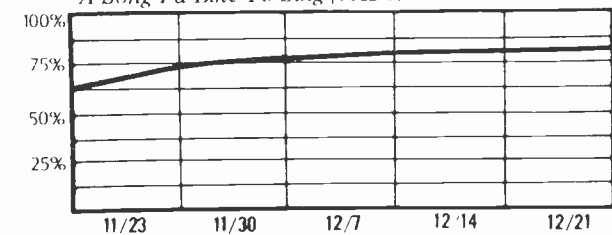
**GLADYS KNIGHT & THE PIPS**  
*Midnight Train To Georgia (Buddah)*



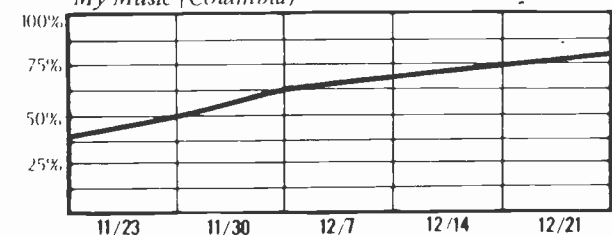
**KRIS KRISTOFFERSON**  
*Why Me (Monument)*



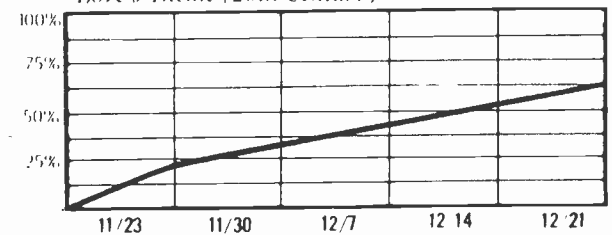
**KRIS & RITA**  
*A Song I'd Like To Sing (A&M)*



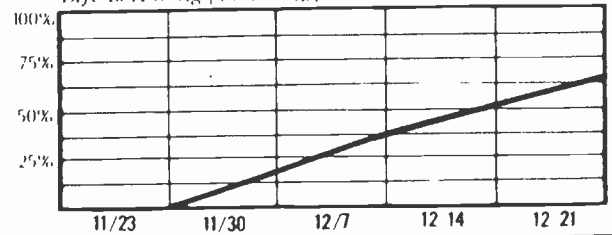
**LOGGINS & MESSINA**  
*My Music (Columbia)*



**LOVE UNLIMITED ORCHESTRA**  
*Love's Theme (20th Century)*



**JOHNNY MATHIS**  
*Life Is A Song (Columbia)*



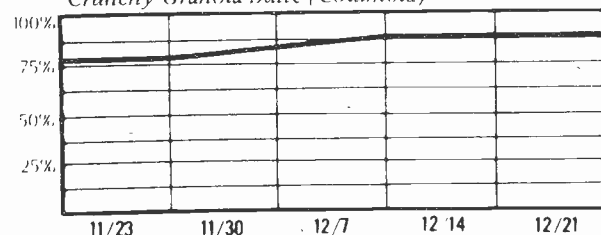
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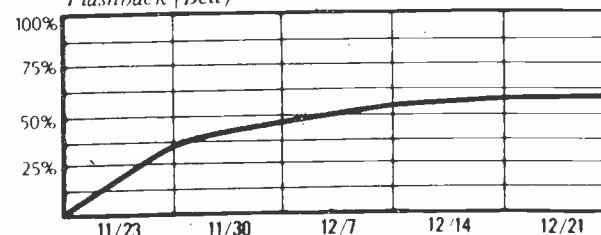
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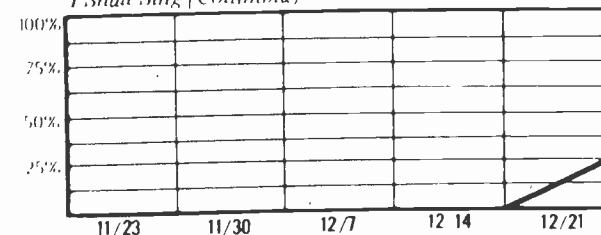
**PERCY FAITH**  
*Crunchy Granola Suite (Columbia)*



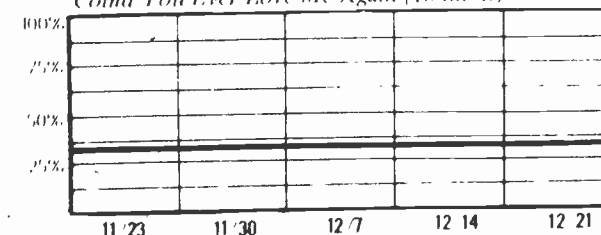
**FIFTH DIMENSION**  
*Flashback (Bell)*



**ART GARFUNKEL**  
*I Shall Sing (Columbia)*



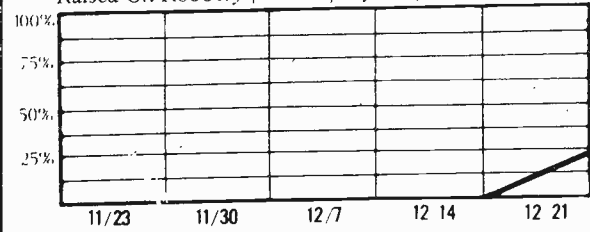
**GARY & DAVE**  
*Could You Ever Love Me Again (London)*



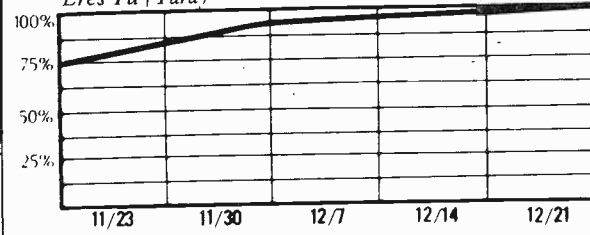


# POP/MOR SINGLES

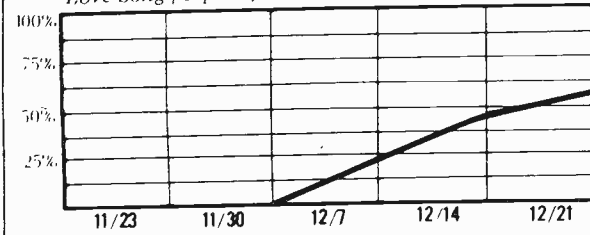
**JONI MITCHELL**  
*Raised On Robbery (Elektra/Asylum)*



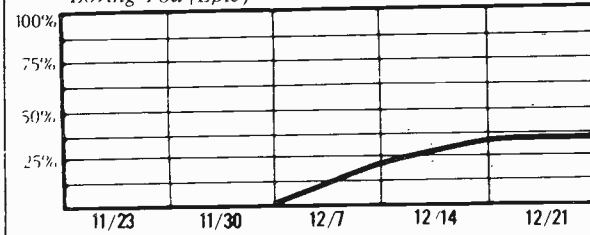
**MOCEDADES**  
*Eres Tu (Tara)*



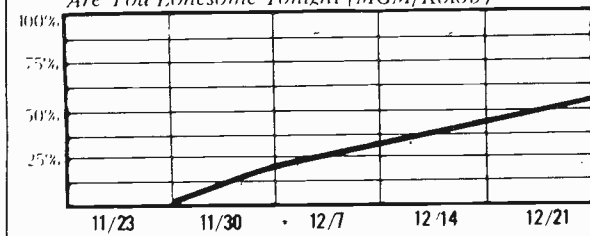
**ANNE MURRAY**  
*Love Song (Capitol)*



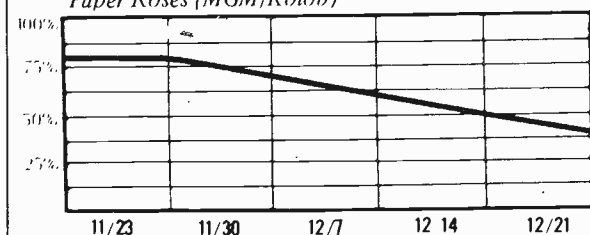
**JOHNNY NASH**  
*Loving You (Epic)*



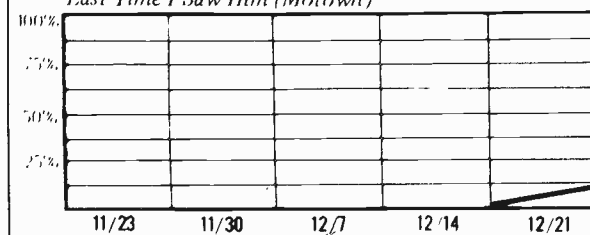
**DONNY OSMOND**  
*Are You Lonesome Tonight (MGM/Kolob)*



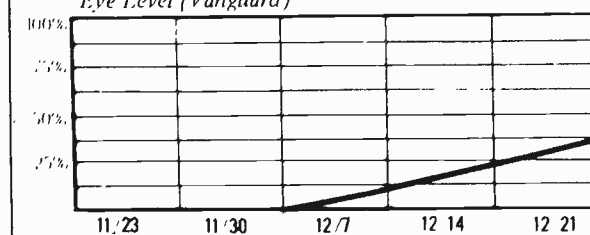
**MARIE OSMOND**  
*Paper Roses (MGM/Kolob)*



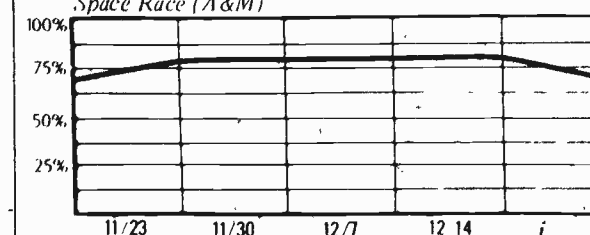
**DIANA ROSS**  
*Last Time I Saw Him (Motown)*



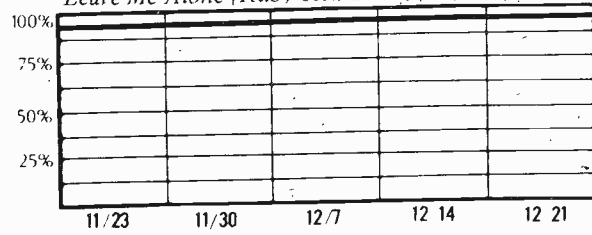
**SIMON PARK ORCHESTRA**  
*Eye Level (Vanguard)*



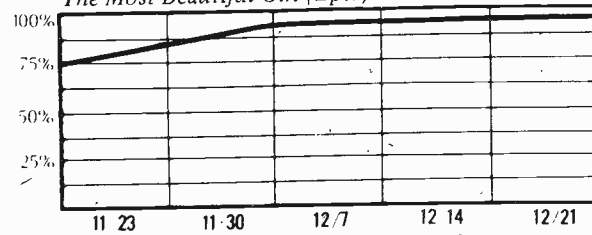
**BILLY PRESTON**  
*Space Race (A&M)*



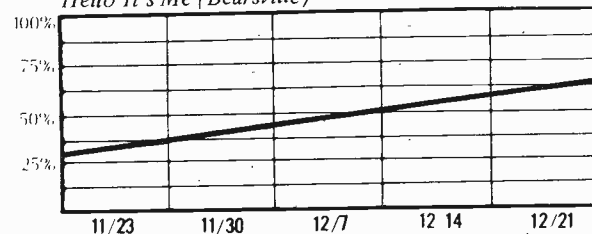
**HELEN REDDY**  
*Leave Me Alone (Ruby Red Dress) (Capitol)*



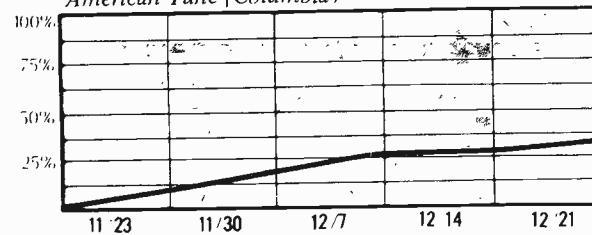
**CHARLIE RICH**  
*The Most Beautiful Girl (Epic)*



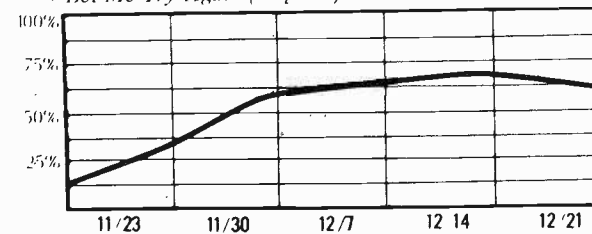
**TODD RUNDGREN**  
*Hello It's Me (Bearsville)*



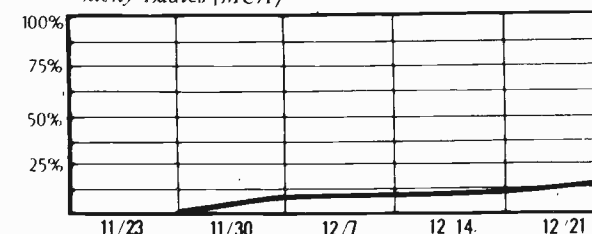
**PAUL SIMON**  
*American Tune (Columbia)*



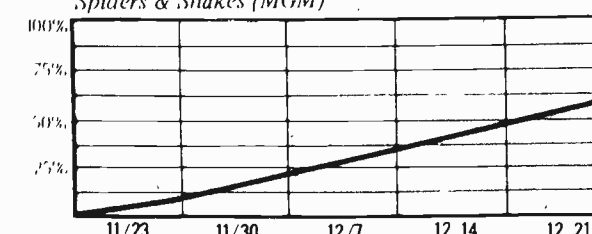
**FRANK SINATRA**  
*Let Me Try Again (Reprise)*



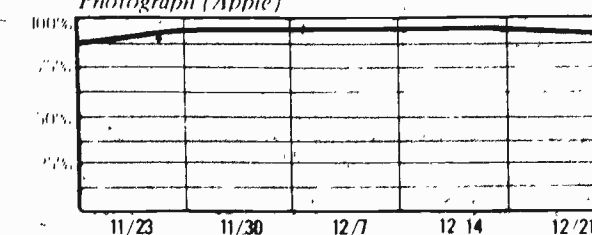
**SONOMA**  
*Lucky Ladies (MCA)*



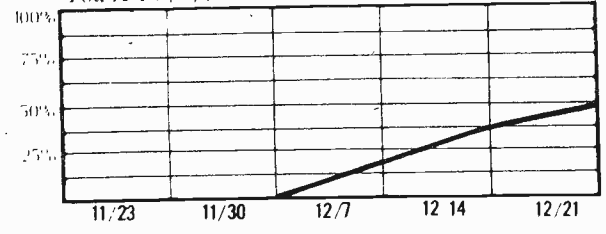
**JIM STAFFORD**  
*Spiders & Snakes (MGM)*



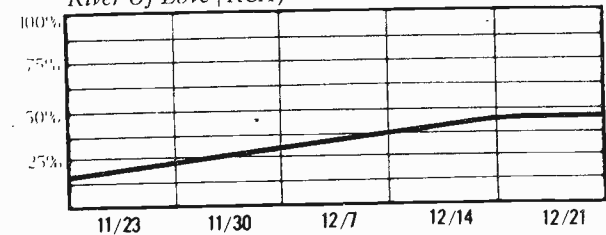
**RINGO STARR**  
*Photograph (Apple)*



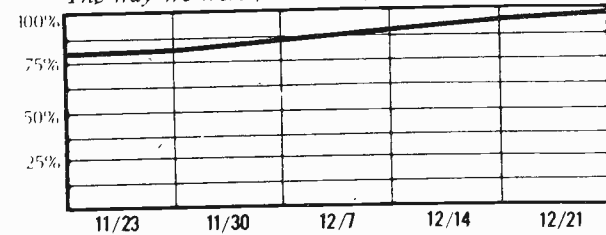
**RINGO STARR**  
*You're 16 (Apple)*



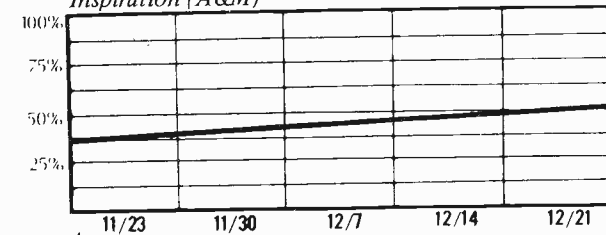
**B.W. STEVENSON**  
*River Of Love (RCA)*



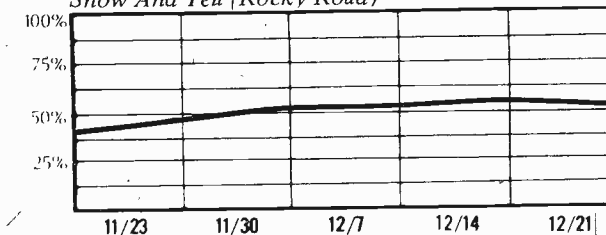
**BARBRA STREISAND**  
*The Way We Were (Columbia)*



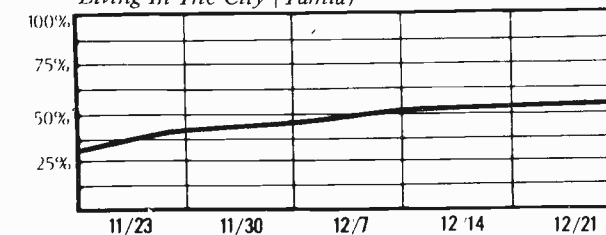
**PAUL WILLIAMS**  
*Inspiration (A&M)*



**AL WILSON**  
*Show And Tell (Rocky Road)*



**STEVIE WONDER**  
*Living In The City (Tamla)*



## POP/MOR additional programming

Getting immediate play is **JERRY FULLER's "Ariane"** (Bell). Song was on the last **JOHNNY MATHIS** lp and many programmers played the cut, awaiting for a single release that never came. Now they've got this single, and it looks good.

"Marlena" by **BOBBY GOLDSBORO** (UA) also getting good immediate exposure, as is **DENNIS YOST's** (remember the Classics IV?) "It's Now Winter's Day" (MGM). Other key airplay on **HARRY CHAPIN's "WOLD,"** **BOBBY BARE,** **JOHN DENVER,** **MERLE HAGGARD,** **TOM T. HALL,** and some late week action on **STEALER'S WHEEL's "Star"** (A&M).

# POP/MOR ALBUMS

<b>VICKI CARR</b> Live At The Greek Theatre (Columbia) <i>CUTS: I Can't Stop Loving You--You Are The Sunshine Of My Life--Judy Garland Medley</i>	<b>ELTON JOHN</b> Goodbye Yellow Brick Road (MCA) <i>CUTS: Harmony*--Grey Seal--Goodbye Yellow Brick Road (single)</i>	<b>GILBERT O'SULLIVAN</b> I'm A Writer Not A Fighter (MAM) <i>CUTS: Who Knows Perhaps Maybe If You Love Me Like You Love Me</i>
<b>JIM CROCE</b> I've Got A Name (ABC) <i>CUTS: Lover's Cross*--Five Short Minutes--Car Wash Blues*--I'll Have To Say I Love You</i>	<b>JACK JONES</b> Together (RCA) <i>CUTS: You're a Lady--Only Just Begun</i>	<b>ELVIS PRESLEY</b> Raised On Rock (RCA) <i>CUTS: Are You Sincere Find Out What's Happening</i>
<b>DAWN</b> New Ragtime Follies (Bell) <i>CUTS: Daydream--Steppin' Out Who's In The Strawberry Patch With Sally *</i>	<b>JOHNNY MATHIS</b> I'm Coming Home (Columbia) <i>CUTS: Sweet Child -- Stop Look * Listen *--Life Is A Song Worth Singing*--Stone in Love</i>	<b>BILLY PRESTON</b> Everybody Likes Some Kind Of Music (A&M) <i>CUTS: My Soul Is A Witness How Long Has The Train Been Gone</i>
<b>NEIL DIAMOND</b> Jonathan Livingston Seagull (Columbia) <i>CUT: Sky Bird</i>	<b>PAUL McCARTNEY</b> Band On The Run <i>CUTS: Bluebird*--No Words</i>	<b>HELEN REDDY</b> Long Hard Climb (Capitol) <i>CUTS: Loving You Leave Me Alone (single)</i>
<b>PERCY FAITH</b> Corazon (Columbia) <i>CUTS: Pata Pata Crunchy Granola Suite (single)</i>	<b>BETTE MIDLER</b> Bette Midler (Atlantic) <i>CUTS: In The Mood*--Uptown Medley*--Higher and Higher--Skylark</i>	<b>FRANK SINATRA</b> Ol' Blue Eyes Is Back (Reprise) <i>CUTS: Nobody Wins--Dream Away Let Me Try Again (single)</i>
<b>ART GARFUNKEL</b> Angel Clare (Columbia) <i>CUTS: I Shall Sing Traveling Boy</i>	<b>ROGER MILLER</b> Dear Folks (Columbia) <i>CUTS: The Day I Jumped I Believe In Sunshine (single) Qualalinta</i>	<b>STYLISTICS</b> Rock & Roll Baby (Avco) <i>CUTS: Love Comes Easy--Rock &amp; Roll Baby (single)</i>
<b>BOBBY GOLDSBORO</b> (United Artists) <i>CUTS: Sing Me A Smile Mississippi Delta</i>	<b>WAYNE NEWTON</b> Pour Me A Little More Wine (Chelsea) <i>CUTS: Just Yesterday Stan &amp; Ollie</i>	<b>ANDY WILLIAMS</b> Solitare (Columbia) <i>CUTS: Sunshine--My Love--Last Tango</i>

## THE FCC

### The Question Of "Program Length Commercials"

BY JASON SHRINSKY

Law Offices Of Stambler & Shrinky  
Washington DC

With the holiday season now upon us one critical question that continues to crop up is whether or not a particular program falls within FCC's definition of a "program length commercial". Many sponsored religious programs during the holiday season develop a special format in which a substantial part of the broadcast is devoted to solicitations. Consequently, whether or not these or other like commercial programs must be logged commercial in their entirety is of prime concern to the broadcaster.

In July of 1970 the Commission passed upon two fifteen minute programs - "100 Paintings" and "Great Moments in Music" and held that the commercial and "non-commercial" content of the programs as presented by the advertiser were so interwoven that the entire content

of the program became an advertisement for the sponsor. Therefore, since the programs were entirely commercial in content the entire program should have been logged as a 15 minute commercial. Thus, the key question to be answered is whether or not the commercial pitch is so interwoven into the program content so that the program is in reality one long commercial for the sponsor.

Many sponsors, including the "Great Moments in Music" people, argued before the Commission that the commercial messages and the entertainment portion of the program were entirely separate and that the entertainment portion might well have been sponsored by an advertiser unconnected with the production or selling of the record albums. However, since the sponsor was intimately involved in the distribution and sale of the music broadcast and sold the argument was abruptly brushed aside by the Commission.

In ascertaining whether or not a particular program or series falls within the Commission's definition of a program length commercial, the commercial and non-commercial content must be examined carefully. For example, a program extolling the virtues of a new planned community in Arizona or Florida sponsored by a condominium selling corporation would have difficulty eluding the

program length commercial net. The Commission would rule that the attempted travelogue was merely an advertisement for the planned community with the intent of inviting interested persons to obtain information about the possible purchase of land sites and/or condominiums--the commercial pitch being so interwoven into the program content as to constitute a program length commercial.

When the Commission amended its logging rules it recognized that certain sponsored religious and political programs required special exemptions. The rationale behind the special exemptions dealt with the fact that the traditional commercial sponsor could advertise his product or service in other programs in which the product and entertainment content were not part and parcel of the same presentations. This does not necessarily follow with respect to religious and-or political program does not apply to any program advertising commercial products or services. However, the religious programs referred to in the Commission's logging memorandum were not of the "Reverend Ike" ilk. These special "pitchment" programs continue to merit the special attention of the broadcast licensee on a program by program basis. Remember, "the easiest person to deceive is one's self!"

## FREE CLASSIFIED ADS!!

### JOCKS:

KFXM-San Bernardino, looking for a jock. No drifters; tapes to Al Anthony, Doug Collins.  
 WPOP-Hardford, needs an air man; call Dick Springfield.  
 WGRQ-Buffalo, needs jock; contract J.J. Jordan.  
 WGRQ, Buffalo, needs 6-10 p.m. jock; tapes, resumes to J.J. Jordan, 464 Franklin St., 14202.  
 WLEE - Richmond, Va., needs first ticket jock; tapes, resumes to Bob Paiva.  
 KDWB - St. Paul needs morning man; contemp. and reliable, major or medium market experience required; tapes, resumes to Chuck Buell, 612 739-4000.  
 WNIR - Indianapolis needs country jocks; contact Bill Todd, 317 359-5591.  
 Art Holt Consultants looking for jocks; contact them at Box 111, Bethlehem, Penn. 18016.

### NEWS:

KIRO-Seattle, needs newsman, must have 3rd class w-endorsement; contact Dick Bingham.

### POSITIONS SOUGHT:

Number one adult contemp. night jock in medium market, looking for medium market PD or major market jock gig. Creative, 7 yrs experience in all phases of radio. Would prefer adult contemporary, MOR or C&W formats. Contact 503 689-4282.  
 Weekend jock at KKDJ - L.A. seeks fulltime gig in any major market; Bobby Coleman, 213 763-9554.  
 Talented pro from Top 50 seeks move up, has pdm credits, some engrng. Prefer 1-25 rocker, consider all (Canada too); contact Stepka, P.O. Box 6828, Rochester NY 14627, 716 458-5802.  
 Jock seeking major, medium market Top 40, like to get into programming, most recently with KLL - L.A. WMYQ, Miami - Steve Mitchell, 213 656-0930.



We hope your 1974 is as  
great as you've made our  
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**THE R&R STAFF**

# Two Sides That Bear Repeating. And Repeating.

## "Wang Dang Doodle" The Pointer Sisters



The second single from the album that moved *Record World* readers to vote the Pointer Sisters 1973's top new female group in three categories: Singles, Albums, R&B. Produced by David Rubinson & Friends, who also gave you "Yes We Can Can."

## "Pop-a-Top" The Butts Band



Low pressure rock and roll from John Densmore and Robbie Kreiger (from the Doors), now banding together with singer Jess Roden (from England's Bronco), bassist Phillip Chen (from Jamaica and Reggae), and keyboard veteran Roy Davis (from London sessions via Wales). Produced by Bruce Botnick.

Both of these good sides come to you from Blue Thumb Records, where the state of the art keeps heads and turntables spinning.



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# And spinning.