

This Week's Most Active ROCK

Carly & James - Mockingbird
John Denver - Sunshine
Elton John - Bennie & Jets
Cher - Dark Lady
Blue Swede - Hooked On A Feeling

COUNTRY

Conway Twitty - Honky Tonk Angel
Tanya Tucker - Lay With Me
Cal Smith - Country Bumpkin
Hank Snow - Hello Love

POP/MOR

MFSB - TSOP
Neil Diamond - Skybird
Jim Croce - Say I Love You
Helen Reddy - Keep On Singing

R R

RADIO & RECORDS

VOLUME 2, NO. 8

FRIDAY, MARCH 1, 1974

TOP TWENTY

FRIDAY, MARCH 1, 1974

- | | | |
|----|----|------------------|
| 1 | 1 | TERRY JACKS |
| 3 | 2 | DAVID ESSEX |
| 6 | 3 | CHER |
| 9 | 4 | JOHN DENVER |
| 2 | 5 | BARBRA STREISAND |
| 7 | 6 | EDDIE KENDRICKS |
| 12 | 7 | CARLY & JAMES |
| 4 | 8 | JIM STAFFORD |
| 10 | 9 | REDBONE |
| 5 | 10 | LOVE UNLIMITED |
| 19 | 11 | ELTON JOHN |
| 8 | 12 | RINGO STARR |
| 17 | 13 | RICK DERRINGER |
| 11 | 14 | DIANA ROSS |
| 13 | 15 | KOOL & THE GANG |
| - | 16 | BLUE SWEDE |
| - | 17 | PAUL MC CARTNEY |
| 14 | 18 | MOCEDADES |
| 15 | 19 | ARETHA FRANKLIN |
| - | 20 | CLIFF DE YOUNG |

KAVE/Carlsbad Feels Fine—\$5000 Worth

It must be the season, or maybe it's the start of a trend. In the wake of hefty fines levied against WBAP-Ft. Worth and WDXR-Paducah, Kentucky, a Carlsbad, New Mexico AMer, KAVE, has been slapped with a permanent injunction and a \$5097 fine, regarding music copyright infringements.

U.S. District Judge Edwin L. Mechem ordered the fine, on behalf of some forty-six songwriters and music firms whose attorneys brought charges against the station, in the form of its owner, Western States Broadcasters, and president and general manager, Frank Cooke.

DEFAULT

The fine was issued on an alleged default action, after the defendant failed to respond to the original summons and complaint, lodged some years back.

The problem seems to have involved copyright infringement, in that KAVE is alleged to have played music licensed for public performance by ASCAP, without paying any royalties to the organization. According to Cooke, the trouble "was inherited from the station's previous owner," who'd evidently been at odds with ASCAP for some six years. "When we took over three years ago, we sort of assumed the liability.

TWENTY VIOLATIONS

Coke and Western States Broadcasting apparently didn't reply to the charges after the takeover. "At the time of the transfer, we couldn't

Columbia Puts Bounty On Tape Pirates

Columbia Records has stepped up its efforts in the campaign against tape pirates. The company is now offering a \$50 bounty to field promotion and staff members for providing information leading to positive action against violators.

The bounty plan was unveiled at the company's recent sales meetings in Nashville. Announcement was made by Jack Craigo, vice president of national sales and Rick Blackburn, director of national sales, at a special seminar on piracy.

Other measures CBS has taken include an educational campaign for dealers and regular employees, continuing efforts for anti-piracy legislation at the state level and increased involvement of recording artists as witnesses and plaintiffs (Paul Simon and Tammy Wynette have already testified) in court actions against the pirates.

prove that we were culpable, or not. The violations are about twenty in number and are supposed to have taken place over roughly a two-year period."

As to how KAVE would deal with the fine, Cooke declined to say at press

time, explaining that "we've turned it over to our lawyers, and it's all in their hands where it will go from here."

ASCAP and BMI airplay performance rights generally call for the radio station to pay a "blanket license." The publishing

clearinghouses first survey the station, to determine how much of their music is being played, then charge the station a percentage based on that survey; if BMI determines a station is playing 75 percent BMI material, the station pays 75 percent of 1 percent of their net profit for their "blanket license." The license entitles them to play one piece of BMI material, or as much as they want.

LATE NEWS:

"No Beatles Reunion In 1974"—Ringo

Ringo Starr in an exclusive interview with Paul Drew, VP of Programming for RKO Radio, put an end to all the rumors and printed stories about a Beatle reunion. According to Paul, Ringo stated that there would be no reunion in the foreseeable future. The Beatles are individually friends, but would not work together and have not all been together in the same room for years. The interview will be used in a one hour special to be run soon on RKO stations.

SHANNON PD AT KDWB

BOB SHANNON-morning man at KDWB has been named PD replacing Chuck Buell who has left to go to KFRC... LEE SHERWOOD is now acting PD at WRC

WXLOCHANGES

WXLO changes to "99X". JERRY CLIFTON, new PD for WXLO-New York has changed the sound and the call letters. To kick it all off, 99X is offering New York 99 hours of solid music this coming weekend, followed by solid contests. Last weekend they had a Beatle-Stones celebration and gave away double set albums. Interesting part was that they blew out the NY phone system three times over the weekend.

COLLINS RESIGNS

WOKY-Milwaukee: Program Director BOB COLLINS resigned.

KENNEDY NEW WEBN PD

WEBN-Cincinnati TOM KENNEDY has been appointed PD. FRANK E. WOOD is now GM. Kennedy had worked at WNHC, WRKO, KFRC, and WKRQ.

TODAY'S QUESTIONS

Question of the day: "Why is a nice Catholic Sister like Janet Mead singing rock and roll music? A: Cause she needs the money to support her habit. Contributed by Scott Seagraves-KAKC PD.



K100 PD Bill Watson: He has a bone to pick with R&R, or more specifically, with one of Gerry Peterson's comments in last week's issue. See page 3.

Lambert/Potter Commercial Hot In Philly—Emotions Rush Release

It's happened before. When "We've Only Just Begun" reached the Top 5 in September of 1970, few people realized the humble beginnings of the Carpenters' first smash. The fact the the Paul Williams tune had started out several months earlier as part of a widely-televised commercial for the Crocker Bank hardly dented the record's audience impact.

The latest marriage of art and commerce is the Emotions' just-released "Put A Little Love Away" (Volt).

The Lambert-Potter song, previously recorded by the Four Tops, Sergio Mendes, the Rock Flowers, and Bill Medley, was used as the (instrumental) track to a bank commercial in the Philadelphia area. Apparently, the appeal of the line "Put a little love away-Everybody needs a penny for a rainy day" got through to a sharp copywriter handling the bank account. Dennis Lambert placed the date of the original commercial recording "three or four months ago."

Two weeks ago, WFIL's Jay Cook happened to mention to Epic promotion man Red Richards that he was

receiving heavy requests for the custom commercial. Richards, in the course of a conversation with Stax-Volt producer Al Bell, happened to mention the song-commercial and its newfound popularity.

Richards mailed Bell a tape of the commercial, Bell and Purvis Staples went into the studio Thursday, Feb. 14, with the Emotions and cut the song the same night. According to Epic regional promotion manager Bud O'Shea, Bell and the group liked the track and sent out an acetate to Jay Cook.

By the weekend, acetates were on at WFIL, WIP, and the area's black stations, WDAS and WHAT. Regular pressings were shipped and serviced to stations last Thursday (20th). As of presstime, the record looked good on the strength of the acetate's Philly showing alone.

"It's always been a strong song," commented Haven Records general manager Eddie Lambert, who's handled the Lambert-Potter publishing for some time. "Bill Medley and Sergio Mendes had singles with it, as did the Rock Flowers. It's a popular tune."

RECORDS

DANNY DAVIS: PROMOTION & PUBLISHING



AN R&R INTERVIEW WITH BOB WILSON

The following marks the first time R&R has broadened its scope to focus on the business of music publishing, an often neglected, but important phase of the industry. Publisher Bob Wilson interviewed Danny Davis, whose career has included national promotion work for an impressive league of labels, and who presently is vice president, director of national exploitation, Screen Gems-Columbia Music, Colgems Music, the music divisions of Columbia Pictures. His comments shed a lot of light on the business of promotion, both of recorded product and copyright material.)

R&R: Give us a brief rundown of the positions you've held.

Davis: I began as a local promotion man for Decca Records in Philadelphia, I did regional promotion for Decca out of New York and I was a national promotion man for Big Top Records. I was the national director for Colpix Records under Donny Kirshner and I was vice president and promotion manager for Phil Spector Productions. I also did a short tenure with Uni Records in their growing-pain days. Then I came back to Columbia Pictures.

R&R: How did promotion in "the old days" differ from promotion as we know it in 1974?

Davis: It's very easily summed up. In fact, it sounds like a canned speech. At the moment, I think the word "promotion" is a misnomer. I think it's all more in the realm of "public relations."

The constant value of a promotion man is to call attention to the product; he seeks to get it taken from a pile and listened to. But, the old style of promotion (and I certainly was one of the most prominent in that finger-popping type of tradition) is long gone. To come into Cleveland and do 29 minutes of nonstop jokes with John Wellman when he was there and be assured when you left town that you had your record on the air -- that kind of thing is gone.

It has evolved into much more of a business now with the people involved in it having adopted a much more professional attitude. Then again, the key is the product. If the promotion man doesn't have the product in his hand, then all the cajoling, pleading, all the smart gimmicks in the world won't help. Nothing can make a bad record into a good one.

FAVORS

That goes along with the idea of the promotion man asking for favors for his product. I think Steve Wax said that "you can ask for a favor once, and the

second time there aren't any favors." Meaning, this is the only game in town where it's two strikes and you're out.

You can save up all the favors that a programmer owes you and ask him to go on a single record. If it turns out the guy does you the favor and plays it, and it's a stiff, when you come back the next time with another record he'll invariably say, "Well, Danny, I did you a favor once before and look what happened." If that second favor doesn't happen, that's all. You're done for.

PUBLISHING PROMOTION

Like I say, "promotion" is probably a misnomer. Public relations or

DAVIS: "...promotion men are their own worst enemies...they can't agree on anything..."



"exploitation" is better. The bad thing, though, about either of those designations, is that record companies don't really understand them or see how much value they carry.

I must say, in my present position, of handling "promotion", if you will, for music publishers, I'm in an entirely different, actually better position than when I was promoting records. I don't have to run to a Jay Cook on a given record and plead, "I've gotta have this record on or I'll die."

I can afford to relax if they don't want to play Carole King. If they don't want to play her then surely they can play Bread or Mac Davis. This company and this position affords me the luxury of being able to look at it that way. I like to say I'm the only guy who can call a disc jockey or a programmer and socialize and honest-to-God mean it.

Being a promotion-exploitation person for a publisher is far more lush, if you will, than having to sight all of your guns on a major push on bringing home one single record.

"DELIVERY BOYS"

R&R: Maybe the promotion man of

today has evolved into almost a kind of delivery boy, or is there still room, perhaps on the FM level or whatever, to be creative as a promotion person?

Davis: I think the delivery boy kind of situation exists only where guys are uncaring enough about their presentation, about their demeanor, etc. There's still some enthusiasm that can be garnered in carrying a record to a station; you can still employ certain things to take the job out of the realm of the ordinary. There are things you can do to bring attention to your record, but the value of whatever you do, is to make everybody aware of what you're carrying.

R&R: What is there in the job to get a promotion man off?

Davis: Caring about what you do. I think Don Graham is a classic example of a promotion man who cares. And myself. We enjoy what we do. For us, it's a great job whose lustre has never paled. Our minds are always clicking.

I know for a fact that Don makes the rounds of many different shops and whatnot every weekend, seeking out things he can send out to call attention to his product or himself.

ESTABLISHING RELATIONSHIPS

R&R: What do you really mean when you say "asking a favor"?

Davis: I'll tell you. I'm telling it in record terminology and in reality I mean to say it in a publishing sense. What I mean is, to go to a programmer and talk with him about records, about strengthening copyrights, whatever. If I have never made overtures to a programmer at a particular station, I would first probably send a note or whatever, introducing myself. You have to lay some kind of groundwork to establish a relationship, to be able to get on an even footing with these people.

I can't believe that you can come in, shake a guy's hand, and sneak a record onto his playlist. I don't think it can work that way.

R&R: From my experience at stations, I can recall instances where a promotion man came in, met me for the first time, and said "When can we get together for lunch?" when I hardly even knew him.

Davis: The promotion man, just as you do, knows full well those people he'd like to spend some time with. But that alone doesn't get the job done. At this stage in my own career, I've made the rounds enough, picked up enough checks and taken the opportunity to "shmoose around," if you will. But, I've got to tell you, I don't find myself pressing records or copyrights in those situations.

For lack of better phrasing, I would rather let the meal settle and get back to the "plugs" later.

FOLLOW-UPS

I've always been a great one for follow-ups. I believe in following up phone calls, personal visits, and I would like to think I take care of all the little alleyways that aren't ordinarily covered in the realm of normal, everyday promotion.

I know that Pat Pipolo maintains an excellent book. Pat can tell you about what a particular guy smokes, what the names of his wife and kids are, the birthdays, all those things. Whether it accounts for anything or not, believe me, Pat obviously has that degree of care for what he does. That's why he's national promotion director.

LONG-RANGE EFFECTIVENESS

Neil McIntyre once told me when it was, that I was more effective than say, Eddie Fatootsie. And, that is after all the check picking-up, all the gimmicks and the comedy, when genuine friendship is displayed. When you come down to an equal footing, when you've got a song and Eddie's got a song which both serve the need of the playlist in a similar manner.

It is then, at that point, that the years of your relationship with the programmer reach fruition, and that you are finally given the nod over Eddie Fatootsie who may be a johnny-come-lately or maybe hasn't ingratiated himself into Neil's way of things. That's when the efforts in maintaining a long-term relationship come home to roost.

What I'm really saying is, promotion is a long and tedious chore to be accepted. The end result of this public relations is acceptability and it's an involved process. You've got to serve many years to solidify a relationship with McIntyre, so that you can go to him, if you need to, and say, "Gee, Neil, I need..."

R&R: A major record company executive told me a couple of weeks ago that I've not worked in a market that has the top promotion people. L.A. and New York do not have the top people, he said, because you don't break records there. His 'A' people, he said, are in Columbus, in Cincinnati, etc. Is that true?

Davis: I can't entirely agree. If a guy is out of Columbus, and he make the trip to Dayton, to Youngstown and Cleveland, if it's the effort that that guy expends which makes him a good promotion man, then I'll tell you we have guys that good here in L.A.

The truth of the matter is that we are very restricted here. KHJ obviously is the hope of everybody, and KHJ doesn't readily take to playing new records. If that's why we're stymied, that's why we're stymied. But, I can tell you many guys who seek play elsewhere. Not everybody sits around in the lobby of KHJ bemoaning the fact that they can't get their records on.

There's always the Tony Richlands, the Jan Bashams, and others, who race out to San Bernardino and Palm Springs and Bakersfield, whenever they can get play.

We have our share of shuck-and-jivers here -- guys in the Independent ranks who get up at ten, go to coffee at eleven and are home by one.

Reflecting now on what you said, though, I can't think of one solid name in New York City promotion that would qualify as outstanding, save for the illustrious Matty Matthews at CBS.

R&R: How do you work basically, in your new job, with music as opposed to records? What do you do, say, if your

RECORDS

song's on the b-side of "The Way We Were"?

Davis: If it was a valuable copyright to us, if we had a great regard for the song and neither side had yet been picked as a hit, I would employ several key independent men. I would pursue it with as much vigor as a record company might be pursuing their so-called A-side.

R&R: Is this wise?

Davis: As a publisher? Yes. You must understand, we get paid on performances, so it would be wise for all of our performance rights to be popular material.

In the case of several record companies, before the record was issued, I would have "touched bases" with several guys and found out how they were going to go along with it.

"BABY, DON'T GET HOOKED ON ME"

"Baby, Don't Get Hooked on Me" was a great example. I think Steve Popovich will agree. That it fell to the publisher to originally point out what the value of that song, that record, was, before they moved. Once the independent men have brought back their reports to me, once we'd garnered an honest measure of airplay and brought it to Steve's attention, they carried the ball. That's exactly what Columbia did, and there's nobody better.

Our publishing operation works very closely with anybody who issues one of our songs. I daresay that, up until a short time ago, we had established ourselves in such a manner that a lot of people sought out Screen Gems-Columbia Music copyrights to do, because they knew of the added help they'd get. Now I read where, United Artists, I believe, has put on a fulltime man. Famous has one. Eventually a lot of publishing firms will do the same. And we sort of blazed the trail.

With "Baby, Don't Get Hooked on Me," we had upwards of 15 men on it, on the road. Keep in mind, that the return to a publisher is a lot less than to a record company. We've paid off in mechanicals and performances.

R&R: That's why BMI does the radio airchecks and make stations fill out the logs. Why didn't the original publishers do something? Where did BMI and ASCAP come along, making money for doing absolutely nothing but being accounting firms? If I'm correct in that assumption

Davis: I understand what you're saying, but I have to answer it in a nebulous manner. It all happened a long time before I entered publishing. I assume there must have been a need for those clearing-houses to have been established, for songwriters' protections.

FUTURE PROMO

R&R: What do you see as the future of promotion? We have a vinyl shortage now, stations won't be serviced with as much product as before, companies can't afford a long list of freebies going out, they can't keep reserving stations with extra copies. The whole industry's changing. Where do you see it going? Through direct mail perhaps, or some new way of getting attention to the records?

Davis: New ideas have to be formulated all the time. Johnny Bienstock once told me there's nothing so constant as constant change.

One thing that's undergoing a resurgence (I've seen it in several

shops around town) is the listening booth. I think that maybe if the vinyl condition continues, that might not be a bad idea.

R&R: I remember people used to go into the booths at Wallich's Music City and rip off 45's, sticking them in their pants and walking out of the store. But

the booths were one of the main attractions.

Davis: That's right. It used to be a meeting place, on the weekends. It might bring back a little excitement.

R&R: Could you imagine a radio station sponsoring listening booths at the local stores, rather than just

CHANGES

Radio

SPOKANE

The new lineup at KJRB - Spokane, Wash. looks like this: John Sherman to do afternoons (previously 6-9 p.m.); Tracy Mitchell does 6-9 (from 9-midnight), and Randy Evans will do 9-midnight (from all-nights). The new man is Steve Evans, who'll do all-nights; he's from KYLT - Missoula, Mont. Ralph Koal is out and looking.

IOWA

Because of the change of format at KSO - Des Moines, Kazy James has left; he'll now handle mornings at KQEO - Albuquerque. Mel Royer is moving on to WISM - Madison, Wisconsin as production director.

TUCSON

The new lineup at KTKT - Tucson; 5-9 a.m., Roger Collins (also program director); 9-noon, Terry Fox (From KDES - Palm Springs); noon-3 p.m., Ed Alexander (music director); 3-7 p.m., Sean Montgomery (production director); 7-midnight, Rick Morales; midnight - 5 a.m., Ron Wiley.

SEATTLE ERRATA

Last week we erroneously reported KING - Seattle had a new program director in Jerry Thompson. Not so; Thompson is the new production director, while Hal Widesten is program director. O.K.?

Records

ATLANTIC ART

Atlantic executive v.p. Nesuhi Ertegun has announced the appointment of Bob Defrin as executive art director for the label. Defrin, whose post will include responsibility for all album cover art, has been with Atlantic for a year and a half as Art Director for advertising-sales promotion.

GRC: COLLEGE, PROGRESSIVE

GRC prez Michael Thevis has announced the label's expansion into college and progressive radio promotion, in the form of a progressive radio dept. under the leadership of Mike Bone. Prior to joining GRC, Bone was promo director for Atlanta nitespot Richard's.

CAPITOL

Ray Tuskin replaces Barry Freeman as local Los Angeles promotion man for Capitol.

BURKHIMER

Don Burkhirer has been appointed division vice president, West Coast, for RCA Records, by president Ken Glancy. Burkhirer, who had been division v.p. over A&R, will serve as Glancy's personal liaison with all areas of the division's West Coast operations. Grelun London, West Coast press and info manager, resumes his public affairs activities.

MORE R.C.A.

Tom Draper has been named manager of R&R A&R for RCA Records by president Ken Glancy. Draper, who's been with the label some nine years, was most recently national R&B promotion director for RCA.

R.S.O.

Bill Oaks has been appointed president of RSO Records and Tapes worldwide, by label chairman Robert Stigwood. Oaks was formerly international manager of RSO, operating out of London. Johnny Bienstock, former president of RSO in the U.S., moves to Stigwood's music publishing division here.

U.A. A&R

Spencer Proffer has been appointed to head the A&R dept. at United Artists; the position was previously unfilled and temporary directors had been holding down the job for some time. Proffer was formerly with Columbia on the East Coast, in their business affairs dept.

CHRYSALIS

Greg Kimmelman and Fred Mancuso have joined Chrysalis Records' promotion department and will work with label's promotion head Mike Papale in Hollywood. Kimmelman was previously with ABC - Dunhill; he'll handle East and Northeast markets for Chrysalis. Mancuso, formerly with GRC, will work out of Hollywood as Papale's assistant.

MCA UPS

Rick Frio, MCA marketing vice president, has promoted Jack Parker to district manager of the Midwest, Chuck Melancon to branch manager in Dallas, and Glen Horner to sales manager in New Orleans.

SUSSEX

Clarence Avant, Sussex Records president, has appointed Edna Collison as national publicity director and artists' relations head. Collison's responsibilities include publicity for Sussex and Clarama labels. Collison was formerly West Coast promotion director for the label.

MORE RCA

Bill Bass has been promoted to RCA Records' manager, national album promotion. Bass was formerly the label's Southwest regional promotion manager. He'll report now to Tom Cossie.

CBS

Richard Scott has joined Columbia Records as special markets administrator; he has charge of all administrative operations for the dept., which is involved with rhythm & blues product for Columbia and its custom labels. Scott had previously worked for Motown and for his own Artists International. Ray Free has been named New York local promotion manager for Columbia labels. He most recently held a similar post with Empire State Records and has worked for MCA and U.A.

printing the surveys? Premiering new product. Like a label could furnish booths that would carry their logo, their artists' pictures, tied in with station promotions.

Davis: Right. It's a changing business. Direct mail is also a good idea. I also think that qualified, professional promotion men are going to be much sought after.

R&R: In many ways, the record industry has not changed; they're still doing things the old way. They're still not up on getting the people together. They can't even all get together on quad; how can they get together and change the industry?

Davis: You have to keep trying. Sooner or later, somebody will emerge who will be a pace-setter. Al Coury's a good example.

To go back to the promotion men . . . For the longest time, they've been unhappy over the fact that they have no representation, that there's a bad image out. One good thing we've done is the Promotion Men's Unassociation, but as yet there hasn't been the kind of cohesion to the thing that we need. Promotion men are their own worst enemies; they can't agree on anything.

At the Bobby Poe conference this past year in Baltimore . . . a lot of us got together and decided to have a national promotion men's organization, with the avowed purpose to make our image better. We talked insurance, health plans, etc. But it didn't happen. We're the only people that don't get together. But you have to keep trying, hoping something will come down.

R&R: In my 11-12 years of experience seeing promotion people, I've yet to see a "satisfied" promotion person. By that I mean, they're in it for that moment, wanting to move onto bigger and better things, A&R, publishing, whatever.

Davis: I must take issue with you in one area. I think it's a credit to anyone to want to move up, move ahead. I would cry if I were just known as a guy who hustles little pieces of wax for my entire career. I set myself loftier goals.

It's because of a guy called Lester Sill. Because of him, I've been able to broaden my scope. I do a lot more than just promote. I think you have to give kudos to anyone who wants to become more than just "a record delivery boy."

Nobody wants to be merely a record hustler, delivering the same old lines day after day for years. I think what the industry ought to want to do is replenish the stock. At present, the only way they do it is to take guys who have no knowledge, no business being out on the street contacting a Bob Wilson or a Paul Drew, and putting them into those positions. Unfortunately, I don't think the record industry, as a whole, really cares about who represents them.

They look at it, there's a kid who dresses hip or wears a ponytail; let's send him out because that's the current style and when the style fades, we'll tell him to get a haircut. That's the fault of the industry.

But you can bet your life that before I send somebody out with a "The Way We Were" an Academy Award contending song, I'll pay some mind to who handles the copyright.

ROCK

Radio & Records

TREND: **March 1, 1974**

2/8	2/15	2/22	3/1	
1	1	1	1	TERRY JACKS/Seasons In The Sun (Bell)
6	5	3	2	DAVID ESSEX/Rock On (Columbia)
9	7	6	3	CHER/Dark Lady (MCA)
-	14	9	4	JOHN DENVER/Sunshine (RCA)
2	2	2	5	BARBRA STREISAND/The Way We Were (Columbia)
16	8	7	6	EDDIE KENDRICKS/Boogie Down (Tamla)
-	20	12	7	CARLY SIMON & JAMES TAYLOR/Mockingbird (Elektra)
5	4	4	8	JIM STAFFORD/Spiders & Snakes (MGM)
15	11	10	9	REDBONE/Come Get Your Love (Epic)
3	3	5	10	LOVE UNLIMITED/Love's Theme (20th)
-	-	19	11	ELTON JOHN/Bennie & The Jets (MCA)
4	6	8	12	RINGO STARR/You're Sixteen (Apple)
-	19	17	13	RICK DERRINGER/Rock & Hootchie Koo (Blue Sky)
11	10	11	14	DIANA ROSS/Last Time I Saw Him (Motown)
23	15	13	15	KOOL & THE GANG/Jungle Boogie (De Lite)
-	-	-	16	BLUE SWEDE/Hooked On A Feeling (EMI)
-	-	-	17	PAUL MC CARTNEY/Jet (Apple)
19	18	14	18	MOCEDADES/Eres Tu (Tara)
13	12	15	19	ARETHA FRANKLIN/Until You Come Back (Atlantic)
-	-	-	20	CLIFF DE YOUNG/My Sweet Lady (MCA)
-	22	18	21	DICKIE GOODMAN/Energy Crisis '74 (Rainy Wednesday)
-	-	-	22	SISTER JANET MEAD/Lord's Prayer (A&M)
-	-	-	23	WEDNESDAY/Last Kiss (Sussex)

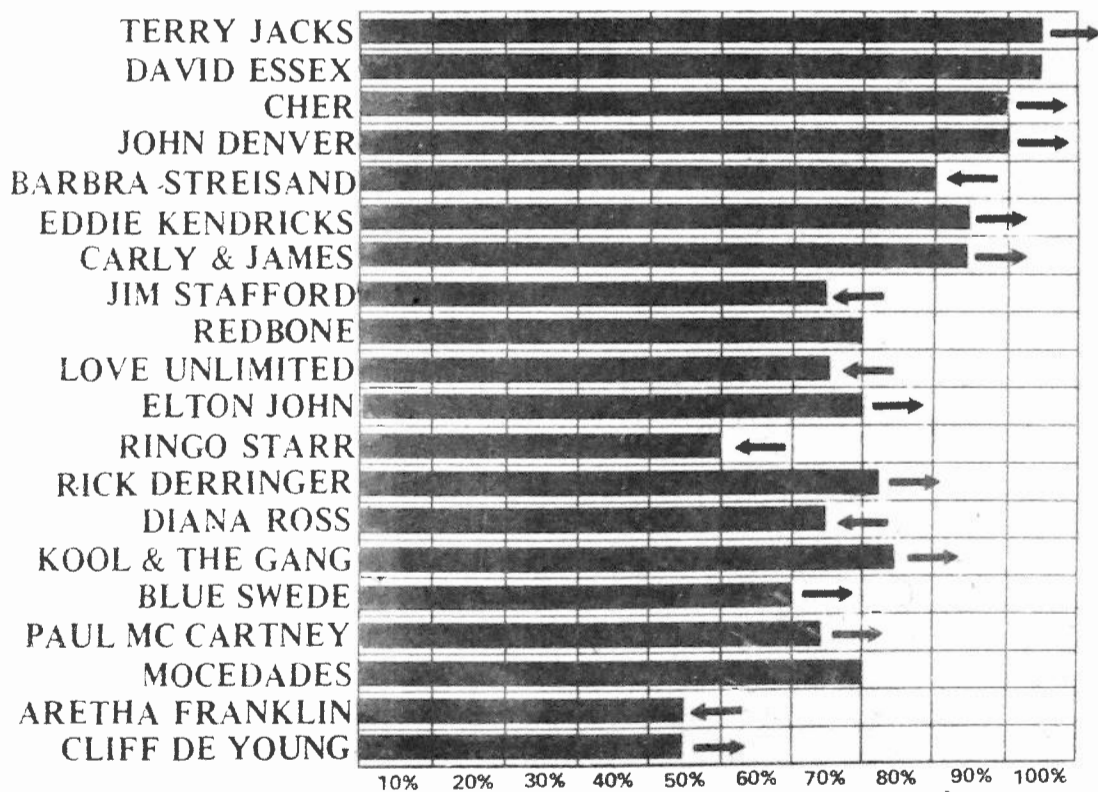
NEW & ACTIVE

The most active of the new pieces of product is **THREE DOG NIGHT**: Add KKDJ, debut 24 KDWB, add KING, add KJR, add WGRQ, add KCPX, add KLOS.
COZY POWELL: 35-25 KJRB, add KRSP, add WAKY, on KJR, debut 26 KCPX, add WSGA.
 The new **STEVE MILLER** "You're Cash..." 33-26 KYSN, on KLIF, 27-26 WOKY, on KJR.
NEIL DIAMOND "Skybird" debuts 27 KDWB, 42-38 KDZA, add KJRB, 38-31 KYSN.
JONI MITCHELL "Help Me" debuts 28 WISM, add KING, add KJR.
 A couple of interesting crossovers, one R&B, one Country.
MAIN INGREDIENT: deb 22 WPGC, 40-36 KYSN, 13-10 CKLW, 38-33 WCFL. **TANYA TUCKER**: on KILT, debut 40 KLIF, add WAKY.
 The **JIMMY BUFFETT** went 30-28 WPOP, and is on KLIF.
ZELL BLACK 23-20 KCBQ and pulling top 6 requests.
 New **STYLISTICS** right on WRC.

Parallel Summary

BILL AMESBURY: Finally getting some nice growth, 39-35 WCFL, debuts 29 WPOP. See page 11.
BACHMAN-TURNER OVERDRIVE: Another that is growing this week, add WPIX, WRC, 8 at KAFY, 16-9 KJRB, see page 11.
BLUE SWEDE: pronounced "sweed", 20-10 WLS, 20-12 at 13Q, 19-6 KKDJ, one of the biggest, see page 11.
HARRY CHAPIN: Interesting, many believed in it right off, but sales lacked. Last week it picked up several major market adds that may save it. See page 11.
CHER: only a small percentage show a peak, most have it solid top 5. See page 11.
JIM CROCE: 25-12 KDWB, add KIMN, 30-24 WLEE, add WQXI. A few report slow in single sales, but the monster album impact must be noted here. See page 11.
JOHN DENVER: Very solid song, looks like it could go number one. 5-4 WLS, 18-8 KSLQ, 16-7 KHJ. See page 11.
DAVID ESSEX: one of the strongest this week, see page 12.
GRAND FUNK "Locomotion" 1974 style seems to be accepted. One of the most added this week. Add KKDJ, KIMN, WLEE WPOP, debuts 39 WCFL. See page 12.
ELTON JOHN received excellent growth this week with 43 percent showing top 15. See page 14.
EDDIE KENDRICKS: Still strong growth, 64 percent show top 10 and moving up. See page 14.
KOOL & THE GANG: A few show a peak, most have it moving up, many top 10. See page 14.
PAUL McCARTNEY: Good solid growth, 9-5 WRKO, 28-20 WFIL, 9-4 KDWB, 12-10 WXLO, 31-19 WPGC. See page 14.
MFSB: 17-12 WLEE, 36-29 KLIF, 20-16 WFIL, 27-20 KHJ. See page 14.
MOCEDADES: Despite its chart position in R&R's TOP HITS, the floundering reflects only relative action around it, the record is growing very well and heading to the top at many places.
MIKE OLDFIELD-TUBULAR BELLS: 21-18 KFRC, on KILT, 19-13 WSGA, see page 15.
REDBONE: 54 percent show top 10 and most report good upward movement. See page 15.
CHARLIE RICH (EPIC) debuts 20 KDWB, 20-11 KSLQ, add WQXI, 19-17 KJR. See page 15.
CHARLIE RICH (RCA) 24-21 WOKY, on KILT, debuts 26 WMAK, 12-4 WAKY. See page 15.
CARLY & JAMES: Super growth this week: 13-9 WRC, 14-11 KFRC, 13-6 WRKO, 25-15 WLS, 9-4 WPOP, 25-18 WLOF, 4-3 WQXI, 2-2 Y-100. See page 15.
RINGO: "Oh My My" No major jumps or big numbers yet, but it's really too early. See page 16.
THINK: on a good many stations, but no large numbers yet, also a peaking or slowing trend at both WRKO and KFRC. See page 16.

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
 NATURAL FOUR/Can This Be Real (Curton)
 MOMENTS: 14 at KSLQ, debuts 30 at WFIL, debuts 23 WOKY, 15 at WLEE, 17-13 WCFL.
 B.B. KING: Former top 10 CKLW, debuts 22 WQXI, add WLEE, 20-17 KLIF, on KILT, 30-26 WCFL. This too looks very good for total crossover.
 WOMACK good moves this week, 23-17 CKLW, 15-13 WFIL, 27-22 WRC, on KILT, debuts 40 KJRB, 21-18 WPGC.

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
 TANYA TUCKER/Lay With Me (Columbia)
 New to the crossover column is TANYA TUCKER: on KILT, debuts 40 KLIF, add WAKY. Good crossing beginnings.
 SAMI JO: 17-10 WQXI, 2-5 WSGA, debuts 27 WOKY, 14-9 WMAK, 12-10 KLIF, 28-25 WLOF, 23-16 KJRB. It has crossed and is now pulling top numbers where played.

GILBERT O' SULLIVAN add WOKY, debuts 26 KDWB, add KJR.
 MARIA MULDAUR: 9-5 KJRB, 17-14 KJR, debuts 28 WPGC, on WCOL.

added this week...

Most added

**MFSB
HELEN REDDY
RINGO STARR
THREE DOG NIGHT**

PARALLEL 1

KFRC/SAN FRANCISCO
Helen Reddy
DROPS:
Olivia Newton John (Top 5)

KHJ/LOS ANGELES
None
DROPS:
Stones (Top 20)
Steve Miller (2)

WRKO/BOSTON
Mocedades
Gladys Knight
Billy Joel
DROPS:
Charlie Rich (Top 5)
Redbone (Top 15)
Stevie Wonder (Top 15)

WXLO/NEW YORK
MFSB
Redbone
Mocedades
DROPS:
Steve Miller (Top 5)
Al Wilson (Top 5)
Blue Magic (Top 20)
Barry White (Top 5)

KKDJ/LOS ANGELES
MFSB
Three Dog Night
Grand Funk
DROPS:
Todd Rundgren (1)
Stevie Wonder (8)

CKLW/DETROIT
Blue Swede
Marvin Hamlisch
Five Man Electrical Band
DROPS:
Coven (Top 5)

KDWB/MINN.
Charlie Rich (EPIC)
Mike Oldfield
Three Dog Night
Helen Reddy
Gilbert O Sullivan
Neil Diamond
DROPS:
Barbra Streisand (1)
Al Wilson (5)
Eddie Kendricks (26)
Billy Joel (30)
Jim Stafford (4)
Brownsville Station (1)
Stones (7)
Olivia Newton John (2)

KQV/PITTSBURGH
Blue Swede
Spinners
DROPS:
Olivia Newton John (5)
Stones (12)

WLS/CHICAGO
Elton John
Dickie Goodman
DROPS:
Aretha Franklin (15)
Stones (13)
Stevie Wonder (13)
Helen Reddy (4)

KSLQ/ST. LOUIS
Gladys Knight
Think
MFSB
DROPS:
Olivia Newton John (10)
Tom T. Hall (14)
Anne Murray (24)

WPEZ/PITTSBURGH
Kool & The Gang
Blue Swede
Redbone
DROPS:
Rick Derringer (18)
Black Oak (Top 10)
Jim Croce "Time" (1)

WPIX/NEW YORK
Ringo Starr
Gladys Knight
Billy Joel
Bachman-Turner Overdrive
DROPS:
None

13Q/PITTSBURGH
Cliff De Young
Mocedades
DROPS:
None

WRC/WASHINGTON
Stylistics
Bachman-Turner Overdrive
DROPS:
Barbra Streisand (1)
Olivia Newton John (7)
Steve Miller (1)

WFIL/PHILADELPHIA
Emotions
John Denver
Cliff De Young
Moments
DROPS:
War
Gladys Knight
Tom T. Hall

PARALLEL 2

WGRQ/BUFFALO
Mocedades
Billy Joel
Three Dog Night
DROPS:
Stones (13)
Byron Mac Gregor (1)
Black Oak (24)
Brownsville (2)

KCBQ/SAN DIEGO
Grand Funk
DROPS:
Charlie Rich (9)

KING/SEATTLE
Bill Amesbury
Three Dog Night
Chicago
Joni Mitchell
Albert Hammond
DROPS:
Stealers Wheel
Natural Four
O Jays (18)

WHBQ/MEMPHIS
Harry Chapin
Think
Gladys Knight
DROPS:
Olivia Newton John (Top 10)
Dickie Goodman (Top 20)
Stones (Top 15)
Jim Croce (1)
Stevie Wonder (Top 10)

WFLI/CHATTANOOGA
Hall & Oates
Sister Janet Mead
DROPS:
Charlie Rich (7)
Olivia Newton John (1)
Stones (14)

WXI/ATLANTA
Staple Singers
Charlie Rich (EPIC)
MFSB
DROPS:
Jim Croce
Tom T. Hall (14)
Anne Murray (24)

WIFE/INDIANAPOLIS
Elton John
Billy Joel
O Jays
DROPS:
None

PARALLEL 2

WLEE/RICHMOND
B.B. King
Albert Hammond
Grand Funk
Helen Reddy
DROPS:
Stones (11)

KIMN/DENVER
Jim Croce
Grand Funk
DROPS:
Aretha Franklin (21)

WSGA/SAVANNAH
Ringo Starr
Lamont Dozier
Charlie Rich (EPIC)
Helen Reddy
Cozy Powell
DROPS:
Love Unlimited (3)
Ringo Starr (2)
Dylan (24)
Aretha Franklin (13)
Redbone (24)

KCPX/SALT LAKE
Jim Croce
Eddie Kendricks
Helen Reddy
Three Dog Night
DROPS:
De Franco (Top 5)
Black Oak (2)
Redbone (14)
Tom T. Hall (15)
J. Frank Wilson (Top 5)

Y-100/MIAMI
Ringo Starr
Jim Croce
DROPS:
Stevie Wonder (Top 10)
Gladys Knight (Top 15)

XEROK/EL PASO
Blue Swede
Cher
DROPS:
Stevie Wonder (Top 10)
Gladys Knight (Top 5)

KTKT/TUSCON
MFSB
Jim Croce
DROPS:
Barry White (7)
Stevie Wonder (9)
Allman Brothers (15)

KRSP/SALT LAKE
Grand Funk
Helen Reddy
Jim Croce
Cozy Powell
DROPS:
Cliff De Young (20)
Jim Stafford (1)
De Franco (4)
Barbra Streisand (2)
J. Frank Wilson (2)

KA C/TULSA
Helen Reddy
Mocedades
Harry Chapin
DROPS:
Black Oak (12)
Bobby Bare (4)
Barry White (1)
Tom T. Hall (25)
Dickie Goodman (12)

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

KAFY/BAKERSFIELD
Rick Derringer
Gladys Knight
Grand Funk
DROPS:
Stones (7)
Stevie Wonder (Top 5)

PARALLEL 3

WOKY/MILWAUKEE
Gilbert O Sullivan
Ringo Starr
Bachman-Turner Overdrive
DROPS:
Barry White
Cliff De Young
Spinners
Stones
Truc
Olivia Newton John
De Francos

PARALLEL 3

WLOF/ORLANDO
Guess Who
Charlie Rich (EPIC)
Sister Janet Mead
DROPS:
Olivia Newton John (4)
Ringo Starr (1)

WCFL/CHICAGO
Jim Croce
Ringo Starr
DROPS:
Coven
Charlie Rich
Bette Midler
Tom T. Hall

KJR/SEATTLE
Gladys Knight
Gilbert O Sullivan
Joni Mitchell
Four Seasons

Heartsfield
Chicago
Three Dog Night
MFSB
DROPS:
Anne Murray (No Chart)
Dickie Goodman (2)
Natural Four (Top 20)
Aretha Franklin (Top 15)
Jim Stafford (Top 5)

KDZA/PUEBLO
Ringo Starr
MFSB
Charlie Rich (EPIC)
Billy Joel
DROPS:
Bette Midler (25)
Black Oak (15)
Garfunkel (14)
Brownsville (2)

WAKY/LOUISVILLE
Carly Simon & James Taylor
Paul McCartney
Tanya Tucker
Grand Funk
Cozy Powell

WAMS/WILMINGTON
Sister Janet Mead
Moments
Jim Croce
DROPS:
Art Garfunkel (17)
Gregg Allman (21)
Bette Midler (26)
De Franco (27)

KILT/HOUSTON
Billy Joel
Ringo Starr
Deep Purple
Tanya Tucker
DROPS:
None

WPGC/WASH. D.C.
Gladys Knight,
Dickie Goodman
DROPS:
Aretha Franklin (7)
Olivia Newton John (9)
Al Wilson (3)

WPOP/HARTFORD
Jim Croce
Charlie Rich
Helen Reddy
Ringo Starr
Grand Funk
Kool & The Gang
DROPS:
Stones (12)
Stevie Wonder (7)
Harry Chapin (15)

KFXM/SAN BERNADINO
Moments
Gladys Knight
Bob Dylan
Bachman-Turner Overdrive
Billy Paul
DROPS:
Natural Four
De Franco (24)
Gregg Allman (17)

WMAK/NASHVILLE
Gladys Knight
MFSB
Grand Funk
DROPS:
Gregg Allman (12)
Stevie Wonder (10)

KYSN/COLORADO SPRINGS
Blue Swede
MFSB
Jim Croce
Mike Oldfield
Billy Joel
DROPS:
Ringo (1)
Badfinger (12)
Olivia Newton John (2)
Four Tops (17)
Black Oak (16)

WISM/MADISON
Grand Funk
Gladys Knight
Mike Oldfield
DROPS:
Al Wilson (2)
Black Oak (9)
Olivia Newton John (4)

KJRB/SPOKANE
Neil Diamond
Ringo Starr
Helen Reddy
Grand Funk
Three Dog Night
DROPS:
O Jays (22)
Paul McCartney (21)
Dickie Goodman (31)
Olivia Newton John (3)
Redbone (20)

KLIF/DALLAS
Lamont Dozier
Bob Dylan
Helen Reddy
Tanya Tucker
DROPS:
Stones (3)
Love Unlimited (2)
Natural 4 (28)
Charlie Ross (29)

THERE

WON'T BE ANYMORE

...earth-shattering headlines or front page News, that is. Unless you take advantage of this unique R&R offer to send in pictures, photos and assorted evidence that you, your station or whatever organization you represent, have made some News. Pie-eating contests, cash calls, carpools, bear bouts and flashlight handouts, we've covered 'em all, and still we want more. Whip 'em to us, at: **RADIO & RECORDS, 6255 SUNSET BLVD., SUITE 719, HOLLYWOOD, CALIFORNIA 90028.** Come and get your ink.

PROGRESSIVE RADIO

by Mike Harrison

When it comes to getting ratings, Progressive radio certainly has a lot going against it, especially in the ARB, which uses the diary method.

Firstly, look at the age bracket that Progressive radio is, for the most part, trying to gather 18-34. The diversity of taste and elements within this bracket is by far greater than any other.

Up until 1960, there was a generation gap every eighteen years or so. Since then, however, times and contemporary culture have changed so rapidly, that there is a generation gap just about every four years. Generally, you will find a fifty year old will have a lot in common with a sixty-four year old. A thirty-five year old and a forty-five year old may also share the same interests. But the differences between today's eighteen year old and thirty-four year old leaves few common denominators.

Programmers are faced with the dilemma of how to program to the 18-24 year olds, without blowing away the 25-34's, and vice versa. Then, there's the question, if you try to please them all, will you lose them all?

Some stations have given up on attempting to reach the whole set and have concentrated on either 18-24's, or 25-34's, doing well enough in one to offset losses in the other. Other stations have taken it one step further, to the point of aiming programming to just one of the sexes in just one of these groups. Either way, you have a case of compromise and resignation.

There certainly are no proven solutions to this puzzle, but there are ways to begin to keep it from tearing down your audience figures. I used to think that all Top 40 listeners were the same. After all, how could so many people in so many age brackets all like the same 24 records? Especially when these records included soul, folk, country, MOR, hard rock, soft rock, novelties, narratives, etc... Then, I realized that people don't mind listening to something they personally don't like, if they know that it won't be long until they hear something they do like. Maybe this concept holds true for Progressive radio listeners too.

Of course, when you try to employ this technique, without totally giving some of the other aspects of Progressive radio, such as meaningful segues, sound sets, theme sets, word sets, artist sets, and the creation of an esthetically constant environment, you've got yourself a real challenge.

Add to the problems brought on by the diversity of the 18-34 category, the fact that this group is proven to not return diaries, college residents are not rated, nor are on-base military personnel, and it becomes evident that the scientific side of Progressive radio must catch up quickly to the artistic side.

One of the key questions that we are faced with is, "Is rock and roll only for kids?" In light of the geometrically increasing generation gap, coupled with the longevity of rock music as a commercial art form, progressive rock has been broken into as many categories as there are kinds of radio; Country, soul, pop, Top 40, heavy metal, jazz, folk, and even MOR.

Are there enough followers of each form within a market to support a specialty station? Are there enough people who like a little bit of each to support a station that blends the spectrum?

When I was teaching rock music at N.Y.U., my class was composed of

ROCK ALBUMS

New entries are boxed.
*Denotes most played cuts

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-Lanplight</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 1/4 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-Shut 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*, Mammaia</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>

about 100 "typical" college undergraduates. I would play records and then we'd talk about them. Much to my amazement, whenever I'd play any one type of music, a large portion of the class would visibly "turn off." Furthermore, many students would

become blatantly resentful as if it were an imposition to make them listen to something that they weren't into. In many cases, heated arguments broke out over what was good. Many people take their music quite personally. (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

Hottest action is from the second part of the WB February release.

DOOBIES: "Daughters of the Sea", "Pursuit of 53rd St.", "Another Park..." "Eyes of Silver"... **TODD:** seems to be a bit hard to play because of the sound effects and segues. Many are playing the single "A Dream Goes On Forever", other cuts are "Sons of 1984", "Heavy Metal Kids".

TOWER OF POWER: "Time Will Tell", "I Got The Chop". **MARSHALL TUCKER BAND** "Southern Woman" From the Johnny Winter album we're picking up action on "Blinded By Love", "Feedback on Highway 101". From the new **POINTER SISTERS** "That's A Plenty".

HUMBLE PIE cuts: "99 lbs", "Every Single Day", "Don't Worry". On the **KISS** lp, the single is the top play cut: "Nothin to Lose". Same situation on **FOGHAT**, "That'll Be The Day". **LOU REED** single, "Sweet Jane", added to **KLOS**.

There's a rumor from one of our correspondents that **DOUG SAHM** (Sir Doug) and **DOUG CLIFFORD** (x-CCR) have gotten together and recorded a song "Grooves Paradise" and it should be picked up by a label and out soon.

THE MARSHALL TUCKER BAND



A NEW LIFE

The Second Album*



New On **CAPRICORN RECORDS**, Macon.

RECORDS

Bobby Womack: Lookin' For A Love, Found A Hit

"Lookin' For A Love" is changing his situation, but the fact is, Bobby Womack has been more of a "heard of," than a "heard" artist among white audiences. Whatever attention he's given has come less from exposure of his best-selling records, and more from the fact that such stars as Wilson Pickett, the Rolling Stones and Janis Joplin have waxed his work and sung his praises.

For the record, Bobby Womack first broke into the pop charts in 1962 with the original "Lookin' For A Love" via the Valentinos, hit again in 1964 with "It's All Over Now" and, with few exceptions, has rarely been absent from the R&B charts for several years now.

RECORDING

With an unmatched personal flair for production, arranging and singing, and roots that go back farther than most stars' careers, Bobby's on solid footing in '74.

"When I first cut 'Looking For A Love,' everybody told me 'it's gonna be a big R&B hit.' I said, 'I don't think so. I think if it gets played, it would sell everywhere.'

"I recut the song just as a warm-up actually. We did it one time and everybody said, 'that's a smash!' When it was done, I brought the tape back here to L.A. and I talked with the guys who do Stevie Wonder's stuff, 'cause I liked what he's been doing lately. They liked what I had, but they wanted the mix to be more 'dry,' they wanted to bring some parts out more. We put the Moog on it too, but that was all.

"I suppose the strongest thing about the song is the line, '... I'm lookin' for a



love,' and the melody. I took the tape out of me doing that song thirteen years ago and compared it to the new one. It's unbelievable; they're both in the same key, done the same way. The only thing changed, is the fact that we have better equipment today and we can get more quality out of the recording."

SHOESTRING GUITAR & A HOUSEFUL OF BROTHERS

Cleveland in the middle fifties was where it all started. Bobby's father, who sang in a neighborhood gospel group, soon discovered the wealth of musical talent that lay hidden in his own family, in his five young sons.

As Bobby remembers it, "My father's group would come over every Wednesday and rehearse. We got sick of them coming over and every time they'd leave, we'd mock them. Each brother imitated one of the guys in the group; one was the baritone, one was the tenor... My father caught us one night and discovered 'these kids can sing!' and he decided right there to quit singing with his group. He was going to manage us, instead.

"He started working with us every

day. He bought a guitar and when he'd go to work, I'd be playing the thing. I used to play it upside down. One day I was playing it on the porch outside and I broke a string. So I took my shoestring off my shoe and tied it onto the guitar, thinking I could fool him. That's how young I was.

"When he came home, he said, 'Who put this string on here?' I told him 'Dad, I did it,' and he said, 'You play that guitar! If you can't play it, I'm gonna wear you out! Now Play!' I played it."

DUES-PAYING

From there, the brothers practiced rigorously ("we'd come home every day and rehearse; the neighborhood kids called us faggots and all that, saying, 'how come you're playin' them old-curch songs, man?') and Bobby polished up his picking.

"I used to go downtown, to the Majestic Hotel, which is where all the groups like the Orioles and the Dominoes would stay when they came to town. I'd find somebody from the groups and ask them where their guitarist was, then I'd get ahold of him and wouldn't leave till he'd teach me a chord.

"Sometimes the guy would hang out of his room half-dressed, 'cause he was in bed with a chick, and I'm asking him to show me a chord. 'Hey, get outa here!' I'd say, 'just show me one!' and once he showed me, I'd go home with my fingers holding the chord on my little guitar all the way home, so I wouldn't forget it."

Television exposure, a national tour with Santana a year ago, and the growing demand for personal appearances have kept Bobby Womack busy. While the potential for crossover hits exists now more than ever, it's not

something Bobby is actively soliciting at the expense of his long-sought loyalty among the black audience.

"When people talk about 'crossover,' I say, 'man, I sing what I like and if the whites or the blacks or nobody digs it, I still like it. The people who like me like me for my music, and I can get to them whether or not I've combed my hair or brushed my teeth.

The kind of 'crossover' I don't want is what maybe a Curtis Mayfield might get into and not be able to get out of -- that kind of thing."

"And I'm going to keep moving, because I want to bring my music and the way I look at things and the way I hear things, to the people. I'm not going to get onstage and freak out, come on without a shirt and all that.

"Not long ago, some promoter came up to me and he's raving about 'during your finale, we'll drop this smoke bomb and the evil spirits will come out of the floor' and I said, 'Hey, man. I don't play that stuff. My music ain't about evil spirits and the devil. I sing for real. I don't need that stuff.'"

--Gene Sculatti

PROGRESSIVE

(continued from page 8)

Whenever I program a record on the radio, I see their faces.

So it seems that we are constantly in search of the common denominators to be found within all the types of progressive rock. Kip Cohen once simplified the many music labels for me. He said that there are only three categories of music, with some music fitting more than one of the three. Cerebral music, heart music, and testicular music. If you can consistently stimulate these portions of your audience's bodies, you're on your way to healthy demographics.

Radio & Records

monthly planner

MARCH						
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
					1	2
					An estimated 3,474 tons of paper were dumped on America's first orbital astronaut (NYC, 1962). Tons of b'days: Roger Daltry, Dinah Shore, Glenn Miller.	Texas Independence Day. Birthdays for Lou Reed, Karen Carpenter, Jay Osmond, Willie Chambers, Kurt Weill, Seeker Keith Potger.
3	4	5	6	7	8	9
Internal Revenue Tax imposed (1791). Born: Searcher Mike Pender.	Female flagpole-sitter, age 17, sets record in 1959 by sitting for 211 days, nine hours. Born: Chastity Bono, Yes man Chris Squire.	"National Procrastination Week" begins. Rex Harrison.	New Zealand lad caught a fresh egg intact after a record toss of 190 feet, 10 inches (1970). Born: Supreme Mary Wilson, Sylvia Robinson of Mickey &	Telephone patented by A.G. Bell (1876). Also patented: J. Geils' Peter Wolf, original Procol Harumist Matthew Fisher.	New York City led the way with first dog license law (1894). First Monkee b'day for Mickey Dolenz. Eagle Randy Meisner.	World Poker Championships held. Born: Mark Lindsay, Beach Boy Al Jardine, Lloyd Price, Robin Trower, Keely Smith.
10	11	12	13	14	15	16
Pile driver patented by John Stone (1791).	Blizzard of 1888. Born: Lawrence Welk.	FDR's first Fireside chat (1933). Mr. & Mrs. Taylor's first James, Marlon Jackson, Gordon MacRae, Paul Kantner, Liza Minnelli. Paul McCartney marries, 1969.	Earmuff patented by Chester Greenwood (1877). Born: Neil Sedaka, Mike Stoller of Leiber & Sammy Kaye.	Cotton gin patented by Eli Whitney (1794). Ex-Turtle (now Flo & Eddie) Jim Pons.	The buzzards return to Hinckley, Ohio. Beach Boy Mike Love, Harry James, Sly Stone, Hollies' Allan Clark.	Negro newspaper, "Freedom's Journal," published (N.Y., 1827). Beatles' "Can't Buy Me Love" released, 1964.
17	18	19	20	21	22	23
St. Patrick's Day. John Sebastian's day, and Nat King Cole's.	"National Salesman's Week." Wilson Pickett, Bones Howe, Charlie Pride.	Swallows come back to Capistrano, Calif.	First day of spring. Jerry Reed, Carl Palmer of ELP, Dr. Hook's Janse Garfat. John marries Yoko, 1969.	Earth Day. PFMers Franco Mussida, Giorgio Piazza.	Federal polygamy law enacted (1882). Keith Relf (Yardbirds), Jeremy Clyde of Chad &.	Rivet patented (1794).
24	25	26	27	28	29	30
First hall insurance written on tobacco crops (1880).	Washington Daily News introduced perfumed page (1937). Anita Bryant, Johnny Burnette, Aretha Franklin, Elton John, Arturo Toscanini.	Spinach growers erected statue of Popeye the Sailor (1937). Diana Ross, Al Jolson, Leonard "Dr Spock" Nimoy.	Corkscrew patent awarded (1860). Sarah Vaughn, David Rogers.	Washing machine patented (1797). John Evans (Jethro Tull).	Federal hwy., "Great National Pike" authorized (1806). Pearl Bailey.	Pencil with attached eraser patented (1858). Eric Clapton, Dave Ball, Frankie Laine, Moody Graham Edge, "Dandy Jim" Mangrum (Black Oak, Ark.).

PARALLELS

DEFINITION OF PARALLELS:

SIMPLY PUT: they group similar stations together by playlist size and air presentation.

REASON: To better define what's happening with a given record at a particular type of radio station. (KHJ should not be compared with WHYY.)

EASY WAY TO USE: First, find which Parallel your station fits into by using the boxed definitions below. You can watch a record's progress at various stations, and affirm your decision to go or not to go on a record. You can also tell at a glance what action the record's receiving at stations.

- P1: Top 15 major markets/20-30 record playlist/emphasize 7-10 "hot records"/very little new product added.
- P2: Secondary market/20-30 record playlist/emphasize 7-10 "hot records"/very little new product added.
- P3: Major and secondary market stations with 30-50 record playlists/some new product exposed.
- P4: Specialized markets affected by black or country influences.

GREGG ALLMAN
(Capricorn) 4:26

Midnight Rider

P1	21-19 KHJ, 21-23 WRKO
P2	15-13 KAKC, 15-10 WIFE, 8-26 WFLI, 28-23 Y-100, 14-24 KIMN, 21-30 KTKT, 17-20 XEROK
P3	17-27 WPOP, 13-9 WLOF, 5-4 KLIF, 16-35 KYSN

NOTES: Action is not tied together, some show up moves, some down.

BILL AMESBURY
(Casablanca) 2:30

Virginia

P1	22-21 CKLW
P2	Add KING
P3	28-20 WAMS, Debut 33 KJRB, Debut 29 WPOP, 39-35 WCFL, Debut 30 WISM

NOTES: Finally getting believers, still could happen.

BACHMAN-TURNER OVERDRIVE
(Mercury) 4:21

Let It Ride

P1	28-27 CKLW, Add WRC, Add WPIX, Debut 28 KDWB
P2	Debut 30 WGRQ, 8-8 KAFY, Add WOKY
P3	Debut 35 WPGC, 20-10 KJR, Add KFXM, Debut 40 WCFL, 16-9 KJRB

NOTES: Looks better each week, nice moves in 'P3'.

BLACK OAK ARKANSAS
(Atco) 2:38

Jim Dandy

P1	12-9 WLS, 11-11 WRC
P2	6-9 WIFE, 13-13 WHBQ, 18-21 WFLI
P3	3-2 WAMS, 21-28 KFXM, 5-11 WCFL, 13-15 WAKY, 15-22 WMAK, 27-24 WLOF, 14-26 KJRB

NOTES:

BLUE SWEDE
(EMI) 2:54

Hooked On A Feeling

P1	20-16 KHJ, On WPIX, 30-27 WFLI, Debut 21 KQV, Add CKLW, On WPEZ, 17-8 WRKO, 24-14 WRC, 18-8 KDWB, 22-20 KFRC, 20-10 WLS, 26-22 KSLQ, 20-12 13Q, 19-6 KKDJ,
P2	30-14 KIMN, 26-22 WFLI, 6-2 KRSP, 10-2 WOKY, 26-16 WLEE 7-12 WIFE, 30-23 WGRQ, 27-22 KTKT, Debut 19 XEROK, Debut 14 KING, 10-8 WQXI, 28-22 WHBQ, 26-17 KAKC, 22-3 Y-100, 18-13 KAFY, 19-17 KCBQ, 4-4 KCPX, 20-15 WSGA
P3	Debut 35 KILT, 23-11 WPGC, 19-13 WMAK, 32-22 KJRB, 30-27 WLOF, Debut 28 WAMS, 2-2 WPOP, Debut 33 KYSN, 27-25 KLIF, 30-22 KDZA, 30-10 WAKY, Debut 15 KFXM, 27-22 WISM,

NOTES: Looks very solid, already 11 top 10 reports.

BROWNSVILLE STATION
(Big Tree) 2:57

Smokin' In The Boys' Room

P1	14-22 CKLW, 10-19 WXLO, 14-25 WRKO, 23-26 KKDJ, 18-23 KHJ, 23-23 KSLQ, 20-24 KAFY, 23-25 WHBQ, 18-25 KIMN, 18-18 KCBQ
P2	
P3	On KILT, 17-23 KJRB, 13-25 WPOP, 8-13 WLOF

NOTES:

HARRY CHAPIN
(Elektra) 3:56

WOLD

P1	29-25 KFRC, 25-17 WRKO, Debut 27 KHJ, Debut 24 WRC
P2	Debut 28 WHBQ, Add KAKC
P3	15-13 WPGC, 22-20 KYSN, 31-31 KDZA

NOTES: Major market adds late last week may revive it from its previous slump.

CHER

(MCA) 3:26

Dark Lady

P1	9-3 KKDJ, 9-4 KFRC, Debut 20 13Q, 3-3 WLS, 20-7 WXLO, 4-2 KHJ, 3-5 KDWB, 4-3 WRC, 10-5 KSLQ, 16-16 WRKO, On WPIX, 17-14 CKLW, 15-8 KQV, 7-6 WFLI
P2	2-4 KRSP, Debut 17 XEROK, 2-2 KCPX, 4-2 WSGA, 3-1 WIFE, 8-4 KCBQ, 4-3 KAKC, 20-10 Y-100, 7-6 KAFY, 10-9 KIMN, 6-9 WQXI, 6-7 WGRQ, 5-4 KING, 8-7 KTKT, 8-12 WOKY, 5-4 WLEE, 25-28 WFLI, 8-3 WHBQ
P3	7-7 KILT, 5-5 WPGC, 1-1 KYSN, 9-7 KLIF, 2-4 WCFL, 9-12 WAMS, 6-10 KFXM, 8-5 WISM, 7-8 WPOP, 5-4 KDZA, 20-18 WAKY, 2-6 WMAK, 15-10 KJRB, 3-5 KJR, 17-11 WLOF

NOTES: One of the biggest upward movers.

JIM CROCE
(ABC) 2:30

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

P1	Add KCPX, Debut 25 WRC, 25-12 KDWB
P2	Add Y-100, 25-19 WSGA, Debut 27 WGRQ, Add KTKT, 30-24 WLEE, Add WQXI, Add KRSP, Debut 29 WOKY, Add KIMN
P3	Debut 39 KILT, Add WPOP, Debut 35 KJRB, Add WAMS, 28-24 WMAK, 38-32 KLIF, 37-32 KDZA, Debut 33 WPGC, Debut 38 KYSN, On KJR, Debut 37 WCFL

NOTES: Picked up nice moves, a few markets report slow probably due to high album sales.

CLIFF DE YOUNG
(MCA) 2:40

My Sweet Lady

P1	15-13 KFRC, 19-16 KDZA, 10-5 WRC, 7-3 KDWB, Debut 29 WFLI, Add 13Q, 21-18 KQV
P2	18-15 KAKC, 11-6 WFLI, 17-11 Y-100, 26-19 WLEE, 15-6 WGRQ, 24-12 KIMN
P3	9-7 WAKY, 7-11 WMAK, 2-8 WPGC, 13-16 WISM, 23-23 KFXM, 5-4 KLIF

NOTES: After a few slow weeks it seems to have strengthened.

JOHN DENVER
(RCA) 3:18

Sunshine On My Shoulder

P1	20-14 KKDJ, 7-6 13Q, 22-14 KDWB, On WPEZ, 11-9 KFRC, 18-14 WRKO, 30-20 CKLW, Debut 28 WFLI, 17-10 KQV, 19-12 WPIX, 16-7 KHJ, 5-4 WLS, 18-8 KSLQ, 26-20 WRC,
P2	9-2 XEROK, 1-1 KAKC, 7-5 WHBQ, 25-18 WGRQ, 3-2 WQXI, 6-4 KIMN, 9-6 Y-100, 4-3 KRSP, 11-8 KING, 24-21 KCBQ, 10-5 WIFE, 13-9 WSGA, 7-3 KTKT, 22-19 KAFY, 4-4 WOKY, 3-3 WFLI, 23-18 WLEE, 3-3 KCPX
P3	22-18 WAMS, 27-12 WPOP, 6-5 KYSN, 19-19 KLIF, 3-2 WCFL, 10-6 WAKY, 26-7 KFXM, 14-7 WISM, 6-3 KDZA, 15-10 WLOF, 14-9 WPGC, 1-1 WMAK, 8-4 KJRB, 7-7 KJR

NOTES: 70% report top 10 and moving up steadily.

RICK DERRINGER
(Blue Sky) 3:42

Rock and Roll Hoochie Koo

P1	6-10 WRKO, 15-6 KDWB, 24-29 KHJ, 19-14 13Q, On WPIX, 3-2 WRC, 11-8 WFLI, 17-17 KKDJ
P2	9-6 WSGA, 14-12 KCPX, 14-14 KAKC, 24-17 Y-100, Debut 20 KING, 21-16 KCBQ, 13-7 WIFE, Add KAFY, 19-14 KTKT, 9-4 WHBQ, 2-4 WFLI, 16-17 WLEE, 19-13 XEROK, 17-14 KRSP, 20-15 WGRQ, 8-6 WQXI, 17-22 KIMN
P3	14-10 KILT, 8-6 WPGC, 5-2 WMAK, 34-37 KJRB, 11-11 KJR, 8-7 WAMS, 23-20 KDZA, 20-18 WPOP, 13-10 KYSN, 7-6 KLIF, 36-28 WCFL, 4-3 WAKY, 19-18 KFXM, 9-13 WISM, 14-8 WLOF

NOTES:

PARALLELS

LAMONT DOZIER
(ABC) 4:24

Trying To Hold On To My Woman

P1	23-21 KHJ, Debut 26 WSGA, 21-19 KSLQ, 28-23 WRC
P2	24-19 WHBQ, 21-21 WQXI, 27-26 WLEE
P3	6-2 WAKY, Debut 37 KLIF, 9-10 WPGC, 30-29 KFXM, 34-31 WCFL

NOTES: No large jumps this week.

BOB DYLAN
(Asylum) 2:57

On A Night Like This

P1	24-16 KDWB
P2	30-21 KRSP, 20-19 KCBQ, Debut 25 KTKT, 26-24 KCPX, Debut 22 KAFY
P3	On WPOP, Debut 29 WISM, Add KFXM, Debut 38 KLIF, 29-23 KYSN, 35-30 KDZA

NOTES:

DAVID ESSEX
(Columbia) 2:51

Rock On

P1	8-8 KFRC, 3-3 13Q, 6-11 KDWB, On WPIX, 1-2 WRKO, On WPEX, 6-4 WFIL, 9-6 KQV, 2-4 KKDJ, 11-9 WXLO, 2-2 WLS, 7-4 KSLQ, 2-6 WRC, 9-6 CKLW, 6-8 KHJ
P2	4-2 KING, 2-5 WOKY, 3-4 KTKT, 5-11 WSGA, 12-12 WQXI, 9-11 WIFE, 3-8 KAKC, 5-5 XEROK, 4-2 WHBQ, 4-6 KIMN, 5-2 WFLI, 5-5 KAFY, 10-24 Y-100, 3-2 WGRQ, 2-2 WLEE, 2-2 KCBQ
P3	3-5 KILT, 6-4 WPGC, 4-4 WISM, 6-3 WCFL, Debut 27 WAMS, 6-3 WPOP, 11-19 KJRB, 2-2 KDZA, 5-9 WAKY, 4-6 KFXM, 6-8 WMAK

NOTES: Still very strong.

ARETHA FRANKLIN
(Atlantic) 3:25

Until You Come Back

P1	20-20 WRKO, 1-5 KFRC, 7-4 KHJ, 3-7 KQV, 6-5 WXLO, On WPIX, 4-5 KKDJ
P2	20-19 KCPX, 18-15 KTKT, 16-22 WGRQ, 2-10 WHBQ, 12-13 WIFE, 29-28 Y-100, 14-10 KRSP, 3-3 KAFY, 10-7 XEROK, 27-22 KAKC
P3	On KILT, 18-30 KFXM, 15-19 WAMS, 3-3 WISM, 7-12 KDZA, 24-9 WPOP, 28-39 KJRB, 22-27 WCFL

NOTES:

DICKIE GOODMAN
(Rainy Wednesday) 2:00

Energy Crisis '74

P1	Debut 12 WLS, 16-16 CKLW, 8-8 WXLO, On WPEZ, 5-19 KKDJ, 12-11 WRKO, 12-18 KSLQ, 16-16 13Q, 17-22 KHJ
P2	5-12 KRSP, 5-11 KCPX, 14-7 WFLI, On KAFY, 23-17 WSGA, 7-13 WGRQ, 13-12 KAKC, 8-11 KIMN
P3	39-23 KILT, 20-15 KDZA, Add WPGC, 14-12 WCFL

NOTES: Many stopped playing it even though sales were good. Also a few markets report stock problems.

GRAND FUNK
(Grand Funk) 2:45

Locomotion

P1	Debut 29 KDWB, Add KKDJ, Debut 28 WRC
P2	Add KAFY, Debut 24 KCBQ, Add KRSP, Add KIMN, Add KING, Add WLEE
P3	Add WMAK, Add WISM, Add WPOP, Add KJRB, Add WAKY, Debut 39 WCFL

NOTES: One of the most added this week.

GUESS WHO
(RCA) 2:37

Star Baby

P1	On KDWB, 27-25 CKLW
P2	26-23 KTKT, Debut 27 KCPX, Debut 28 KRSP
P3	26-18 KJRB, 34-31 KLIF, Add WLOF, Debut 19 KJR

NOTES: Looks better each week.

TOM T. HALL
(Mercury) 2:06

I Love

P1	12-12 KQV, 20-21 KDWB, On WPIX
P2	17-15 KING, 12-19 WOKY, 25-23 KAKC, 27-26 WHBQ
P3	25-31 WPGC, 11-10 WMAK, 18-11 WPOP, 21-20 WISM, 29-29 KDZA, 22-19 KFXM, 5-14 KJRB, 24-23 WLOF

NOTES:

DARYL HALL & JOHN OATES
(Atlantic) 3:24

She's Gone

P1	
P2	22-18 KRSP, 29-17 WOKY, 24-22 KCPX, Debut 29 WFLI
P3	32-28 KLIF, 18-18 KJR

NOTES:

ALBERT HAMMOND
(Mums) 3:16

I'm A Train

P1	
P2	25-25 Y-100, Add WLEE, Add KING, Debut 30 KCPX
P3	On KILT, 39-31 KJRB, Debut 20 KJR

NOTES:

TERRY JACKS
(Bell) 3:24

Seasons In The Sun

P1	1-1 KKDJ, 2-1 KQV, 1-1 WRC, 3-1 WRKO, On WPEZ, 5-5 CKLW, 1-1 KHJ, 2-1 WXLO, On WPIX, 1-1 WLS, 1-2 KDWB, 3-1 KFRC, 1-1 13Q, 1-1 WFIL, 1-1 KSLQ
P2	1-1 KING, 1-1 KRSP, 1-1 Y-100, 1-1 KCPX, 3-1 WLEE, 1-1 WFLI, 1-1 WOKY, 2-6 KAKC, 1-1 XEROK, 1-1 WSGA, 1-2 WIFE, 1-1 KCBQ, 1-1 KAFY, 1-1 KTKT, 1-1 WHBQ, 1-1 KIMN, 1-1 WQXI, 1-1 WGRQ
P3	On KILT, 1-1 WPGC, 2-3 KFXM, 1-1 WISM, 1-3 KJR, 1-1 WAMS, 1-1 WPOP, 2-3 KYSN, 1-1 KLIF, 1-1 WCFL, 1-1 WAKY, 4-5 WMAK, 1-1 KJRB, 1-1 KDZA, 5-1 WLOF

NOTES: Note it has peaked at a few stations. Overall still super strong - barely any negs.

THE JAMES GANG
(Atco) 3:30

Must Be Love

P1	
P2	Debut 29 KRSP, 12-10 KCPX
P3	Debut 36 KJRB, 21-18 KLIF

NOTES: After a few months of waiting it seems to show a nice start.

SAMI JO
(MGM South) 2:59

Tell Me A Lie

P1	
P2	17-10 WQXI, 2-5 WSGA, Debut 27 WOKY
P3	14-9 WMAK, 28-25 WLOF, 23-16 KJRB, 12-10 KLIF

NOTES:

BILLY JOEL
(Columbia) 3:16

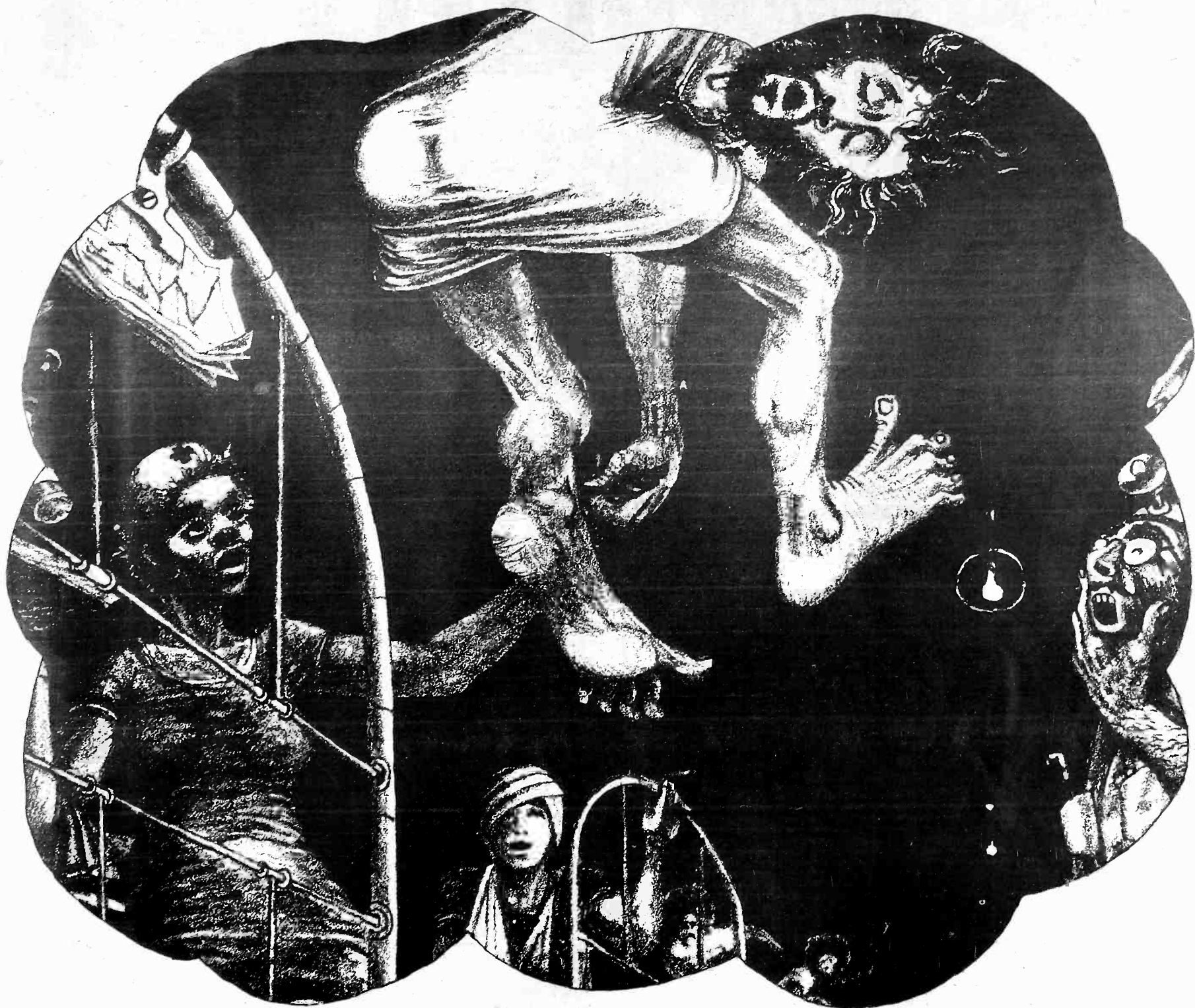
Piano Man

P1	Debut 30 WRKO, 27-22 WFIL, Add WPIX
P2	Add WGRQ, Debut 29 WIFE, 25-25 KRSP
P3	Add KILT, 20-24 KJRB, On KJR, 33-30 KLIF, Debut 40 KYSN, Debut 30 WMAK, Add KDZA

NOTES: Still picking up, could come home.

"OH MY MY"

1872



**SOON TO BE RINGO'S
THIRD #1 GOLD SINGLE...
FROM HIS PLATINUM ALBUM**

RINGO

(SWAL-3413)



PRODUCED BY RICHARD PERRY

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- P4: Specialized markets affected by black or country influences.

ELTON JOHN (MCA) 5:12

Bennie & The Jets

P1	22-12 KKDJ, 23-20 KQV, On WPIX, On WPEZ, 20-14 KFRC, 1-1 CKLW, 28-16 KSLQ, 12-5 KHJ, 24-19 WFIL, Add WLS, 21-15 WXLO, 21-17 KDWB, 22-16 WRC, 14-7 13Q, 24-19 WRKO
P2	25-20 KTKT, 18-6 KRSP, 18-12 WHBQ, 11-7 WSGA, Debut 28 WIFE, 16-14 KCBQ, 15-13 Y-100, Debut 20 WOKY, 11-7 KCPX, 22-21 KIMN, Debut 18 WQXI, 17-8 WGRQ, Debut 21 KAFY, 29-21 KAKC, Debut 18 KING, 18-10 WLEE, 24-13 WFLI
P3	On KILT, Debut 16 WPOP, 24-14 KYSN, 25-23 KLIF, 29-26 WLOF, 20-13 WAMS, 27-20 WCFL, 27-21 WMAK, 24-15 KJRB, 6-1 KJR, 25-17 KDZA, 28-14 WAKY, Debut 24 KFXM, 28-25 WISM,

NOTES: Solid growth - looks excellent 43% show top 15 and moving up.

OLIVIA NEWTON-JOHN (MCA) 3:00

Let Me Be There

P1	25-26 KHJ, 25-27 KKDJ, 17-24 WFIL, On WPEZ
P2	9-12 KTKT, 12-17 KAFY, 12-26 Y-100, 19-25 WIFE, 8-16 XEROK, 5-9 WGRQ
P3	25-26 WAKY, 21-33 KDZA, 14-21 WAMS, 24-32 WCFL

NOTES: Still strong at many stations - new one is due out and sounds similar.

EDDIE KENDRICKS (Tamla) 3:30

Boogie Down

P1	15-13 WRKO, 2-3 CKLW, 7-7 WRC, 10-12 KHJ, 4-3 KSLQ, 8-3 KQV, 15-15 WFIL, 4-3 WXLO, 7-7 WLS, On WPIX, 14-13 KKDJ, 4-2 KFRC
P2	13-8 KTKT, 9-7 KAFY, 12-16 WHBQ, 5-4 WQXI, 19-17 KIMN, 5-8 Y-100, 4-3 WLEE, 5-9 KAKC, 9-4 WGRQ, 26-22 WIFE, 10-10 WSGA, 18-9 XEROK, 8-7 KING, 9-11 WFLI, Add KCPX
P3	On KILT, 4-3 WPGC, 12-6 KJRB, 10-6 KJR, 8-5 WCFL, 5-6 WAMS, 10-8 WISM, 11-7 KDZA, 15-7 WPOP, 7-4 KYSN, 17-16 KLIF, 21-19 WLOF, 3-8 WAKY, 21-17 WMAK, 5-1 KFXM,

NOTES: Very good upward moves, 65% show top 10.

B.B. KING (ABC) 3:15

I Like To Live The Love

P1	10-19 CKLW
P2	Add KING, Debut 22 WQXI, Add WLEE
P3	30-26 WCFL, On KJRB, 20-17 KLIF, On KILT

NOTES: Looks good where played.

GLADYS KNIGHT & THE PIPS (Buddah) 3:45

Best Thing That Ever Happened To Me

P1	28-24 KFRC, 4-2 CKLW, Debut 29 WRKO, Debut 27 WRC, Debut 26 KSLQ, Add WPIX, Debut 25 KHJ
P2	Debut 20 Y-100, Debut 30 WHBQ, 9-7 WQXI, Add KING, Debut 28 WGRQ, 26-19 WLEE, Debut 25 KAKC, Add KAFY, 30-25 WSGA
P3	Add WPGC, 24-21 KLIF, Add WMAK, Add WISM, Add KFXM, 20-11 KYSN, 32-25 KDZA

NOTES:

KOOL AND THE GANG

(DeLite) 3:08

Jungle Boogie

P1	30-24 WRKO, 7-5 KQV, 9-10 WRC, 19-11 KHJ, 6-3 KFRC, On WPEZ, 18-17 WFIL, 5-4 WXLO, 15-16 KSLQ, Debut 17 13Q, 16-7 KKDJ, 8-12 CKLW
P2	24-19 KTKT, 10-13 KING, 15-9 WHBQ, 24-17 WIFE, 6-4 WSGA, 11-15 Y-100, Debut 16 KIMN, 28-19 KAKC, 28-19 WFLI, 1-6 WLEE, Debut 28 KCPX, 24-20 KAFY, 27-22 KRSP, 15-11 WQXI,
P3	36-24 KILT, 16-25 WPGC, 18-15 KLIF, 14-9 KDZA, 12-5 WAMS, Add WPOP, 20-18 WISM, 12-10 WCFL, 17-11 WAKY, 18-12 WMAK, 7-2 KFXM, 15-8 KJR

NOTES: 34% show top 10, most all show upward moves.

LOVE UNLIMITED ORCHESTRA

(20th Century) 3:30

Love's Theme

P1	2-4 WRKO, 6-8 WRC, 15-28 CKLW, 9-13 WXLO, 5-15 KHJ, 3-7 KSLQ, On WPEZ, 8-10 KKDJ, 13-16 KFRC, 10-14 WLS, 15-18 13Q, 12-18 WFIL, 5-9 KQV
P2	11-17 KTKT, 13-5 KING, 3-6 WHBQ, 11-11 KCBQ, 13-22 WLEE, 2-3 XEROK, 11-18 WIFE, 9-16 KAKC, 10-16 WGRQ, 6-9 WFLI, 3-10 KIMN, 7-14 WOKY, 23-14 KRSP, 3-4 Y-100, 9-13 KCPX
P3	2-2 KILT, 14-14 WPOP, 15-21 WISM, 8-23 KDZA, 19-23 WAKY, 25-27 WMAK, 2-2 KJRB, 3-5 WLOF, 3-15 WPGC, 14-14 KFXM, 9-22 KYSN, 11-15 WCFL

NOTES:

PAUL MC CARTNEY

(Apple) 3:45

Jet

P1	9-5 WRKO, 18-11 13Q, 21-13 CKLW, 9-4 KDWB, 13-10 KHJ, 19-17 KFRC, 26-21 WLOF, 28-20 WFIL, 22-19 KQV, 11-11 KKDJ, 12-10 WXLO, On WLS, 13-12 KSLQ, 21-15 WRC, On WPIX,
P2	10-8 KCPX, 20-18 KAKC, 18-18 WOKY, 16-20 WHBQ, 21-12 WGRQ, Debut 23 WLEE, 12-8 KRSP, 16-14 XEROK, 15-11 KING, 16-14 WFLI, 21-27 KIMN, 16-15 KAFY, 8-7 Y-100, 22-18 KTKT, 30-24 WIFE, 16-14 WSGA
P3	16-14 KLIF, 20-13 KFXM, 31-19 WPGC, 4-4 KJR, 19-15 WISM, 20-18 WMAK, 24-23 WAMS, 17-10 KDZA, 8-6 KYSN, 10-10 WPOP, Add WAKY, 32-19 KILT, 20-19 WCFL

NOTES: Very strong.

SISTER JANET MEAD

(A&M) 2:59

The Lord's Prayer

P1	17-10 13Q, 23-15 KFRC, 23-9 KDWB, On WPIX, 22-21 KSLQ, 29-25 WFIL, 18-18 CKLW, On WPEZ
P2	30-24 KAKC, Debut 14 Y-100, 14-5 WQXI, 15-12 WSGA, 28-20 KRSP, 27-21 WGRQ, Debut 19 KING, 20-14 WLEE, 13-9 KCPX, 25-7 WOKY, Debut 30 WFLI, Debut 26 KIMN,
P3	26-24 WISM, Debut 24 WPOP, On KILT, 36-27 KDZA, 27-17 KYSN, 27-19 WAKY, Add WLOF, Debut 25 KFXM, Add WAMS, 35-30 WCFL, Debut 15 KJR

NOTES: Many don't understand it, but it's a hit.

MFSB

(Phy/Int) 3:29

TSOP

P1	Debut 26 WRC, 29-22 WRKO, 27-20 KHJ, 20-16 WFIL, Add KKDJ, Debut 14 WXLO, Debut 28 KSLQ, 19-9 CKLW, 25-21 KFRC
P2	Debut 30 KAKC, 17-12 WLEE, 29-24 WSGA, 21-18 KAFY, Add WQXI, Add KTKT, Debut 24 WHBQ
P3	36-29 KLIF, Add WMAK, Add KJR, Debut 30 KJRB, 20-7 WPGC, Add KDZA, Debut 37 KYSN, Debut 29 WAKY, 29-25 WAMS

NOTES: Looks solid in its beginnings.

MOCEDADES

(Tara) 3:12

Eres Tu

P1	Debut 20 WXLO, 29-18 KDWB, 2-9 KHJ, Debut 28 WRKO, 17-22 KFRC, 20-17 KQV, On WPIX, 8-7 WFIL, Add 13Q, 18-13 WRC, 6-8 KKDJ
P2	Add KAKC, 9-6 WOKY, 14-16 KING, Debut 21 WHBQ, 9-7 WLEE, 3-11 KRSP, 23-14 WQXI, 19-18 Y-100, Add WGRQ, 20-27 WFLI, 7-5 KCPX, 10-9 KAFY, 12-10 KTKT, 8-8 WSGA 7-3 KCBQ
P3	11-9 KLIF, 8-11 KFXM, Debut 29 WAMS, 4-3 KILT, 32-24 WCFL, 11-9 WISM, 24-19 KDZA, 23-25 WMAK, 14-16 WAKY, 18-8 KYSN, 7-8 KJRB, 29-22 WPOP, 19-16 WPGC, 23-15 WLOF,

NOTES: Still growing - stronger weekly.

MOMENTS

(Stang) 3:05

Sexy Mama

P1	14-14 KSLQ, Debut 30 WFIL
P2	Debut 23 WOKY, 26-23 WSGA, Debut 28 KTKT, 15-15 WLEE
P3	Add KFXM, Add WAMS, 17-13 WCFL

NOTES:

PARALLELS

MARIA MULDAUR
(Reprise) 3:36

Midnight At The Oasis

P1	
P2	
P3	9-5 KJRB, 17-14 KJR, Debut 28 WPGC

NOTES:

ANNE MURRAY
(Capitol) 2:50

Love Song

P1	Debut 20 KKDJ, 25-21 WRC, 16-15 KDWB, 13-8 WLS, 21-21 WFIL, 16-14 KQV
P2	12-7 KAKC, 21-23 WHBQ, 18-17 WQXI, 21-21 WSGA, 21-24 WOKY, 20-16 KTKT, 14-25 WLEE, 17-17 KCPX, 10-16 KRSP, Debut 22 Y-100, 29-28 KIMN
P3	4-2 KLIF, 16-22 KFXM, 9-6 KILT, 7-2 WLOF, 23-17 WISM, 22-20 WMAK, 10-6 WCFL, 23-22 WAMS, 30-38 KJRB, 12-14 KDZA, 2-12 KYSN, 26-30 WPOP, 29-25 WAKY, 17-24 WPGC

NOTES:

NATURAL FOUR
(Curtom) 3:17

Can This Be Real

P1	
P2	
P3	14-21 KYSN, 18-18 WCFL

NOTES:

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

Put Your Hands Together

P1	15-18 WXLO, 13-11 WFIL, 15-18 WRC, 11-11 KQV
P2	12-22 WSGA, Debut 30 WIFE, 25-23 KIMN, 22-15 WQXI, 11-11 WLEE
P3	On KILT, 15-21 KFXM, 6-4 WAMS, 22-21 KDZA, 11-13 WAKY, 17-16 WMAK, 13-12 KLIF, 27-34 WPGC, 5-9 KYSN, 25-23 WISM

NOTES: Doing well in several markets.

MIKE OLDFIELD
(Virgin) 3:18

Tubular Bells/Theme From The "Exorcist"

P1	21-18 KFRC, Debut 22 KDWB
P2	19-13 WSGA
P3	On KILT, Debut 28 WAKY, Debut 39 KYSN, Add WISM

NOTES: Try it - you'll like it.

ELVIS PRESLEY
(RCA) 2:20

I've Got a Thing About You Baby

P1	
P2	8-5 KAKC, 14-18 WHBQ
P3	23-19 KYSN, On KJR, 25-20 KJRB, 9-7 WMAK

NOTES:

THE PEPPERS
(Event) 2:15

Pepper Box

P1	
P2	29-26 KRSP
P3	29-29 WMAK, 33-28 KJRB

NOTES: Slow spreading.

REDBONE
(Epic) 3:30

Come And Get Your Love

P1	3-2 KKDJ, 11-6 KHJ, 19-16 KQV, Debut 17 WXLO, 5-4 WRC, 10-9 13Q, 10-7 KDWB, 10-10 KFRC, On WPEZ, On WPIX, 9-12 WFIL
P2	4-2 KAFY, 12-8 XEROK, 9-5 KIMN, 2-4 WIFE, 12-11 WGRQ, 5-8 WOKY, 7-8 WFLI, 7-2 KAKC, 21-21 WLEE, 19-20 WQXI, 17-14 WHBQ, 2-2 KTKT, 27-16 Y-100, 13-9 KRSP
P3	6-3 KLIF, 12-19 WMAK, 7-23 WPGC, 16-14 WISM, 11-8 KFXM, 7-11 WAMS, 4-13 KYSN, 5-5 WPOP, 16-14 WLOF, 13-11 KDZA

NOTES: 54% show top 10 and upward movement

HELEN REDDY
(Capitol) 3:03

Keep On Singing

P1	Debut 29 KFRC, Debut 25 KDWB
P2	Debut 29 WSGA, Add WLEE, Add KCPX, Add KRSP, Add KING, Add KAKC
P3	Debut 39 KLIF, 38-34 KDZA, Add KJRB, Add WPOP

NOTES: One of the most added.

CHARLIE RICH
(Epic) 2:44

A Very Special Love Song

P1	Debut 20 KDWB, 25-23 WFIL, 20-11 KSLQ
P2	Debut 22 WOKY, 19-18 KCPX, Add WQXI, 19-17 KRSP, Debut 28 WSGA, Debut 27 KTKT, Debut 30 WLEE
P3	23-20 KLIF, 29-20 KFXM, Add WLOF, 21-17 KJRB, Add WPOP, 19-17 KJR, 37-29 KYSN, 31-25 KILT, Add KDZA

NOTES: Looks excellent.

CHARLIE RICH
(RCA) 2:22

There Won't Be Anymore

P1	24-21 WOKY, 28-27 WLEE
P2	Debut 26 WMAK, 12-4 WAKY, On KILT, 33-26 KDZA
P3	

NOTES:

DIANA ROSS
(Motown) 2:49

Last Time I Saw Him

P1	7-12 WXLO, 2-10 KDWB, 14-18 KHJ, 14-10 WFIL, 24-22 KKDJ, 12-19 KFRC, 6-6 KSLQ, 17-17 WRC, 4-3 WRKO
P2	8-7 KRSP, 11-11 WOKY, 15-14 KCPX, 20-19 KIMN, 16-13 WQXI, 11-17 WGRQ, 6-11 KAKC, 7-6 XEROK, 14-20 WSGA, 6-9 WLEE, 15-15 WFLI, Debut 27 WHBQ, 18-12 Y-100, 9-9 KING, 17-14 KAFY, 5-8 WIFE, 13-15 KCBQ
P3	15-32 KYSN, 23-23 WPOP, 14-13 KLIF, 11-22 WLOF, 16-15 WMAK, 12-17 WPGC, 6-3 KJRB, 21-16 WCFL, 10-12 KFXM, 13-10 WAMS, 7-6 WISM, 4-6 KDZA

NOTES: Mid chart peak most places.

CARLY SIMON & JAMES TAYLOR
(Elektra) 3:45

Mockingbird

P1	15-14 KHJ, 13-9 WRC, 4-1 KDWB, 16-11 WXLO, 13-6 WRKO, On WPIX, 4-2 WFIL, Debut 30 CKLW, 14-11 KFRC, 25-15 WLS, 19-10 KSLQ, 18-16 KKDJ, 18-13 KQV
P2	11-5 KRSP, 2-2 Y-100, 8-6 KCPX, 3-3 WSGA, 18-16 WIFE, 14-13 KCBQ, 7-10 KAKC, 17-13 KTKT, 15-10 KAFY, 11-7 KIMN, 4-3 WQXI, 13-10 WGRQ, 14-12 XEROK, 20-12 KING, 15-10 WOKY, 8-5 WLEE, 12 WFIL, 19-7 WHBQ
P3	18-13 KJRB, 3-2 KYSN, Add WAKY, 15-8 KDZA, 19-9 WCFL, 15-11 KLIF, 25-18 WLOF, 16-9 WAMS, 10-2 WPGC, 8-3 WMAK, 13-13 KJR, 17-12 WISM, On KILT, 9-4 WPOP, 12-4 KFXM

NOTES: Excellent growth. 54% already have it to 10.

SPINNERS
(Atlantic) 3:14

Mighty Love

P1	12-23 CKLW, On WPIX, Debut 22 KQV
P2	Debut 28 WLEE
P3	25-27 KFXM, 17-15 KYSN

NOTES:

PARALLELS

JIM STAFFORD
(MGM) 4:08

Spiders And Snakes

P1	14-16 WXLO, 15-15 KKDJ, 6-2 13Q, 2-3 WFIL, 7-7 WRKO, 2-6 KFRC, On WPIX, 16-19 WRC, 2-2 KSLQ, 8-17 KHJ, On WPEZ, 4-4 KQV, On WLS
P2	2-4 KAFY, 6-9 Y-100, 5-2 KIMN, 4-6 WIFE, 2-3 WGRQ, 3-3 WOKY, 4-5 KTKT, 7-8 WLEE, 10-16 WFLI, 10-11 WHBQ, 11-10 XEROK, 3-10 KING, 16-26 KAKC, 9-9 KCBQ
P3	2-3 WAMS, 3-9 KFXM, 2-2 WISM, 26-27 WAKY, 13-23 WMAK, 3-7 KJRB, 29-25 WCFL, 4-13 WPOP, 10-7 KYSN, 3-5 KDZA, 4-16 WLOF

NOTES:

STAPLE SINGERS
(Stax) 3:26

Touch A Hand, Make A Friend

P1	
P2	26-19 KRSP, Add WQXI, 23-20 KCPX, 22-18 WSGA
P3	38-32 KJRB, 26-24 KLIF

NOTES:

RINGO STARR
(Apple) 3:15

Oh My My

P1	27-26 KFRC, 28-26 WRKO, Add WPIX, 28-23 KDWB
P2	Debut 30 Y-100, Debut 29 KAKC, Debut 30 KIMN, Add WOKY, 29-25 KCPX, 28-19 WIFE, Debut 27 KRSP, Debut 26 WSGA, Debut 29 WLEE
P3	Add KILT, 36-28 KYSN, Add WPOP, Add KJRB, Add KDZA, 30-28 WMAK, 37-33 KLIF, Debut 38 WCFL

NOTES: Good growth - sales and requests.

RINGO STARR
(Apple) 2:50

You're Sixteen

P1	22-24 KHJ, 12-18 KKDJ, 7-7 CKLW, 2-4 13Q, 3-6 WXLO, On WPIX, 6-15 KQV, 5-9 WFIL, 5-9 WRKO, 24-28 KFRC, On WPEZ, 12-12 WRC, 5-9 KSLQ, 8-13 WLS
P2	15-21 KTKT, 14-15 WOKY, 15-18 KIMN, 5-6 KCBQ, 11-17 WHBQ, 7-19 Y-100, 19-23 KAFY, 21-27 WIFE, 8-14 WGRQ, 3-1 XEROK, 7-6 KING, 17-17 WFLI
P3	11-15 WAMS, 12-17 WPOP, 6-11 WISM, 13-23 WCFL, 7-12 WAKY, 13-16 KFXM, 10-11 KJRB, 9-9 KJR, 22-27 WPGC, 10-14 WMAK, 16-28 KDZA

NOTES: Still strong most places.

STEALERS WHEEL
(A&M) 2:58

Star

P1	27-13 KDWB
P2	13-13 WOKY, 9-15 KRSP, 16-16 KCPX
P3	30-26 WISM, 26-21 WPGC, 31-27 KLIF, 31-27 KYSN, On KILT, 28-26 KFXM, 27-34 KJRB, 41-37 KDZA

NOTES:

BARBRA STREISAND
(Columbia) 3:29

The Way We Were

P1	3-3 KHJ, 7-9 KKDJ, 3-5 WFIL, 8-12 WRKO, 1-2 WXLO, 5-7 KFRC, On WPIX, 9-13 13Q, 3-4 CKLW, 9-13 KSLQ, On WPEZ, 1-2 KQV, 4-6 WLS
P2	6-12 KAFY, 4-5 Y-100, 18-29 KCPX, 10-13 WLEE, 4-8 KCBQ, 4-4 XEROK, 5-8 WHBQ, 5-9 KTKT, 7-16 WSGA, 22-26 WIFE, 4-5 WGRQ, 2-3 KING, 6-9 WOKY, 2-3 KIMN, 4-5 WFLI,
P3	18-21 WAKY, 11-20 WPGC, 3-4 WMAK, 2-7 WLOF, 4-8 WAMS, 3-6 WPOP, 19-30 KYSN, 10-18 KDZA, 4-8 WCFL, On KILT, 1-5 KFXM, 5-10 WISM, 4-12 KJRB, 8-12 KJR

NOTES:

THINK
(Big Tree) 3:55

Once You Understand

P1	Debut 30 KHJ, Debut 24 KKDJ, 26-23 KFRC, Debut 27 KSLQ, 19-18 WRKO
P2	Debut 28 WOKY, Debut 29 WGRQ, Debut 23 KRSP, Debut 23 KCPX, Debut 29 WHBQ
P3	

NOTES: A few slow moves, might peak early.

WEDNESDAY
(Sussex) 2:31

Last Kiss

P1	7-12 KFRC, 5-5 13Q, 6-5 WLS, On WPEZ
P2	11-11 KAFY, 20-19 WQXI, 10-4 KAKC, 20-16 WOKY, 6-15 WHBQ
P3	29-27 WISM, 9-7 WCFL, 18-13 KDZA

NOTES:

AL WILSON
(Rocky Road) 3:28

Show And Tell

P1	9-13 KHJ, 10-15 WRKO, 16-27 KFRC, 10-14 WFIL, 13-21 KKDJ, 24-24 KSLQ, On WPEZ
P2	10-11 KTKT, 7-8 KIMN, 13-27 Y-100, 8-14 WIFE, 6-15 XEROK, 3-5 KCBQ
P3	9-14 WAMS, 24-32 WPGC, 28-35 KDZA, 13-21 KJRB 1-4 WLOF

NOTES:

BOBBY WOMACK
(UA) 2:37

Lookin' For A Love

P1	23-17 CKLW, 15-13 WFIL, 27-22 WRC
P2	
P3	25-24 WAMS, 21-18 WPGC, Debut 40 KJRB, On KILT

NOTES: May happen - watch it.

LEGEND

PARALLEL 1

- WPIX NEW YORK
- CKLW DETROIT/WINDSOR
- KFRC SAN FRANCISCO
- KHJ LOS ANGELES
- KKDJ LOS ANGELES
- KSLO ST. LOUIS
- KXOK ST. LOUIS
- WABC NEW YORK
- WDRO 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
- WGRO BUFFALO
- WHBO 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 CINNCINATI
- KTKT TUCSON
- KUPD PHOENIX
- WFLI CHATTANOOGA

PARALLEL 4

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

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
- WBBO AUGUSTA
- WCAO BALTIMORE
- WCFL CHICAGO
- WCOL COLUMBUS
- WAMS WILMINGTON
- WHHY 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

Country

COUNTRY RADIO

Top Names In Field Set For WMC's Anniversary Show

WMC-Memphis will present their Anniversary Show on March 30 at the Mid-South Coliseum. Dean Osmundson, General Manager, lists the following talent slated to appear: Tanya Tucker, Jerry Reed, Tom T. Hall, Jack Greene and Jeannie Sealey, Ronnie Milsap, Joe Stampley and Barbara Fairchild.

KBOX COUNTRY SHOW

KBOX-Dallas, in conjunction with a local recreational vehicle dealer, will sponsor a country show on March 27, 28 and April 1-3. Artists include Mel Street, Johnny Russell, David Rogers, Lefty Frizzell and Billy "Crash" Craddock.

HUNTINGTON, WV

Gary Miller, Program Director, WWHY-Huntington, West Virginia, is accepting on-the-air interviews. Last week Hugh X. Lewis was his guest. This week Tom T. Hall stops in after an appearance in Ashland, Kentucky.

A MATTER OF RECORDS

KFOX-Long Beach continues to give away the country. Last week KFOX began giving away an album an hour, every hour of the day, for the rest of the month. "We are celebrating the increases KFOX has enjoyed in the recent ARB and Pulse surveys" said Music Director Chris Collier, "and this is one way to thank our listeners."

INDIANAPOLIS

It's Hoosier Hysteria Time in Indianapolis with The WIRE Wonders basketball team. The team recently raised \$2000 for the benefit of a paralyzed 12-year old boy.

DALLAS

KBOX-DALLAS raised \$2000 to help ease medical bills for a brain damaged child. The money was raised through a benefit game with North Texas State girls' basketball team.

PHOENIX

Phoenix-Steve Martin, Music Director-KTUF, says the KTUF Kickers basketball team is ready for their first game with the Mesa Fire Department, Police Dept. and Sheriff's Office even though they average 6'1". The games are as a public service for the Mesa Head Start Program.

LET THE CHIPS FALL

It's Livestock Show & Rodeo time in Houston. Ric Libby said February 25 was KENR's night. Johnny Rodriguez was the spotlight artist. KENR also gave away an International Scout II during the festivities.

KNUZ broadcasted nightly from the rodeo and introduced Charlie Rich on February 26.

March 1 belonged to the KIKK personalities as they rode in the Grand March. Conway Twitty performed.

COUNTRY QUESTIONNAIRES

Bill Jenkins, General Manager of WUBE (Cincinnati) reports very good response to the questionnaires mailed concerning country radio. The information obtained will be made available to all registrants of the Fifth Annual Country Radio Seminar in Nashville, March 15 & 16 at the Airport Hilton. Jenkins will also moderate a panel that will discuss how a station that programs country music can "...overcome the hillbilly image."

NOTES from Jonathan Fricke



Many fairly new releases comprise the ten songs that have shown the strongest gains this past week. This list takes into account the fastest movers, most added, most requested, and top-selling records regardless of how long they have been available:

- 1.. Melba Montgomery (Elektra)
- 2.. Charlie Rich (Epic)
- 3.. Johnny Paycheck (Epic)
- 4.. Hank Snow (RCA)
- 5.. Hank Thompson (Dot)
- 6.. Houston & Mandrell (Epic)
- 7.. Glen Campbell (Capitol)
- 8.. Ray Price (Columbia)
- 9.. Billy "Crash" Craddock (ABC)
- 10.. Bobby Wright (ABC)

Records that are receiving good requests and/or reports but lack national recognition are:

1. "Spiders & Snakes" -- Jim Stafford (MGM) Started as Top 40 -- crossing to country. No. 6 WEET, No. 5 WIL, No. 21 KLAK.
2. "Traces of Life" -- Lonzo & Oscar (GRC) No national numbers since each market went on it at a different time. No. 8 WRCP, No. 13 WPLO, No. 25 WJJD, No. 25 KTUF.
3. "I Just Started Hating Cheating Songs Today" -- Moe Bandy. Started in San Bernardino. Poor distribution initially. Purchased by GRC. Novelty Song -- takes titles from other records.

Records that have dropped off or have not shown enough this past week to warrant a graph are (alphabetically):

Josie Brown
Bobby Goldsboro
Charlie McCoy
Jim Mundy
Kenny O'Dell
Patsy Sledde

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

1. "Qua La Linta" -- Roger Miller (Columbia)

Columbia records may have made a mistake by releasing "Whistle Stop" as the single from the Roger Miller album "Dear Folks Sorry I Haven't Written Lately." Even though it is from the Walt Disney "Robin Hood" production, it seems that many stations are passing up the singing rooster idea for a cut called "Qua La Linta." It's a light hearted, good lyric song that seems to gather strong phone requests where played. It originally was flip side of "Open Up Your Heart."

2. "She's In Love With A Rodeo Man" -- Don Williams (JMI)

The Don Williams album Volume II seems to be doing as well as his current single, "We Should Be Together." However, some stations are exposing "She's In Love With A Rodeo Man" as much as a single.

3. "I Will Always Love You" -- Dolly Parton (RCA)

From the album "Jolene" this will be the forthcoming single. It's a soft ballad that has already gathered much airplay.

4. "Something" -- "Born To Lose" -- Johnny Rodriguez (Mercury)

Pulled from "My Third Album," Mercury plans to release this record today.

INSIDE NASHVILLE by Biff Collie

Connie Van-Dyke, beauty contest winner, strikingly strong Country girl voice, natural personality and actor ... put them all together, they make a doll who does everything, including co-star as female lead in the Burt Reynolds starrer "W.W. and the Dixie Dancekings." Connie will play Dixie.

"Dolly & Porter Separate." Sure enough, after seven years, Dolly Parton will leave the Porter Wagoner

Charlie Rich, Dottie West will headline Country Jubilee Weekend at Disneyworld in April (Dottie carries her own softdrinks.) ... Sue Thompson this month starts a new syndicated radio show called "Palomino Country."

For some time, N.L.T. Corporation, owners of the Grand Ole Opry, have had conflicting opinions on the future fate of the Grand Ole Opry House (Ryman Auditorium). Whether the decision by responsible parties ultimately may be pro or con could be relatively unimportant. Tourists in search of souvenirs have been taking it apart brick by souvenir brick. Officials say there's currently no danger but there is talk of added security to guard against continued dismantling. Around the first of the month, representatives of the Dept. of Interior will visit with staff about the prospect of it becoming a certified National Monument. The building, 82 years old, has quite a colorful history (more on this next week).

This Week's Most added

JOHNNY PAYCHECK

My Part Of Forever (Epic)

RAY PRICE

Storms Of Troubled Times (Col.)

JODY MILLER

Reflections (Epic)

ROY CLARK

Honeymoon Feeling (Dot)

compound, officially July 15. Fred Foster, the man at Monument, first took Dolly into the studio and her "dumb blonde" hit on Monument proved to be the paradox, rather than the prototype of this sharp and (whew!) completely equipped Country-going-Pop star. As of July 15 she will no longer be seen on Porter's most successful syndicated TV series as a regular, nor will she tour regular with the Wagoner P.A. package. Name the new Dolly Parton band to be and win her everlasting gratitude.

Author-composer Mae Boren Axton, mother of Hoyt and author of the current best seller "Country Stars As I See Them," appeared before the Oklahoma (her native state) legislature, representing the Country Music Association on behalf of anti-piracy legislation and campaign. There are now 22 states who have already passed anti-piracy legislation thanks to the concentrated efforts of folks like Mae and the CMA.

"Super Skirt" Connie Cato, who's Gary Paxton - penned hit was produced by Joe Allison, is searching for an encore. She is being produced by Audie Ashworth now. He was general manager for eight years of the late Hubert Long's Moss-Rose publishing.

Brenda Lee joined Floyd Cramer and Boots Randolph in a series of concerts by the "Masters Festival of Music." Brenda was added to replace Charlie McCoy, who had replaced Chet Atkins. Our sources indicate their five concerts so far in '74 have been full houses, equal to the best in this unique show's history.

The first "old-timer's" night at the Grand Ole Opry included invitations to PeeWee King and Red Stewart, Fiddlin' Sid Harkreader, one of the original performers from 1925, DeFor Bailey, the first black star on the Opry, discovered by George D. Hay running an elevator. He played harmonica on the show for many years; Bradley Kinkaid, now 78 years old and longtime world's champion fiddler Curly Fox.

AVC President Blake Institutes Mail Service For Custom Product

Buddy Blake, President of Audio Video Corporation of America, has instituted a mailing service for country records for custom labels, artists, writers and publishers.

The new firm, known as DeeJay Mailing Service, will mail single records to 2,000 radio stations programming country music.

Blake said it is geared for those who don't have, or would prefer to eliminate the expense of a complete mailroom operation "while maintaining peak product coverage."

The service, Blake noted, is not intended to replace special mailing lists, but to extend coverage to the entire radio market. He said savings of 25-35 percent would be realized by the client.

For further information write Buddy Blake at P.O. Box 15721, Nashville, Tennessee 37215 or phone (615) 385-2277.

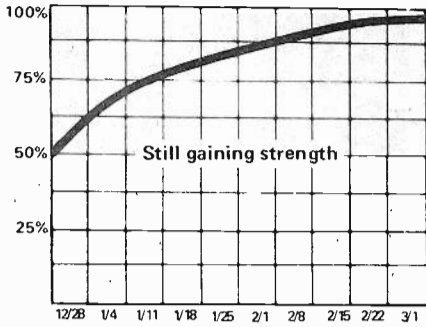
CHANGES

There have been some changes in country radio personnel. They include: Steve McNalley to KWJJ-Portland (air talent); Ben Peyton from WEET-Richmond to WNCN-FM in Cleveland (Program Director); Rick Stewart from KGOD-Santa Barbara to KRAK (Air Talent); Johnny Kaye to WUBE-Cincinnati from KUZS Bakersfield (Air Talent); Dick Byrd, formerly Program Director of KPOK-Portland is looking, phone (206) 696-4935; Gene Pope (P.D.) and Sid Wood (M.D.) have left WVOJ in Jacksonville, Fl. Pope plans to enter real estate and Wood moves to WQIK-Jacksonville. No word as to who will program WVOJ.

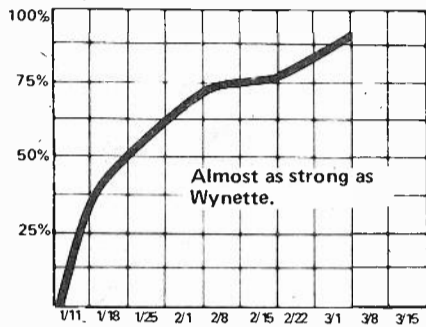
Any station news, charts or changes should be called into R&R at (213) 597-1237 or mailed to Jonathan E. Fricke, P.O. Box 1641, Long Beach, Ca. 90801. If you phone, just call station to station, since only Nancy or Jonathan will answer the phone.

● signifies fastest moving records

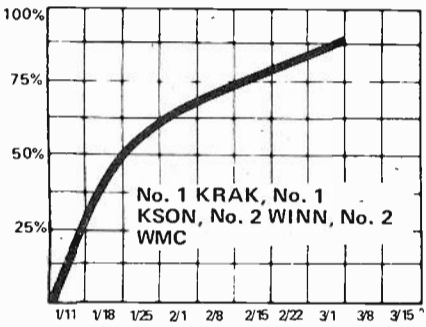
1 WYNETTE



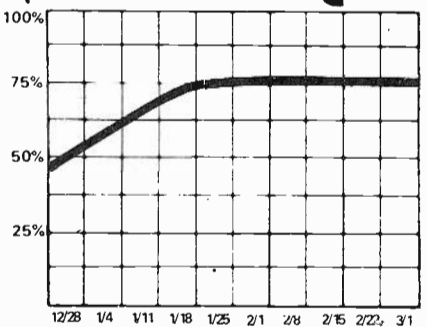
2 RICH



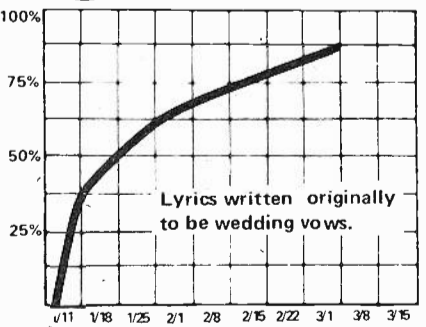
3 TWITTY



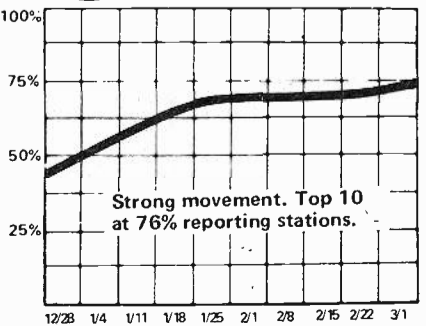
4 RODRIQUEZ



5 TUCKER



6 HOU. & MAN.



Country TOP TWENTY

Friday, March 1, 1974

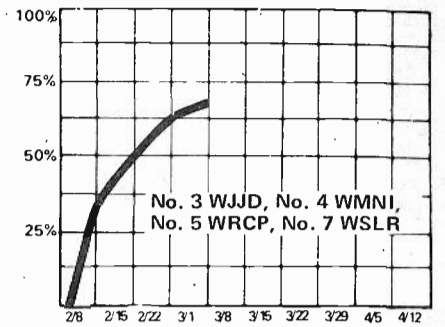
TREND

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

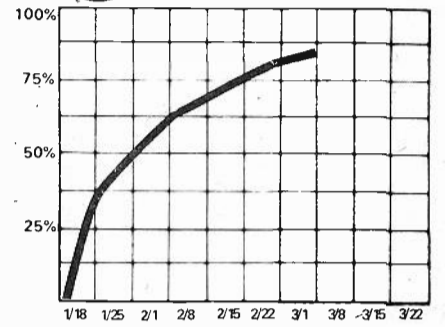
The top twenty listings reflect SALES

The graphs measure the song's level of audience appeal

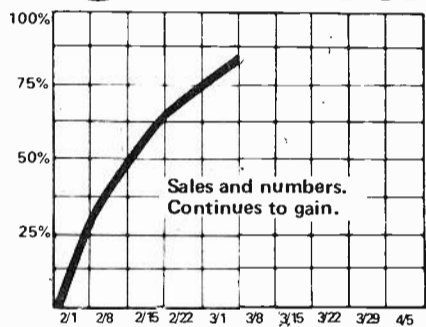
15 CARVER



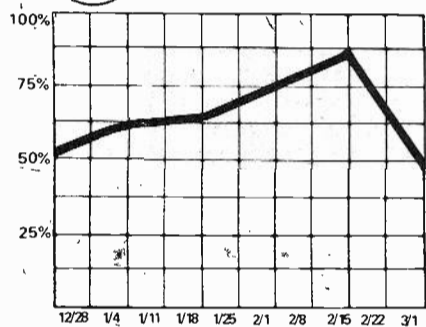
16 FAIRCHILD



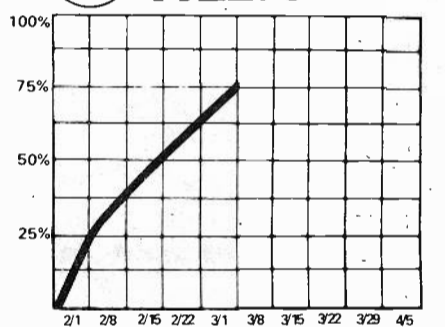
7 CRADDOCK



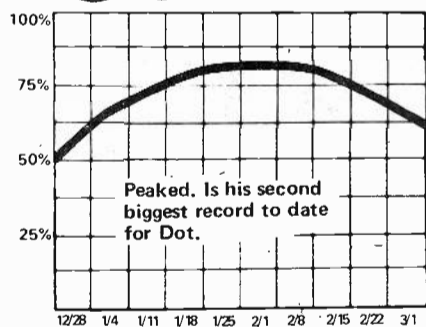
11 ANDERSON



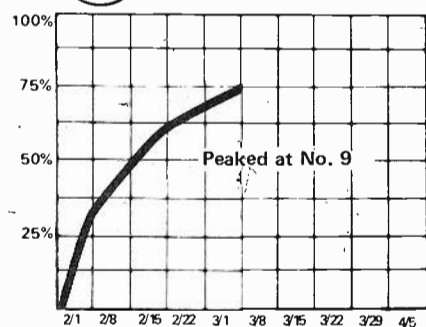
17 TILLIS



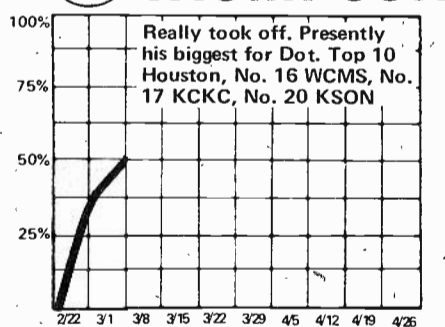
8 STAMPLEY



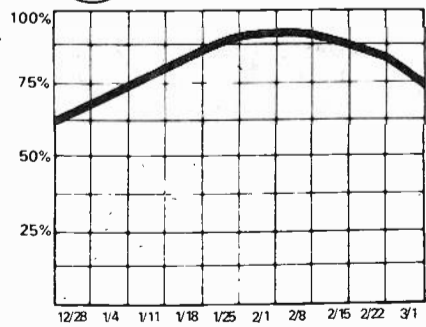
12 WELLER



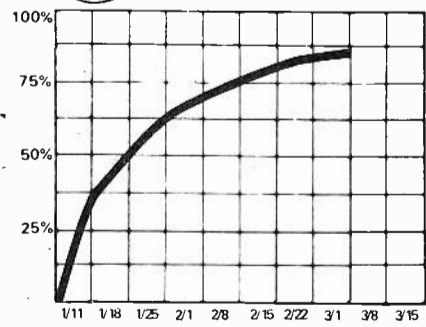
18 THOMPSON



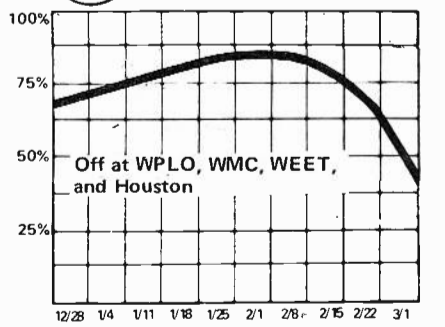
9 MURRAY



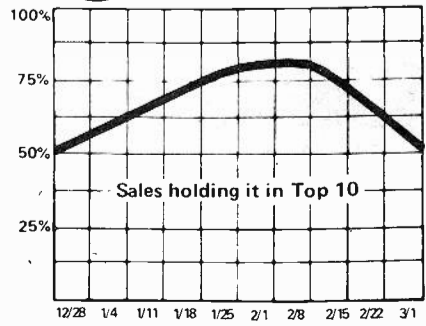
13 LEE



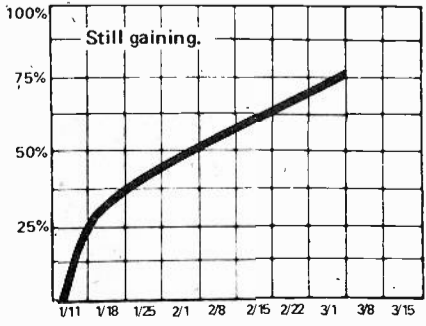
19 BROWN



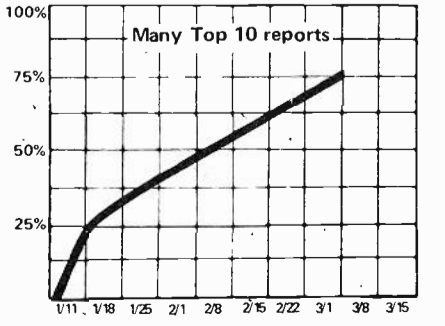
10 BARE



14 ROGERS



20 SMITH

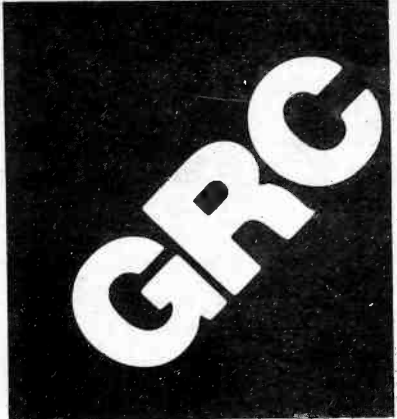


"Traces of Life"

Lonzo & Oscar



GRC 1006



a total
entertainment concept

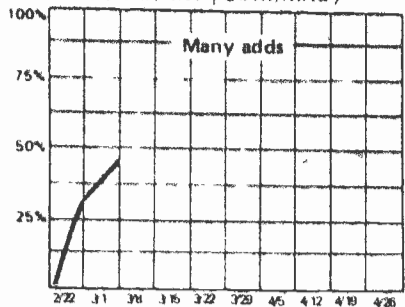
turning dreams
into realities
— Michael Thevis
**GENERAL RECORDING
CORPORATION**
174 Mills St.
Atlanta, Ga. 30313

A
MICHAEL THEVIS
ENTERPRISE

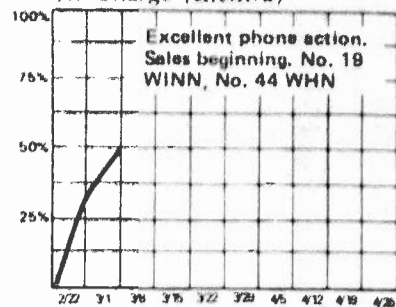
Music to change your mind about Music... on GRC.

Country SINGLES

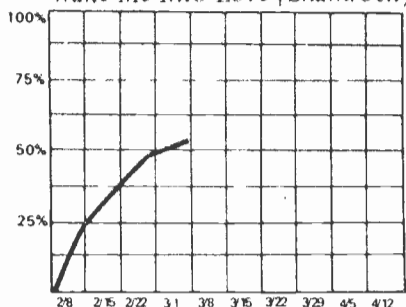
LYNN ANDERSON
Smile For Me (Columbia)



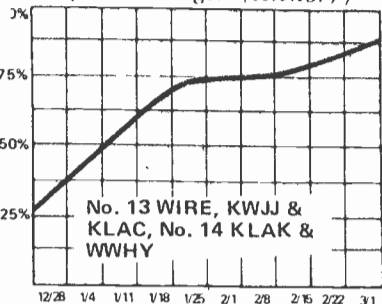
MELBA MONTGOMERY
No Charge (Elektra)



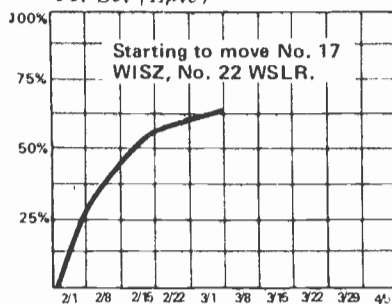
BURGESS & LOGAN
Wake Me Into Love (Shamrock)



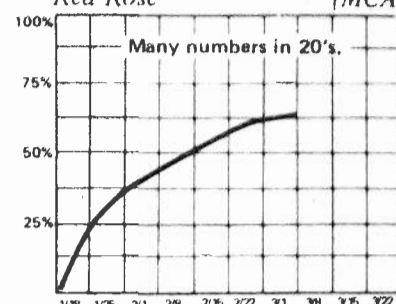
DON GIBSON
Snap Your Fingers (Hickory)



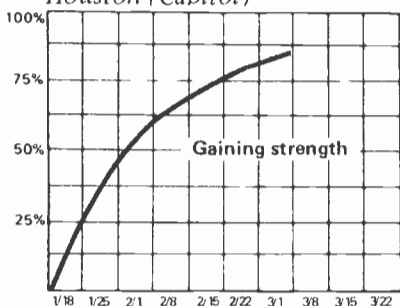
JONES & WYNETTE
Jet Set (Epic)



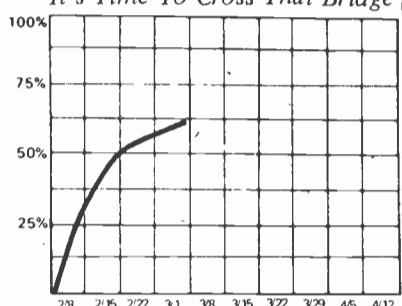
GEORGE MORGAN
Red Rose (MCA)



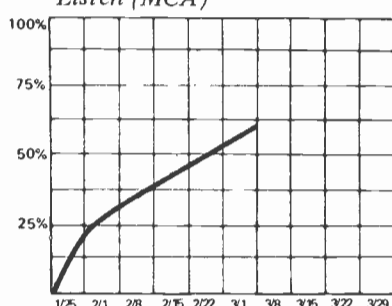
GLEN CAMPBELL
Houston (Capitol)



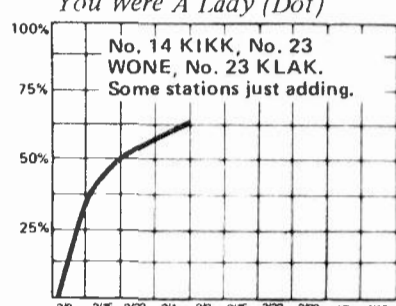
JACK GREENE
It's Time To Cross That Bridge (MCA)



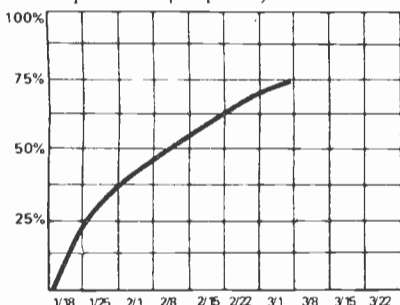
WAYNE KEMP
Listen (MCA)



TOMMY OVERSTREET
You Were A Lady (Dot)



CONNIE CATO
Superskirt (Capitol)

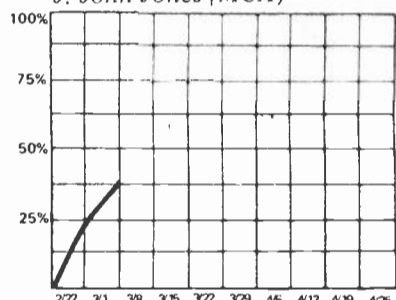


AUDIENCE APPEAL GRAPHS

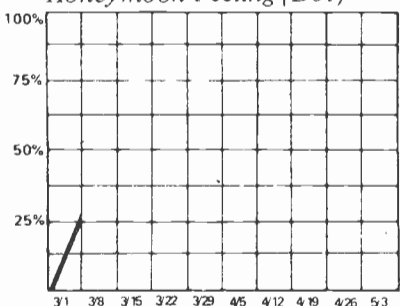
SIMPLY PUT: The levels (0% to 100%) represent a record's increasing or decreasing popularity with the "general mass audience" for the format being graphed.

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.

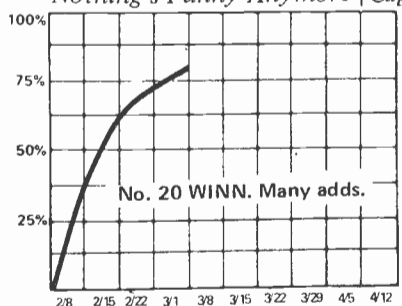
MARIE OWENS
J. John Jones (MCA)



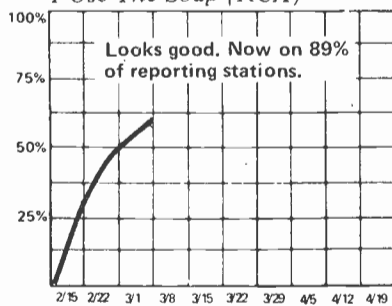
ROY CLARK
Honeymoon Feeling (Dot)



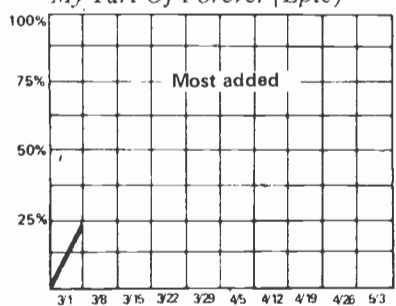
MERLE HAGGARD
Nothing's Funny Anymore (Capitol)



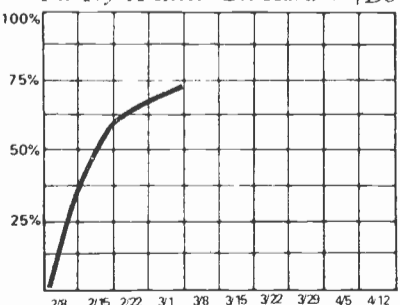
DICKEY LEE
I Use The Soap (RCA)



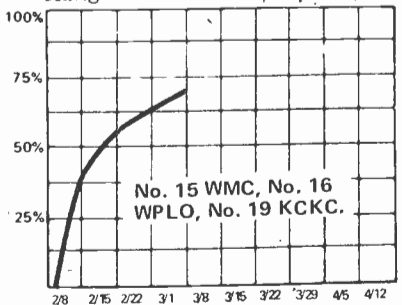
JOHNNY PAYCHECK
My Part Of Forever (Epic)



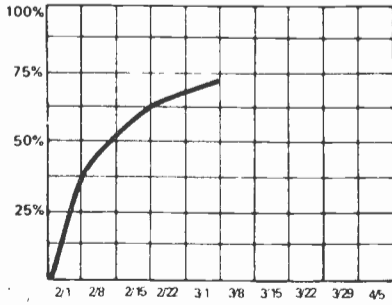
DONNA FARGO
I'll Try A Little Bit Harder (Dot)



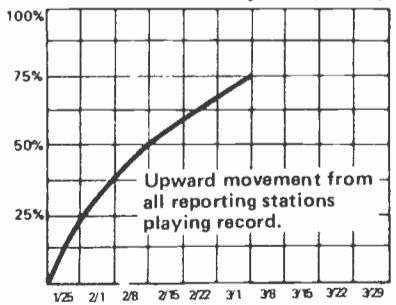
FREDDIE HART
Hang In There Girl (Capitol)



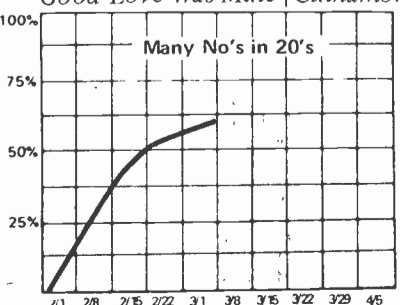
JERRY LEE LEWIS
I'm Left, You're Right (Mercury)



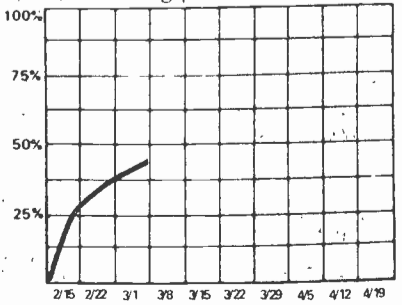
ELVIS PRESLEY
Take Good Care Of Her (RCA)



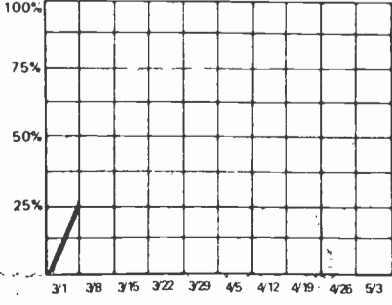
NARVEL FELTS
Good Love Was Mine (Cinnamon)



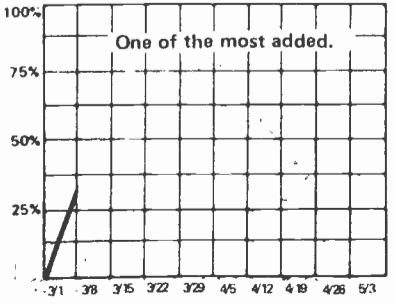
SONNY JAMES
Is It Wrong (Columbia)



JODY MILLER
Reflections (Epic)

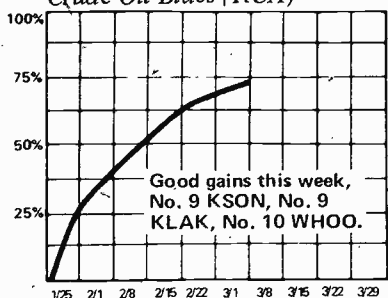


RAY PRICE
Storms Of Troubled Times (Col)

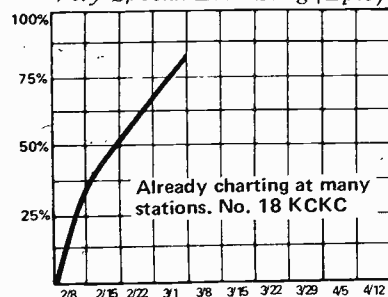


added this week...

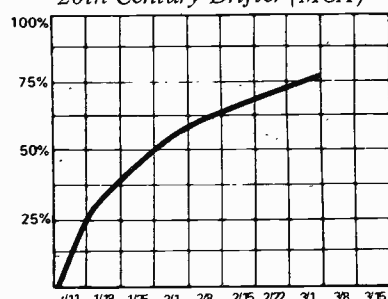
JERRY REED
Crude Oil Blues (RCA)



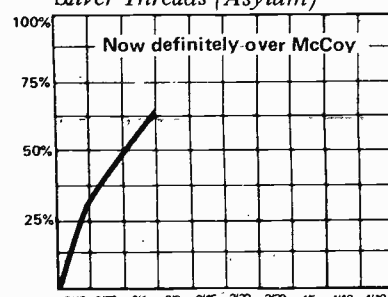
CHARLIE RICH
Very Special Love Song (Epic)



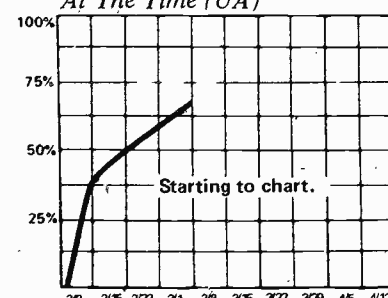
MARTY ROBBINS
20th Century Drifter (MCA)



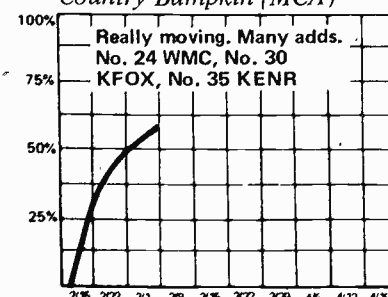
LINDA RONSTADT
Silver Threads (Asylum)



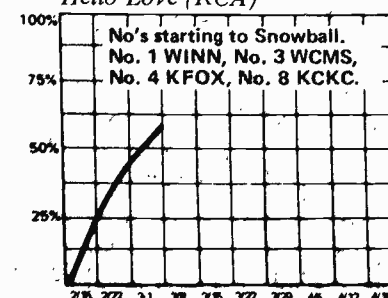
JEAN SHEPARD
At The Time (UA)



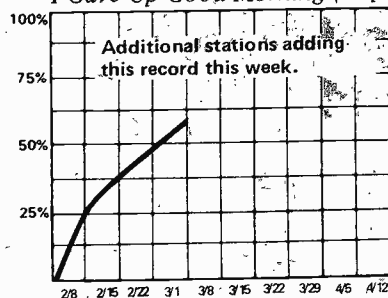
CAL SMITH
Country Bumpkin (MCA)



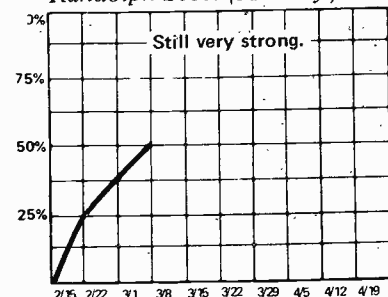
HANK SNOW
Hello Love (RCA)



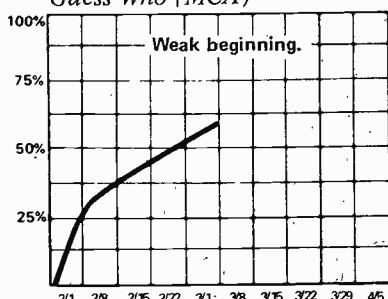
RED STEGALL
I Gave Up Good Morning (Capitol)



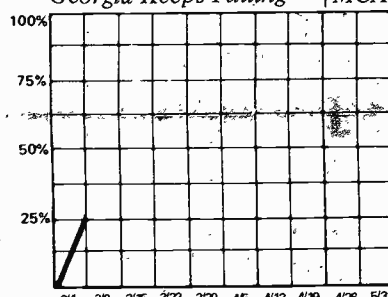
STATLER BROS.
Randolph Scott (Mercury)



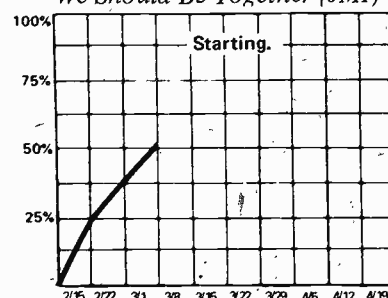
JERRY WALLACE
Guess Who (MCA)



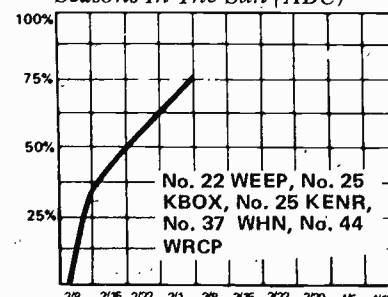
LITTLE DAVID WILKINS
Georgia Keeps Pulling (MCA)



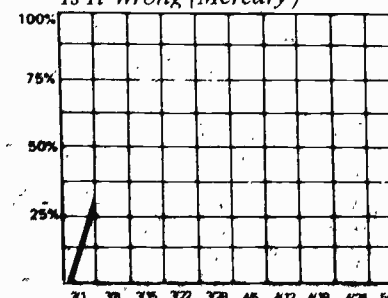
DON WILLIAMS
We Should Be Together (JMI)



BOBBY WRIGHT
Seasons In The Sun (ABC)



FARON YOUNG
Is It Wrong (Mercury)



WLSR-AKRON

Merle Haggard
Roy Clark
Larry Steele
Melba Montgomery
Don Williams
Hank Williams, Jr.
Homer Joy
Lefty Frizzell
Sherry Bryce
NO DROPS

WPLO-ATLANTA

Willie Nelson
Tommy Overstreet
Marie Owens
Nat Stuckey
DROPS
Tex Ritter
Johnny Carver
Jim Mundy
Tom T. Hall
Jim Ed Brown
Rex Allen, Jr.
Brian Collins
Patti Page
Bruggess & Logan
Charlie McCoy

WISZ-BALTIMORE

Lonzo & Oscar
Henson Cargill
Merle Haggard
Sonny James
Roy Clark
Ray Price
DROPS
Anne Murray
Statler Bros.
Bobby Goldsboro
Ron Harris

WJJD-CHICAGO

Johnny Paycheck
DROPS
Dolly Parton
Jeannie Sealey
Don Gibson

WUBE-CINCINNATI

Don Williams
Albert Hammond
Guy Shannon
Homer Joy
DROPS
Tammy Wynette
Patsy Sledg

WMNI-COLUMBUS

Faron Young
Ted Newton
Del Reeves
NO DROPS

KBOX-DALLAS

Scotty Carson
Roy Clark
Jody Miller
Ray Price
Buck Owens
Johnny Paycheck
Bob Luman
Melba Montgomery (2/14)
DROPS
Karen Wheeler
Kenny O'Dell
Patsy Sledg

WONE-DAYTON

Cal Smith
Johnny Paycheck
Lefty Frizzell
Roy Clark
Jack Greene
Faron Young
DROPS
Diana Trask
George Jones
Brian Shaw
Anne Murray

KLAK-DENVER

Larry Steele
Kenny O'Dell
Bob Luman
Johnny Paycheck
Jody Miller
Roy Clark
DROPS
Charlie Walker
Johnny Rodriguez

KNUZ-HOUSTON

Little David Wilkins
Johnny Bush
Porter Wagoner
Melba Montgomery
Tompall Glasser
Jody Miller
DROPS
Johnny Rodriguez
Bill Anderson
Sammi Smith
WCMS-NORFOLK
Melba Montgomery
Lonzo & Oscar
DROPS
Dolly Parton
Patti Page
John Denver
Lefty Frizzell

KENR-HOUSTON

Melba Montgomery
Roy Clark
Eddy Raven
Lonzo & Oscar
Johnny Paycheck
Little David Wilkins

DROPS

Troy Seals
Houston & Mandrell
Willie Nelson
Sammi Smith
Johnny Rodriguez
Jack Reno

KCKC-SAN BERNARDINO

Lonzo & Oscar
Jody Miller
Johnny Paycheck
Hank Williams, Jr.
Little David Wilkins
Eddy Raven

DROPS

Josie Brown
Bobby Lewis
Nat Stuckey
Sammi Smith
Statler Bros.

WWHY-HUNTINGTON

Bobby Wright
Lonzo & Oscar
Lefty Frizzell
Don Williams
Josie Brown
Connie Cato

DROPS

George Jones
Jim Mundy
Blanchard & Morgan
Tony Booth
Dorsey Burnette
Ray Pillow

WIRE-INDIANAPOLIS

Roy Clark
Jody Miller
Ray Price
O.B. McClinton
Johnny Paycheck
Jeff Tweel
Melba Montgomery
DROPS
Jim Mundy
Dolly Parton
Tom T. Hall
George Jones

KFOX-LONG BEACH

Hank Thompson
Moe Bandy
Duane Dee
Roy Clark
Jody Miller
Little David Wilkins
Buck Owens
Ray Price
Dolly Parton
DROPS
Charlie McCoy
Randy Barlow
Narvel Felts
Dan Peddicord

KLAC-LOS ANGELES

Don Williams
Ray Price
Connie Cato
Jack Reno
Dorsey Burnette
DROPS
Diana Trask
George Jones
Jim Mundy

WINN-LOUISVILLE

Mac Davis
O.C. McClinton
Faron Young
Ray Price
Hoyt Axton
Roy Clark
Bob Luman
Burt Reynolds
Johnny Paycheck
Jody Miller
Charlie Louvin

DROPS

Brian Collins
Mel Tillis
Billy Walker

WMC-MEMPHIS

Ray Price
Paul Richey
Johnny Paycheck
Jody Miller
Roy Clark
Moe Bandy
Hank Snow
Bobby Wood
DROPS
Jack Reno
Jim Ed Brown
Tom T. Hall

WHN-NEW YORK

Hank Williams, Jr.
Ray Price
NO DROPS

WHOO-ORLANDO

Melba Montgomery
Ray Price
Dottie West
Eddy Raven
NO DROPS

WRCP-PHILADELPHIA

Lefty Frizzell
Jim Croce
Ray Price
Sami Jo
Roy Clark
Brush Arbor
DROPS
Diana Trask
Roger Miller
Dick Curless

KTUF-PHOENIX

Buck Owens
Jim & Jesse
Brush Arbor
Johnny Paycheck
Jody Miller
Hank Williams, Jr.
NO DROPS

WEEP-PITTSBURGH

Elvis Presley
Burgess & Logan
Marie Owens
Melba Montgomery
NO DROPS

KWJJ-PORTLAND

Merle Haggard
Melba Montgomery
Johnny Paycheck

DROPS

Jeannie Sealey
George Jones
Jim Mundy
Tom T. Hall
Ronnie Milsap

WEET-RICHMOND

Ray Price
Johnny Paycheck
George Jones (RCA)
Jody Miller
Charlie McCoy
Bobby Wright
Donna Fargo
Hank Thompson
Roy Clark
Bob Lumin

DROPS

Roy Acuff
Jeff Tweel
Gib Guilbeau
Jim Mundy
Jimmy Hartsook
Logan Smith
Bobby Goldsboro
Marty Robbins
Mack White
Tex Ritter

KRAK-SACRAMENTO

DROPS
Diana Trask
Jeannie Sealey
George Jones

WIL-ST. LOUIS

Faron Young
Hank Thompson
Melba Montgomery
Bob Luman
Lynn Anderson
Nat Stuckey
Loggins & Messina
Bob Dylan
Johnny Tillotson
Kris & Rita

DROPS

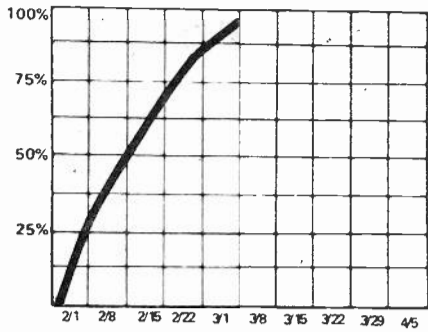
Eddy Arnold
Ronnie Milsap
Jim Mundy
Mack White

KIKK-HOUSTON

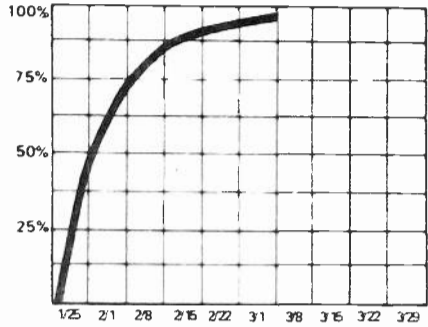
Bob Luman
Johnny Paycheck
Dorsey Burnette
Mac Davis
Cal Smith
Sherry Bryce
Little David Wilkins
DROPS
Houston & Mandrell
Sammi Smith
Tony Booth
Willie Nelson
David Rogers
Charlie Walker
Del Reeves
Marty Robbins

● signifies fastest moving records

1 DENVER



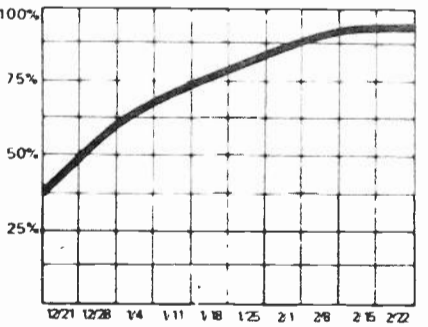
2 JACKS



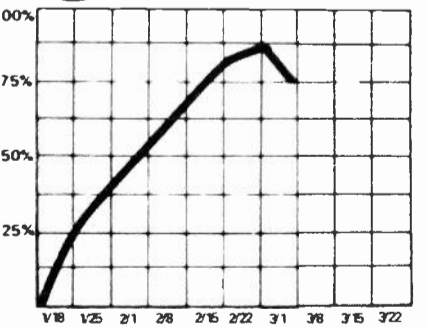
3 MEAD



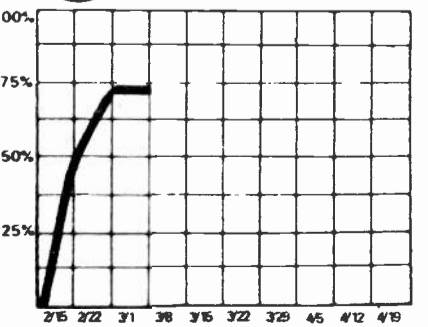
4 MURRAY



5 HALL



6 CHRISTIE



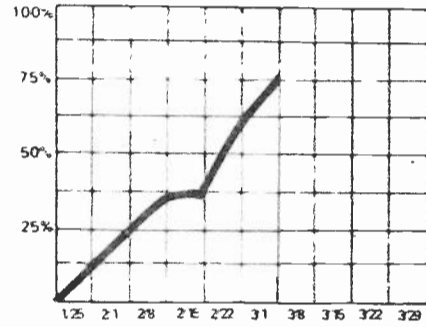
POP/MOR TOP TWENTY

Friday, March 1, 1974

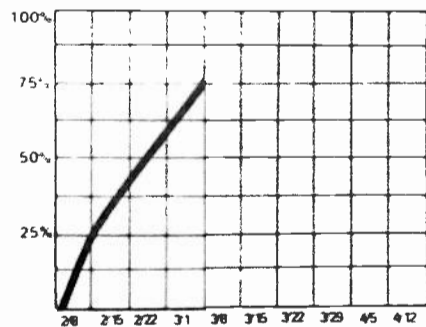
TREND

- | 2/22 | 3/1 | |
|------|-----|---|
| 1 | 1 | JOHN DENVER/Sunshine On My Shoulder (RCA) |
| 2 | 2 | TERRY JACKS/Seasons In The Sun (Bell) |
| 5 | 3 | SISTER JANET MEAD/The Lord's Prayer (A&M) |
| 4 | 4 | ANNE MURRAY/Love Song (Capitol) |
| 3 | 5 | TOM T. HALL/I Love (Mercury) |
| 6 | 6 | LOU CHRISTIE/Beyond The Blue Horizon (Three Brothers) |
| 10 | 7 | MARVIN HAMLISCH/The Entertainer (MCA) |
| 16 | 8 | MARIA MULDAUR/Midnight At The Oasis (Reprise) |
| 11 | 9 | CHER/Dark Lady (MCA) |
| 12 | 10 | STEALERS WHEEL/Star (A&M) |
| 8 | 11 | LOVE UNLIMITED ORCHESTRA/Love's Theme (20th) |
| 19 | 12 | CARLY SIMON & JAMES TAYLOR/Mockingbird (Elektra) |
| 7 | 13 | BARBRA STREISAND/The Way We Were (Columbia) |
| - | 14 | BILLY JOEL/Piano Man (Columbia) |
| 15 | 15 | CHARLIE RICH/There Won't Be Anymore (RCA) |
| 14 | 16 | MOCEDADES/Eres Tu (Tara) |
| - | 17 | CHARLIE RICH/A Very Special Love Song (Epic) |
| - | 18 | BLUE SWEDE/Hooked On A Feeling (EMI) |
| - | 19 | SAMI JO/Tell Me A Lie (MGM South) |
| - | 20 | NEIL DIAMOND/Skybird (Columbia) |

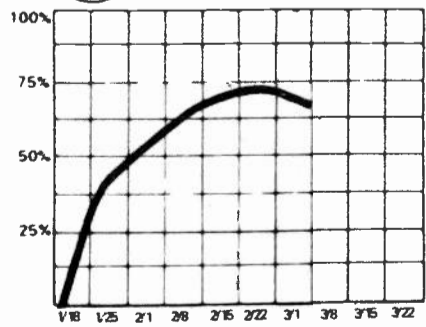
7 HAMLISCH



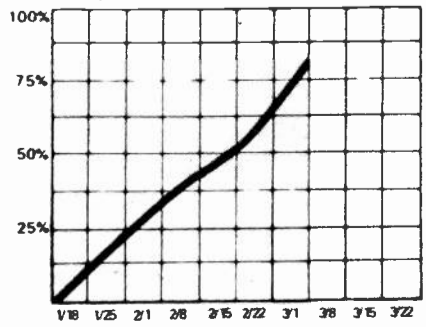
8 MULDAUR



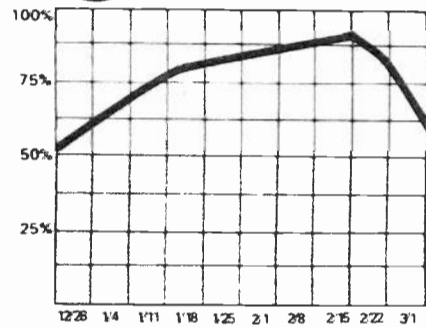
9 CHER



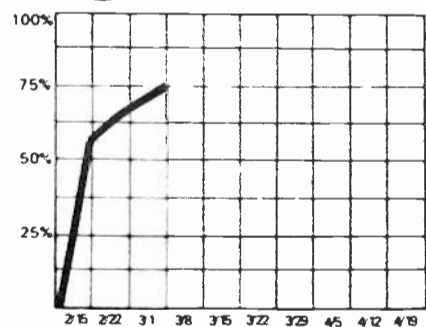
10 STEALERS



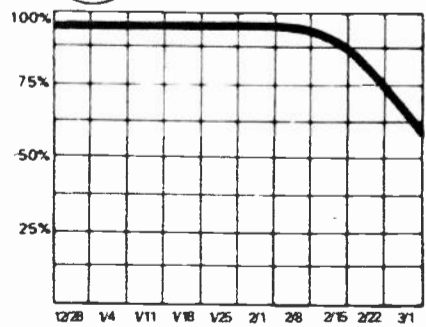
11 LOVE UNL



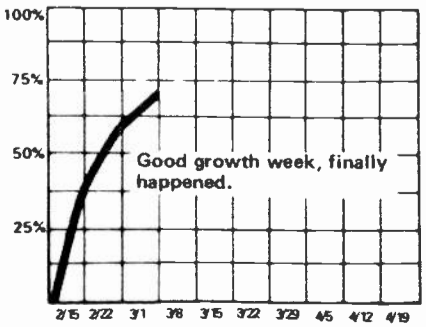
12 SIMON



13 STREISAND



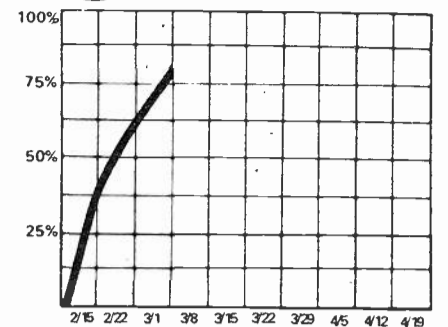
14 JOEL



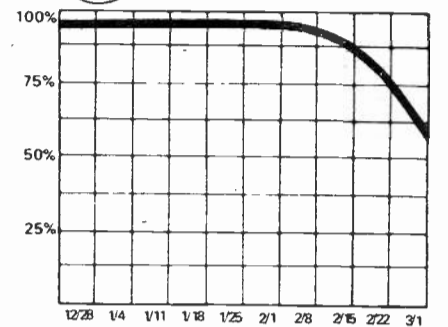
The top twenty listings reflect SALES

The graphs measure the song's level of audience appeal

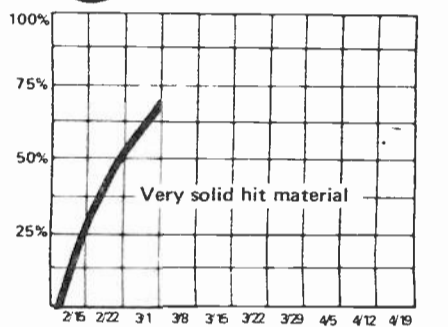
15 RICH



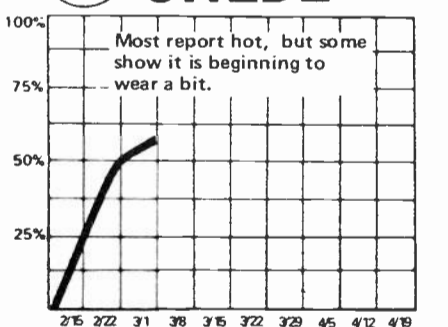
16 MOCEDADES



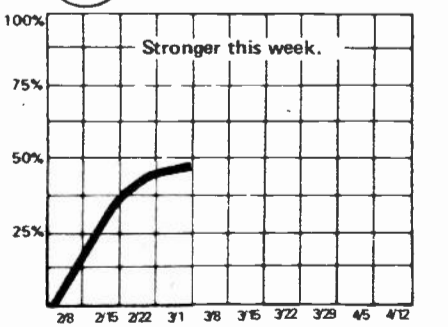
17 RICH



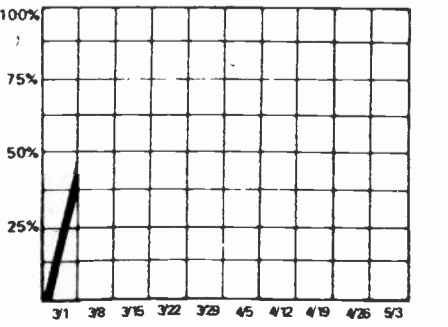
18 SWEDE



19 JO



20 DIAMOND



POP/MOR NOTES by Mike Kasabo



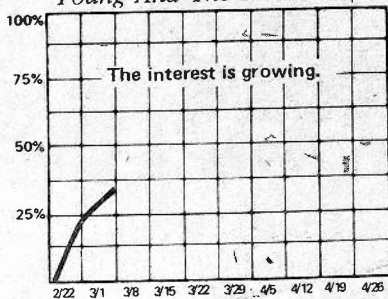
That dynamite sound you hear comes from Kenny Gamble and Leon Huff. TSOP (The Sound of Philadelphia) is the most added side of the week. R&R contributors are absolutely positive that this has a shot at the top of the charts. Following rather closely behind the excitement of the MSFB record, we find Helen Reddy's "Keep On Singing" added to WIP, KVI, KIIS, KGIL, KHOW, KNBR, and many others. Neil Diamond's "Skybird" (pulled from album) is another heavily added record this week... among the markets exposing we find play at WMAL, WMAQ, WCBM, and surely more to come. The new Ringo Starr is off and running at KNBR, and WIP. "Nice To Be With You," by Maureen McGovern has been out quite a while with only fair national response, but now we note a breakout from Jim Heath at KHOW... Jim reports that the movie "Cinderella Liberty" just opened in Denver and has caused interest in the McGovern side which, of course, is from the flick. Also note that LaVerne Drake at KNBR is getting heavy phone action for it.

Jim Croce continues to prove his effectiveness as a great artist... "I'll Have To Say I Love You In A Song" added to KIIS, KGIL, KHOW, WEEI-FM, WCBM, to mention a few. Staple Singers' smooth soul "Touch A Hand" appears to be making a move with several stations. "Midnight At The Oasis" by Maria Muldaur is now hot at KMPC, KIRO, WIP, and KVI. Other newer items that are making substantial moves include "Somebody Found Her" by the Addrissi Brothers (Bell), "Help Me" by Joni Mitchell (Asylum)...on KIIS, WMAL, KNBR... "Thanks For Saving My Life" by Billy Paul (Phil. Int.), "One Hell Of A Woman" by Mac Davis (Columbia)... good reports from KHOW, WEEI-FM, KNBR. "Touch And Go" by Al Wilson (Rocky Road)... WCBM, KIIS.

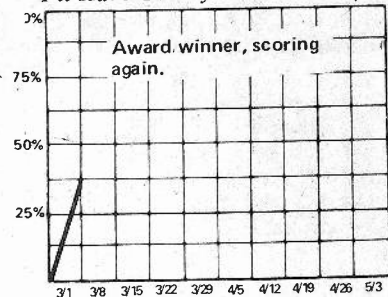
The battle for the lead in the "Young And Restless" derby continues... Ventures still ahead, but Floyd Cramer seems to be closing the gap. "Watching The River Run" by Loggins & Messina picked up a bunch of play. RUMOR DEPT.: New Mecedades will be "Eres Three."

ALBUM NOTES: Not Confirmed but looks sure the new Barbra Streisand single is "All In Love Is Fair." "Rhinestone Cowboy" is confirmed as the single from Larry Weiss (good reports from KMPC and KNBR). Several stations are playing the new Anne Murray album... primarily "Watching The River Run." WIP reports airplay on "Happiness Is Me & You" by Gilbert O'Sullivan. Barry White is due for a new single from his Love Unlimited Orchestra album. "Rhapsody In Blue" might be a good bet, seeing as how it's getting some play.

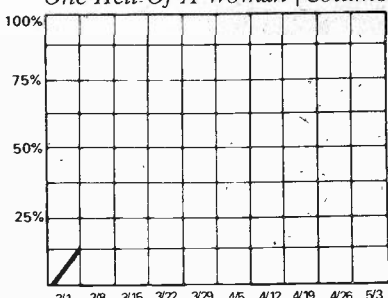
FLOYD CRAMER "Young And The Restless" (RCA)



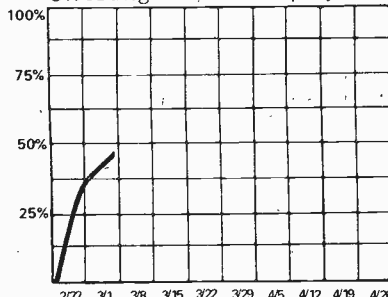
JIM CROCE I'll Have To Say I Love You (ABC)



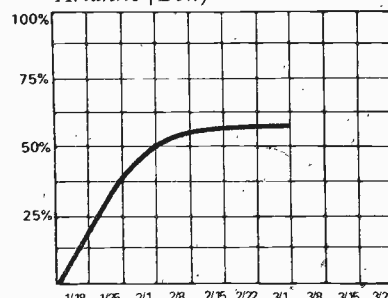
MAC DAVIS One Hell Of A Woman (Columbia)



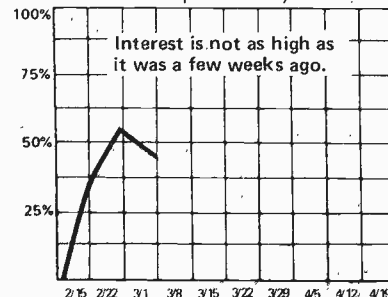
BOB DYLAN On A Night Like This (Asylum)



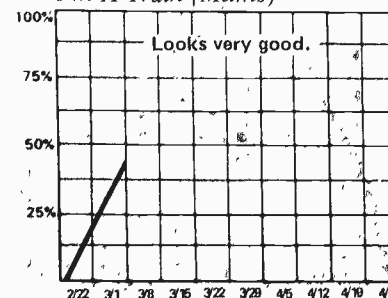
JERRY FULLER Ariane (Bell)



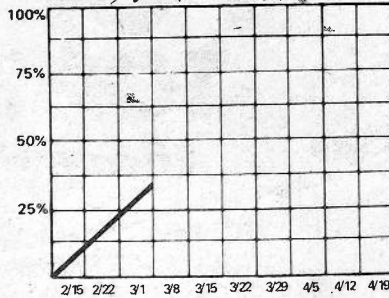
HALL & OATES She's Gone (Atlantic)



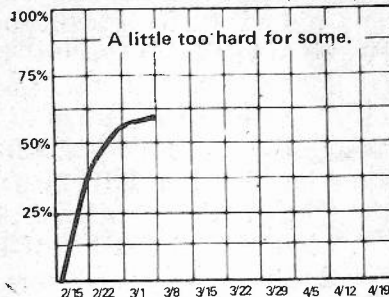
ALBERT HAMMOND I'm A Train (Mums)



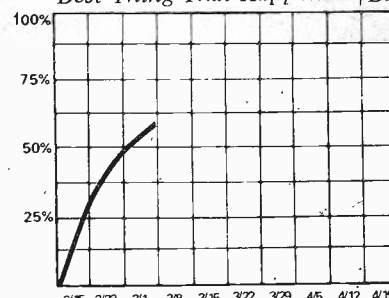
HEARTSFIELD Music Eyes (Mercury)



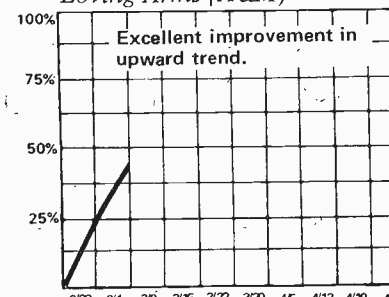
ELTON JOHN Bennie And The Jets (MCA)



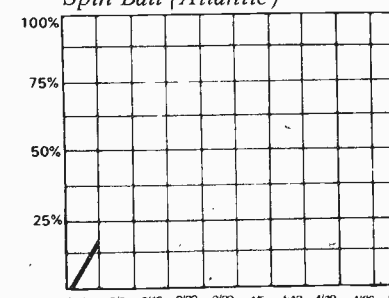
GLADYS KNIGHT & THE PIPS Best Thing That Happened (Buddah)



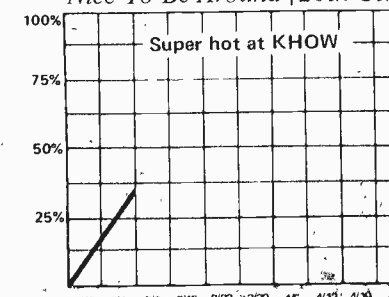
KRIS & RITA Loving Arms (A&M)



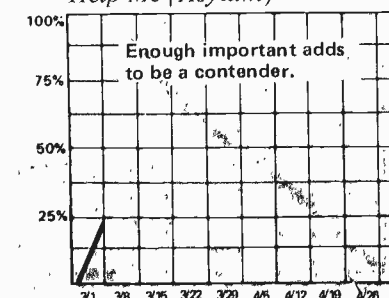
HERBIE MANN Spin Ball (Atlantic)



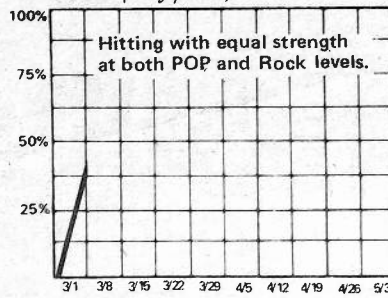
MAUREEN MCGOVERN Nice To Be Around (20th Century)



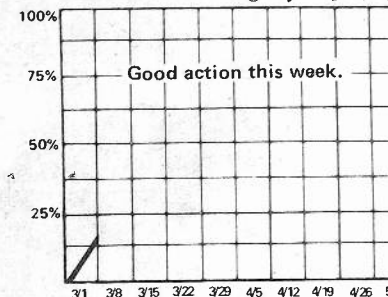
JONI MITCHELL Help Me (Asylum)



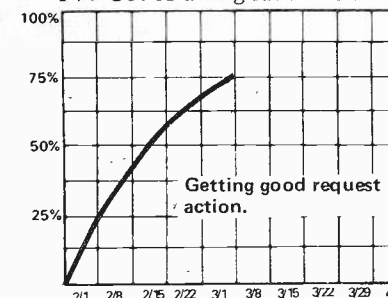
MFSB TSOP (Phy/Int.)



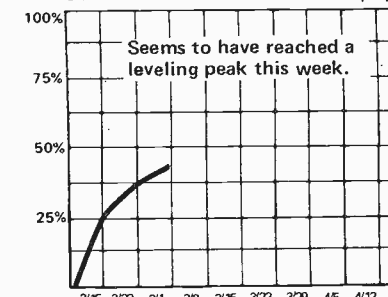
BILLY PAUL Thanks For Saving My Life (P/I)



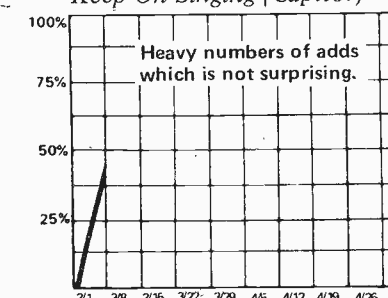
ELVIS PRESLEY I've Got A Thing About You (RCA)



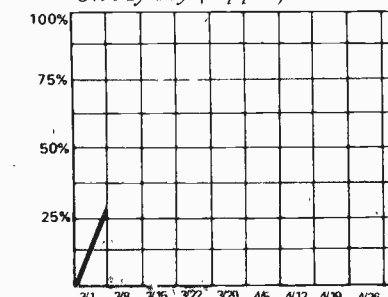
REDBONE Come And Get Your Love (Epic)



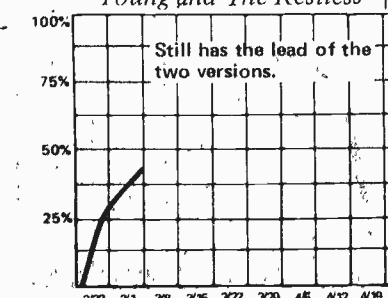
HELEN REDDY Keep On Singing (Capitol)



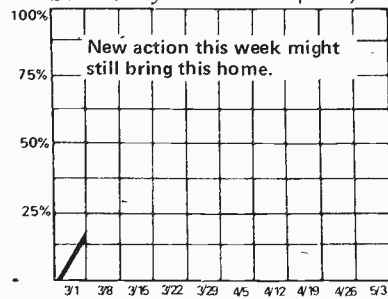
RINGO STARR Oh My My (Apple)



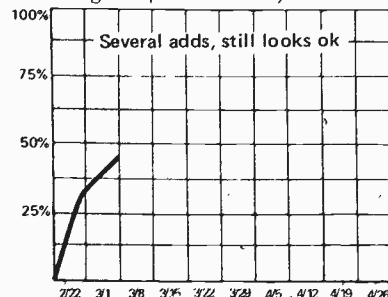
VENTURES "Young and The Restless" (UA)



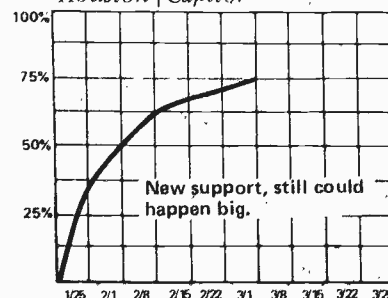
ADDRISSI BROTHERS Somebody Found Her (Bell)



BILL AMESBURY Virginia (Casablanca)



GLEN CAMPBELL Houston (Capitol)



Demographically Speaking...

The Atlantic Family Covers It All!



SPINNERS

Mighty Love (Atlantic 3006)



MIKE OLDFIELD

Tubular Bells/Original Theme From "The Exorcist"
(Virgin 55100)



JAMES GANG

Must Be Love (Atco 6953)



DARYL HALL & JOHN OATES

She's Gone (Atlantic 2993)



BIG TREE
Records

THINK

Once You Understand (Big Tree 15000)

Just Released:



BEE GEES

Mr. Natural (RSO 408)



JOHNNY RIVERS

Sitting In Limbo (Atlantic 3011)



GRAHAM NASH

Prison Song (Atlantic 2990)