

This Week's Most Active

ROCK

Ringo - Oh My My
John Denver - Sunshine
Paul McCartney - Jet

COUNTRY

Charlie Rich - Very Special Love Song
Linda Ronstadt - Silver Threads
Tammy Wynette - Another Lonely Song

POP/MOR

John Denver - Sunshine
Anne Murray - Love Song
Elton John - Bennie & Jets
Marvin Hamlisch - Theme from 'Sting'

R&R

RADIO & RECORDS

VOLUME 2, NO. 7

FRIDAY, FEBRUARY 22, 1974

TOP TWENTY

FRIDAY, FEBRUARY 22, 1974

- 1 ① TERRY JACKS
- 2 2 BARBRA STREISAND
- 5 ③ DAVID ESSEX
- 4 4 JIM STAFFORD
- 3 5 LOVE UNLIMITED
- 7 6 CHER
- 8 7 EDDIE KENDRICKS
- 6 8 RINGO STARR
- 14 ⑨ JOHN DENVER
- 11 10 REDBONE
- 10 11 DIANA ROSS
- 20 ⑫ CARLY & JAMES
- 15 13 KOOL & THE GANG
- 18 14 MOCEDADES
- 12 15 ARETHA FRANKLIN
- 9 16 AL WILSON
- 19 ⑬ RICK DERRINGER
- 22 18 DICKIE GOODMAN
- 19 ELTON JOHN
- 13 20 OLIVIA NEWTON JOHN

FCC Wins \$2000 In WDXR Contest

WDXR-Paducah, Kentucky, has been fined \$2000 by the FCC for broadcasting information of a contest which, to the Commission's ears, "sounded" suspiciously like a lottery.

The promotion involved sending a station employee dressed up as cartoon character Snoopy into Paducah area homes; if housewives were able to give a satisfactory answer to Snoopy's

inquiry about their having a certain brand-name bread on hand, they received a \$5 check on the spot. Unlucky housewives received coupons redeemable for a loaf of bread.

"CAUGHT US COLD"

"They caught us cold," said WDXR program director Tom Nelson, who explains that he warned station management of the dubious promotion

when he first heard of their intentions to carry it through.

"We didn't instigate the contest, though; we just executed it. We had been assured by the agency that brought the idea to us, that the whole thing was perfectly legal and harmless. It had evidently been tried previously at other stations and come off well."

Nelson said the station was turned in

by a competitor, and also noted that the Commission has granted DXR an extension on the normal thirty-day appeal period, due to the station's owner recently having suffered a heart attack and being unable to respond effectively to the charges.

"We've got the extension, and we may try for a reduction in the fine, but we definitely were in the wrong," Nelson said. "The prizes were checks, the bread company was involved, we gave out coupons, and the winners were determined by random sampling of houses." In short, all the earmarks of a lottery.

"They got us. Just like WBAP," he said, referring to the Commission's recent \$4000 fine levied against the Ft. Worth station for conflict of interest violations regarding its jocks.

WOIC Becomes Carolinas First All-Black AMer

WOIC-Columbia, South Carolina, the Carolinas' first all-black radio station, has begun broadcasting, following a press conference with Governor John C. West in Columbia.

The station, which was formerly licensed to Speidel Broadcasting, was acquired by the newly formed Nuance Corporation, an all-black organization, via a \$500,000 plus initial deal.

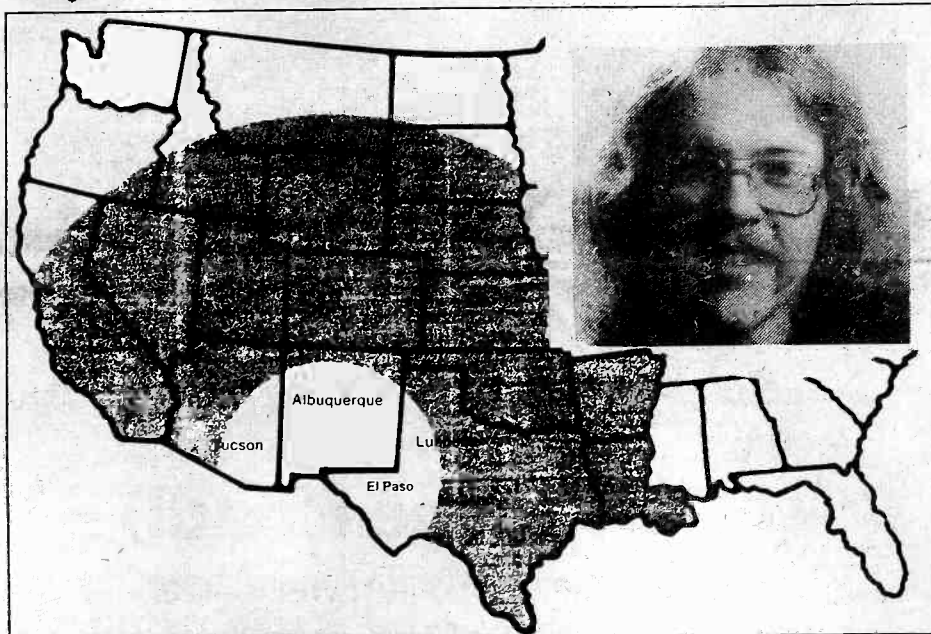
WOIC's programming will "be directed toward helping the black audience better understand themselves and their community," Nuance president I. S. Leevy Johnson. "We hope that the white community similarly can benefit from an introduction to black culture. It is our common experience that communities do not grow and prosper if they are rigidly divided along racial lines, and we could not be a party to using WOIC to promote or advance any such division."

FCC Broadens Rules Governing Daytimers

The FCC has broadened the scope of its rules governing early sign-on for daytime stations. The new ruling, which became effective Feb. 20, allows for an across the board pre-sunrise power of 50 watts for all Class Two daytime stations assigned to 1-A and 1-B channels.

The only exception to the 50 watts ruling is cases where co-channel interference to a foreign station would result (Canadian and Mexican border areas).

The change was designed to offset the adverse effects of the newly imposed Daylight Saving Time due to the energy situation. The new ruling will assist stations which are eligible for pre-sunrise operation, but which were restricted to less than fifty watts.



Practically two-thirds of the US is within range of XEROK's nighttime reach. It's an audience that PD Jim White (pictured) is somehow going to have to figure out.

XEROK: Most Powerful Rocker On North American Continent

How does it feel to program the most powerful rocker on the North American Continent?

That's the question R&R asked Jim White, new program director of XEROK 80 (pronounced "X-Rock"), the Mexican-based station that broadcasts with 150,000 watts of power.

"Well, at first the Peter Principle kept flashing in front of me. Was I really going to reach my level of incompetence? Now, though, I'm here and armed with my copy of Future Shock, and I'm just thinking of programming primarily to El Paso.

"If we can do that well enough, then the other areas we cover should respond also. I made it a point to talk to as many pros as I possibly could before I came. And, the fact that the station is consulted by Kent Burkhart helps out a lot too."

XEROK is White's first programming job. He was previously a

jock and the music director at KNUS-Dallas.

The biggest rocker's format is a tight playlist. Because of Mexican broadcasting regulations, the station, located in El Paso, with its transmitter in Juarez, is required to tape their entire daily programming and ship it to Mexico, to be played at the transmitter.

Some problems have resulted, mainly from engineers not working out and adapting to voltage changes from the Mexican power company. Jim, though, feels that most of the problems have now been worked out and that XEROK is on its way.

The shifts; 6-10 am, Randy Hames; 10 am-2 pm, Bill Stevens (production director); 2-6 pm, Eric Chase; 6-10 pm, Jim White; 10 pm-2 am, Christopher Haze; weekends are handled by music director Steve Sever.

Check their coverage area on the nighttime signal. That's penetrating a few markets.

LATE NEWS:

Buell Resigns As KDWB PD, Takes Over KFRC Drive

Chuck Buell resigning as PD of KDWB-Minneapolis to become afternoon drive jock at KFRC-San Francisco.

SHELTER STUFF

It's official, about Shelter Records. They've left Capitol to go with MCA for manufacturing, distributing, etc. Product would include, in addition to Leon Russell and Hank Wilson, J.J. Cale, Mary McCreary, Willis Alan Ramsey, Phoebe Snow and others.

CUT-UP'S

JAY COOK-WFIL running a very clever contest called "Cut Ups". It works with parts of different songs making up the call letters. EX: use the "I" from Celebrate by the Dog, "Double" from Double Shot-Medallions, "U" to complete the "W" effect from any one of hundreds of songs...etc. etc. Listeners must guess the songs as they are put together in the "jingle". Might be hard to do with some call letters, especially trying to find "K's".

DALLAS PULSE

The Oct-Nov. Pulse for Dallas is in:

KLIF (rock)	15
KNUS (rock)	10
KRLD (MOR)	7
KBOX (country)	10
WBAP (country)	11
KNOK AM (R&B)	6
KNOK FM (R&B)	3
KZEW FM (prog.)	4

Bobby Womack



"LOOKIN FOR A LOVE"

UA-XW375-W

600,000 SOLD

in only 17 days!

*AOR

*(All Over The Road!)

CKLW/JUMPED ON FIRST WEEK—#23!

- | | | |
|-----------|-----------|----------|
| WFIL/#18 | KTAC/H/B | WAMS/H/B |
| KLIF/H/B | KJRB/H/B | WKY/H/B |
| KILT/H/B | WING/H/B | KISN/H/B |
| WPGC/H/B | WAKY/#30 | KXOL/H/B |
| WCAO/H/B | WAPE/H/B | KELP/#35 |
| WRC/PICK! | WMC/#28 | KINT/H/B |
| WAYS/H/B | KJOY/#10! | KAAY/H/B |
| WCOL/H/B | KFJZ/H/B | WAIL/H/B |
| | WNOE/H/B | |

Charted Pop:

Billboard

★ 56

CashBox

52

**RECORD
WORLD**

57

Bobby Womack On United Artists Records

RADIO

P&S, Combined Comm. Talking Again

The Pacific & Southern-Combined Communications talks have been reactivated again, after last month's decision to review the pending merger. Shareholders who ok'ed the deal in November will be called together in May to approve it a second time.

OLE MISS STEREO

Mississippi's newest stereo FM station, **WKBB-FM-West Point**, is ready to begin broadcasting, once the FCC grants permission for program tests to begin. The 5000 watt operation will program at 25-35 with an MOR-contemporary format. They're looking for record service; direct product to Jack King, General Manager, WKBB-FM, P.O. Box 758, West Point, Miss. 39773.

NASHVILLE BEAT

WKDA-FM recently broadcast a live set from Nashville's Exit-Inn Club, which lasted until 3:30 AM. Star of the show was Atlantic's John Prine, who attracted such notables as Johnny Rodriguez, Kris Kristofferson, Waylon Jennings and Steve Goodman.

NOSTALGIA NOTE

KMPC-Los Angeles decided to crash into the "nostalgia craze" in a big way, by sending a party of four on a five-day ocean cruise aboard the liner T.S.S. Fairsea. Contest is a phone-in. Billed as "1940's Nostalgia Cruise-A Sentimental Journey," the boat trip will take winners to Cabo an Lucas and Ensenada, Mexico; included are dance contests, hit records and hit movies of the Forties.

VALENTINES

WFLI-Chattanooga had a Valentines Rip tied in with the key phrase from a popular Rod McKuen song... "Love means never having to say you're sorry."

BUSTING

WGRQ-Buffalo is sure busting the hits. So far, they've received gold records for "Smoke on the Water," "Little Willy," "Heartbeat," "The Way We Were," "Show and Tell" and

"The Americans" -- and, one should be on the way soon for "Seasons In The Sun." Apparently, J. J. Jordan and Rodger Christian know how to pick the hits...

HOT DOG!

At **KDWB-St. Paul**, **Chuck Buell** is up to his old Chicago tricks again. This time he's got his station "Giving You the Weenie." It's all tied into the Midwest's largest free-style skiing festival. Free-style, you see, is referred to as "hot-dogging" -- like pro stuntmen performing spills 'n' thrills on skis. Through a tie-in with Armour, KDWB is giving away custom 25-pound hot dogs to contest winners. Frankly speaking, sounds like a winner contest.

KSly-San Luis Obispo is running a

"What's Cooking" contest, they give the ingredients over the air and listeners have to try and figure out what the final outcome of the recipe will be to win the prize.

"GETTIN' DOWN"

KDZA-Pueblo ran an "American Graffiti" weekend, featuring the **Wolfman Jack** syndicated radio show. They featured a special screening of the movie and held a party, complete with waitresses on rollerskates, etc. Reaction was tremendous.

ALICE LOVES YOU

At **KLZ-FM-Denver**, **Bill Struck** reports a Valentines Day promotion they did with none other than **Alice Cooper**. They ran "Alice Valentine wishes" on the air and gave hourly

contest winners copies of A.C.'s latest, **Muscle of Love**. From those winners they selected a grand winner who received a personal call from Alice wishing a happy Valentines Day.

ARMADILLO ACTION

KRMH-FM-Austin will present **Frank Zappa** and the Mothers on **March 4**. Program director **Joe Fiorillo** is also now organizing the second annual Texas Radio gathering, planned at this point for sometime in April.

KSAY GOES WIRELESS

The FCC has granted the assignment of **KSAY AM & FM-San Francisco** from **KSAY Broadcasting Company**, to **San Francisco Wireless Talking Machine Co.**, for \$1,182,440. The new owners, who paid a \$23,648 grant fee in the transaction, are a subsidiary of **Pacific Fm, Inc.**, licensee of **KIOI-FM-San Francisco**.

FCCOK'S IOWA AM-ER

The FCC has granted the application of **Braverman Broadcasting Co.** for a 1-KW station in **Iowa City, Iowa**.

TOPEKA

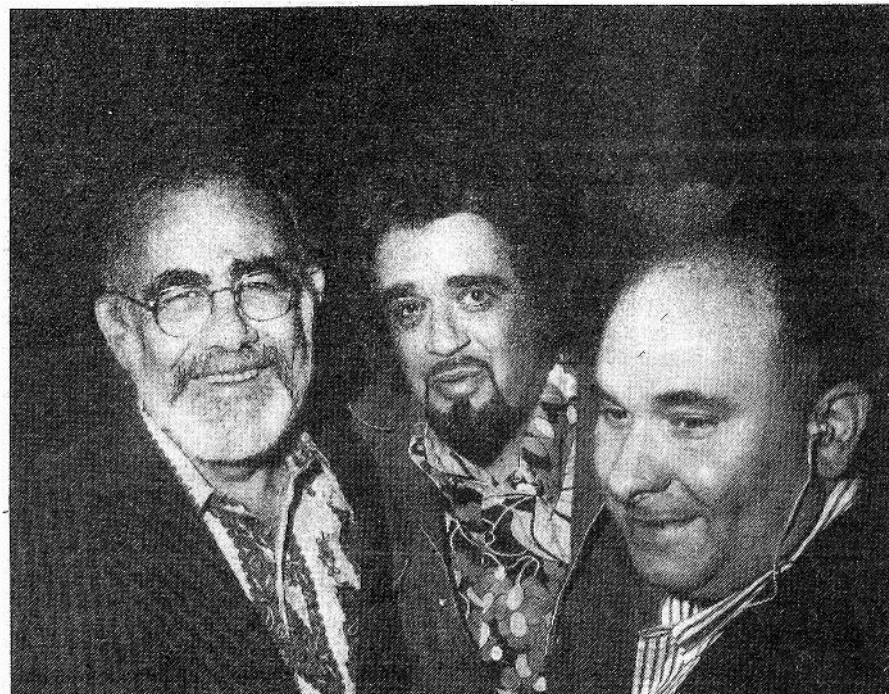
WIBW-FM-Topeka running a promotion with a rear window bumper sticker; cash jackpot hourly, and the key line is "Candy's dandy, so is liquor, but you'll score quicker with a super stereo 97 Funtest sticker."

DO THE TIGHTEN-UP

WLS-Chicago cut their playlist from 30 plus to a short 25 with a solid hit rotation.

DO THE LIGHTEN-UP

WCOL-Columbus has given away 11,500 flashlights so far in their "Light Up the Mornings For Safety" promotion that's running exclusively on their morning show.



Wolfman Jack, known by the company he keeps. Here, he's joined by **Jerry Wexler** and **Paul Drew**, at **Johnny Rivers'** recent **Whisky A Go Go** opening in **Los Angeles**. **Wolfman's** syndicated radio show was part of **KDZA-Pueblo's** "American Graffiti" weekend recently.

COUNTRY RADIO

KBOX Gives Away Free Trip To Anywhere In U.S.

KBOX jocks in **Dallas** are taking daily imaginary trips. When they've finished "tripping," the person submitting the correct amount of mileage will win a free trip anywhere in the Continental US for a family for four and \$500.

COWBOY WEEK

KLAC-Los Angeles is celebrating "Cowboy Week" Feb. 18 through 23. Each day during the celebration, **Dick Haynes** (5:45-9 am) hosts a different Western personality on his show. Included are **Gene Autry**, **Roy Rogers**, **Eddie Dean**, **Jimmy Wakely**, **Rex Allen** and the **Sons of the Pioneers**. "Cowboy Week" culminates tomorrow, when station hosts 400 listeners to a double feature western movie in **Knotts' Berry Farm's John Wayne Theatre**.

SACRAMENTO

KRAK-Sacramento is sponsoring the **Poter Wagoner** and **Dolly Parton** show **March 8** at the **Sacramento Memorial Auditorium**. **Jay Hoffer**, program director at **KRAK**, also reports the station is giving away a **Caribbean Cruise** for two in conjunction with the

current promotion. During the day, numbers are read and the first person whose telephone number corresponds to the numbers in sequence will be **KRAK's** winner.

WATTS UP

Ben Peyton, **WEET-Richmond** program director, says the construction permit has been issued for the station's expansion to 5000 watts with a target date of **April 20**. They are also planning to expand their air staff and need two additional announcers. Contact **Ben Peyton**, at 804 353-6641.

We would like to extend our congratulations to **Mr. Jim Opsitnik**, who was appointed general manager of **KWJJ-Portland** on Feb. 12. **Jim** has been **KWJJ's** "star" salesman for the last three years.

ORLANDO

WHOO-Orlando has a new news director, **Mr. Wayne Bennett**. **Wayne** comes to **Orlando** from **WCAY-Columbia, South Carolina**. "Boogie, Boogie, Boogie" Contest. The 25 cards with the most "boogies" written on them will win a **Floyd Cramer** album from **WHOO**.

CLASSIFIED

JOCKS:

KFMG (formerly **KSO**)-Des Moines looking for jock; tape & resume to 3900 N.E. Broadway, Des Moines 50317.

WPLJ-New York looking for morn. person, with at least 2 yrs. exp., 1 yr. in mornings. 6 day week. Must be intelligent, personable, able to follow format; must know rock music. Contact **Tim Powell**, **WPLJ** 212-581-7777.

WDAI-Chicago looking for a PD. Contact **Roger Turnbaugh**, 312-782-6811.

KLZ-FM-Denver needs a first phone 7-midnight jock; contact **Bill Struck**, 303-292-3456.

Career morning man wanted. Must be creative and someone wanting to become involved with a station and the community. Good personality. Send tapes to **Scott Shannon WMAK-Nashville**. Include resume. Pay is excellent. Rock communicator-Production Man-needed. Follow format and work with number one teen. Tape-resume to **Doug Collins**, Box 5383 San Bernardino, California 92412. EOE-First Ticket Preferred.

ENGINEERS:

KSAN-San Francisco has immediate opening for maintenance technician. Contact chief engr. **KSAN**, 211 Sutter St., San Francisco, Cal. 94108.

POSITIONS SOUGHT:

Promotion man, most recently with **RCA, Capitol Southwest**, looking for industry gig. Knowledgeable in C & W, rock, 10 yrs. w. **Beach Boys mgmt.**, **Brother Records**, publicity. Will relocate. **Fred Vail**, 704-523-5059.

Lary Woodside, formerly with **KPPC-FM-L.A.**, looking for progressive FM position. 2nd ticket, pdtn. experience. 213-244-9467, 213-242-8569.

Baltimore morn. man looking for major market afternoon drive or midday shift. Excellent references, air check and resume on request. Call 301 679-7009 after 1 pm, EST. **Keith James**, was with **WPEZ-Pittsburgh**, looking for a gig on West Coast. 412 931-3373.

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RADIO

GERRY PETERSON

TAKING AWAY THE NEGATIVES

THE R&R INTERVIEW, PART TWO

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

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

We don't lay any negatives out to our audience. So many people are involved with perfecting formats, with records and special super-promotions. I'd say nine out of ten Top 40 stations across the country can improve their audience by leaps and bounds by taking away the negatives. I've added very few positives to RKO this time; all we've done is try to eliminate the negatives.

It's just like putting together a football team; you have to alleviate all the negatives first. You watch the Dolphins and you don't see any bad blocks. That's what we try to get rid of; no bad sets, no bad records, no bad format. You have to have a foundation of "no negatives" before you add the positives.

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

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

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

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

LOSS OF MALES

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

GERRY: Not in the least.

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

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

"RECORDS" VS. "MUSIC"

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

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

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

GERRY: I would say yes. To go one step further -- it was hip a year ago to say that you listened to FM. Cheech and Chong, you know; "I'm really not into AM," that whole trip where people say they listen to FM when they really

don't. I've interviewed thousands of kids and when I ask them, especially the girls, what station they listen to, they usually say, "You're gonna laugh, but RKO." From my long hair and looks, they get embarrassed because they think I want them to answer that they listen to a progressive station.

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

SINGLES

Singles sales are the easiest to keep up with, because if I started programming RKO by lp sales -- if we brought six people in here and we all tried to decide what cuts to play, we'd each have a different opinion. If you justify your music by lp sales, you're really getting into a hairy category. It's hard enough to program from a singles chart.

R&R: In any given week, how many records sold represent a No. 1 single? How many pieces of product were sold in your town in a week to make a record No. 1?

GERRY: That's irrelevant in programming the station.

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

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

We have a system. We go into Boston, look at a retail outlet, ask them how many records they sell in a week to

warrant a No. 1 record that they'd report to us on. Now, one store will answer ten and one says 10,000. So, we've devised a mathematical formula so that the No. 1 at the smaller volume store does not get as many points in our calculation as the No. 1 at the larger store.

RESEARCH

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

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

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

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

PETERSON: "...I'm a hippie with long hair and Paul (Drew) is as straight as they come from looks. But I'll tell you, Paul is not as straight as he looks in his programming, nor am I as hippie as I look..."



because in his heart he didn't mean it.

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

ONE TO ONE

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

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

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

THE STATION FAMILY

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

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

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

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

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

PAY

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

RADIO

money does too. Everything depends on everybody.

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

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

It's up to every one of us. They don't depend entirely on me putting the correct format together. I can put a format into any station in the country that will be worth a certain amount of points on an ARB, but it's up to the jocks to rise above the mathematics, to rise above any format.

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

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

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

R&R: How does that affect somebody like Dale Dorman?

GERRY: Dorman has got to be the greatest morning man in radio. Because, he realizes that, as a Top 40 jock in Boston, the only way he can beat BZ is with the help of everybody else. He's the best morning man I've heard and yet he's unable to beat BZ. To do it is going to require RKO as a concept to be so big that people will listen to him. He's got everybody listening to him that he could possibly have. So, what he has to get, is all those other people who don't ordinarily listen to Dale Dorman -- we have to get those people to like RKO enough to turn it on in the morning, and thereby begin listening to him.

Everybody we have there understands that attitude. Don't get me wrong; that doesn't happen in three weeks, you know. It takes a total dedication by the program director, it takes one who doesn't lie.

We had a problem with a particular jock who was feeling kind of down. A couple of the guys came in and said so-and-so is feeling bad, so we called a staff meeting and I said, "hey, man, what's your problem? Let's talk about it." So, where the guy couldn't come directly to me to help him solve his problem, we all talked it out honestly and he saw that everybody was trying to help him -- and suddenly the problem doesn't exist anymore.

R&R: How often do you have meetings?

GERRY: Whenever we feel it's necessary. Before the last ARB, I had a meeting a day. Because the station wasn't sounding good. We came in every day at 2 o'clock and listened to the whole radio station. The meetings last a long time, so we always have somebody on the air; we tape the meeting, so everybody gets to hear it all. We listen to airchecks and do a critique of the station.

R&R: What happens now that you're leaving to go to KHJ? Of if a jock leaves?

GERRY: If I'd left there a couple of months ago, there would have been a

vacuum created, because as PD I am the leader. But right now, if the right person came in, or if one of the people there could handle the responsibility of programming, it wouldn't miss a step. Because it has to be based on total truth.

TRUTH

R&R: What if you and the general manager get in a situation where you're at odds. Is it your duty to keep that from the staff?

GERRY: That's totally open. The jocks at the station know it; I've never been in a hassle with the GM at RKO.

If I did, I'd explain it to all the jocks. I'd say, "this SOB is trying to tell me how to program this radio station, and let's talk about it," so we'd talk about it and come out with the right answer. But that'll never happen. I happen to have a GM at RKO that's a prince, who will not have anything to do with programming. I trust him to be able to sell the radio station, and he trusts me to program it.

DREW

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

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

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

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

He's given me complete authority at RKO.

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

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

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

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

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

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

R&R: There's also a theory that there will never be a "program director" of KHJ, as long as Paul Drew

is the vice president of programming.

GERRY: I'll say this -- that there are very very few program directors who could program KHJ as good as Paul Drew. Your statement is possibly true, to that extent. Drew took KHJ from the bottom to the top. He's certainly not going to let anybody screw it up.

There's always more pressure on a winner. When you come to a-No. 1

station, where is there to go? Down, if you don't keep it No. 1.

R&R: Do you have any last comments?

GERRY: I think one thing that is probably the greatest about working for RKO, is that nobody tells me what to do. There is such a wealth of information available to me, that I'd be foolish not to find out about it.

CHANGES

Radio

DEEP IN THE HEART

At K 101-FM-Houston, Tony Raven has returned as program director; Tony left the station four months ago to go to work for **kfmb-San Diego**.

DETROIT

At **WDRQ-Detroit**, Bryan White and Tom Morgan have left to go to **WXLO** New York, Scott Regan has shifted to midday from all-night. Andy Carpenter coming to **WDRQ** to do 2-6 am (from **WOKY-Milwaukee**); he'll also be the station's research director. Steve Rivers will do 6-10 pm and handle music director chores.

D.C.

Harold Green, GM of **WMAL-Washington, D.C.**, has been named manager, **WRCAM&FM** there. He takes over from Bruce Houston, who returns to former post as sales manager at **WRC**. **WMAL** general sales mgr. Charles A. Macatee succeeds Green.

PHOENIX

KRIZ-Phoenix; new noon to 3 pm jock is Mitch Heller. Dave Trout was 10 pm-2 am, is now out and looking. Tony Evans now doing 10 pm-2 am (he used to do noon-3 pm).

PUGET SOUNDS

New program director at **KING** Seattle is Jerry Thompson from **WGH-Newport News**. New MD at **KING** is Stu Collins.

DETROIT

Ex **WDRQ-Detroit** PD Jerry Clifton took a few staff members with him to New York. New PD at the Q is Chris Cane, most recently from **KYA**. Steve Riners is the new music director and morning man. The new 10 pm-2 am jock is Tom Christie from **KPAM** Portland. From all-nights to middays is Scott Reagan. New all-night man is Andy Carpenter from **WOKY**.

KRLA EXIT

Lawrence Webb, formerly v.p. and general manager of **KRLA-Los Angeles**, has been appointed president of the broadcast management division of Showcorporation. Webb was founder of Oak Knoll Broadcasting, which operated **KRLA** until its license was awarded to Western Broadcasting recently.

TOLEDO

Ruth Ray has been promoted from ass't GM to general manager of **WMHE-FM-Toledo**; she's been with the station since 1967.

DALLAS EXIT

Jim Lowe, DJ at **WRR-Dallas** for some 23 years (he also doubled as program director during most of his time there) resigned his position due to ill health. Troy Michaels joined **WRR** to fill Lowe's DJ spot.

DAYTON

Great Trails Broadcasting Corp., owner of **WING-Dayton**, is buying **WCTM-FM-Eaton, Ohio**, from Western Ohio Broadcasting, subject to FCC approval. Gm of the station is Stanley

Coning; Great Trails hopes to extend **WCTM's** broadcast hours from 5 pm to midnight, pending approval.

CBS RADIO

Ben S. Lochridge has been named v.p. of development for **CBS Radio**, and Richard M. Brescia has been upped to v.p. and general sales manager of the network.

BYE BYE NEW YORK

Dick Summer has resigned from his morning slot at New York's **WPLJ** ... Rick Devlin has joined the station as sales manager; he was formerly with **WWDJ-Newark**.

PITTSBURGH

Ken Wells is leaving his spot at **WEEP-Pittsburgh**, to become program director at **WWOL AM & FM-Buffalo**. **WEEP's** Ed Solomon is now looking for someone to fill the 2-6 pm slot.

MISSISSIPPI

Johnny Sommer, formerly program director of **WZZQ-FM-Jackson**, has been appointed program director of **WJDX AM-Jackson**. Sommer was once PD of **WRBC-Jackson**... Curtis Jones was promoted to PD at **WZZQ-FM**; he's been with **ZZQ** since November of 1972 ... Marshall Magee, former GM of **WXXX-Hattiesburg**, has been appointed sales manager of **WJDX-WZZQ**...

Records

WALD TO COTILLION

Jerry Wexler has announced the appointment of Harold Wald to the position of Atlantic's Cotillion, Walden and Pronto Music publishing firms; he'll work closely with music publishing administrator Bettye Marx... Wald was professional manager with Gene Goodman's Regent-Arc Music for 12 years, and also worked with Bacharach-David's Blue Seas-Jac Music.

BEARVILLE'S NATHAN

Bearsville Records chief Paul Fishkin has appointed Marc Nathan National Promotion Director for the label. Nathan has been with Bearsville since February 1972, and was previously in charge of all secondary radio activity for the label.

R.C.A. PROMOTION

Ken Glancy, newly appointed president of **RCA**, has appointed Jack Kiernan vice president of marketing; he'll also be acting as director of sales and acting manager of creative services until those posts are filled. Kiernan had been in charge of commercials sales for **RCA** for the past year. Also upped: Jack Maher, who was named director of merchandising for the label, and Bob Barone, named director of scheduling and distribution.

M.C.A. EXIT

Richard Chemel, who recently left his promotion post with **MCA** in the L.A. area, has joined Shadybrook Records as administrative ass't. to president Joe Sutton.

ROCK

Radio & Records February 22, 1974

TREND:

2/1 2/8 2/15 2/22

5	1	1	1	TERRY JACKS/Seasons In The Sun (Bell)
1	2	2	2	BARBRA STREISAND/The Way We Were (Columbia)
8	6	5	3	DAVID ESSEX/Rock On (Columbia)
4	5	4	4	JIM STAFFORD/Spiders & Snakes (MGM)
2	3	3	5	LOVE UNLIMITED/Love's Theme (20th)
-	9	7	6	CHER/Dark Lady (MCA)
-	16	8	7	EDDIE KENDRICKS/Boogie Down (Tamla)
3	4	6	8	RINGO STARR/You're Sixteen (Apple)
-	-	14	9	JOHN DENVER/Sunshine (RCA)
-	15	11	10	REDBONE/Come Get Your Love (Epic)
19	11	10	11	DIANA ROSS/Last Time I Saw Him (Motown)
-	-	20	12	CARLY SIMON & JAMES TAYLOR/Mockingbird (Elektra)
-	23	15	13	KOOL & THE GANG/Jungle Boogie (De Lite)
-	19	18	14	MOCEDADES/Eres Tu (Tara)
16	13	12	15	ARETHA FRANKLIN/Until You Come Back (Atlantic)
7	7	9	16	AL WILSON/Show and Tell (Rocky Road)
-	-	19	17	RICK DERRINGER/Rock & Hootchie Koo (Blue Sky)
-	-	22	18	DICKIE GOODMAN/Energy Crisis '74 (Rainy Wednesday)
-	-	-	19	ELTON JOHN/Bennie & The Jets (MCA)
9	10	13	20	OLIVIA NEWTON JOHN/Let Me Be There (MCA)

NEW & ACTIVE

The new RINGO STARR "Oh My My" (Apple) is out and went on a good many stations, also makes it the most added record this week: Debut 37 KLIF, add WRKO, KFRC, K100, KJR, WLEE, KIMN, KRIZ, KRSP, debuts 29 KCPX, debuts 30 WMAK, add KDWB, KYNO, KAKC.

The CHARLIE RICH on RCA finally broke through pop this week: add WMAK, 15 WAKY, add WCOL, 30-24 WOKY, debuts 28 WLEE.

ALBERT HAMMOND (MUMS) debuts 39 KJRB, 30-25 Y100, add WCOL, debuts 30 WBBQ, add KJR and KCPX.

The JAMES GANG single has been out a while but is just now getting the movement it has lacked: 28-21 KLIF, 25-18 WCOL, 12 KCPX, on KJRB. (Atlantic)

THINK a two year old song brought back a few weeks ago at WRKO is now spreading: add KKDJ, KFRC, WGRQ, WLEE, KCPX, KRSP, 23-19 WRKO. (Big Tree).

COZY POWELL "Dance With The Devil" (Chrysalis): debut 35 KJRB, on WLEE nights, add KCPX, KJR.

The new STEVE MILLER "Your Cash..." (Capitol) added this week at WAMS, WOKY, KJR.

The FOUR TOPS (ABC) still growing: 27-19 WPOP, debuts 29 WCOL, 26-23 WGRQ.

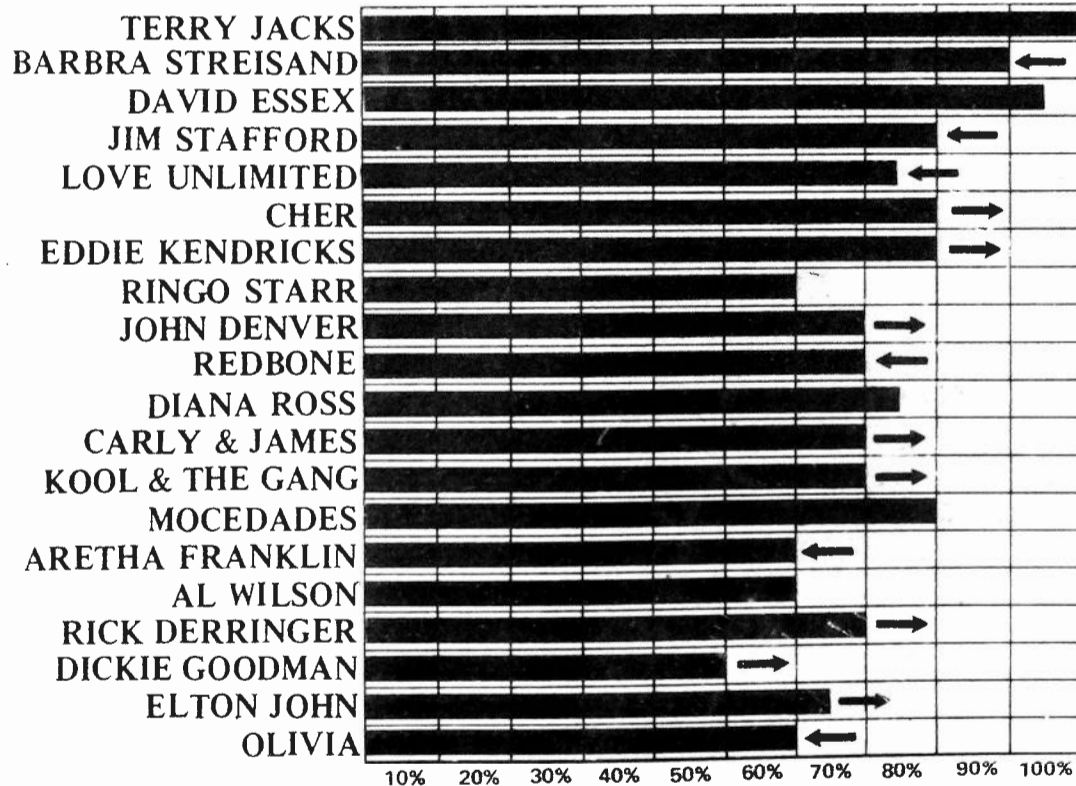
New GRAND FUNK (GF-Capitol) is Little Eva's "Locomotion": add WCOL, WRC, WFIL, KJR.

The new HELEN REDDY will be "Keep On Singing" and should be out by the time you read this. Some stations have advance pressings and already went right with it.

ZELL BLACK "I've Been Had By The Devil" due out on Motown went right on KCBQ from an acetate.

MAIN INGREDIENT "Dont Want To Be Lonely" beginning to cross to rock: add WPGC, 13 CKLW, add WDRQ.

Comparative Audience Appeal



CROSSOVERS

BLACK TO ROCK:

MOMENTS/Sexy Mama (Stang) 3:05
B.B. KING/I Like To Live The Love (ABC) 3:15
BOBBY WOMACK/ Lookin' For A Love (UA) 2:37

B.B. KING doing exceptionally well: KING: top 10 Detroit, add WQXI, 29-21 WCOL, 28-21 WBBQ, add WAKY, 27-20 KLIF. WOMACK: on WRC, 18-16 WFIL, debuts 21 WPGC, debuts 30 WCOL, 30-17 WAKY. MOMENTS: also doing well: 12-11 KSLQ, 30-26 WSGA, 29-15 WLEE, 22-17 WCFL.

MOR TO ROCK:

MARIA MULDAUR/Midnight At The Oasis (Reprise) 3:36

COUNTRY TO ROCK:

SAMI JO/Tell Me A Lie (MGM South) 2:59
CHARLIE RICH/There Won't Be Anymore

Both the SAMI JO and the CHARLIE RICH have crossed. SAMI has yet to pull super numbers, the RICH is just now seeing action.

MARIA was added at WPGC, 19-17 KJR, 17-9 KJRB, 30-19 WCOL, Definitely consider it.

Parallel Summary

BTO: beginning to show a nice spread. add 13Q, add WPGC, debuts 20 KJR, see page 11.

BLUE SWEDE still super hot and growing. 25-19 KKDJ, debuts 20 WLS, debuts 18 KAFY, 20-10 WQXI, 22-10 WCOL. see page 11.

JIM CROCE from the album, many were playing it before it was released. This week it is one of the hotter records: add WRC, 13Q, WGRQ, WOKY, see page 11.

CHER 37 of 49 reporting stations show already top 10 and moving up. see page 11.

JOHN DENVER probably the strongest of all this week in growth. 18-7 13Q, 12-5 WLS, 23-16 KHJ, 18-11 KFRC, 9-3 WCFL, 1 at WMAK. See page 11.

DAVID ESSEX still growing. 1 at WRKO, 3-2 KKDJ, 9-6 WPOP, 6-4 WISM, 10-7 WDRQ, see page 12.

BILLY JOEL if you're considering it, it looks good so far, debuts 30 KDWB, 27 WFIL, 9-6 WCOL, add WMAK, see page 12.

ELTON JOHN some nice jumps, but generally not many top numbers. Album popularity could be hurting single sales: 25-21 KDWB, 26-24 WRKO, 22-20 KFRC, 28-17 WGRQ, see page 14.

GLADYS KNIGHT picked up well this week: add WRC, KHJ, KFRC, 15-9 WQXI, 17-3 WDRQ, see page 14.

PAUL MC CARTNEY very large record, excellent movement: add WLS, 20-9 WRKO, 20-13 K100, 23-16 KAFY, 14-10 KRIZ, 29-20 WCFL, 24-17 KOMA, see page 14.

SISTER JANET MEAD most are playing it, requests are good, but numbers remain on low side of chart, see page 14.

MFSB one of the most added this week and last debuts 20 WPGC, 23-17 WLEE, debuts 27 KHJ, debuts 19 CKLW, see page 14.

MIKE OLDFIELD 31-21 KFRC, add WAKY, add KSLY, add KIMN, 27-19 WSGA, see page 15.

CARLY SIMON & JAMES TAYLOR very strong this week 10-4 KDWB, add WLS, 11-4 WQXI, 9-4 WBBQ, 12-9 WCOL, 4-4 WFIL, also note that some show a peak in mid chart positions, see page 15.

added this week...

Most added
THINK
ELTON JOHN
RINGO STARR
MFSB
JIM CROCE

PARALLEL 1

KKDJ/LOS ANGELES
 Anne Murray
 Think
 DROPS:
 Gladys Knight (8)
 Charlie Rich (1)
 Elton John (1)

WXLO/NEW YORK
 Cher
 Elton John
 Spinners
 DROPS:
 Byron Mac Gregor (Top 15)
 Olivia Newton John (Top 5)
 Jim Croce (1)
 Charlie Rich (1)

KFRC/SAN FRANCISCO
 Ringo Starr
 Think
 Harry Chapin
 Rick Derringer
 Gladys Knight
 DROPS:
 Byron Mac Gregor (Top 10)
 Dickie Goodman (Top 20)
 Stevie Wonder (Top 15)
 Brownsville (1)
 Stever Miller (1)

KHJ/LOS ANGELES
 Gladys Knight
 DROPS:
 Barry White (Top 10)

WRKO/BOSTON
 Ringo Starr
 MFSB
 Kool & the Gang
 DROPS:
 Barry White (Top 10)
 Olivia Newton John (Top 10)
 Elton John (1)

WFIL/PHILADELPHIA
 Emotions
 Moments
 John Denver
 Grand Funk
 DROPS:
 Stevie Wonder (8)
 Barry White (16)
 Steve Miller (1)
 Brownsville (Top 5)
 Aerosmith (15)

13Q/PITTSBURGH
 Deep Purple
 Bachman-Turner Overdrive
 Cher
 Jim Croce
 DROPS:
 Brownsville (1)
 Olivia Newton John (11)
 Charlie Rich (5)

WDRQ/DETROIT
 John Denver
 DROPS:
 Natural Four (Mid Chart)
 Charlie Rich (Top 5)
 Coven (Top 5)

CKLW/DETROIT
 Carly Simon & James Taylor
 DROPS:
 Charlie Rich (Top 5)
 Flud (25)
 Anne Murray (19)

WPEZ/PITTSBURGH
 None
 DROPS:
 None

WLS/CHICAGO
 Carly Simon & James Taylor
 Paul McCartney
 DROPS:
 None

WRC/WASHINGTON D.C.
 Jim Croce
 Gladys Knight
 Harry Chapin
 Grand Funk
 MFSB
 DROPS:
 Brownsville (3)
 Al Wilson (5)

KDWB/ST. PAUL
 Ringo Starr
 Mucedades
 Billy Joel
 Guess Who
 DROPS:
 Gladys Knight (13)
 Jim Croce (1)
 Helen Reddy (1)
 Steve Miller (1)

KSLQ/ST. LOUIS
 Elton John
 DROPS:
 Black Oak Arkansas (22)
 De Young (19)

K-100/LOS ANGELES
 Billy Paul
 Stealers Wheel
 Charlie Rich (EPIC)
 Ringo Starr
 DROPS:
 Dylan (No Chart)
 Barry White (Top 10)
 Gladys Knight (Top 10)
 Stever Miller (1)

PARALLEL 2

KRSP/SALT LAKE CITY
 Guess Who
 Ringo Starr
 Think
 DROPS:
 Maureen McCormick (7)
 Al Wilson (3)
 London Bridge (17)
 Tom T. Hall (17)
 Eddie Kendricks (28)

WLEE/RICHMOND
 John Denver
 Ringo Starr
 Think
 DROPS:
 Black Oak Arkansas (11)
 Lou Christie (25)
 Natural Four (26)

WSGA/SAVANNAH
 MFSB
 Gladys Knight
 DROPS:
 Cliff De Young (17)
 War (19)

KYNO/FRESNO
 Ringo Starr
 Anne Murray
 Kool & the Gang
 Charlie Rich (EPIC)
 DROPS:
 Al Wilson (2)
 Gladys Knight (Top 10)
 War (2)

KCPX/SALT LAKE CITY
 Think
 Guess Who
 Albert Hammond
 Kool & the Gang
 Cozy Powell
 DROPS:
 Ringo Starr (1)
 NRBQ (25)
 London Bridge (13)
 Maureen McCormick (4)

WHBQ/MEMPHIS
 Diana Ross
 Mucedades
 MFSB
 DROPS:
 Stevie Wonder (Top 5)
 Barry White (Top 10)
 Gladys Knight (Top 10)

KCBQ/SAN DIEGO
 Zell Black
 John Denver
 DROPS:
 Rolling Stones (Angle) (1)

WSAI/CINCINNATI
 Carly Simon
 Eddie Kendricks
 Rick Derringer
 Don Reed
 DROPS:
 Not Available

PARALLEL 2

KRIZ/PHOENIX
 Ringo Starr
 DROPS:
 De Franco (11)
 Sister Janet Mead (23)

KIMN/DENVER
 Mike Oldfield
 Ringo Starr
 DROPS:
 Brownsville (Top 10)

Y-100/MIAMI
 None
 DROPS:
 None

KFMG/DES MOINES
 Jim Croce
 DROPS:
 Al Wilson (7)
 Anne Murray (23)
 Barry White (21)

WGRQ/BUFFALO
 Jim Croce
 Think
 DROPS:
 Harry Chapin (19)
 Barry White (4)

WFLI/CHATTANOOGA
 Redbone
 DROPS:
 Tom T. Hall (20)
 Helen Reddy (15)

KTKT/TUCSON
 Dylan
 Charlie Rich (EPIC)
 Moments
 Jo Jo Gunne
 DROPS:
 Stones (17)
 Diana Ross (14)
 El Chicano (1)

WOKY/MILWAUKEE
 Think
 Jim Croce
 Lou Christie
 DROPS:
 Steve Miller (1)
 Stevie Wonder (20)

KAKC/TULSA
 Gladys Knight
 MFSB
 Ringo Starr
 DROPS:
 Stones (16)
 Ringo Starr (2)
 Barbra Streisand (1)
 Stylistics (6)

XEROK/EL PASO
 Eddie Kendricks
 Rick Derringer
 DROPS:
 Jim Croce (1)
 Charlie Rich (EPIC) (1)

WQXI/ATLANTA
 B.B. King
 Elton John
 DROPS:
 Love Unlimited (Top 5)
 Stones (Top 10)

WIFE/INDIANAPOLIS
 Ringo Starr
 Reo Speedwagon
 Paul McCartney
 DROPS:
 Grand Funk (14)
 War (1:1)
 Alice Cooper (18)

KAFY/BAKERSFIELD
 Elton John
 Bob Dylan
 DROPS:
 Steve Miller (1)
 Love Unlimited (Top 5)
 Al Green (7)
 Al Wilson (6)

PARALLEL 3

KJR/SEATTLE
 King Harvest,
 Albert Hammond
 Helen Reddy
 Alice Cooper
 Ringo Starr
 Grand Funk
 DROPS:
 Diana Ross (10)
 Bobby Bare (9)
 David Essex (Top 5)
 NRBQ (No Chart)
 Billy Preston (No Chart)

KLIF/DALLAS
 MFSB
 Ringo Starr
 Jim Croce
 James Griffin
 B.J. Thomas
 DROPS:
 Cooker (5)
 Barbra Streisand (1)
 Tom T. Hall (2)
 Billy Preston (12)
 Harry Chapin (24)

KJRB/SPOKANE
 Leo Sayer
 Jim Croce
 Billy Haley
 MFSB
 James Gang
 Mid Day: Lamont Dozier
 Floyd Cramer
 DROPS:
 Hall & Oates (13)
 Heartsfield (25)
 Stones (32)
 Glen Campbell (26)
 Jim Croce (1)
 Cliff De Young (4)

WMAK/NASHVILLE
 Charlie Rich (RCA)
 Billy Joel
 Stories
 DROPS:
 Staple Singers (10)
 Ann Peebles (10)
 David Bowie (5)
 J. Frank Wilson (13)

WPGC/WASHINGTON D.C.
 Jim Croce
 Main Ingredient
 Maria Muldaur
 Bachman-Turner Overdrive
 DROPS:
 Kool & the Gang (Top 10)
 Steve Miller (1)

WAKY/LOUISVILLE
 Paul McCartney
 Bill Amesbury
 Mike Oldfield
 B.B. King
 DROPS:
 None

WAMS/WILMINGTON
 David Essex
 Mucedades
 MFSB
 Harry Chapin
 Steve Miller
 Blue Swede
 DROPS:
 Steve Miller (1)
 Brownsville (1)
 Stones (21)
 Greg Williams (24)
 Love Unlimited Orchestra (3)
 Gladys Knight (9)

WPOP/HARTFORD
 Bill Amesbury
 DROPS:
 Al Wilson (5)
 Black Oak Arkansas (24)
 Gladys Knight (10)

WLOF/ORLANDO
 Elton John
 Blue Swede
 DROPS:
 Aretha Franklin (18)
 Harry Chapin (20)

WCOL/COLUMBUS
 Charlie Rich (RCA)
 MFSB,
 Heartsfield
 Albert Hammond
 Grand Funk
 DROPS:
 Dickie Goodman (2)
 Paul Anka (6)
 Allman Bros. (18)
 Harry Chapin (18)
 Don Goodwin (2)
 Wednesday (1)
 Cooker (No Chart)
 Bobby Bare (No Chart)

WBBQ/AUGUSTA
 Elton John
 Bee Gees
 Gladys Knight
 DROPS:
 Barry White (Top 10)
 Gregg Allman (Top 10)
 Love Unlimited (Top 10)
 Glen Campbell (No Chart)

KOMA/OKLAHOMA CITY
 Blue Swede
 DROPS:
 Byron McGregor (9)
 Barry White (16)

KSLY/SAN LUIS
 Jim Croce
 Mike Oldfield
 Billy Paul
 DROPS:
 Grand Funk (20)
 Tom T. Hall (18)
 Diana Ross (12)

WISM/MADISON
 Joni Mitchell
 Bill Amesbury
 DROPS:
 Stones (19)
 Joni Mitchell (Raised) (12)
 Byron MacGregor (3)

KEEL/SHREVEPORT
 Elton John
 Blue Swede
 Charlie Rich (EPIC)
 DROPS:
 Ringo Starr (3)
 Billy Preston
 Fifth Dimension

WCFL/CHICAGO
 Jim Stafford
 Sister Janet Mead
 Main Ingredient
 Bill Amesbury
 DROPS:
 Steve Miller
 Cheech & Chong
 Stylistics
 Jim Croce

KDZA/PUEBLO
 Stealers Wheel
 Neil Diamond
 DROPS:
 Steve Miller (1)
 Gladys Knight (7)

Numbers in parenthesis after dropped records indicate highest number achieved by record at station

PROGRESSIVE RADIO

by Mike Harrison

I recently had the opportunity to speak with Jim Ladd. Jim is not only the 6-10 PM air personality on KLOS in Los Angeles, but is the President of the rapidly growing National Association of Progressive Radio Announcers. Before joining "Rock In Stereo," over two years ago, Jim spent some two years with KNAC in Long Beach.

Jim is a prime example of the Progressive jock who has been actively involved in this kind of radio through many of its changes. He gave me a quick tour of the KLOS facilities and introduced me to some members of the stations programming staff, including Program Director Tom Yates. I noticed a relaxed, slightly informal atmosphere coupled with an obvious sense of pride, dedication, and professionalism among the staff of one of the most successful FM stations in the country.

We talked about Progressive radio, and the National Association of Progressive Radio Announcers.

MH: How would you define Progressive Radio?

JL: In my opinion, generally speaking, radio which programs fifty percent album cuts, rock and jazz, and has an attitude toward and awareness of social progress.

MH: How do you think progressive radio has changed over the years?

JL: Well, I remember back in the early days, it was more jock-oriented. You went into that control room and put on a show with the attitude that your listeners were interested in everything you do, play and say. And for the most part, they were. Not only has progressive radio changed, but so has the audience. Progressive jocks were so different than other radio announcers back in the 60's that they grabbed the attention of the listeners. It just about stunned people to hear someone on the radio who sounded like he could be the guy next door. The novelty was as great as it would be if you interviewed an alien from Mars on KPRI tomorrow. After a while, though, the novelty wore off and the interest in music grew.

MH: Does that mean that Progressive Jocks no longer have individual personalities?

JL: Not at all. They have, however, in many cases evolved and blended with station personalities, identities, and consistency. The point is that you've got to develop skills as a broadcaster as well as just being a regular guy.

MH: Why did you start NAPRA?

JL: About three years ago, I got together with Jerry Longden, and Hillary Hicks and we started NAPRA in order to give unity and representation to a segment of broadcasters who are truly unique. These guys try harder and usually get less. Progressive jocks have not only had an influence on radio, and contemporary culture, but the entire music industry. They single handedly changed it from a singles buying market to an album one. We are not a union or in any way involved in salary matters or working conditions at radio stations. We are interested in the jocks as individuals. By giving Progressive jocks a unified outlet, we can see the energy of the early movement put into action today.

MH: The GET OFF album certainly has been successful.

JL: It sure has. Would you believe that we've already received a two foot high stack of mail in response to the

ROCK ALBUMS		
BACHMAN-TURNER OVERDRIVE Bachman-Turner Overdrive II (Mercury) <i>CUTS: Let It Ride*, Blown, Takin' Care of Business</i>	DAVID ESSEX Rock On (Columbia) <i>CUTS: Rock On*-For Emily-Lamplight</i>	JONI MITCHELL Court And Spark (Asylum) <i>CUTS: Court and Spark, Help Me*, Free Man In Paris*, People's Party, Same Situation, Car On A Hill*, Raised On Robbery*</i>
JIMMY BUFFETT Living and Dying in 3/4 Time (Dunhill) <i>CUTS: Saxophones, Come Monday, Ballad Of Spider John</i>	FOGHAT Energized (Bearsville) <i>CUTS: That'll Be The Day*, Step Outside</i>	GRAHAM NASH Wild Tales (Atlantic) <i>CUTS: Grave Concern, Prison Song*, Wild Tales</i>
BLACK SABBATH Sabbath Bloody Sabbath (WB) <i>CUTS: Sabbath Bloody Sabbath</i>	J. GEILS BAND 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>	NAZARETH Loud and Proud (A&M) <i>CUTS: This Flight Tonight, Freewheeler</i>
HARRY CHAPIN Short Stories (Elektra) <i>CUTS: World*-They Call Her Easy</i>	HOT TUNA Phosphorescent Rat (Grunt) <i>CUTS: I See The Light, Corners Without Exits</i>	O'JAYS Ship Ahoy (Phil. Intl.) <i>CUTS: For The Love Of Money, Ship Ahoy*</i>
COMMANDER CODY Planet Airmen (Paramount) <i>CUTS: Diggy Diggy Lo, Riot In Cell Block No. 9</i>	BILLY JOEL Piano Man (Columbia) <i>CUTS: Worse Comes To Worse, Piano Man*, Travellin' Prayer, Captain Jack</i>	SANTANA Welcome (Columbia) <i>CUTS: Mother Africa, Samba De Sausalito, Love Devotion & Surrender</i>
ALICE COOPER Muscle of Love (Warner Bros.) <i>CUTS: Teenage Lament*-Muscle of Love*-Big Apple Dreamin--Never Been Sold Before</i>	ELTON JOHN Goodbye Yellow Brick Road (MCA) <i>CUTS: Harmony*-Grey Seal*-Roy Rogers-All The Girls Love Alice*-Goodbye Yellow Brick Road</i>	SEALS & CROFTS Unborn Child (W.B.) <i>CUTS: Unborn Child, Windflowers</i>
JIM CROCE I've Got A Name (ABC) <i>CUTS: Lover's Cross*-Five Short Minutes-Car Wash Blues*-I'll Have To Say</i>	GORDON LIGHTFOOT Sundown (WB) <i>CUTS: High & Dry, Sundown*, Seven Island Suite</i>	GRACE SLICK Manhole (Grunt) <i>CUTS: Better Lying Down, Manhole</i>
DEEP PURPLE Burn (W.B.) <i>CUTS: Mistreated, What's Goin' On Here, Might Just Take Your Life*</i>	LOGGINS & MESSINA Full Sail (Columbia) <i>CUTS: A Love Song*, Watching The River Run, Sailin' The Wind, Didn't I Know You When</i>	CARLY SIMON Hotcakes (Elektra) <i>CUTS: Mockingbird*, Safe & Sound, Think I'm Gonna Have A Baby, Haven't Got Time For The Pain*, Mind On My Man</i>
BOB DYLAN Planet Waves (Asylum) <i>CUTS: On A Night Like This*, Going, Going, Gone, Tough Mama*, Something There Is About You, Forever Young*, (Pt 1&2), You Angel You, Never Say Goodbye*</i>	DAVE MASON It's Like You Never Left (Columbia) <i>CUTS: Baby... Please-Every Woman*-Misty Morning Stranger-The Lonely One</i>	RINGO STARR Ringo (Apple) <i>CUTS: I'm The Greatest*-Oh My My-Hold On-Devil Woman-You're 16*</i>
DONOVAN Essence To Essence (Epic) <i>CUTS: Operating Manual for Spaceship Earth, Lazy Daze, St. Valentines Angel, A Boy For Every Girl</i>	STEVE MILLER BAND The Joker (Capitol) <i>CUTS: The Joker*-Sugar Babe-Shu Ba Da Du</i>	JOHNNY WINTER Saints & Sinners (Columbia) <i>CUTS: Stone County, Stray Cat Blues, Boney Moroney</i>
EMERSON LAKE & PALMER Brain Salad Surgery (Manticore). <i>CUTS: Still-You Turn Me On*-Karn Evil 9-Part 2 & 3</i>	PAUL McCARTNEY Band On The Run (Apple) <i>CUTS: Jet*, Bluebird, Band On The Run*, Mamunia</i>	YES Tales From Topographic Oceans (Atlantic) <i>CUTS: Side One Edits 2 & 5, Side Three Edit 4, Side Four Edit 2, Side Two Edit 5</i>

New entries are boxed.
*Denotes most played cuts

album? We've already distributed about three thousand copies around the country. In addition, there are also thirty second video GET OFF spots for television including such artists as Seals and Crofts, Steve Miller, Stevie

Wonder, Loggins and Messina, and the Staples Singers.

MH: What are some of your upcoming projects?

JL: GET OFF Volume II is already (continued on page 10)

Progressive Top Play Singles

- ALLMAN BROTHERS/Jessica (Capricorn)-4:00
- BLACK OAK ARKANSAS/Jim Dandy (Atco)-2:38
- HARRY CHAPIN/WOLD (Elektra)-3:56
- BILLY COBHAM/Stratus pt 1 (Atlantic)-3:26
- CRUSADERS/Lay It On The Line (Blue Thumb)-2:51
- JOHN DENVER/Sunshine On My Shoulder (RCA)-3:18
- RICK DERRINGER/Rock & Roll Hootchie Coo (Blue Sky)-3:42
- ELECTRIC LIGHT ORCHESTRA/Showdown (UA)-3:49
- EMERSON LAKE & PALMER/Still You Turn Me On (Manticore)-2:50
- HENRY GROSS/Simone (A&M)-3:25
- THE JAMES GANG/Must Be Love (Atco)-3:30
- LOGGINS & MESSINA/Watching The River Run (Columbia)-3:25
- STEVE MILLER BAND/Your Cash Ain't Nothin' But Trash (Capitol)
- MIKE OLDFIELD/Theme From Exorcist (Virgin)-3:18
- PINK FLOYD/Us And Them (Harvest)-3:15
- COZY POWELL/Dance With The Devil (Chrysalis)-3:32
- QUEEN/Keep Yourself Alive (Elektra)-3:42
- BLACK SABBATH/Sabbath Bloody Sabbath (WB)-3:33
- SANTANA/When I Look Into Your Eyes (Columbia)-2:40
- CARLY SIMON/Mockingbird (Elektra)-3:45
- STEALERS WHEEL/Star (A&M)-2:58
- DAVID T. WALKER/I Got Work To Do (Ode)-4:12
- JOHNNY WINTER/Stone Country (Columbia)-3:31

ALBUM NOTES BY BOB WILSON

Strong week for product, most of it from Warner Bros. At KLZ-FM-Denver, Bill Struck reports good request action on MONTROSE cut "Space Station No. 5." He also reports the HENRY GROSS single "Simone" is pulling Top 5 requests. At WIIN-Atlanta, Brent Alberts lists the new SEALS & CROFTS as their hottest this week. Other action albums; CARAVAN, now released on London (formerly imported).

From the new MALO album; "Everlasting Night." The AMBOY DUKES are back too; the top play cut so far is "Rotgut." From the KISS lp, first album release on Casablanca, check out "100,000 Years."


The JO JO GUNNE cut that received the most FM play is now a single: "I Want To Love You." New JONI MITCHELL single is "Help Me." An interesting lp on Mercury is from SPENCER DAVIS; cut is "Living In A Back Street."

Also getting reports on the latest HOYT AXTON album; cut is the old CHUCK BERRY tune, "Maybelline." Other lps reported are the KATHY McDONALD (Capitol). Joe Fiorillo at KRMH-FM-Austin says it's tops there.



WHAT SORT OF MAN READS R&R?

He's a man who knows what he wants out of life and knows how to get it. When it comes to getting record industry information, he *doesn't* want to go through mounds of single-spaced typewritten xeroxed "magazines," nor is he interested in publications that devote as much space to pinball machines and jukeboxes as they do to news and facts. He has a vital need to know everything that's happening in his sphere of the industry, and he needs to know it *today*, not next Monday. That's why men on the way up, men like Elektra/Asylum's Jerry Sharell, read R&R. It's why *you* should be reading it, too.

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RECORDS



Terry Jacks

MANFRED MANN:

Ten Years Of Rock

When Manfred Mann first stormed the charts back in 1964, Top 40 still meant "top forty" and there was no "progressive radio audience" to speak of. The group's namesake pounded the keyboards while vocalist Paul Jones shouted out the hits; "Do Wah Diddy Diddy," "Sha La La," "Pretty Flamingo."

In 1968 they made Dylan's "Mighty Quinn" a Top 30 contender, and the Tambourine Man remarked that the English quintet interpreted his material better than anyone else. In 1969, Manfred dropped pop to form an adventurous outfit, "Chapter Three" and they took up with Polydor. By 1970, the band had evolved to Manfred Mann's Earth Band and they were forging a distinctive brand of "improvisational rock" all their own.

The Earth Band, Manfred on synthesizer and organ, Mick Rogers on lead vocals and guitar, Chris Slade on vibes and drums, and bassist Colin Pattenden, have persevered through two albums, a top ten single in England, and a third lp, *Solar Fire*, recently released stateside.

While the name "Manfred Mann" has been associated with a number of musical directions, it's the Earth Band which its founder is most concerned with. The group, he'll tell you, specializes in a kind of improvised rock that is predominantly instrumental.

ALBUMS

When you think of "improvisational" music, you tend to visualize indulgent jam bands going off on 20-minute guitar solos, but that's not the Earth Band's style. Manfred explains that as much emphasis is placed on composing and arranging as on performing.

"We always have a slow flow, or a 'steady trickle' of material. It's not a question of having enough, but of having material which is good enough to put on our albums. You might try something and work on it a long time, to find out in the end it's just not good enough. We try to be very careful with our material.

"In the beginning, with our second

album, *Glorified Magnified*, we were just sort of rocking away, trying to be really exciting. I realized after awhile that, well, that's cool, but the songs weren't good enough.

"And, once we started improving the songs, we did *Get Your Rocks Off*. The whole thing started getting better. We've become very conscious of the melodic content of the songs. We're trying to improve that all the time.

"Sometimes it's difficult, because there's a lot of material which is very exciting and suitable to the band playing live, but it's not strong melodically. It's not enough to do a maximum of 45 seconds of vocals, then take off on a screaming solo that lasts half an hour. Vocals are much more important than the time they take up might imply; they're important for us, to structure songs and give them a sense of balance."

"In the past, we've had our problems in the recording studio. As a live band, we've band good from the word 'go.' Recording was a hassle, but I think we're finally getting to the point where we're using the studio properly.

"With the first and second albums, the idea was to 'do the live stuff on record,' to play as if we could catch that same live atmosphere. That was a big mistake, because what you've got to try to do is create an atmosphere, but use studio production to do it.

The '74 version of the Earth Band is a powerful instrumental (and vocal) unit, and Manfred admits it provides him with more musical satisfaction than any of his previous bands.

"This band enables me to play more, personally, than Chapter III ever did. I'm playing an expressive keyboard instrument; the synthesizer, which is far better than playing the organ. And, I'm able to play the synthesizer in a context which isn't too obscure or specialized. We can get through to a big audience and yet I can do everything I've ever (musically) wanted to do, because this band presents a very 'communicative' package, if that's the word."

-G.S.

Terry Jacks: Former Golf Pro Scores Big

While "Seasons in the Sun" is already No. 1, Terry Jacks is no stranger to musical success. The records he wrote, sang and produced with his wife under the name The Poppy Family have sold more than four million world-wide, and his own newly-formed Goldfish label struck it rich the first time out with "Seasons."

Some accomplishment for the mild-mannered Canadian who started out as a pro golfer ("low 70's") and who now lists fishing, the outdoors and listening to Top 40 all day long among his favorite pursuits.

1965

While it's a prestigious Jacques Brel tune that's giving him his new reputation, the beginning of Terry Jacks' musical career was less auspicious. He started in Vancouver in 1965, singing and writing with the Chessmen who enjoyed some local success. In '66 he met ex-wife Susan, with whom he stormed the Canadian and U.S. charts with "Which Way You Goin' Billy" and "Where Evil Grows" (London).

"'Which Way You Goin', Billy' was supposed to be a b-side," Terry recalls. "I was feeling kind of depressed and I went home and wrote it; we recorded it the next day and it went on to sell two and a half million records. We paid our musicians scab on the session and we gave the studio a third of the record, because we didn't have enough money to pay them when we recorded it.

"IT'LL COST YOU..."

"When the record took off in Canada, I went back to the studio and said, 'I'd like to buy your share back.' They said, 'O.K. But, it'll cost you.' I said, 'How much?' '\$500.' So I paid 'em."

After the Poppy Family, Terry and Susan split up, though he still writes for her. He formed Goldfish Records not long ago. Their first release, "Seasons," sold over 200,000 units, before Bell picked it up for U.S. distribution. "And I almost scrapped the song. I had it in the can for over a year.

"I've been a good friend of Al Jardine of the Beach Boys for some time. They had asked me to come down and produce something with them. We got together and chose 'Seasons in the Sun' to do; I rewrote it and we cut it, but we never finished it entirely because of some internal problems. I went back up to Vancouver. This was about a year ago.

THIRD TRY

"Then Larry Evoy from Edward Bear calls me up and asks if I'd produce a song he had. He sent me a tape, I listened to it and I told him I didn't hear it as a hit; I suggested he try singing it in a lower key. Then I told him, 'I've got another song here which could be a smash. I'm going to England in a couple of weeks, I'll be passing by Toronto. If you want, you can meet me when I stop at the airport and I'll play it for you.

"He met me and listened to 'Seasons' but didn't want it. It's a funny thing. He called me back later and said, 'thanks for telling me to sing it lower. The record's doing well.' The record was 'The Last Song.' The song I refused to produce did well for him, and the song he refused I'm doing well with."

Terry discussed the appeal of "Seasons In The Sun" and, not

surprisingly, wound up commenting on one of his favorite pastimes, Top 40.

"Brel writes great melodies, and 'Seasons' had a good melody. The words were good, about an old man dying, which I changed to being about a younger person dying. I rewrote the last verse and changed some of the chords in the chorus.

I'd heard the original Jacques Brel and liked the melody, and then I heard the Ron McKuen thing. I changed the line 'du Papa' to just 'Papa,' and the last verse was originally about his wife, not his girlfriend; I tried to keep it like it was about a young person dying. Brel originally said goodbye to his best friend, his priest, and then to his wife.

"I really felt the song too. One of my best friends, the same age as me, died last year of leukemia, so I was able to feel the situation I was singing about. Which is important; you've got to believe what you're singing.

"The original version had no beat, so I put one on it. I tried to make the arrangement as interesting as possible. Overall, after you've put all the ingredients into what a Top 40 record is, it needs a feel.

"Top 40 is what I'm into. There's so much good music to listen to. I read my trades backwards. But Top 40 can drive you insane. I don't like the tightness of much of it today. When you hear things too much on the radio I think it cuts down sales. It's tough on listeners. I'd just as soon see it go back to a Top 40 playlist.

-Gene Sculatti

PROGRESSIVE

(continued from page 8)

three-quarters finished. It includes Mel Blanc doing a spot as Bugs Bunny.

MH: How can other jocks get involved in these activities?

JL: We're planning a public service album on, perhaps, ecology, in which we are going to feature actual jocks doing the spots, instead of recording artists. All the jocks have to do is go in their studios and produce the best spots they can and submit them to us. We'll pick the best ones and put them on an album.

MH: How many members does NAPRA have at this Point?

JL: We've come a long way. When we started the organization, we had little in the way of funds. All money going for supplies, stationery, etc., came out of our own pockets, and we had less in the way of support. We were told that there was no need for the organization and that nobody would join. Today, we have 600 members from coast to coast.

If you are interested in joining NAPRA, or are already a member, and would like to take part in upcoming activities, contact Jim Ladd, c-o The National Association of Progressive Radio Announcers, Box 2021, Los Angeles, Ca. 90051, or call (213) 464-1419.

Mike invites questions, comments, suggestions and criticism. In upcoming columns he'll cover a wide range of topics relating to progressive formatted radio. Address all correspondence: Mike Harris -- on, c-o RADIO & RECORDS, 6255 Sunset Blvd., Suite 719, Hollywood, Cal. 90028.)

PARALLELS

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- P3: Major and secondary market stations with 30-50 record playlists/some new product exposed.
- P4: Specialized markets affected by black or country influences.

GREGG ALLMAN
(Capricorn) 4:26

Midnight Rider

P1	24-21 KHJ, 12-21 WRKO, Debut 27 K-100
P2	22-15 WIFE, 14-21 KTKT, 16-14 KIMN, 17-17 XEROK, 17-8 WFLI, 14-9 KYNO, 18-15 KAKC, 17-28 Y-100
P3	14-24 WMAK, 7-5 KLIF, 26-21 WAMS, 12-13 WLOF, 14-17 WPOP, Debut 19 KSLY

NOTES: Seems to be mid charting.

BILL AMESBURY
(Casablanca) 2:30

Virginia

P1	22-22 CKLW
P2	
P3	Add WAKY, Add WPOP, Add WISM, Debut 29 WAMS, Debut 39 WCFL

NOTES:

BACHMAN-TURNER OVERDRIVE
(Mercury) 4:21

Let It Ride

P1	29-28 CKLW, Add 13Q
P2	
P3	Add WPGC, Debut 20 KJR, 26-16 KJRB, Debut 28 WBBQ

NOTES: Beginning to spread.

BLACK OAK ARKANSAS
(Atco) 2:38

Jim Dandy

P1	8-11 WRC, 8-17 WPEZ, 17-12 WLS
P2	3-6 WIFE, 19-27 KCPX, 10-5 KYNO, 9-8 KAFY, 14-18 WFLI, 2-4 KCBQ, 19-22 KAKC, 24-26 WGRQ, 7-13 WHBQ
P3	4-3 WAMS, 14-14 KJRB, 6-5 WCFL, 9-13 WAKY, 6-3 KOMA, 15-34 KDZA, 12-15 WMAK, 28-27 WLOF, 11-22 WISM

NOTES:

BLUE SWEDE
(EMI) 2:54

Hooked On A Feeling

P1	25-17 WRKO, 25-19 KKDJ, Debut 23 K-100, 26-20 KHJ, Debut 20 13Q, Debut 20 WLS, 24-18 KDWB, 28-22 KFRC, Debut 30 WFIL, 29-26 KSLQ, 27-24 WRC
P2	Debut 28 WHBQ, 6-6 KRSP, Debut 18 KAFY, 28-17 WIFE, 33-30 KFMG, 8-4 KCPX, 27-25 WLEE, Debut 26 KAKC, 20-10 WQXI, 28-22 Y-100, 29-25 KYNO, 22-19 KCBQ, 25-10 WOKY, Debut 30 WGRQ, Debut 27 KTKT, 26-20 WSGA, Debut 30 KIMN
P3	38-30 KDZA, 30-19 WMAK, 5-2 WPOP, Debut 32 KJRB, 36-25 WCFL, On KSLY, 13-15 KJR, Add WAMS, Debut 30 WAKY, Debut 23 WPGC, 35-27 KLIF, Debut 29 KOMA

NOTES: One of the strongest gainers. 7 of 46 already show top 10.

BROWNSVILLE STATION
(Big Tree) 2:57

Smokin' In The Boys' Room

P1	8-10 WXLO, 17-23 KKDJ, 10-18 KHJ, 11-14 CKLW, 17-18 WPEZ, 11-14 WRKO, 11-16 WDRQ, 22-23 KSLQ, 15-19 KDWB
P2	8-11 KFMG, 10-13 WFLI, 15-18 KIMN, 20-29 WGRQ, 10-13 KRIZ, 13-23 WHBQ, 18-20 KAFY, 17-18 KCBQ
P3	12-13 WPOP, 38-40 KDZA, 10-17 KJRB, 13-8 WLOF

NOTES:

CHER
(MCA) 3:26

Dark Lady

P1	Debut 20 WXLO, 5-3 WLS, 4-3 KDWB, 10-9 KFRC, 7-5 K-100, 27-17 CKLW, 13-10 KSLQ, 7-4 WRC, 6-4 KHJ, 5-3 KJR, 8-7 WFIL, Add 13Q, 9-9 KKDJ, 22-16 WRKO
P2	20-10 KIMN, 9-3 WIFE, 12-7 KAFY, 5-4 KFMG, 12-8 KTKT, 19-18 KYNO, 3-2 KRSP, 7-4 KAKC, 8-6 WQXI, 22-20 Y-100, 11-8 WHBQ, 2-2 KCPX, 22-15 KRIZ, 5-8 WOKY, 9-6 WGRQ, 18-25 WFLI, 6-4 WSGA, 9-5 WLEE, 13-8 KCBQ
P3	2-2 WMAK, 8-7 WPOP, 23-15 KJRB, 8-8 WBBQ, 17-8 WISM, 10-5 KDZA, 4-2 WCFL, 5-5 WPGC, 21-19 WAMS, 7-6 KOMA, 8-15 WCOL, 8-5 KEEL, 23-20 WAKY, 11-9 KLIF, 7-4 KSLY

NOTES: 37 of 49 show top 10 and still moving up.

LOU CHRISTIE
(Three Brothers) 3:30

Beyond The Blue Horizon

P1	
P2	Add WOKY
P3	On WPOP, 15-14 KEEL

NOTES: Slow spreading.

JIM CROCE
(ABC) 2:30

I'll Have To Say I Love You In A Song

P1	Add WRC, 23-22 K-100, Add 13Q, 28-25 KDWB
P2	Debut 31 KFMG, 28-25 WSGA, Add WGRQ, 28-22 KYNO, Add WOKY, 30-30 WLEE
P3	Add WPGC, Debut 38 KLIF, On KJR, Add KJRB, Add KSLY, Debut 28 WMAK, 42-37 KDZA

NOTES: One of the most added.

DE FRANCO FAMILY
(20th Century) 3:16

Abra-Ca-Dabra

P1	11-12 WPEZ, 11-12 13Q, 7-9 WLS
P2	11-16 KRIZ, 9-16 KRSP, 10-19 WGRQ, 21-28 KCPX, 27-30 WOKY
P3	30-28 WAMS, 3-7 WCFL, 20-22 WAKY, 20-27 KDZA, 3-5 KOMA

NOTES:

CLIFF DE YOUNG
(MCA) 2:40

My Sweet Lady

P1	16-15 KFRC, 15-10 WRC, 13-7 KDWB, 26-24 K-100
P2	24-18 KAKC, 6-8 KFMG, 23-24 KIMN, 15-10 KYNO, 15-17 WOKY, 4-11 WFLI, 25-20 KRSP, 23-15 WGRQ, 21-17 Y-100, Debut 29 WLEE
P3	5-7 WMAK, 9-8 KLIF, 10-10 KEEL, 9-2 WPGC, 4-12 WBBQ, 13-13 WISM, 16-9 WAKY, 21-19 KDZA, 11-9 KSLY

NOTES:

JOHN DENVER
(RCA) 3:18

Sunshine On My Shoulder

P1	18-7 13Q, 12-11 WPEZ, 12-5 WLS, 29-22 KDWB, 23-16 KHJ, Add WFIL, 21-18 KSLQ, Debut 20 KKDJ, 29-18 K-100, 18-11 KFRC, Add WDRQ, Debut 30 CKLW, Debut 26 WRC,
P2	6-7 WHBQ, 4-3 KCPX, 9-4 WOKY, 4-3 WQXI, 23-9 Y-100, 7-3 WFLI, Debut 23 WLEE, Debut 24 KCBQ, 14-13 WSGA, 2-1 KAKC, 17-10 WIFE, 17-14 KFMG, 15-7 KTKT, 5-3 KRIZ, Debut 28 KYNO, 15-9 XEROK, Debut 22 KAFY, 29-25 WGRQ, 7-6 KIMN, 4-4 KRSP,
P3	1-1 WMAK, 28-27 WPOP, 12-8 KJRB, 19-15 WLOF, 9-3 WCFL, 15-12 KSLY, 23-19 KLIF, 19-14 WPGC, 25-23 WAMS, 10-4 WCOL, 29-22 KOMA, 20-17 KEEL, 2-7 KJR, 29-10 WAKY,

NOTES: Very strong record. Super big jumps. 23 of 51 show top 10.

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RICK DERRINGER
(Blue Sky) 3:42

Rock and Roll Hoochie Koo

P1 6-6 WRKO, 3-3 WRC, Add KFRC, Debut 19 13Q, 19-17 KKDJ, 16-24 KHJ, 12-11 WFIL, 19-19 WPEZ, 17-15 KDWB, 17-16 K-100
P2 Add WSAI, 13-9 WSGA, 18-17 KRSP, 27-13 WIFE, 9-8 WQXI, 20-24 Y-100, 15-9 WHBQ, 13-17 KIMN, 19-16 WLEE, Debut 29 XEROK, 22-20 WGRQ, 20-2 WFLI, 17-12 KRIZ, 14-14 KCPX, 16-14 KAKC, 9-9 KFMG, 21-19 KTKT, 23-21 KCBQ, 20-19 KYNO
P3 7-5 WMAK, 29-20 WPOP, 20-34 KJRB, 39-36 WCFL, 30-32 KDZA, 8-11 KJR, 16-11 WCOL, 8-8 WPGC, 12-8 WAMS, 12-11 KOMA, 5-3 WBBQ, On KSLY, 10-4 WAKY, 8-7 KLIF, 15-14 WLOF.

NOTES: Moving very well most markets. A few slow moves, mostly in the majors.

LAMONT DOZIER
(ABC) 4:24

Trying To Hold On To My Woman

P1 28-23 KHJ, 28-21 KSLQ
P2 Debut 27 WLEE, 27-24 WHBQ, Debut 21 WQXI
P3 19-6 WAKY, 15-9 WPGC, 23-21 KEEL, Mid KJRB, 40-34 WCFL

NOTES:

BOB DYLAN
(Asylum) 2:57

On A Night Like This

P1 27-24 KDWB, On WRC
P2 24-24 WSGA, 17-14 KYNO, On WLEE, Add KTKT, Debut 26 KCPX, Debut 30 KRSP, Add KAFY, 21-20 KCBQ
P3 On WPOP, On KSLY, 39-35 KDZA

NOTES: Slow this week, watch it.

DAVID ESSEX
(Columbia) 2:51

Rock On

P1 1-1 WRKO, 9-7 KSLQ, 3-2 KKDJ, 5-6 KHJ, 4-8 KFRC, 3-3 13Q, 12-9 CKLW, 3-2 WLS, 11-5 KDWB, 13-11 WXLO, 9-6 WFIL, 10-7 WDRQ, 2-3 WPEZ, 2-2 WRC, 6-6 K-100
P2 2-2 WOKY, 10-5 KAFY, 7-3 WGRQ, 3-5 WFLI, 8-12 KYNO, 5-2 KCBQ, 7-12 WQXI, 6-3 KAKC, 8-9 WIFE, 20-17 KFMG, 3-3 KTKT, 3-2 WLEE, 3-4 KIMN, 8-5 XEROK, 11-10 Y-100, 12-4 WHBQ, 19-21 KRIZ, 3-5 WSGA
P3 6-6 WMAK, 9-6 WPOP, 21-30 KOMA, 6-4 WISM, 3-6 WPGC, Add WAMS, 2-2 KDZA, 3-5 WAKY, 6-11 KJRB, 7-6 WCFL

NOTES: Practically all show solid top 10.

ARETHA FRANKLIN
(Atlantic) 3:25

Until You Come Ba

P1 29-20 WRKO, 5-6 KEEL, 1-1 KFRC, 9-7 KHJ, 10-4 KKDJ, 5-6 WXLO, 15-19 WFIL, 20-15 WLS, 14-11 K-100
P2 18-22 WLEE, 4-3 KAFY, 16-12 WIFE, 24-18 KTKT, 3-2 WHBQ, 13-14 KRSP, 30-27 KAKC, 17-24 WQXI, 26-29 Y-100, 12-4 KYNO, 25-23 KIMN, 10-10 XEROK, 17-16 WGRQ, 13-13 KFMG, 28-20 KCPX, 19-27 WSGA
P3 13-15 WAMS, 16-26 WBBQ, 5-3 WISM, 26-24 WPOP, 3-3 KSLY, 14-22 WCFL, 19-28 KJRB, 6-7 KDZA, 16-14 KJR

NOTES:

DICKIE GOODMAN
(Rainy Wednesday) 2:00

Energy Crisis '74

P1 19-8 WXLO, 11-5 KKDJ, 13-12 WRKO, 6-2 KJR, 14-16 13Q, 6-7 WPEZ, 18-17 KHJ, 10-16 CKLW, 10-12 KSLQ, On WRC
P2 11-7 WGRQ, 11-14 WFLI, 3-5 KCPX, 2-5 KRSP, 22-12 KFMG, On KTKT, 29-23 WSGA, 22-13 KAKC, 10-8 KIMN, 29-22 WHBQ
P3 39-31 KJRB, 30-14 WCFL, 29-20 KDZA

NOTES:

GUESS WHO
(RCA) 2:37

Star Baby

P1 Debut 31 KDWB, 28-27 CKLW
P2 Add KRSP, Add KCPX, Debut 26 KTKT
P3 37-34 KEEL, On KJR, 32-26 KJRB, 37-34 KLIF

NOTES: Nice movement and adds.

TOM T. HALL
(Mercury) 2:06

P1 14-14 KSLQ, 22-20 KDWB, 27-26 WFIL, 23-23 WRC
P2 20-25 WIFE, 7-7 KFMG, 27-25 KAKC, 13-22 KCPX, 13-19 WLEE, 12-12 WOKY, Debut 27 WHBQ, 30-27 KYNO
P3 16-11 WMAK, 5-5 KJRB, 28-40 WCFL, 17-25 WPGC, 13-9 KOMA, 6-6 WBBQ, 32-29 KDZA, 23-18 WPOP, 29-24 WLOF, 2-8 WCOL, 27-21 WISM

NOTES: Peaked a few places.

DARYL HALL & JOHN OATES
(Atlantic) 3:24

She's Gone

P1
P2 29-22 KRSP, 25-24 KCPX, 28-29 WOKY
P3 36-32 KLIF, 33-31 KEEL, 18-16 KJR

NOTES:

TERRY JACKS
(Bell) 3:24

Seasons In The Sun

P1 2-1 13Q, 6-12 WDRQ, 1-1 KKDJ, 1-1 KSLQ, 4-1 KHJ, 3-5 CKLW, 4-1 K-100, 1-1 KDWB, 1-1 WLS, 3-2 WXLO, 10-3 WRKO, 1-1 WFIL, 1-1 WRC, 10-1 WPEZ, 5-3 KFRC,
P2 1-1 WOKY, 1-1 WIFE, 5-1 KTKT, 1-1 KFMG, 13-6 KYNO, 1-1 KRSP, 1-1 KIMN, 1-2 KAKC, 1-1 KAFY, 1-1 WFLI, 1-1 WGRQ, 1-1 KCPX, 1-1 KRIZ, 1-1 WSGA, 5-1 XEROK, 1-1 WQXI, 1-1 Y-100, 1-1 WHBQ, 4-3 WLEE, 1-1 KCBQ
P3 1-1 WAMS, 1-1 WPGC, 13-1 KLIF, 16-5 WLOF, 1-1 WISM, 1-1 KDZA, 1-1 WPOP, 12-1 KSLY, 4-4 WMAK, 4-1 KOMA, 3-11 WBBQ, 9-2 KEEL, 1-1 KJR, 1-1 WAKY, 1-1 KJRB, 1-1 WCOL 2-1 WCFL

NOTES: Most all show number one.

SAMI JO
(MGM South) 2:59

Tell Me A Lie

P1
P2 2-2 WSGA, Debut 17 WQXI, On WOKY, Debut 30 KYNO
P3 21-14 WMAK, 30-28 WLOF, 17-12 KLIF, 22-22 WBBQ, 29-23 KJRB, 31-29 KEEL

NOTES: Definitely crossed, but not pulling big numbers.

BILLY JOEL
(Columbia) 3:16

Piano Man

P1 Debut 30 KDWB, Debut 27 WFIL
P2 30-25 KRSP
P3 16-20 KJRB, 9-6 WCOL, 38-33 KLIF, On KJR, Add WMAK

NOTES: Beginning to spread.

Debbie Dawn



"There Goes That Song Again"

WB 7767

*Written by
Ian Whitcomb*

*Arranged by
Bill Justis*

*Produced by
Andy Wickham*



PARALLELS

ELTON JOHN
(MCA) 5:12

Bennie & The Jets

P1 1-1 CKLW, Debut-15 WPEZ, 25-21 KDWB, Debut 21 WXLO, 26-24 WRKO, 15-14 13Q, Debut 28 KSLQ, 25-22 WRC, 22-20 KFRC, 22-15 K-100, 1-1 WDRQ, Debut 24 WFIL, 19-12 KHJ
P2 20-16 KCBQ, Add WQXI, Add KAFY, 29-15 Y-100, 25-18 WHBQ, 22-18 WLEE, 22-17 KYNO, On WOKY, 28-17 WGRQ, Debut 25 KTKT, 30-22 KIMN, 26-11 KCPX, Debut 29 KAKC, 32-24 KFMG, Debut 24 WFLI, 26-18 KRSP, 16-11 WSGA
P3 12-6 KJR, 27-20 WAMS, Debut 27 WMAK, 30-36 KJRB, 34-27 WCFL, 30-28 WISM, On WPOP, 30-25 KLIF, Debut 29 WLOF, 31-25 KDZA, Debut 18 KSLY, Debut 28 WAKY, NOTES: Some nice jumps, still not a great many top numbers.

OLIVIA NEWTON-JOHN
(MCA) 3:00

Let Me Be There

P1 12-14 KDWB, 12-14 WRC, 12-19 K-100, 13-18 KFRC, 10-11 13Q, 21-25 KKDJ, 17-25 KHJ, 11-17 WFIL, 14-14 WPEZ, 17-17 KSLQ
P2 6-12 KAFY, 14-19 WIFE, 12-12 Y-100, 15-18 KRIZ, 24-28 WOKY, 6-5 WGRQ, 8-9 KTKT, 6-8 XEROK, 16-21 KFMG, 14-20 WHBQ
P3 11-14 WAMS, 4-19 WLOF, 6-13 KSLY, 24-25 WAKY, 11-21 KDZA, 12-18 WISM, 10-20 KOMA, 6-7 KEEL, 19-24 WCFL

NOTES:

EDDIE KENDRICKS
(Tamla) 3:30

Boogie Down

P1 7-4 WXLO, 9-7 WLS, 15-14 KKDJ, 7-4 KFRC, 10-7 K-100, 22-15 WFIL, 5-4 KSLQ, 31-26 KDWB, 12-10 KHJ, 3-5 WDRQ, 2-2 CKLW, 11-7 WRC, 28-15 WRKO
P2 6-5 WQXI, 29-26 WIFE, 6-5 Y-100, 9-12 WHBQ, 23-21 KYNO, Debut 18 XEROK, Add WSAI, 15-9 KAFY, 12-9 WFLI, 22-19 KIMN, 10-10 WSGA, 5-5 KAKC, 15-9 WGRQ, 17-13 KTKT,
P3 7-5 WAMS, 4-4 WPGC, 20-17 KLIF, 19-12 WCOL, 8-8 WCFL, 11-10 KJR, 19-15 WPOP, 24-21 WMAK, 11-10 KOMA, 19-16 WBBQ, 15-10 WISM, 5-3 WAKY, 22-12 KJRB, 22-21 WLOF, 17-11 KDZA, 17-14 KSLY

NOTES: Fairly solid record - looks like top 10 easy.

B.B. KING
(ABC) 3:15

I Like To Live The Love

P1 5-10 CKLW, 4-6 WDRQ
P2 Add WQXI
P3 Add WAKY, 27-24 KEEL, 27-20 KLIF, 33-30 WCFL, 29-21 WCOL, 28-21 WBBQ

NOTES: Spreading & crossing well.

GLADYS KNIGHT & PIPS
(Buddah) 3:29

Imagination

P1 20-23 WFIL, 11-16 WLS
P2 11-16 WIFE, 15-23 Y-100, 5-13 KAFY, 11-15 KCBQ, 7-13 XEROK
P3 14-21 WAKY, 10-15 WCFL, 22-27 KOMA, 11-20 WLOF

NOTES:

GLADYS KNIGHT & THE PIPS
(Buddah) 3:45

Best Thing That Ever Happened To Me

P1 Add WRC, Add KHJ, 15-4 CKLW, Add KFRC, 17-3 WDRQ, Debut 29 K-100
P2 Add KAKC, 27-26 KYNO, 15-9 WQXI, Debut 30 WSGA, Debut 23 WOKY, 28-26 WLEE
P3 29-24 KLIF, 36-33 KEEL, Debut 26 WCOL, On KSLY, Add WBBQ, 36-32 KDZA

NOTES: Nice adds this week.

KOOL AND THE GANG
(DeLite) 3:08

Jungle Boogie

P1 Debut 30 WRKO, 18-16 KSLQ, 9-6 KFRC, 4-5 WXLO, 20-19 KHJ, 23-18 WFIL, 9-9 WRC, 24-17 K-100, 7-9 WDRQ, 9-8 CKLW, 18-16 KKDJ
P2 30-24 WIFE, 13-15 WQXI, Debut 24 KTKT, Add KYNO, Debut 24 KAFY, 24-15 WHBQ, 7-11 Y-100, 24-24 KRIZ, 9-6 WSGA, Debut 27 KRSP, Debut 28 KAKC, 28-28 WFLI, 1-1 WLEE,
P3 15-12 WAMS, 4-7 WAKY, 18-12 WCFL, 28-18 WMAK, 22-18 KLIF, 23-20 WISM, Debut 15 KJR, 12-16 WPGC, 5-2 WCOL, 18-13 WBBQ, 18-14 KDZA

NOTES:

LOVE UNLIMITED ORCHESTRA
(20th Century) 3:30

Love's Theme

P1 2-2 WRKO, 10-12 WFIL, 2-6 KDWB, 3-5 KHJ, 12-13 KFRC, 7-8 KKDJ, 2-4 K-100 8-15 CKLW, 4-6 WRC, 4-10 WLS, 9-9 WXLO, 5-10 WDRQ, 12-15 13Q, 3-3 KSLQ, 7-8 WPEZ,
P2 1-2 XEROK, 7-11 WIFE, 2-3 Y-100, 4-3 KIMN, 8-13 WLEE, 7-17 WSGA, 3-9 KAKC, 5-10 WGRQ, 8-6 WFLI, 7-11 KCBQ, 5-9 KCPX, 2-3 WHBQ, 4-7 WOKY, 11-18 KFMG, 9-11 KTKT, 4-6 KRIZ, 4-13 KYNO, 20-23 KRSP
P3 17-19 WAKY, 18-25 WMAK, 3-3 WLOF, 5-1 WCFL, 2-6 KSLY, 11-14 WPOP, 3-2 KLIF, 2-8 KOMA, 2-3 KEEL, 2-3 WPGC, 4-2 KJRB, 5-8 KDZA, 7-15 WISM

PAUL MC CARTNEY
(Apple) 3:45

Jet

P1 Add WLS, 24-21 WRC, 14-9 KDWB, 20-9 WRKO, 14-12 WXLO, 14-11 KKDJ, 21-19 KFRC 20-18 13Q, Debut 28 WFIL, 21-13 KHJ, 20-13 K-100, 15-13 KSLQ, 12-11 WDRQ, 25-21 CKLW,
P2 22-16 WHBQ, 22-18 WOKY, 23-16 KAFY, 18-16 KFMG, 28-22 KTKT, 14-10 KRIZ, 17-10 KCPX, 18-16 XEROK, 14-13 WQXI, 8-8 Y-100, 25-21 WGRQ, 17-12 KRSP, 18-16 WSGA 16-8 KYNO, 25-20 KAKC, Debut 30 WIFE, 22-16 WFLI, 24-21 KIMN, On WLEE,
P3 23-20 WMAK, 20-10 WPOP, 21-29 KJRB, 24-17 KOMA, 29-20 WCFL, 9-4 KJR, 19-16 KLIF Debut 31 WPGC, Add WAKY, 27-26 WLOF, 23-17 WCOL, 26-19 WISM, Debut 25 WAMS,

NOTES: Very large jumps - looks really good.

SISTER JANET MEAD
(A&M) 2:59

The Lord's Prayer

P1 30-23 KFRC, Debut 20 WPEZ, Debut 17 13Q, 24-22 KSLQ, Debut 29 WFIL, 21-18 CKLW, 26-23 KDWB
P2 Debut 14 WQXI, Debut 13 KCPX, 21-15 WSGA, 31-20 WLEE, Debut 25 WOKY, Debut 28 KRSP, Debut 30 KAKC, Debut 27 WGRQ, 23-23 KRIZ 30-15 KFMG,
P3 On WPOP, 26-17 WBBQ, On KJR, Debut 24 WCOL, Debut 35 WCFL, 41-36 KDZA, Debut 27 WAKY, 29-26 WISM, On KSLY

NOTES: No major numbers, but some very nice upward movement.

MFSB
(Phy/Int) 3:29

TSOP

P1 Debut 29 WRKO, Debut 27 KHJ, 32-25 KFRC, Debut 19 WDRQ, Add WRC, 25-20 WFIL, Debut 19 CKLW
P2 Debut 29 WSGA, Debut 21 KAFY, 23-17 WLEE, Add KAKC, Add WHBQ
P3 Debut 20 WPGC, Debut 22 WAMS, Add WCOL, Add KJRB, Debut 36 KLIF

NOTES: Starting out very strong.

STEVE MILLER BAND
(Capitol) 3:36

The Joker

P1 15-26 WRKO, 3-5 WPEZ, 6-13 WXLO, 29-30 KHJ, 9-14 WDRQ, 6-8 KSLQ, 16-19 WRC, 4-8 13Q, 17-20 CKLW, 16-21 KKDJ
P2 18-20 WIFE, 8-9 KRIZ, 6-12 WFLI, 8-12 KCBQ, 8-14 WGRQ, 19-26 KIMN
P3 10-11 WPOP, 27-30 WPGC, 25-32 KOMA

NOTES:

MOCEDADES
(Tara) 3:12

Eres Tu

P1 2-2 KHJ, 14-17 KFRC, 3-3 K-100, 4-6 KKDJ, Debut 29 KDWB, 3-8 WFIL, 20-18 WRC
P2 Debut 23 WQXI, 27-20 WFLI, 16-12 KTKT, 9-7 KCPX, Add WHBQ, 11-10 KAFY, 19-7 KCBQ 18-19 Y-100, 11-8 WSGA, 16-9 WLEE, 5-3 KRSP, 23-9 WOKY, 29-28 KFMG, 6-3 KYNO,
P3 12-14 WAKY, 26-19 WPGC, 13-7 KJRB, 10-5 WBBQ, On KSLY, Add WAMS, 17-23 WMAK, 32-21 KOMA, 4-3 WCOL, 14-11 WISM, Debut 29 WPOP, 18-11 KLIF, 26-23 WLOF, 37-32 WCFL, 12-11 KEEL, 26-24 KDZA

NOTES:

MOMENTS
(Stang) 3:05

Sexy Mama

P1 12-11 KSLQ, Add WFIL
P2 30-26 WSGA, 29-15 WLEE, Add KTKT, On WOKY
P3 22-17 WCFL, On KSLY

NOTES:

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- P3: Major and secondary market stations with 30-50 record playlists/some new product exposed.
- P4: Specialized markets affected by black or country influences.

MARIA MULDAUR
(Reprise) 3:36

Midnight At The Oasis

P1
P2
P3 Add WPGC, 19-17 KJR, 17-9 KJRB, 30-19 WCOL

NOTES:

ANNE MURRAY
(Capitol) 2:50

Love Song

P1 Add KKDJ, 22-13 WLS, 25-20 K-100, On WABC, 18-16 KDWB, 26-21 WFIL, 25-25 KSLQ, 26-25 WRC
P2 19-18 WQXI, Debut 21 WHBQ, 22-21 WSGA, 19-21 WOKY, 29-29 KIMN, Add KYNO, 16-10 KRSP, 14-12 KAKC, 27-20 KTKT, 20-17 KCPX, 14-14 WLEE
P3 27-22 WMAK, 25-26 WPOP, 18-30 KJRB, 16-19 KOMA, 7-9 KEEL, On KJR, 7-7 WBBQ, 22-17 WPGC, Debut 29 WAKY, 9-7 WLOF, 12-12 KDZA, 24-23 WISM, Debut 24 WAMS,

15-10 WCFL, 10-7 KSLQ 6-4 KLIF.

NATURAL FOUR
(Curtom) 3:17

Can This Be Real

P1
P2
P3 31-28 KLIF, 20-18 KJR, 24-18 WCFL, 18-16 KSLY

NOTES:

O'JAYS
(Phil. Int.) 3:05

Put Your Hands Together

P1 17-15 WXLO, 17-15 WRC, 17-13 WFIL
P2 12-12 WSGA, 11-11 WLEE, 21-25 KIMN, Debut 22 WQXI
P3 10-6 WAMS, 22-17 WMAK, 31-25 KOMA, 19-17 KSLY, 7-11 WAKY, 15-13 KLIF, 15-27 WCOL, 28-25 WISM, 11-27 WPGC, 24-22 KJRB, 27-20 WBBQ, 11-8 KEEL, 23-22 KDZA

NOTES: Midchart positons to far.

MIKE OLDFIELD
(Virgin) 3:18

Tubular Bells/Theme From The "Exorcist"

P1 31-21 KFRC
P2 27-19 WSGA, Add KIMN, 27-23 KFMG
P3 Add WAKY, Add KSLY

NOTES: Grows each week. The movie is strong.

ELVIS PRESLEY
(RCA) 2:20

I've Got a Thing About You Baby

P1
P2 18-14 WHBQ, 12-8 KAKC
P3 13-9 WMAK, 33-25 KJRB, On KSLY, Debut 28 WCOL, 32-30 KEEL

NOTES:

THE PEPPERS
(Event) 2:15

Pepper Box

P1
P2 Debut 29 KRSP, 24-24 WLEE
P3 20-14 WBBQ, Debut 33 KJRB, Debut 29 WMAK

NOTES:

REDBONE
(Epic) 3:30

Come And Get Your Love

P1 5-5 WRC, Debut 23 WRKO, 13-11 KHJ, 16-10 KDWB, 13-3 KKDJ, 8-10 KFRC, 5-9 WFIL, 13-10 13Q, 9-2 K-100
P2 17-17 WHBQ, 11-5 WOKY, 6-2 WIFE, 16-12 WGRQ, 11-9 KIMN, 13-11 KRIZ, 16-25 KCPX, 10-7 KAKC, 8-4 KAFY, 28-22 KFMG, 6-2 KTKT, 11-13 KRSP, 1-1 KYNO, 19-12 XEROK, 12-19 WQXI, 27-27 Y-100, Debut 7 WFLI, 12-21 WLEE, 23-28 WSGA
P3 5-7 WAMS, 10-12 WMAK, 19-12 KOMA, 2-2 WBBQ, 18-16 WISM, 6-5 WPOP, 14-13 KEEL

10-6 KLIF, 23-16 WLOF, 14-13 KDZA, 13-11 KSLY, 7-7 WPGC, 27-40 KJRB, 6-14 WCOL,
NOTES: Still growing in many markets.

CHARLIE RICH
(Epic) 2:44

A Very Special Love Song

P1 Add K-100, 27-20 KSLQ, 28-25 WFIL, On WRC
P2 Add KTKT, 29-19 KCPX, Add WFLI, Add KYNO, 24-16 Y-100, 27-19 KRSP
P3 18-12 WAKY, 33-26 KOMA, 26-23 KLIF, Debut 29 WBBQ, Debut 19 KJR, 31-21 KJRB, Debut 23 WCOL, Debut 40 KEEL

NOTES: Good start. Many report immediate phones.

DIANA ROSS
(Motown) 2:49

Last Time I Saw Him

P1 15-12 KFRC, 4-6 KSLQ, 5-4 WRKO, 15-14 K-100, 3-2 KDWB, Debut 24 KKDJ, 14-14 KHJ, 14-14 WFIL, 18-17 WRC, 10-7 WXLO
P2 Add WHBQ, 7-11 WOKY, 22-17 KAFY, 2-2 KFMG, 12-11 WGRQ, 21-17 KRIZ, 15-15 KCPX, 8-6 KAKC, 5-5 WIFE, 13-18 Y-100, 20-20 KIMN, 10-8 KRSP, 25-23 KYNO, 11-7 XEROK, 18-16 WQXI, 26-15 WFLI, 14-13 KCBQ, 6-6 WLEE, 15-14 WSGA
P3 20-16 WMAK, 14-12 WPGC, 8-11 WLOF, 17-14 KOMA, 4-4 KEEL, 15-23 WPOP, 16-14 KLIF, 15-23 WBBQ, 4-4 KDZA, 9-7 WISM, 16-13 WAMS, 11-6 KJRB, 7-7 WCOL, 23-21 WCFL

NOTES: Seems to have reached somewhat of a peak this week.

CARLY SIMON & JAMES TAYLOR
(Elektra) 3:45

Mockingbird

P1 14-13 WRKO, Add WLS, 26-19 KSLQ, 22-18 KKDJ, 13-12 K-100, 13-14 KFRC, 18-18 WDRQ, 22-13 WRC, 15-15 KHJ, 4-4 WFIL, Add CKLW, 10-4 KDWB, 18-16 WXLO
P2 23-19 WHBQ, Add WSAI, 20-14 XEROK, 11-4 WQXI, 12-6 KFMG, 17-11 KIMN, 9-5 KRIZ, 11-8 KCPX, 17-15 WOKY, 24-18 WIFE, 22-17 KTKT, 18-14 KCBQ, 19-11 KRSP, 24-20 KYNO, 26-17 KAKC, 20-15 KAFY, 19-13 WGRQ, 5-2 Y-100, 17-8 WLEE, 5-3 WSGA
P3 15-8 WMAK, 20-10 WPGC, 25-25 WLOF, 23-16 KOMA, 24-20 KEEL, 15-13 KJR, 12-9 WCOL, 19-16 WAMS, 21-15 KLIF, 9-4 WBBQ, 25-19 WCFL, 20-17 WISM, 21-9 WPOP, 28-18 KJRB, On KSLY

NOTES:

SPINNERS
(Atlantic) 3:14

Mighty Love

P1 Debut 22 WXLO, 14-12 CKLW, 19-15 WDRQ,
P2 On WLEE, 14-19 WOKY
P3 29-27 KEEL, 21-15 WBBQ, 20-16 WCOL, Debut 20 KSLY

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JIM STAFFORD
(MGM) 4:08

Spiders And Snakes

P1	2-2 KSLQ, 13-9 WPEZ, 14-16 WRC, 3-2 KFRC, 11-9 K-100, 11-14 WXLO, 6-6 13Q, 18-12 KDWB, 8-8 KHJ, 6-15 KKDJ, 6-2 WFIL, 2-2 WISM, 3-7 WRKO
P2	3-3 WOKY, 2-2 KAFY, 2-2 WGRQ, 2-10 WFLI, 9-9 KCBQ, 2-7 WLEE, 9-16 KAKC, 2-4 WIFE, 3-3 KFMG, 1-4 KTKT, 3-2 KRIZ, 4-10 WHBQ, 9-11 XEROK, 2-2 WQXI, 4-6 Y-100, 5-5 KIMN, 8-15 KRSP, 2-7 KYNO
P3	2-2 WAMS, 32-35 WPGC, 1-4 KOMA, 35-25 KEEL, 7-12 KJR, 3-4 WPOP, 11-13 WMAK, 10-4 WLOF, Debut 29, WCFL, 25-26 WAKY, 2-3 KJRB, 1-2 KSLY, 3-3 KDZA

NOTES:

STAPLE SINGERS
(Stax) 3:26

Touch A Hand, Make A Friend

P1	
P2	Debut 26 KRSP, 25-22 WSGA, 30-23 KCPX
P3	34-26 KLIF, Debut 38 KJRB, 15-24 KOMA

NOTES:

RINGO STARR
(Apple) 2:50

You're Sixteen

P1	1-2 13Q, 1-2 WPEZ, 6-8 WLS, 6-11 KDWB, 11-22 KHJ, 7-7 CKLW, 8-21 K-100, 4-5 KSLQ, 8-12 KKDJ, 2-3 WXLO, 4-5 WRKO, 2-5 WFIL, 8-8 WDRQ, 10-12 WRC, 19-24 KFRC,
P2	2-3 XEROK, 15-21 WIFE, 10-7 Y-100, 14-15 KIMN, 8-18 WSGA, 8-14 WOKY, 4-8 WGRQ, 13-17 WFLI, 4-5 KCBQ, 10-11 WHBQ, 17-19 KAFY, 10-10 KFMG, 13-15 KTKT, 7-7 KRIZ, 7-16 KYNO
P3	6-11 WAMS, 10-22 WPGC, 5-7 KOMA, 5-10 KSLY, 8-16 KDZA, 4-12 WPOP, 9-10 WMAK, 14-24 WBBQ, 3-6 WISM, 4-9 KJR, 6-8 WAKY, 8-10 KJRB, 7-18 WLOF, 11-13 WCFL

NOTES:

STEALERS WHEEL
(A&M) 2:58

Star

P1	Add K-100, 30-27 KDWB
P2	18-16 KCPX, Debut 29 KYNO, 19-20 KFMG, 12-9 KRSP, 10-13 WOKY
P3	33-26 WPGC, 18-15 KEEL, Debut 41 KDZA, 33-31 KLIF, 11-22 WCOL, On KSLY, 15-27 KJRB, Debut 28 KOMA, Debut 30 WISM

NOTES:

BARBRA STREISAND
(Columbia) 3:29

The Way We Were

P1	1-1 WXLO, 4-6 WPEZ, 2-4 WLS, 2-5 KFRC, 1-3 KHJ, 5-7 KKDJ, 7-8 WRKO, 8-9 KSLQ, 3-3 WFIL, 15-8 KDWB, 1-8 K-100, 2-2 WDRQ, 8-9 13Q, 4-3 CKLW, 6-8 WRC,
P2	3-4 XEROK, 13-22 WIFE, 4-5 KFMG, 2-5 KTKT, 2-4 KRIZ, 5-5 WHBQ, 6-6 WOKY, 3-7 WQXI, 3-4 Y-100, 4-7 WSGA, 10-10 WLEE, 3-1 KYNO, 3-6 KAFY, 3-4 WGRQ, 5-4 WFLI, 2-2 KIMN, 6-18 KCPX, 14-21 KRSP,
P3	3-3 WMAK, 2-3 WPOP, 1-2 WLOF, 4-5 KSLY, 1-4 WCFL, 6-11 WPGC, 3-8 KJR, 3-4 WAMS, 17-27 WBBQ, 4-5 WISM, 7-10 KDZA, 15-18 WAKY, 3-4 KJRB, 9-18 KOMA, 1-1 KEEL,

WEDNESDAY
(Sussex) 2:31

Last Kiss

P1	14-6 WLS, 6-7 KFRC, 5-4 WPEZ, 5-5 13Q
P2	21-20 WQXI, 8-6 WHBQ, 13-11 KAFY, 16-20 WOKY
P3	12-9 WCFL, 22-18 KDZA, 13-19 WBBQ, On KSLY, 15-10 KAKC, Debut 29 WISM

NOTES:

AL WILSON
(Rocky Road) 3:28

Show And Tell

P1	8-10 WRKO, 12-13 KKDJ, 12-17 WXLO, 7-13 13Q, 9-10 WPEZ, 7-9 KHJ, 7-10 WFIL, 20-24 KSLQ, 9-17 KDWB, 5-10 K-100
P2	4-6 XEROK, 3-3 KCBQ, 6-8 KRIZ, 4-8 WIFE, 6-7 KIMN, 19-26 WHBQ, 9-13 Y-100, 10-10 KTKT, 11-16 KFRC
P3	8-9 WAMS, 2-1 WLOF, 19-28 KDZA, 21-24 WPGC, 26-31 KOMA, 7-13 KJRB, 16-24 WISM

NOTES:

BOBBY WOMACK
(UA) 2:37

Lookin' For A Love

P1	23-23 CKLW, 18-16 WFIL, Debut 27 WRC
P2	
P3	Debut 26 WAMS, Debut 21 WPGC, On KSLY, 30-17 WAKY, Debut 30 WCOL

NOTES:

LEGEND

PARALLEL 1

- WPIX NEW YORK
- CKLW DETROIT/WINDSOR
- KFRC SAN FRANCISCO
- KHJ LOS ANGELES
- KKDJ LOS ANGELES
- KSLQ ST. LOUIS
- KXOK ST. LOUIS
- WABC NEW YORK
- WDRQ DETROIT
- WRKO BOSTON
- WXLO NEW YORK
- KDWB ST. PAUL/MINN.
- WFIL PHILADELPHIA
- WRC WASHINGTON D.C.
- 13Q PITTSBURGH
- WIBG PHILADELPHIA
- WPEZ PITTSBURGH
- K100 LOS ANGELES

PARALLEL 2

- WKBW BUFFALO
- KFXM SAN BERNARDINO
- KCBQ SAN DIEGO
- KCPX SALT LAKE CITY
- KIMN DENVER
- KING SEATTLE
- KLIV SAN JOSE
- KRIZ PHOENIX
- KRSP SALT LAKE CITY
- WGRQ BUFFALO
- WHBQ MEMPHIS
- WIFE INDIANAPOLIS
- WOKY MILWAUKEE
- WMYQ MIAMI
- WQXI ATLANTA
- WSGA SAVANNAH
- KAKC TULSA
- KAFY BAKERSFIELD
- Y100 MIAMI
- KYNO FRESNO
- WLEE RICHMOND
- WJDX JACKSON
- KSO DES MOINES
- WSAI CINCINNATI
- KTKT TUCSON
- KUPD PHOENIX
- WFLI CHATTANOOGA

PARALLEL 3

- WGH NEWPORT NEWS
- WRFC ATHENS
- KDZA PUEBLO
- KEEL SHREVEPORT
- KGW PORTLAND
- KIOA DES MOINES
- KILT HOUSTON
- KLEO WICHITA
- KLIF DALLAS
- KOIL OMAHA
- KOMA OKLAHOMA CITY
- WAYS CHARLOTTE
- WBBQ AUGUSTA
- WCAO BALTIMORE
- WCFL CHICAGO
- WCOL COLUMBUS
- WAMS WILMINGTON
- WHYY MONTGOMERY
- WISM MADISON
- WIXY CLEVELAND
- WMAK NASHVILLE
- WPGC WASHINGTON D.C.
- WQAM MIAMI
- KUDL KANSAS CITY
- KSLY SAN LUIS OBISPO
- WMEX BOSTON
- WAKY LOUISVILLE
- WLOF ORLANDO
- KJRB SPOKANE
- KJR SEATTLE
- WPOP HARTFORD
- WERC BIRMINGHAM
- WLS CHICAGO

PARALLEL 5

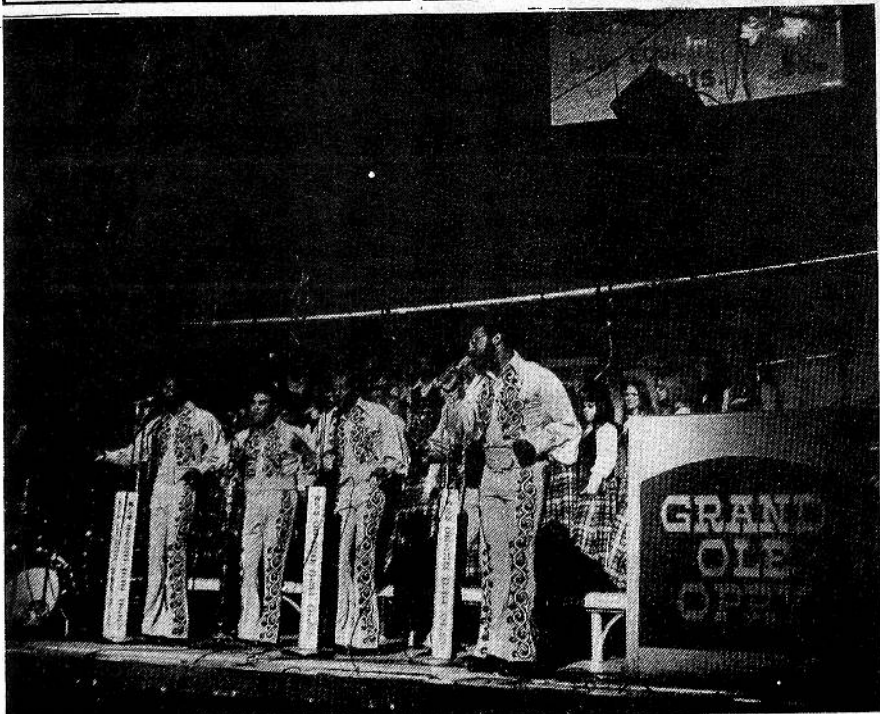
- ABC-FM NEW YORK BASE
- KLOL-FM HOUSTON
- KLZ-FM DENVER
- KMET-FM LOS ANGELES
- KRMH-FM AUSTIN
- KSAN-FM SAN FRANCISCO
- WABX DETROIT
- WBBM-FM CHICAGO
- WBCN-FM BOSTON
- WCAR DETROIT
- WEBN CINCINNATI
- WHCN-FM HARTFORD
- WYSP PHILADELPHIA
- WPLR NEW HAVEN
- WZZQ JACKSON
- WIIN ATLANTA
- KPRI SAN DIEGO

PARALLEL 4

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

Country

INSIDE NASHVILLE by Biff Collie



Spinners invade Reverend Jimmy Snow's gospel show on the Grand Ole Opry stage, doing their current single "Mighty Love" and their grammy nominee "Could It Be I'm Falling In Love."

Dinah Shore found a 1934 Chevrolet convertible which she drove in her Television special filmed in Nashville. That's what she drove while attending Hume-Fogg High School and later Vanderbilt.

COUNTRY REAL ESTATE DEALS

Jack Green bought the Oscar Sullivan Ranch, a Seventy-Four acre spread in Hendersonville, where Jack says he'll raise Black Angus Cattle,

Mound City Kansas makes them Big Frogs in yet another pond.

When the Nitty Gritty Dirt Band presented Roy Acuff a gold record for his part in the classic album "Will The Circle Be Unbroken" now near two million dollar gross product, it was the first time Acuff had ever participated in a million seller record. It's hard to believe considering his 25 million career record sales. The 71-year-old king of country music said "See, it's never too late."

Tom T. Hall will serve as state chairman of the 1974 Easter Seal campaign.

Loretta Lynn when notified the Gallup Poll had named her one of the best known and respected women in America her reaction might have been "Why didn't they do that way back when I needed some publicity, when nobody knew me."

This Week's Most added

FARON YOUNG

Some Kind Of A Woman (Mercury)

MELBA MONTGOMERY

No Charge (Elektra)

CAL SMITH

Country Bumpkin (MCA)

News

QUESTIONNAIRE

Bill Jenkins, General Manager of WUBE-Cincinnati has received 300 station questionnaires for the Country Radio Seminar but needs far more. Should only take 5 minutes of your time so please DO IT NOW.

COUNTRY FAIR

KERE and a local shopping center in Denver will have a mutual promotion February 25. Together they are sponsoring a Country Fair featuring George Morgan, David Rogers, Terry Stafford, Troy Seals, Henson Cargill, Narvel Felts, Stan Hitchcock, Jerry Foster, Jimmy Payne, Jackie Ward and Bonnie Nelson.

COUNTRY CORRESPONDENTS

KLAK DENVER
WCMS NORFOLK
KWJJ PORTLAND
WHOO ORLANDO
WIRE INDIANAPOLIS
KICK HOUSTON
WKDA NASHVILLE
KCKC SAN BERNARDINO
WQIN 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
KFVY ARROYO GRANDE
KENR HOUSTON
KBMV BILLINGS
KERE DENVER
WRCP PHILADELPHIA
WPLO ATLANTA
WGVM GREENVILLE
WAME CHARLOTTE
WONE DAYTON
KSON SAN DIEGO
WSLR AKRON
WHN NEW YORK
WJJD CHICAGO
WMNI COLUMBUS
WIL ST. LOUIS
WEPP PITTSBURGH
KCKN KANSAS CITY
KBOX DALLAS
KNUZ HOUSTON
WHHY HUNTINGTON

NOTES from Jonathan Fricke



Records that are receiving good requests and/or reports but have not received national recognition include:

(1) "When The Morning Comes" -- Hoyt Axton (A&M)

Mentioned earlier in R&R. Joe Ladd-KIKK -- reports big response in Houston. Good phones at KCKN-Kansas City, KFOX-Los Angeles. Just added WRCP-Philadelphia, KENR-Houston, KLAK-Denver.

(2) "Little Man" -- Logan Smith (Brand X)

Every reporting station that has played the record reports good response. KFOX reports merchants having trouble keeping record in stock when it's available. Just added at KLAK. Former No. 1 at KENR. No. 20 Dallas.

(3) "I Want To See You One More Time" -- Roger Bowling (Fraternity)

Top 10 at WUBE-Cincinnati. Soft ballad sound.

(4) "I Just Started Hating Cheating Songs Today" -- Moe Bandy, (Footprint)

Bob Mitchell (KCKC) reporting great response. Record having "small label" problems. May be released on Myrrh label soon.

(5) "Tearjoint" -- Dan Penn (Bell) Strong Houston record -- No. 8 KNUZ, No. 10 KENR, No. 8 KIKK.

(6) "Summit Ridge Drive" -- Bob White & Clyde Brewer (Stoneway)

Played at all three Houston stations.

(7) "Spiders & Snakes" -- Jim Stafford (MGM)

Pop record crossing to country. Has or is being played at WIL, KERE, WEET.

Records that seem to have peaked are (alphabetically)

Bill Anderson (MCA)
Jack Blanchard & Misty Morgan (Epic)

Jim Ed Brown (RCA)

George Jones (Epic)

Dolly Parton (RCA)

Jack Reno (UA)
Mack White (Commercial)

This Week's Most Active

The ten songs that have shown the strongest gains this past week (includes the fastest movers, the top selling, most requested and most added records regardless of how long they have been available) are:

- 1.. Charlie Rich (Epic)
- 2.. Merle Haggard (Capitol)
- 3.. Tammy Wynette (Epic)
- 4.. Hank Snow (RCA)
- 5.. Bobby Wright (ABC)
- 6.. Red Stegall (Capitol)
- 7.. Connie Cato (Capitol)
- 8.. Melba Montgomery (Elektra)
- 9.. Linda Ronstadt (Elektra)
- 10.. Faron Young (Mercury)

Album cuts that are being played as frequently as singles include:

- 1.. "I'll Always Love You" -- Dolly Parton (RCA)
- 2.. "Night of Loving" -- Joe Stampley (Dot)
- 3.. "Captured" -- Terry Stafford (Atlantic)

Radio

OPENING

Ed Salamon, Program Director WEEP-Pittsburgh reports that long time mid-day man Ken Wells is leaving to become Program Director of WWOL-AM-FM in Buffalo, New York. This leaves Ken's 10-2 slot open. Ed Salamon may be contacted at WEEP, 107 Sixth St., Pittsburgh, Pa. 15222.

CHANGE

Gary Gallegher joined KIKK-Houston on 2-11 for the 3-7 p.m. shift. Gary is from WJJD-Chicago.

NEW YORK

Air shifts have been changed somewhat, reports Steve Warren, music director of WHN-New York. The lineup is Jack Spector, 6-10 am; Lee Arnold, 10-3 pm; Dan Daniel, 3-7 pm; Del DeMontreux, 7-midnight; Stan Martin, midnight-6 am.

fried chicken, and cedar posts. He's still recovering from his Florida sinus surgery.

ADD REAL ESTATE

George Jones and Tammy Wynette signed an earnest money contract to buy the Franklin Road Mansion of Nashville businessman Fred Gregg. Purchase price in the neighborhood of \$500,000 (and that's some neighborhood!). It has 19 rooms on two floors all crowded into 10 acres five minutes from downtown Nashville.

Jean Quillen and Betty Bernow agented the real estate deal and their commission will be \$30,000. A \$500,000 house!... That's a lot of country records.

MORE REAL ESTATE

Conway Twitty from Oklahoma City is house hunting for Nashville property. He looked at Starday Records' boss Ron Pierce's home on Old Hickory Lake (asking price \$450,000) and at Carl Smith's 500 acre horse and cattle ranch in Franklin (Carl is asking 1.7 million). Conway says he definitely plans to move his family here. He's never lived here before.

PERSONALITY NOTES

Chet Atkins is taking up tennis, says he's still a golf nut but, also likes the tennis racket...

Stonewall Jackson has a new steel guitarist; he was formerly Stonewalls' drummer. He has now taken up the strings. He's Stonewall's 13 year old son, Stonewall Jackson Jr.

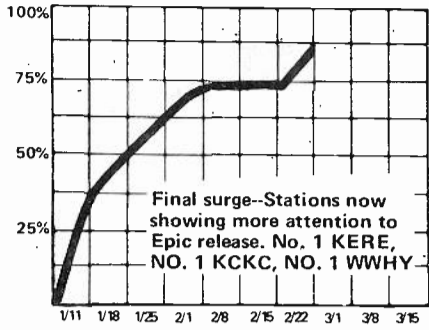
Dolly's sister Stella Parton made her first record session for RCA. She had previously traveled with her own gospel group for three years.

Earlier we talked about country real estate. Waylon Jennings is into country wheel estate. He is currently equipping his new \$75,000 Silver Eagle Bus, "His Old Black Moria" as he calls it, is also undergoing a face lift and will henceforth become a traveling sound stage.

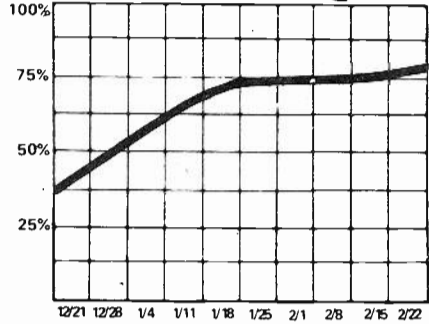
Hank Thompson and Roy Clark's election as Board of Directors of the Farmers and Merchants State Bank in

● signifies fastest moving records

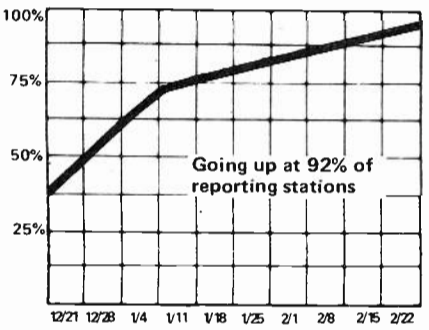
1 RICH



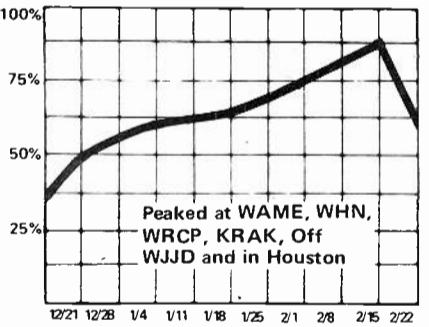
2 RODRIQUEZ



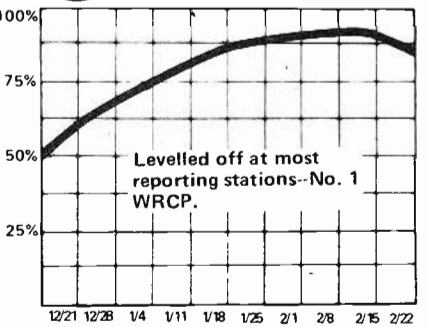
3 WYNETTE



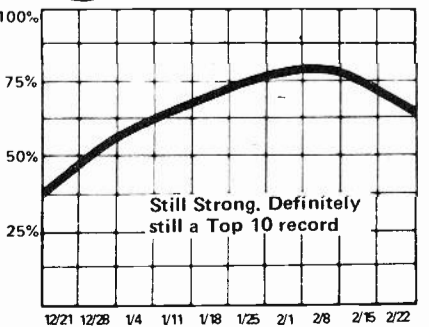
4 ANDERSON



5 MURRAY



6 BARE



Country TOP TWENTY

Friday, February 22, 1974

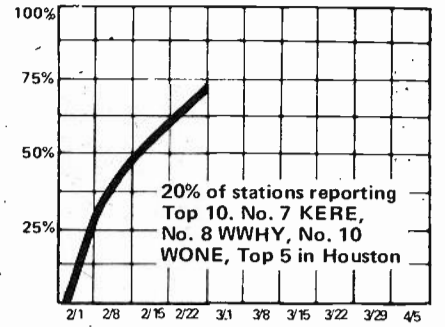
TREND

2/8	2/15	2/22	Rank	Artist/Song (Label)
9	3	1	1	CHARLIE RICH/There Won't Be Anymore (RCA)
7	6	2	2	JOHNNY RODRIQUEZ/The Way Love Goes (Mercury)
8	7	3	3	TAMMY WYNETTE/Another Lonely Song (Epic)
3	1	4	4	BILL ANDERSON/World Of Make Believe (MCA)
5	4	5	5	ANNE MURRAY/Love Song (Capitol)
1	2	6	6	BOBBY BARE/Daddy What If (RCA)
4	5	7	7	JOE STAMPLEY/I'm Still Loving You (Dot)
14	12	8	8	CONWAY TWITTY/Honky Tonk Angel (MCA)
12	9	9	9	FREDDY WELLER/I've Just Got To Know (Columbia)
13	11	10	10	TANYA TUCKER/Would You Lay With Me (Columbia)
2	8	11	11	TOM T. HALL/I Love (Mercury)
16	14	12	12	BRENDA LEE/Wrong Ideas (MCA)
*	15	13	13	HOUSTON & MANDRELL/I Love You I Love You (Epic)
11	13	14	14	JIM ED BROWN/Sometime Sunshine (RCA)
*	20	15	15	"CRASH" CRADDOCK/Sweet Magnolia Blossom (ABC)
19	19	16	16	JOHNNY CARVER/Someone's Falling In Love (ABC)
18	18	17	17	BARBARA FAIRCHILD/Baby Doll (Columbia)
17	17	18	18	JIM MUNDY/The River's Too Wide (ABC)
*	*	19	19	DAVID ROGERS/Loving You Has Changed (Atlantic)
*	*	20	20	MEL TILLIS/Midnight, Me And The Blues (MGM)

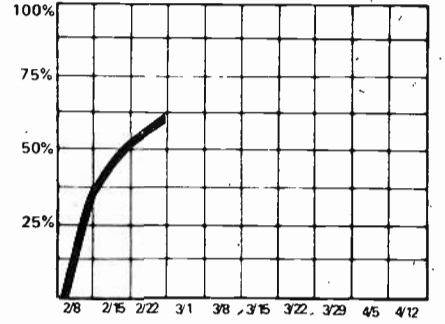
The top twenty listings reflect SALES

The graphs measure the song's level of audience appeal

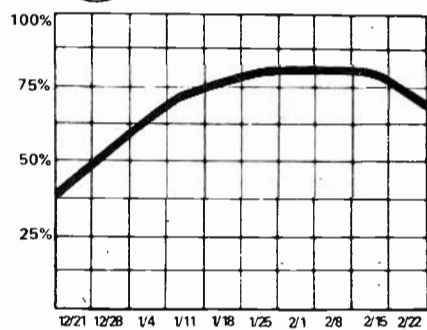
15 CRADDOCK



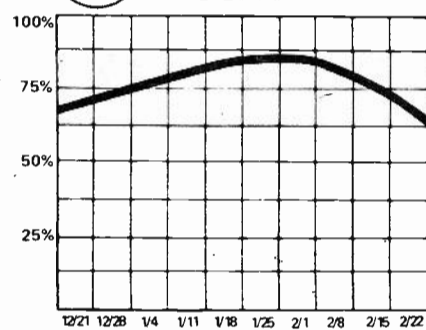
16 CARVER



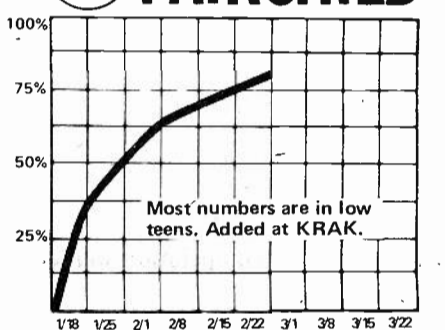
7 STAMPLEY



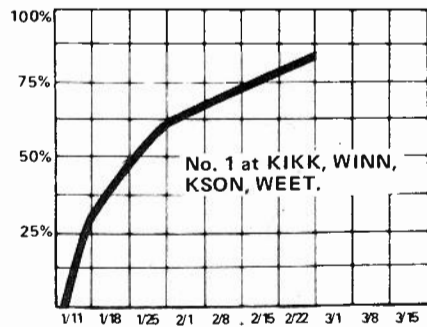
11 HALL



17 FAIRCHILD



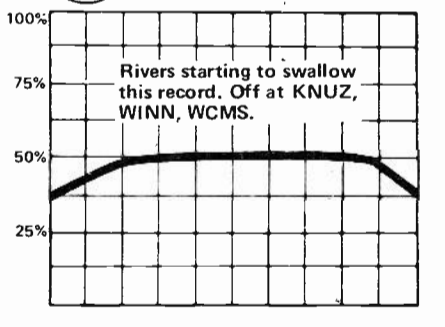
8 TWITTY



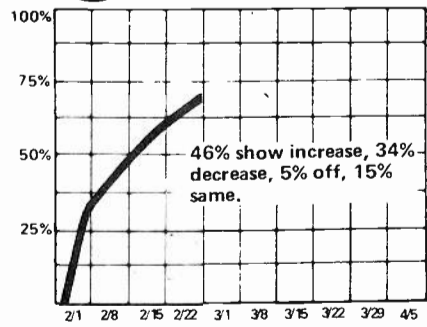
12 LEE



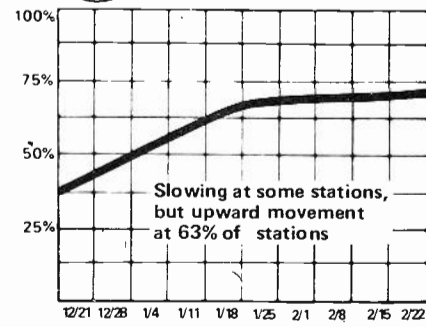
18 MUNDY



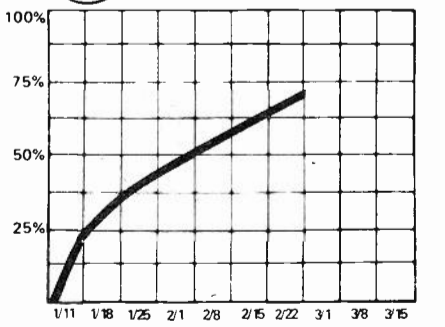
9 WELLER



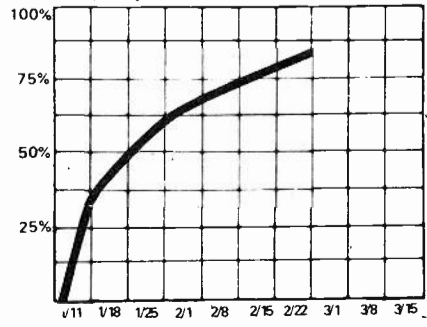
13 HOU. & MAN.



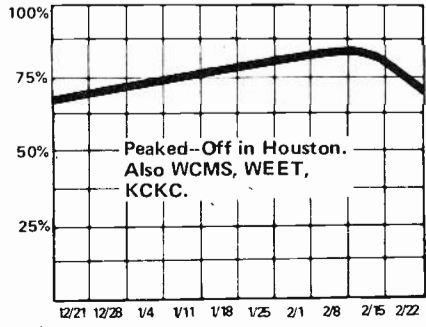
19 ROGERS



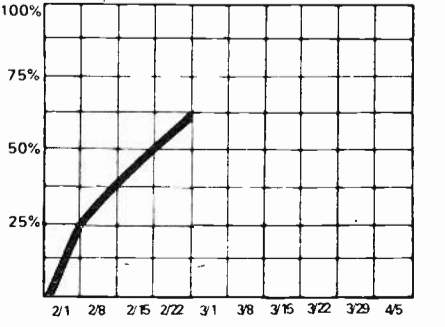
10 TUCKER



14 BROWN



20 TILLIS



Dear Broadcaster:

This year the planning committee for The Country Music Radio Seminar is conducting a survey to ascertain programming, promotion and employment practices of Country Music Stations throughout the United States. We need your cooperation.

The results of this survey covering over 2000 radio stations will be released at the Country Music Radio Seminar, March 15 & 16 in Nashville. If you will be unable to attend but would like a copy of the results, please so indicate and a copy will be mailed to you.

The intent of the survey is to give you a basis of comparison with other country music stations on both a total and market size basis. No individual station will be identified or quoted.

We believe all the questions are of a non-confidential nature but if you do not wish to identify yourself or your station, please complete the questionnaire leaving those answers blank.

We hope to expand the questionnaire in future years so your co-operation in this first survey is essential to obtaining a sufficient sample to have meaningful results.

Please complete and return this survey no later than February 28, 1974. It only takes 5 minutes, why not do it now?

Additionally, for use in a promotional display at the seminar, we would like to have a copy of your standard presentation sheets such as station profile, coverage map, rate card, brochure, weekly chart or any other sales promotional material you normally use in presenting your radio station. Please send these under separate cover to:

Bill Jenkins
General Manager
WUBE AM/FM
225 East Sixth Street
Cincinnati, Ohio 45202

Thanks for your co-operation and see you in Nashville at the Seminar.

Best Regards,
Bill Jenkins
General Manager

QUESTIONNAIRE FOR COUNTRY MUSIC RADIO SEMINAR

STATION: _____ AM _____ FM _____ DAYTIME _____ FULLTIME _____

REGION: (check one)

NORTHEAST _____ EAST COAST _____ SOUTH EAST _____ CENTRAL _____ MIDWEST _____ SOUTH-
WEST _____ WEST COAST _____ ROCKY MT. AREA _____ NORTH WEST _____

HOURS OF COUNTRY MUSIC PROGRAMMING _____

MARKET POPULATION: (check one)

Under 100,000 _____ 100,000-500,000 _____ 500,001-999,999 _____ 1million+ _____

EMPLOYMENT

1. HOW DO YOU RECRUIT AIR PERSONNEL:

ADS IN BILLBOARD _____ BROADCASTING _____ LEADS FOUND IN GAVIN OR OTHER TRADE
PUBLICATIONS _____ REFERRALS _____ SMALLER MARKETS _____ MONITOR ON TRIPS AND THEN
CONTACT _____ OTHER _____

2. HAS THE QUALITY OF APPLICANTS:

DECLINED _____ REMAINED CONSTANT _____ IMPROVED _____

MUSIC

1. WHAT IS THE LENGTH OF YOUR WEEKLY PLAYLIST:

Under 30 _____ 30 to 40 _____ 40 to 50 _____ 60 to 70 _____ 70 to 80 _____
90 to 100 _____ 100 to 125 _____ 125 to 150 _____ 150 + _____

2. HOW MANY "OLDIES" DO YOU PROGRAM PER HOUR:

2 _____ 4 _____ 6 _____ Up to jock _____ Other _____

3. HOW MANY "ALBUM" CUTS DO YOU PROGRAM PER HOUR:

2 _____ 4 _____ 6 _____ Up to jock _____ Other _____

4. WHAT DO YOU USE AS THE BASIS FOR COMPILING YOUR RECORD LIST: (If more than one source, please give percentage of weight accorded to each source)

BILLBOARD _____ CASH BOX _____ RECORD WORLD _____ GAVIN REPORT _____

OTHER TRADE PUBLICATIONS _____
(Please list)

LISTENER REQUEST _____ Other (please describe) _____

5. WHAT INFLUENCES YOUR DECISION TO ADD NEW RECORDS: (Please indicate percent accorded each source)

PROMOTION MAN _____ TRADE PUBLICATIONS _____ RECORD TIP SHEETS _____
OTHER STATIONS PLAYLIST _____ PERSONAL JUDGEMENT _____

6. WHO DECIDES WHAT NEW RECORDS TO PROGRAM: (If more than one, indicate percentage of weight accorded each person)

MUSIC DIRECTOR _____ PROGRAM/OPERATIONS MANAGER _____
STATION MANAGER _____ OTHER _____

7. DO YOU PUT CURRENT SINGLES ON CART? YES _____ NO _____

8. HAVE YOU BEEN AFFECTED BY THE "VINYL SHORTAGE" YES _____ NO _____
GREATLY _____ ONLY SOMEWHAT _____

9. HOW WOULD YOU RATE THE SERVICE YOU RECEIVE FROM RECORD COMPANIES?

EXCELLENT _____ ADEQUATE _____ POOR _____ NON EXISTENT _____

10. WHAT IS YOUR OPINION OF THE "SUITABILITY" OF CURRENT PRODUCT TO YOUR MARKET?

VERY _____ ACCEPTABLE _____ POOR _____ OTHER _____

11. WHAT CHANGES/IMPROVEMENTS IN TYPE AND STYLE OF COUNTRY MUSIC RECORDS WOULD YOU LIKE TO SEE?

MORE MODERN _____ MORE COUNTRY _____ MORE UPTEMPO _____ MORE EMPHASIS ON
NEW ARTISTS _____ MORE EMPHASIS ON ESTABLISHED ARTISTS _____
MORE VARIETY _____ OTHER _____

12. HOW DO YOU FEEL ABOUT CROSS-OVER RECORDS?

HELPS COUNTRY MUSIC BY GIVING INCREASED EXPOSURE TO COUNTRY SOUND _____

HURTS IDENTITY OF COUNTRY MUSIC RADIO _____

OTHER COMMENTS _____

13. ARE YOU PROGRAMMING ARTISTS OTHER THAN THOSE NORMALLY IDENTIFIED AS COUNTRY? YES _____ NO _____

14. WHAT OUTSIDE MEDIA DO YOU USE TO PROMOTE YOUR STATION?

NEWSPAPER _____ BILLBOARDS _____ TV _____ TRANSIT _____ OTHER (Please list) _____

15. WHICH DO YOU FIND MOST EFFECTIVE _____

STATION CONTESTS

1. DO YOU RUN ON AIR CONTESTS? YES _____ NO _____

2. AVERAGE VALUE OF PRIZES: Under \$25 _____ \$25 to \$50 _____ \$50 to \$100 _____
\$100 to \$500 _____ \$500 to \$1000 _____ \$1000 Plus _____

3. WHAT ARE THE PURPOSES OF YOUR CONTESTS: (Indicate %, if more than one)
TO BUILD AUDIENCE _____ AS A SALES PROMOTIONAL VEHICLE _____

OTHER _____

COMMENT SECTION:

Please list the major problems confronting you as a country music programmer:

Please list the opportunities you see for country music radio: _____

Please list any specific subjects you would like covered at the Country Music Radio Seminar.

THANK YOU

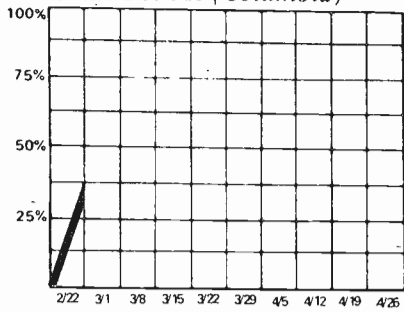
PLEASE RETURN TO:

PO BOX 1232
CINCINNATI, OHIO 45202

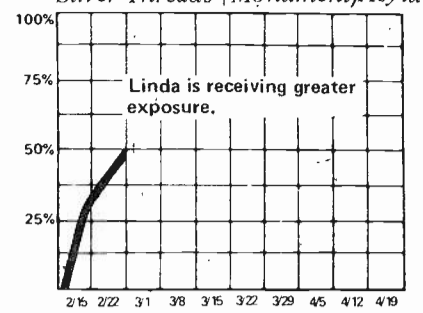
NO LATER THAN FEBRUARY 28, 1974

Country SINGLES

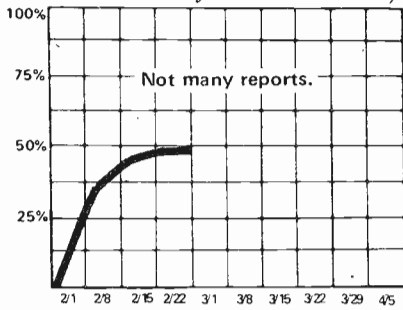
LYNN ANDERSON
Smile For Me (Columbia)



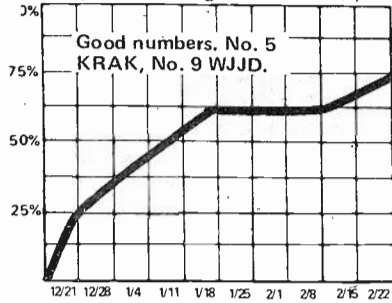
MCCOY/RONSTADT
Silver Threads (Monument/Asylum)



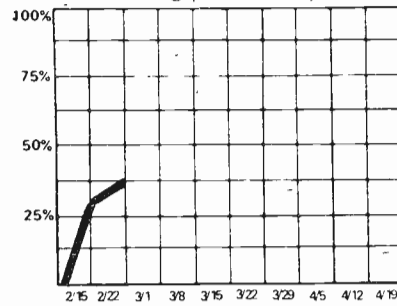
JOSIE BROWN
Both Sides Of The Line (RCA)



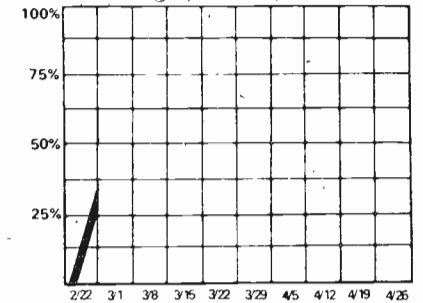
DON GIBSON
Snap Your Fingers (Hickory)



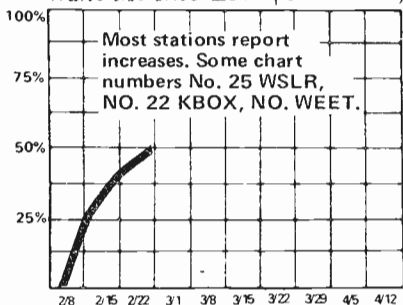
SONNY JAMES
Is It Wrong (Columbia)



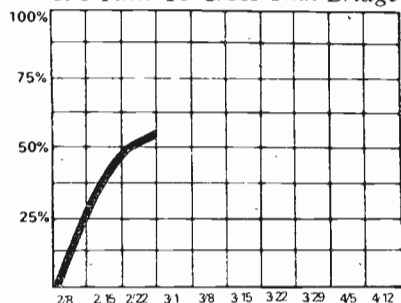
MELBA MONTGOMERY
No Charge (Electra)



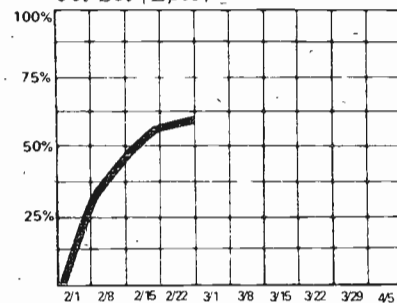
BURGESS & LOGAN
Wake Me Into Love (Shamrock)



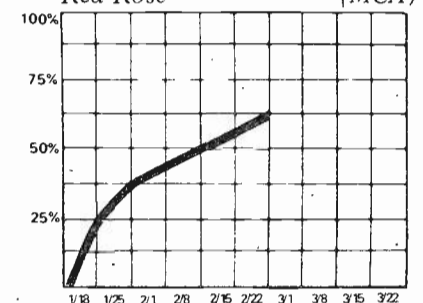
JACK GREENE
It's Time To Cross That Bridge (MCA)



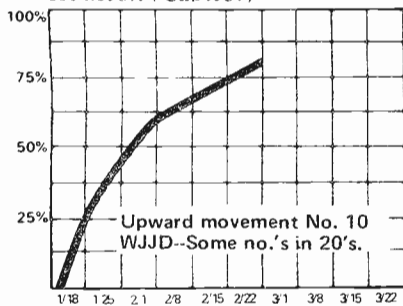
JONES & WYNETTE
Jet Set (Epic)



GEORGE MORGAN
Red Rose (MCA)



GLEN CAMPBELL
Houston (Capitol)

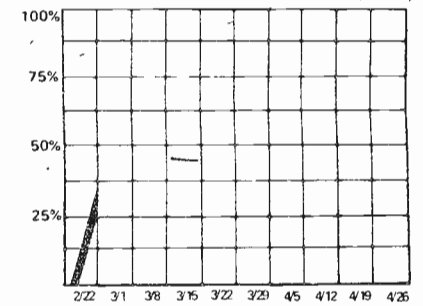


AUDIENCE APPEAL GRAPHS

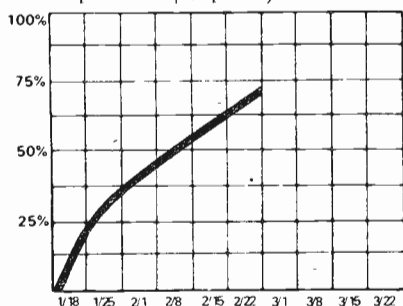
SIMPLY PUT: The levels (0% to 100%) represent a record's increasing or decreasing popularity with the "general mass audience" for the format being graphed.

A RECORD reaching 90-100% is a total, across the demographic board smash. A record registering 50% may do so because it's appealing to only a portion of the audience—say, teens, or mostly males. The graphs will also show how a record may "hold on" in audience popularity long after sales have dropped.

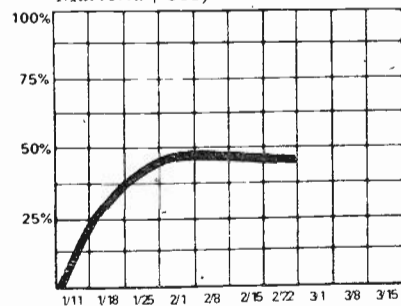
KENNY O'DELL
You Bet Your Sweet Love (WB)



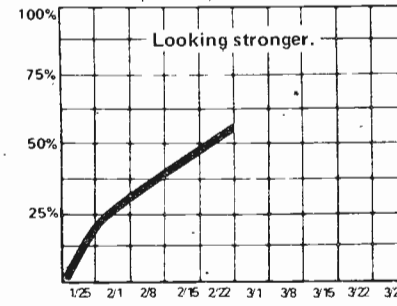
CONNIE CATO
Superskirt (Capitol)



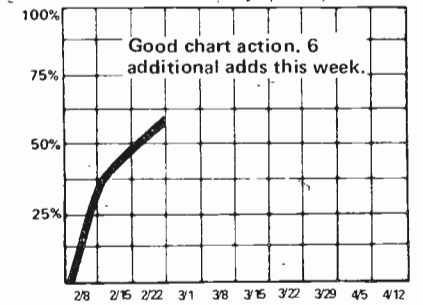
BOBBY GOLDSBORO
Marlena (UA)



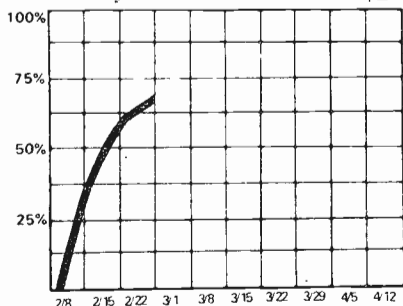
WAYNE KEMP
Listen (MCA)



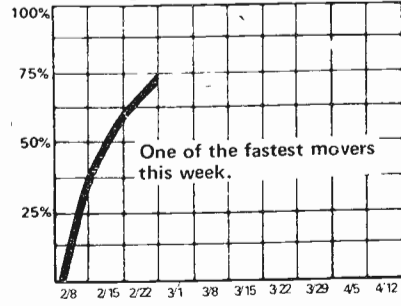
TOMMY OVERSTREET
You Were A Lady (Dot)



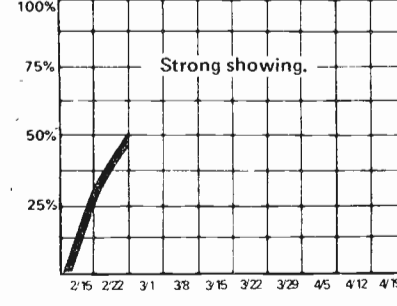
DONNA FARGO
I'll Try A Little Bit Harder (Dot)



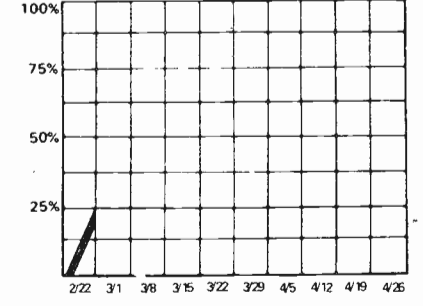
MERLE HAGGARD
Nothing's Funny Anymore (Capitol)



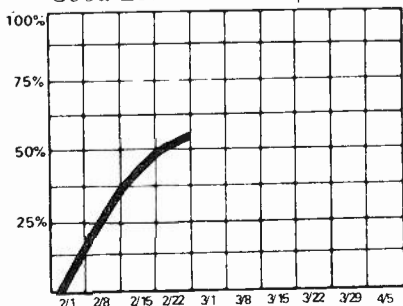
DICKEY LEE
I Use The Soap (RCA)



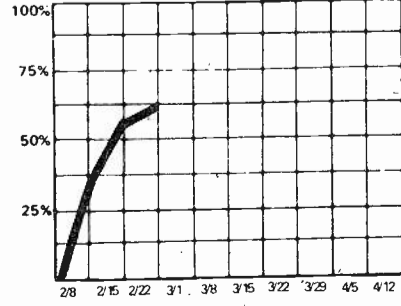
MARIE OWENS
J. John Jones (MCA)



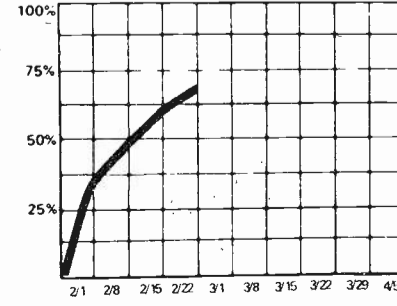
NARVEL FELTS
Good Love Was Mine (Cinnamon)



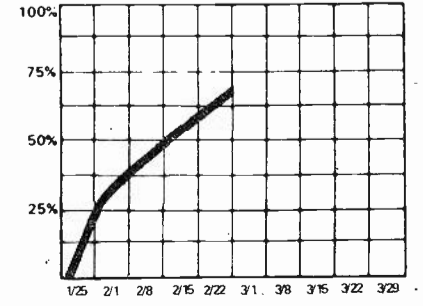
FREDDIE HART
Hang In There Girl (Capitol)



JERRY LEE LEWIS
The One On The Right (Mercury)

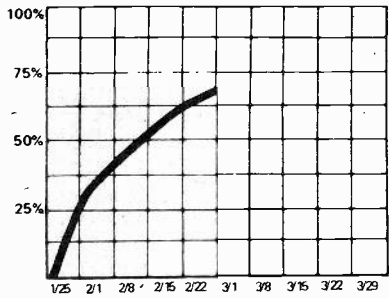


ELVIS PRESLEY
Take Good Care Of Her (RCA)

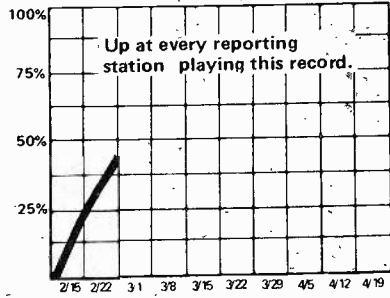


added this week...

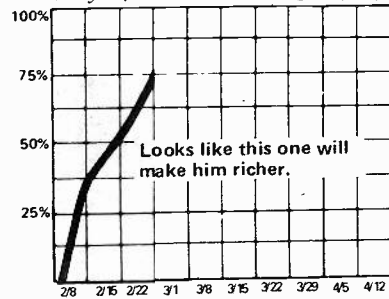
JERRY REED
Crude Oil Blues (RCA)



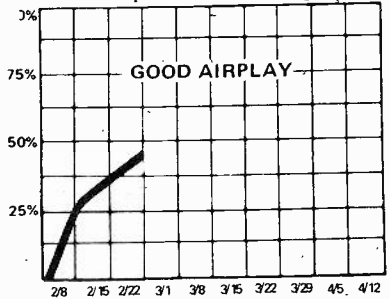
HANK SNOW
Hello Love (RCA)



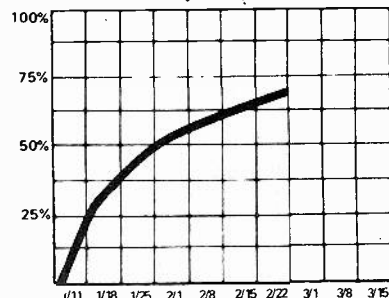
CHARLIE RICH
Very Special Love Song (Epic)



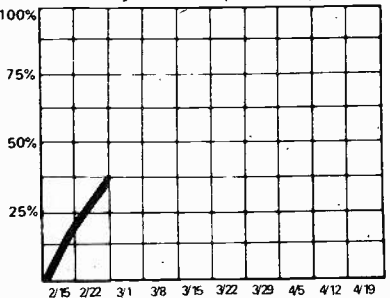
RED STEGALL
I Gave Up Good Morning (Capitol)



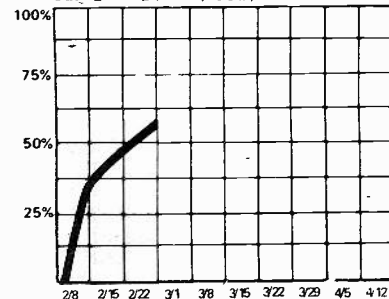
MARTY ROBBINS
20th Century Drifter (MCA)



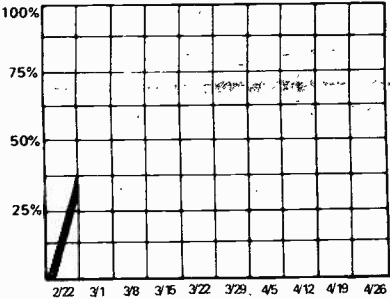
STATLER BROS.
Randolph Scott (Mercury)



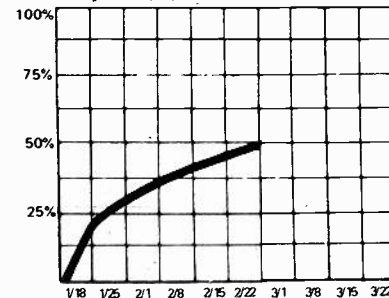
JEAN SHEPARD
At The Time (UA)



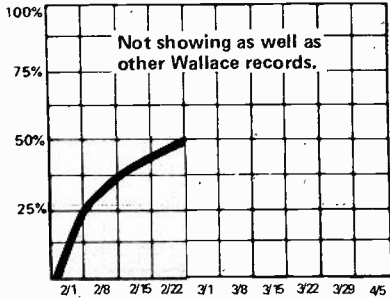
HANK THOMPSON
The Older The Violin (Dot)



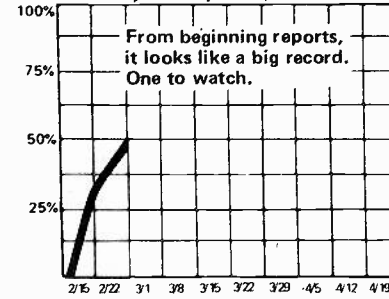
PATSY SLEDD
Chip Chip (Mega)



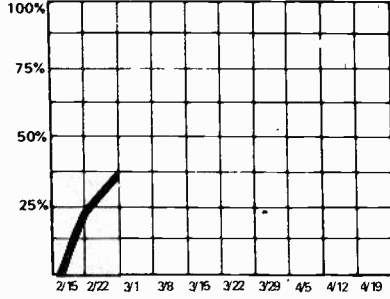
JERRY WALLACE
Guess Who (MCA)



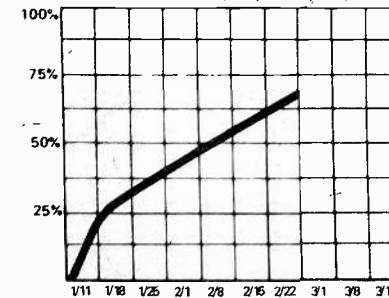
CAL SMITH
Country Bumpkin (MCA)



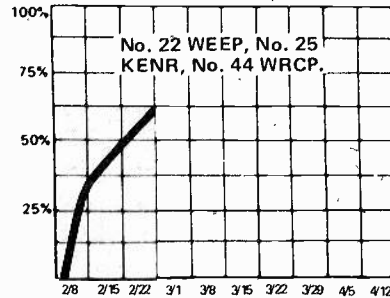
DON WILLIAMS
We Should Be Together (JMI)



SAMMI SMITH
Rainbow In Daddy's Eye (Mega)



BOBBY WRIGHT
Seasons In The Sun (ABC)



WSLR-AKRON

Lynn Anderson
Connie Cato
Dickey Lee
Sue Richards
Cal Smith
Faron Young
DROPS
George Hamilton IV
Jimmy Hartsook
Mack White

WUBE-CINCINNATI

Freddie Hart
Stan Hitchcock
Sonny James
Kris & Rita
Dickey Lee
Jimmy Payne
NO DROPS

KBOX-DALLAS

Donna Fargo
Merle Haggard
Sonny James
O.B. McClinton
Kenny O'Dell
Cal Smith
Hank Williams, Jr.
DROPS
Eddy Arnold

WONE-DAYTON

Lynn Anderson
Sherry Bryce
Kris & Rita
Dickey Lee
Willie Nelson
DROPS
Brian Collins

KNUZ-HOUSTON

Leon Ashley
Henson Cargill
Larry Kingston
Eddy Raven
Karen Wheeler
Faron Young
DROPS
Jim Ed Brown
Don Gibson

WHN-NEW YORK

Roy Acuff
Henson Cargill
Dave Dudley
Jomer Joy
Dickey Lee
Charlie Louvin
Red Stegall
Faron Young
DROPS
Jimmy Hartsook
Red Sovine

KFOX-LONG BEACH

Dickey Lee
Bob Lumin
Melba Montgomery
Karen Wheeler
Don Williams
DROPS
Christopher
Jim Mundy
Mack White

WHOO-ORLANDO

Dorsey Burnette
Henson Cargill
Jimmy Dean
John Denver
Gib Guilbeau
Anthony Jones
Kris & Rita
Lonzo & Oscar
Oak Ridge Boys
Marilyn Sellar
Red Stegall
Faron Young
NO DROPS

WEPP-PITTSBURGH

Lynn Anderson
Glen Campbell
Narvel Felts
Hank Williams, Jr.
NO DROPS

KWJJ-PORTLAND

Lynn Anderson
Anthony Jones
Cal Smith
Hank Williams, Jr.
NO DROPS

WEET-RICHMOND

Ginger Boatwright
Melba Montgomery
Linda Ronstadt
Faron Young
NO DROPS

KRAK-SACRAMENTO

Johnny Cash
Barbara Fairchild
Donna Fargo
Freddie Hart
Doyle Holly
Jones & Wynette
Lawanda Lindsey
Charlie McCoy
Nat Stuckey
Sue Thompson
Jerry Wallace
Bobby Wright
NO DROPS

WJJD-CHICAGO

Ray Price
Wayne Kemp
Lefty Frizzell
Tommy Overstreet
Red Stegall
Doyle Holly
DROPS
Bill Anderson
Joe Stampley
Bobby Bare
Freddy Weller
Tanya Tucker
Hank Wilson
Patti Page

WMNI-COLUMBUS

Dorsey Burnette
Red Stegall
Jean Shepard
Jerry Lee Lewis
DROPS
Kenny Price
George Hamilton IV
Buck Owens

KERE-DENVER

Faron Young
Melba Montgomery
Sue Richards
Merle Haggard
Karen Wheeler
Ray Price
Red Stegall
Mac Davis
Doyle Holly
NO DROPS

KENR-HOUSTON

Hank Williams, Jr.
Mary Kay James
Don Williams
Lynn Anderson
Sonny James
Mickey Gilly
Karen Wheeler
DROPS
Bobby Bare
Bill Anderson
Burgess & Logan
Jim Ed Brown
Tammy Wynette

WRCP-PHILADELPHIA

Hank Williams, Jr.
Patti Page
Tommy Overstreet
Lynn Anderson
Hoyt Axton
Merle Haggard
NO DROPS

KIKK-HOUSTON

Hoyt Axton
Hank Williams, Jr.
Sami Jo
Kenny O'Dell
Faron Young
Lynn Anderson
Eddy Raven
Merle Haggard (Both)
DROPS
Bobby Bare
Johnny Rodriguez
Joe Stampley
Paul Martin
Bill Anderson
Rex Allen, Jr.
Billy Walker
George Hamilton IV

KLAC-LOS ANGELES

Doug Kershaw
Donna Fargo
Charlie Rich (Epic)
Merle Haggard
Bobby Lewis
Bobby Wright
Jean Shepard
Faron Young
Sonny James
Lynn Anderson
Hank Williams, Jr.
Melba Montgomery
DROPS
Dolly Parton
Loretta Lynn
Eddy Arnold
Mac White

WCMS-NORFOLK

Merle Haggard
Karen Wheeler
Tommy Overstreet
Kenny O'Dell
Melody Allen
Faron Young
DROPS
Tom T. Hall
Jeannie Seeley
Jim Ed Brown
Jim Mundy

KTUF-PHOENIX

Karen Wheeler
Jim Stafford
NO DROPS

KSON-SAN DIEGO

Elvis Presley
Lynn Anderson
Sonny James
Faron Young
Jerry Lee Lewis
Tommy Overstreet
DROPS
Houston & Mandrell

WHHY-HUNTINGTON

Donna Fargo
Narvel Felts
Tony Booth
Bob Lumin
John Denver
Lynn Anderson
Charlie Rich (Epic)
Willie Nelson
Tommy Overstreet
Jerry Lee Lewis
Hank Snow

DROPS

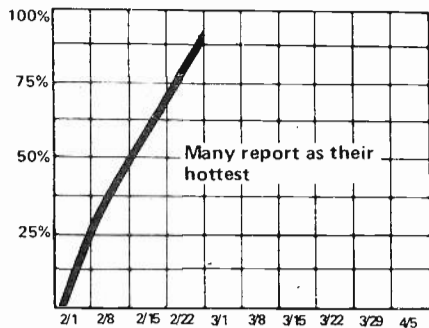
Jerry Reed (Uptown)
Tom T. Hall
Loretta Lynn
Ronnie Milsap
Jeannie Seeley
Jody Miller
Gerace Ross
Brian Collins

WAME-CHARLOTTE

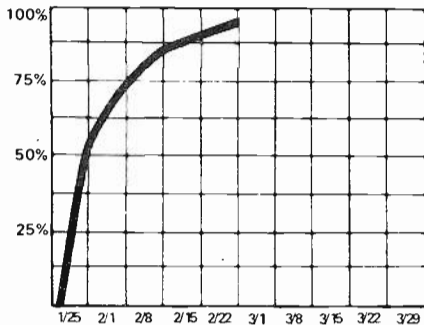
Melba Montgomery
NO DROPS

● signifies fastest moving records

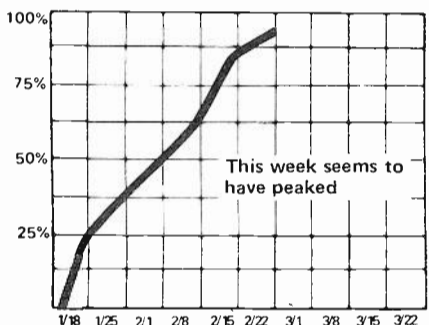
1 DENVER



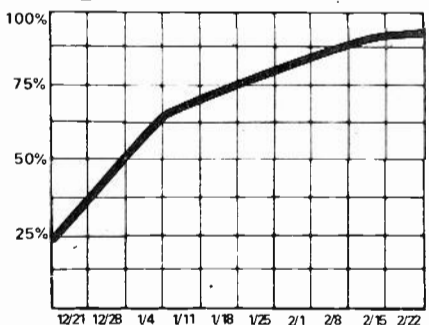
2 JACKS



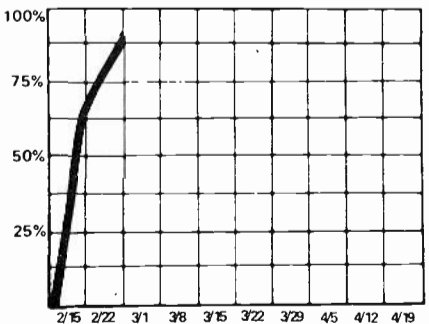
3 HALL



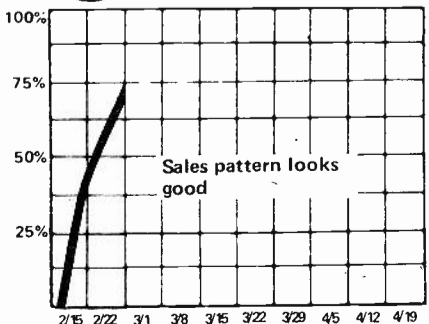
4 MURRAY



5 MEAD



6 CHRISTIE



POP/MOR TOP TWENTY

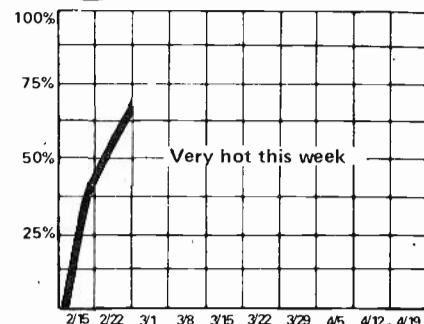
Friday, February 22, 1974

- 1 JOHN DENVER/Sunshine On My Shoulder (RCA)
- 2 TERRY JACKS/Seasons In The Sun (Bell)
- 3 TOM T. HALL/I Love (Mercury)
- 4 ANNE MURRAY/Love Song (Capitol)
- 5 SISTER JANET MEAD/The Lord's Prayer (A&M)
- 6 LOU CHRISTIE/Blue Horizon (Three Brothers)
- 7 BARBRA STREISAND/The Way We Were (Columbia)
- 8 LOVE UNLIMITED ORCHESTRA/Love's Theme (20th)
- 9 DIANA ROSS/Last Time I Saw Him (Motown)
- 10 MARVIN HAMLISCH/Music From "The Sting" (MCA)
- 11 CHER/Dark Lady (MCA)
- 12 STEALERS WHEEL/Star (A&M)
- 13 CLIFF DE YOUNG/My Sweet Lady (MCA)
- 14 MOCEDADES/Eres Tu (Tara)
- 15 CHARLIE RICH/There Won't Be Anymore (RCA)
- 16 MARIA MULDAUR/Midnight At The Oasis (Reprise)
- 17 RINGO STARR/You're Sixteen (Apple)
- 18 NEW SEEKERS/Another Fool Like Me (MGM)
- 19 CARLY SIMON & JAMES TAYLOR/Mockingbird (Elektra)
- 20 BOBBY BARE/Daddy What If? (RCA)

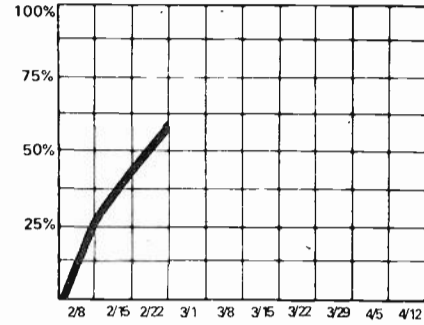
The top twenty listings reflect SALES

The graphs measure the song's level of audience appeal

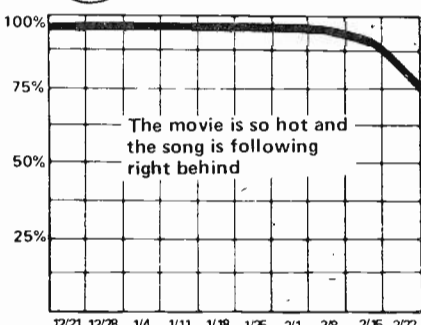
15 RICH



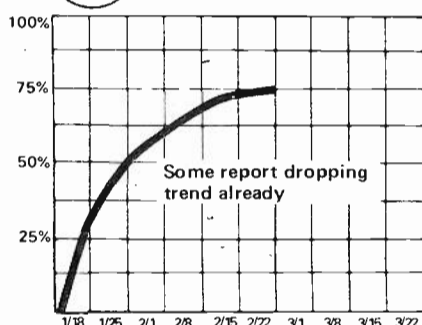
16 MULDAUR



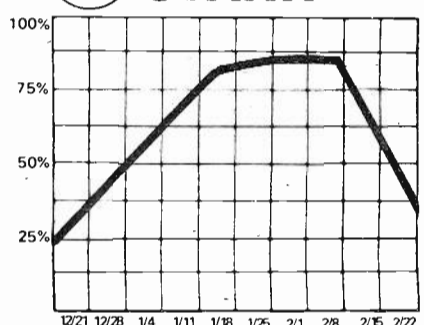
7 STREISAND



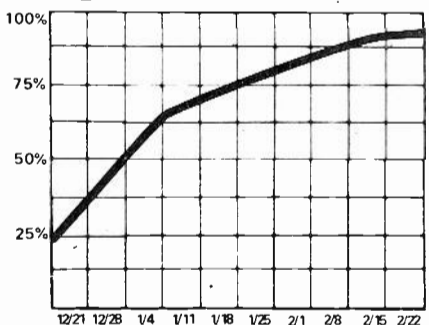
11 CHER



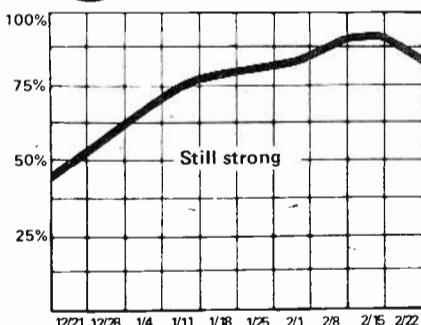
17 STARR



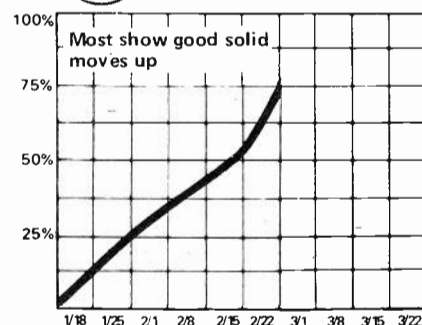
4 MURRAY



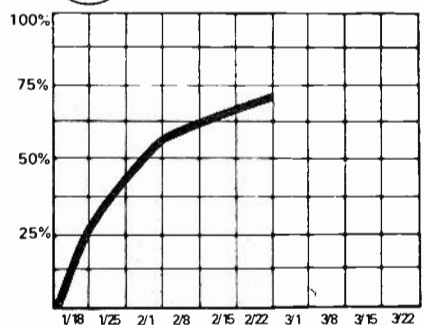
8 LOVE



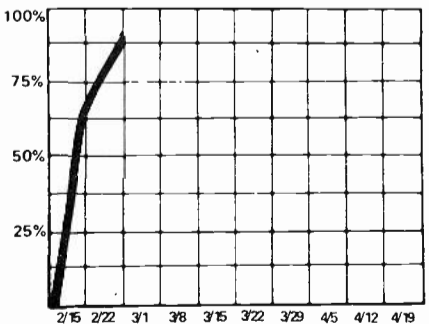
12 STEALERS



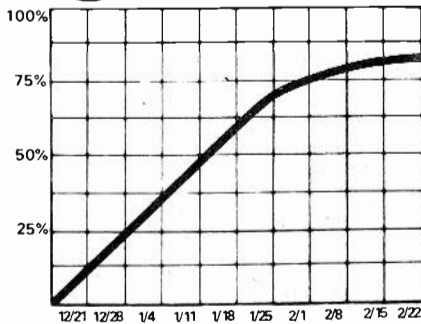
18 SEEKERS



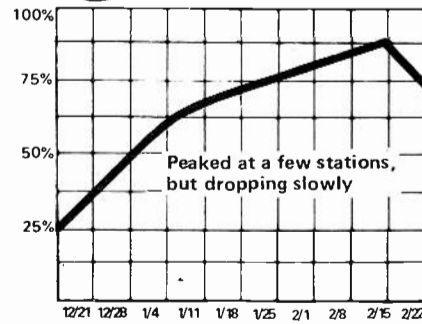
5 MEAD



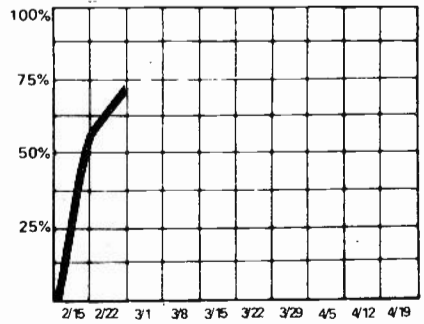
9 ROSS



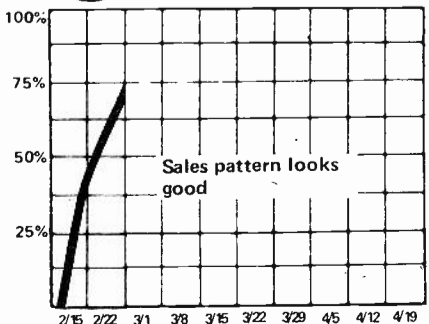
13 DE YOUNG



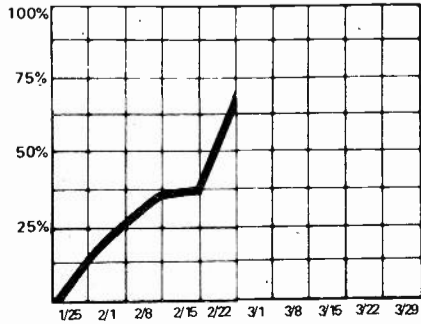
19 SIMON



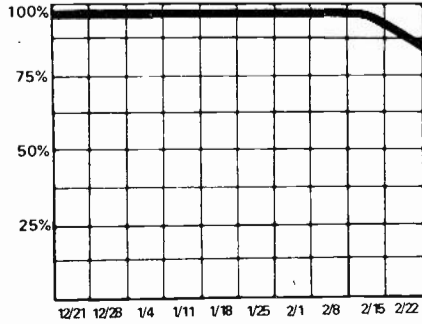
6 CHRISTIE



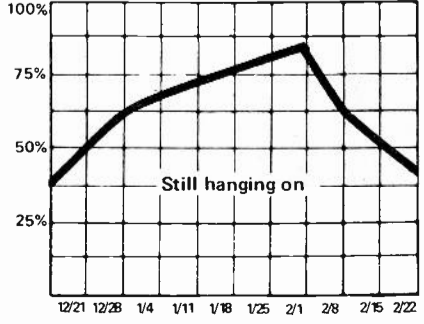
10 HAMLISCH



14 MOCEDADES



20 BARE



POP/MOR NOTES

by Mike Kasabo

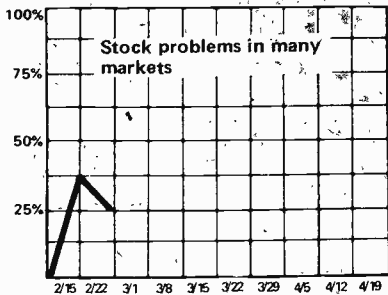
Without question, the hottest record in the country is "The Lord's Prayer," Sister Janet Mead. It's not a record you want to play for three months, but most agree it's a record you need to expose to your audience. Some items that seem to be overlooked and underplayed: "Piano Man" by Billy Joel, now grabbing action at WMAQ-Chicago ... and WCBM-Baltimore. "Virginia" by Bill Amesbury... The first release on Casablanca appears to be heading to the top. New action from WGAR-Detroit, KHOW-Denver. "She's Gone" by Hall & Oates picking up in Seattle on KOL. "Star," by Stealer's Wheel is suddenly hot in Los Angeles, Denver, Chicago ... remember: everybody is a star. Many stations are still not with the Lou Christie Record. Our reporting stations swear it's a winner. We agree.

Several new items you should be aware of; first, the new Jim Croce, "I'll Have To Say I Love You In A Song." Added at KMPC, WCAR, WMAQ and many more to come this week. Elton John's "Benny & The Jets" made a surprisingly fast start at many stations including KOL, WGAR and WCAR. The Mike Oldfield record "Theme From The Exorcist" is showing strong at WGAR, WCAR, no negative response reported. The new Neil Diamond, "Skybird," from his album, showed up too late for add information this week, but album play was so strong that there is little doubt this one will get good play in the weeks to come.

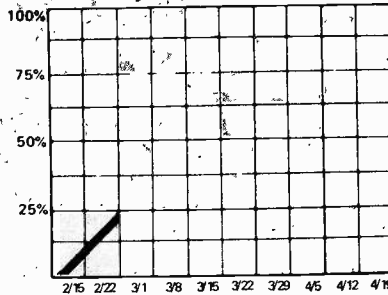
Other brand new items to consider include: "Watching The River Run" by Loggins & Messina, "Honey Please Can't You See" by Barry White, "Heavenly" by The Temptations. A battle appears to be shaping up with the two versions of "Theme From The Young And The Restless." The Ventures version on UA has a sizeable head start at this point, but the Floyd Cramer version on RCA, we feel, deserves a great deal of attention. We're not taking sides, just trying to keep you aware.

Although not listed this week due to space problems, the Bette Midler record, "In The Mood," is showing significant action. We'll track the record again next week. Ringo's "You're Sixteen" is now just about had its course, but look out for his just released "Oh My My." "Pepper Box" by The Peppers is showing signs of happening with the more "progressive" POP-MOR stations. Once again, we'll keep track of that one next week.

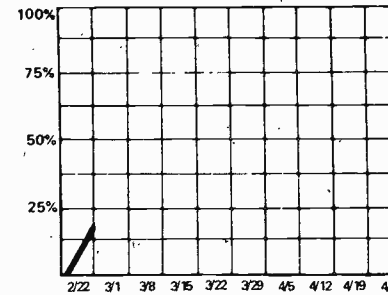
ANDRIANO CELENTANO
Prisencolinensinaicuosol (Columbia)



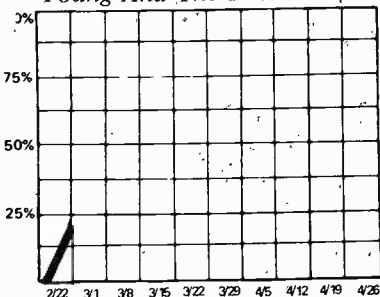
HEARTSFIELD
Music Eyes (Mercury)



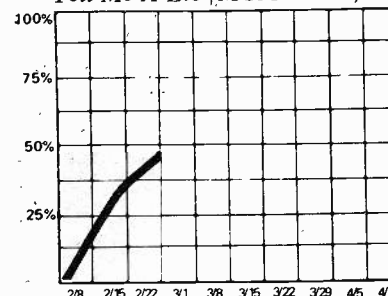
MAUREEN MCGOVERN
Nice To Be Around (20th Century)



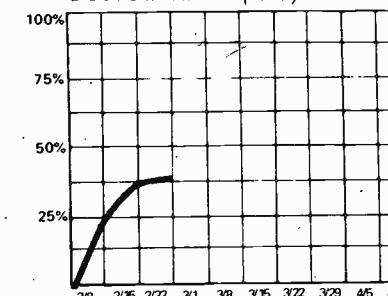
FLOYD CRAMER
"Young And The Restless" (RCA)



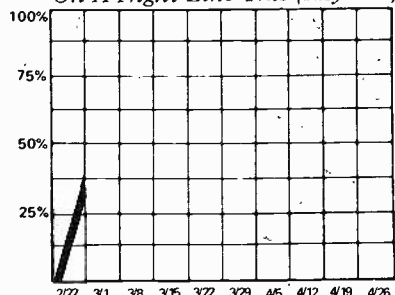
SAMMI JO
Tell Me A Lie (MGM South)



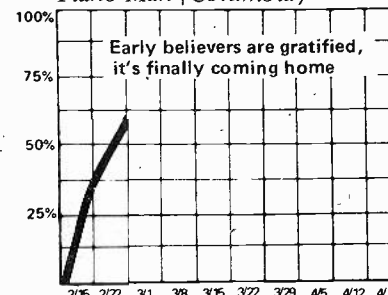
DON MCLEAN
Fool's Paradise (UA)



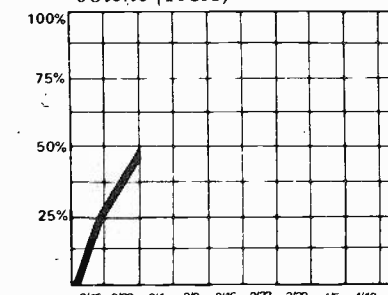
BOB DYLAN
On A Night Like This (Asylum)



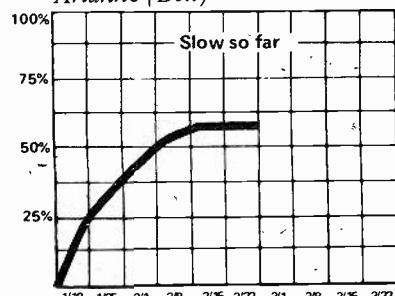
BILLY JOEL
Piano Man (Columbia)



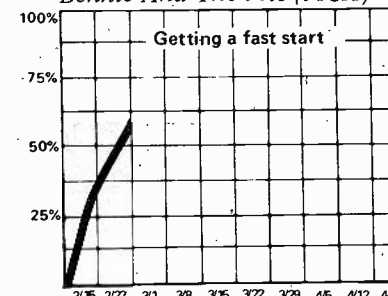
DOLLY PARTON
Jolene (RCA)



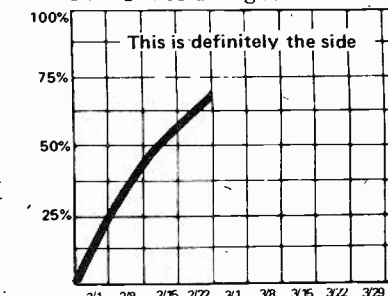
JERRY FULLER
Arienne (Bell)



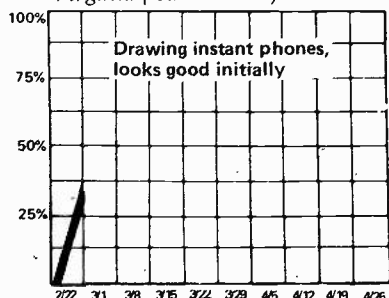
ELTON JOHN
Benny And The Jets (MCA)



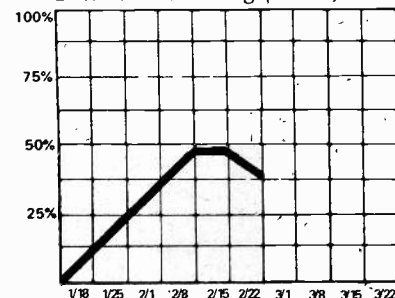
ELVIS PRESLEY
I've Got A Thing About You (RCA)



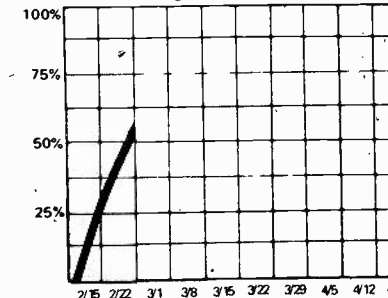
BILL AMESBURY
Virginia (Casablanca)



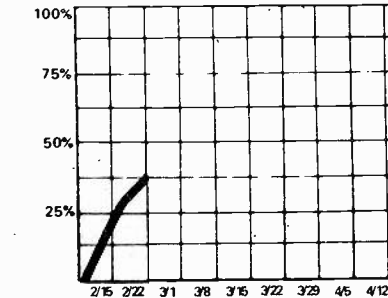
DON GOODWIN
This Is Your Song (MCA)



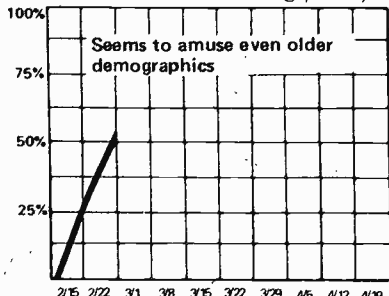
GLADYS KNIGHT & THE PIPS
Best Thing That Happened (Buddah)



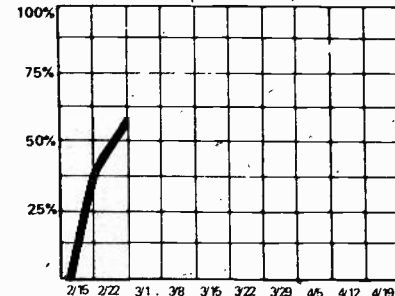
REDBONE
Come And Get Your Love (Epic)



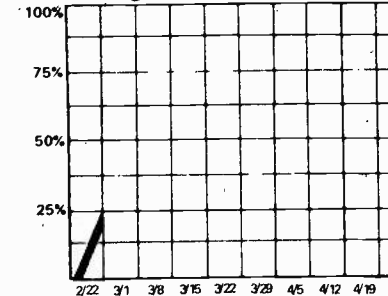
BLUE SWEDE
Hooked On A Feeling (EMI)



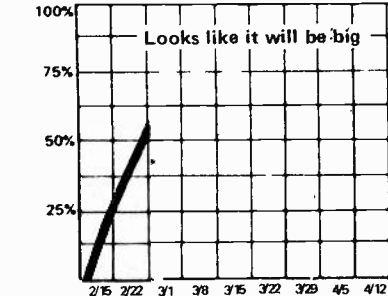
HALL & OATES
She's Gone (Atlantic)



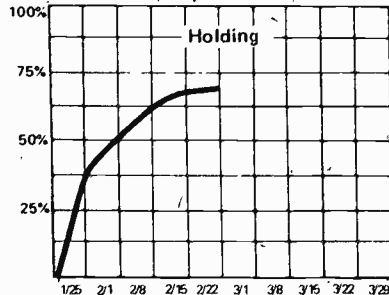
KRIS & RITA
Loving Arms (A&M)



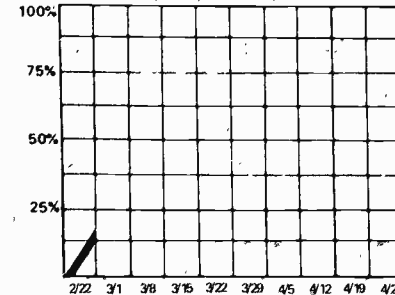
CHARLIE RICH
A Very Special Love Song (Epic)



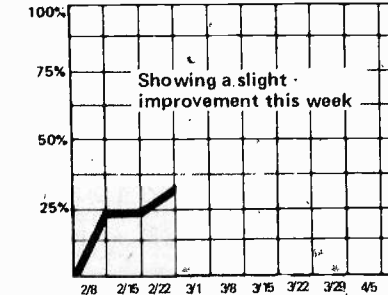
GLEN CAMPBELL
Houston (Capitol)



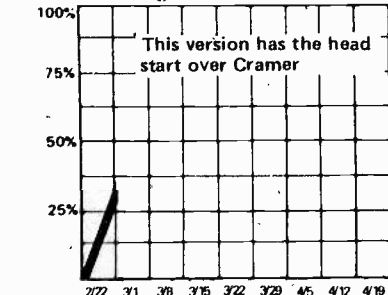
ALBERT HAMMOND
I'm A Train (Mums)



LETTERMEN
Goodbye (Capitol)



VENTURES
"Young and The Restless" (UA)

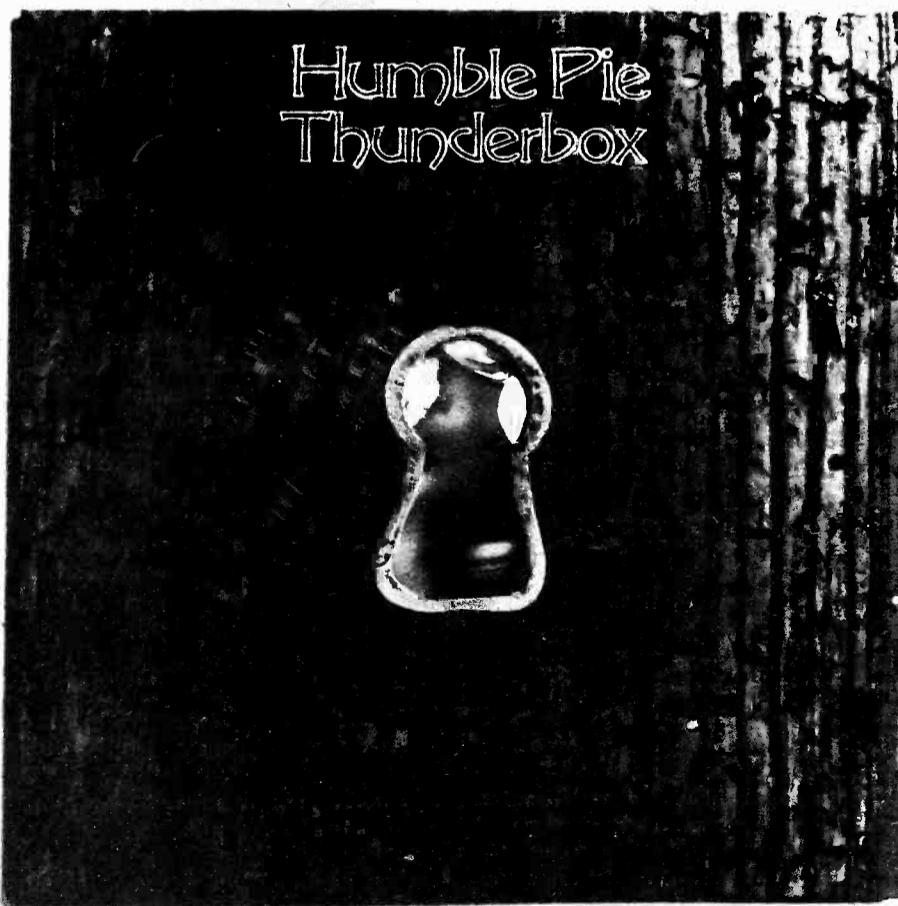


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