This Week's Most Active Rock

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

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 WRB'T, WORX and WXAS Paducah, Kentucky, a Carlsbad, New Mexico AM'er, KAVE, has been slapped with a permanent injunction and a $5097 fine, regarding copyright infringement, in that KAVE, and WDXR-Paducah, Columbia Puts Bounty On Tape Pirates

Columbia Records has stepped up its efforts in the campaign against tape pirates. The company is 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 Craig, vice president of national sales and Bill 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, better enforcement of the law, and increased involvement of recording artists as witnesses and plaintiffs (Paul Simon and Tammy Wynette have already testified) in court actions against the pirates.

COUNTRY

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

POP/MOR

MPR-TSOP
Neil Diamond - Skylark
Jim Croce - I Love You
Halen Reddy - Keep On Singing

Top Twenty

FRIDAY, MARCH 1, 1974

1. TERRY JACKS
2. DAVID ESSEX
3. CHEER
4. JOHN DENVER
5. BARRA STREISAND
6. EDWIN KENNEBROCKS
7. CARLY & JAMES
8. JIM BARTON
9. SPOKES
10. LOVE UNLIMITED
11. ELTON JOHN
12. RINGO STARR
13. RICK DERRINGER
14. DIANA ROSS
15. KOOL & THE GANG
16. BLUE SWEDE
17. LIL CARNEY
18. MOCADES
19. ARETHA FRANKLIN
20. CLIFF DE YOUNG

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 that 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" (Vap). 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? was enough to clean it up for the hitシcker writer handling the bank account. Dennis Lambert placed the date of the original commercial recording "three or four months ago." Two weeks ago, WFLT'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.

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 Beatles reunion. According to Paul, Ringo stated that there would be a 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 reunion would take place in a one-hour special to be run soon on RKO stations.

LATE NEWS:

"No Beatles Reunion In 1974"—Ringo

"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."

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.

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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 interviews Davis, whose career has included national promotion work for an impressive league of labels. Davis presently is vice president, director of national exploitation, Screen Gems-Columbia Music, music relations division of Columbia Pictures. His comments shed a lot of light on the business of promotion, both of recorded and public relations 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 short terms 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 certainly 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 assurred 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 and approach. For instance, if the promotion man doesn't have the product in his hand, then all the calling, pleading and whether 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 as a favor requester 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 hit, when you come back the next time with another record he'll invariably say, "Well, Danny, I did you a favor once 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 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 unencouraging enough about their presentation, about their demeanour, 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 you 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 if in a publishing sense. What I mean is, to go to a station manager 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 their hand, and skip the record on 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 "I'm going to get together for lunch." When I hardly even knew him.

Davis: The promotion man, just as you do, knows full well those people had 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 "shmooze 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 my record 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 take care of the little alleyways that aren't ordinarily covered in the realm of normal, everyday promotion.

I know that Pat Pipollo 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 something or not, 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 checking-pick-up, all the gimmicks and the contacts. A genuine friendship is displayed. When you come down to an equal footing, when you've got a song which needs the service of the playlist in a similar manner. It is still, in fact, that the years of your relationship with the programmer reach fruition, and that you are finally given the guy who might be a Johnny come-lately or maybe hasn't ingratiated himself into Neil's good books. 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. A lot of publicity 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 there is one thing that has the top promotion people, L.A. and New York, do not have the top people; they can't get their records on DJs.

Davis: I can't entirely agree. If a guy is out of Columbus, and he makes the trip to Dayton, to Youngstown, Cleveland, it's the effort that that guy expends which makes you a 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. KJH obviously is the hope of everybody, and KJH 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 the lobby of KJH bemoaning the fact that there can't get their records on. There's always the Tony Richlands, the Jan Bashams, and others, who race out to number one markets, to the Capital, to KMOX, or to KHJ and get a break.

We have a case of shock-and-alive here -- guys in the independent ranks who get up at ten, go to coffee at eleven and go to bed. Reflecting now on what you said, though, I can't think of one solid name in New York City promotions who would qualify as outstanding, save for the illustrious, Pat Pipollo.

R&R: How do you work basically, in your new job, with music as opposed to records? What do you do, say, if your...
babies, don't get hooked on me)

"bably, Don't Get Hooked on Me" was a great example. I think Steve Popovich will agree. That fit to the publisher to originally point out what the value of that song, that record, was. From what I heard, the independent men have brought their reports to me, once we've garnered an honest measure of those reports. We brought it to Steve's attention, they carried the ball. That's exactly what Columbia did, and there's nobody else.

Our publishing operation works very closely with our promo people. As we're doing this, you are one of our songs. I dare say that, up until a short time ago, we had established ourselves with a couple of exceptional folks that people sought out Screen Gems. Columbia Music copyrights to do, because they knew we have helped them get what they need. Now I read where, United Artists, I believe, has put up 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 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 airplay and management of the songs. Why didn't the original publishers do something? Where did BMI and ASCAP come from in the first place? I'm 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' protection.

FUTURE PROMO

R&R: What do you see as the future of promotion? We have a vinyl shortage now, stations, won't be serviced as much as product does before, companies can't afford a long list of freebies going out; they can't keep the entire service department with extra copies. The whole industry's changing.

Where do you see it going? Through direct sales, perhaps, or a new way of getting attention to the records?

Davis: New ideas, I think, have to be formulated all the time. Johnny Bealton, for one, said nothing so constant as constant change.

One thing that's under discussion (I've seen it in several shops around town) is the listening booth. I think that maybe the vinyl composition, that might not be a bad idea.

R&R: I remember people used to go into the listening booth at Wilmington Music City and rip off 45s, 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.

You're thinking of setting up a radio station sponsoring listening booths at the local stores, rather than just printing the surveys? Premiering new product. Like a label could furnish booths that would carry their logo, their artists' pictures, filed in with station promos.

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

R&R: In many ways, the record industry has not changed; they're still doing things the same old way; but you're not up on organizing 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 package-setter. Al Coury's a good example.

To go back to the promotion man... For the longest time, they've been unhappy over the fact that they have no representation. That there's a bad image of records as good as we've done is the Promotion Men's Unassociation, but as yet there hasn't been the momentum, the cohesive effort, as we're on record. But it didn't happen. We're the only people that don't get together. But you have to keep trying; there's something that 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 dissatisfied with that organization, with the awkward purpose to make our image better. We talked about the promotion man. It's a great problem. It's a credit to anyone who wants to become a professional, a man who handles the copyright.

MCAUPS

Rick Fri, MCA marketing vice president, has promoted Jack Parker, director of the Midwest, to assistant manager, national account with rhythm & blues promotion.

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

MORE R.C.A.

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

Bill Oaks has been appointed president of RSO Records and Tapes world wide. Oaks was formerly international manager of RSO, opener of both of London's ABKCO Inn, Brixton, former president of RSO in the U.S., moves to Stigwood's music publishing division here.

U.A.R

Spencer Proffer has been appointed to A&R dept. in the West. Artists: the position was previously unfulfilled and temporary directors had labels. Scott had the job for the past two years at time. Proffer was formerly with Columbia on the East Coast, in their own promotion.

CHRYSALIS

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

RCA

Bill Bass has been promoted to RCA Records' national promotion office.

R&R A&R for

R&R: That's a great example. I think that maybe the vinyl composition, that might not be a bad idea. It's because of a guy called Lester Sill. "Greg" Kimmelman and Fred Mandel have joined Chrysalis Records' promotion department and will work with label's promotion head Mike Papele in Hollywood. Kimmelman was previously with ABC-Dunhill; he'll handle East and Northeast markets for Chrysalis. Mandel, formerly with GRC, will work out of Hollywood as Papele's assistant.

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NEW & ACTIVE

The most active of the new pieces of product is THREE DOG NIGHT. Add KKDJ, debut 24 KDWB, add KJN, add KJF, add WGRQ. Add KCPX, add KLOS.

COZY POWELL: 35-25 KJR, add KRSP, add WAKY, on KJN, debut 26 KCPX, add WSGA.

The new STEVE MILLER "You're Cash..." 33-26 KYSN, on KLIY, 27-26 WOKY, on KJN.

NEIL DIAMOND "Skysbird" debuts 27 KDWB, 42-38 KDZA, add KJNR, 38-31 KYSN.

JONI MITCHELL "Help Me" debuts 28 WISM, add KING, add KJF.

A couple of interesting crossovers, one R&B, one Country.

MAIN INGREDIENT: deb 22 WPIC, 40-36 KSJN, 13-10 KAW, 38-33 WCFL, TANYA TUCKER: on KILT, debut 40 KLIY, add WAKY.

The JIMMY BUFFETT went 30-28 WPOP, and is on KLIY.

ZELLA 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 WPIC, WRC, 8 at KAFY, 16-9 KJN, see page 11.

BLUE SWEDE: pronounced "sweet", 20-10 WLS, 20-12 at 13Q, 19-6 KKDJ, one of the biggest, see page 11.

HARRY CHAPIN: interesting, many believed it in 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, 34-24 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 11.

BLACK TO ROCK:

MOMENTS/Seven Worlds/Seven Days) 3-8
H.B. KING: "Love To Love You (ABC) 3-15
HOBIE WOJACK: Lookin' For A Love (UA) 2-37
NATURAL FOUR/Come And Get It (Capitol)
MOMENTS: 14 at KSLQ, debut 30 at WPSI, debut 28 WPSI, 15 at WPSI, 17-1 WXFL.
H.B. KING. Former top 15 CREI: debut 7-5 WPSI, add WQXI, on KSLQ, 30-26 WPSI. This one looks very well for local rotation.
MOMENTS: In stores this week, 2/17
CROSSOVERS: 2/12 WXFL, 37-22 WPSI, on KSLQ, debut 34 KSLQ, to WPSI, 21-18 WPSI.
MOR TO ROCK:

MARIA MULDAUR: Midnight At The Oasis (Reprise) 3-10

COUNTRY TO ROCK:

SAM JUTIS: "Me & I (MGM) Smith) 2-59
CHARLIE RICH: "But You Won't Be Anymore"
TANYA TUCKER: "I Lay My Love (Columbia)"

TANYA TUCKER: "I Lay My Love (Columbia)"

But to the country radio:

TANYA TUCKER: on KILT, debut 40 KJN, add WAKY. Good growing beginnings.
SAM JUTIS: 17-10 WXFL, 2-5 WPSI, debut 37 WPSI, 14-5 WPSI, 12-10 KLIF, 26-8 WPSI, 26-11 KCBQ. It has created and is now pulling top numbers wherever played.

GILBERTO FRIELs(5)"Wet Waki" on WAKY, on KJN, "Triumphant" on WXFL, 21-18 WPSI.

MOR TO ROCK:

MARIA MULDAUR: Midnight At The Oasis (Reprise) 3-10

BLACK TO ROCK:

MOMENTS/Seven Worlds/Seven Days) 3-8
H.B. KING: "Love To Love You (ABC) 3-15
HOBIE WOJACK: Lookin' For A Love (UA) 2-37
NATURAL FOUR/Come And Get It (Capitol)
MOMENTS: 14 at KSLQ, debut 30 at WPSI, debut 28 WPSI, 15 at WPSI, 17-1 WXFL.
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MOR TO ROCK:

MARIA MULDAUR: Midnight At The Oasis (Reprise) 3-10

Radio & Records

March 1, 1974

Comparative Audience Appeal

TREND: 2/8 2/15 2/22 3/1
1 1 1 1 TERRY JACKS/Seasons In The Sun (Bell)
6 5 3 1 DAVID ESSEX/Rock On (Columbia)
14 9 6 0 CARLY SIMON & JAMES TAYLOR/Mockingbird (Elektra)
6 6 5 4 0 RICK DERRINGER/Rock & Hootchie Koo (Blue Sky)
3 3 1 0 LOVE UNLIMITED/Love's Theme (20th)
- 14 19 19 ELTON JOHN/Bennie & The Jets (MCA)
4 6 8 12 RINGO STARR/You're Sixteen (Apple)
17 19 13 RICK DERRINGER/Rock & Hootchie Koo (Blue Sky)
11 10 11 14 DIANA ROSS/Last Time I Saw Him (Motown)
23 13 15 15 KOOL & THE GANG/Jungle Boogie (De Lite)
- 16 3 5 BLUE SWEDE/Hooked On A Feeling (EMI)
- 18 14 18 MOCEADES/Eres Tu (Tara)
- 12 15 15 ARETHA FRANKLIN/Until You Come Back (Atlantic)
- - 17 19 CLIFF DE YOUNG/My Sweet Lady (MCA)
- - 22 18 21 DICKIE GOODMAN/Energy Crisis '74 (Rainy Wednesday)
- - 22 18 21 DICKIE GOODMAN/Energy Crisis '74 (Rainy Wednesday)
- - 21 15 21 DICKIE GOODMAN/Energy Crisis '74 (Rainy Wednesday)
- - 23 15 23 WEDNESDAY/Last Kiss (Sussex)

Radio & Records

March 1, 1974

Comparative Audience Appeal

TREND: 2/8 2/15 2/22 3/1
1 1 1 1 TERRY JACKS/Seasons In The Sun (Bell)
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- - 23 15 23 WEDNESDAY/Last Kiss (Sussex)
added this week...

**PARALLEL 1**

- **KFRG/SAN FRANCISCO**
  - Gladys Knight
  - RINGO STARR
  - DROPS: None

- **KII/LOS ANGELES**
  - Nona
  - DROPS: Stone (Top 20)

- **WRKO/BOSTON**
  - Mocedades
  - Gladys Knight
  - Billy Joel
  - DROPS: None

- **WXLW/NEW YORK**
  - Stylistics
  - Mocedades
  - Drops: None

- **WKKO/Detroit**
  - Mocedades
  - Gladys Knight
  - Billy Joel
  - DROPS: None

- **KDRK/Minneapolis**
  - Mocedades
  - Gladys Knight
  - Billy Joel
  - DROPS: None

- **KQMU/Pittsburgh**
  - Mocedades
  - Gladys Knight
  - Billy Joel
  - DROPS: None

**PARALLEL 2**

- **WVEE/Richmond**
  - R&B King
  - Mocedades
  - Drops: None

- **KJMY/Denver**
  - Cliff De Young
  - Mocedades
  - Drops: None

- **WRC/Washington**
  - Stylistics
  - Mocedades
  - Drops: None

- **WFLY/Philadelphia**
  - Mocedades
  - Drops: None

- **KQCS/Detroit**
  - Mocedades
  - Drops: None

- **WGGG/Buffalo**
  - Mocedades
  - Drops: None

- **WBCN/San Francisco**
  - Mocedades
  - Drops: None

- **WHRM/Minneapolis**
  - Mocedades
  - Drops: None

- **KQV/Pittsburgh**
  - Mocedades
  - Drops: None

**PARALLEL 3**

- **W Joy/Milwaukee**
  - Gil Ott Sullivan
  - Mocedades
  - Drops: None

- **WLOF/Orlando**
  - Mocedades
  - Drops: None

- **WFLI/Chattanooga**
  - Mocedades
  - Drops: None

- **WJJK/Seattle**
  - Mocedades
  - Drops: None

- **KJRS/Spokane**
  - Mocedades
  - Drops: None

- **KWMJ/Milwaukee**
  - Mocedades
  - Drops: None

- **KLIF/Dallas**
  - Mocedades
  - Drops: None

- **KILT/Houston**
  - Mocedades
  - Drops: None

- **KDFH/Hollywood**
  - Mocedades
  - Drops: None

**Most added**

- **MFSB**
  - Helen Reddy
  - Ringo Starr
  - Three Dog Night

---

*Most added* 

**HELEN REDDY** 

**RINGO STARR** 

**THREE DOG NIGHT** 

---

*WON'T BE ANYMORE*

- earth-shattering headlines or front page News, that is. Unless you take advantage of this unique R&B 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, carpool lots, bear shows and flashlight handouts, we've covered 'em all, and still we want more. Whip 'em to us: at RADIO & RECORDS, 6255 SUNSET BLVD., SUITE 319, HOLLYWOOD, CALIFORNIA 90028. Come and get your ink.
When it comes to getting ratings, Progressive radio certainly has a lot going for it against, especially in the A&B, which uses the diary method. Firstly, look at the age bracket that Progressive radio is, for the most part, trying to capture. Yes, the MTV audience may be a key demographic for a commercial art form, progressive rock faces with is, “Is rock and roll only for the scientific side of Progressive radio esthetically constant environment, you've got yourself a real challenge. sets, artist sets, and the creation of an this technique, without totally giving novelties, narratives, these like. Maybe this concept holds true for the same 24 records? Especially when people in so many age brackets all like ways to begin to keep it from tearing down your audience figures.

One of the key questions that we are faced with is, "You're in a certain band, the rest of the band is working together harmonic and you're working alone". Many people feel that this is a problem, and they don't like it. They say, "I'm working on my own, but I'm not a part of the band." This is a problem that many bands face, and it's something that they need to work on. It's important to remember that every band member has a role to play, and each person is important to the success of the band.
THE
MARSHALL TUCKER
BAND

A NEW LIFE

The Second Album

New On CAPRICORN RECORDS, Macon.
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 Top charts in 1965 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 roots that go back farther than most stars’ careers, Bobby’s on solid footing.

"I recollected the song just as a warm-up actually. We did it one time and everybody said, 'That's a smash!' When it was done, everybody said, 'What he's been doing lately. They liked it, 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."

SHEOSTRING 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 live young songs.

"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 lie till he'd teach me a chord.

"Sometimes the guy would hang out of his room hauled-up, ‘cause he was in bed with a chick, and I’m asking him to show me a chord. ‘Hey, get outta here!’ I say, ‘Just show me already!’ 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 this 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 lately 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 man can get into and not be able to get out of that kind of thing.”

--Gene Sculatti

PROGRESSIVE

(continued from page 8)

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

But it seems that we are constantly in search of the common denominator to be found within the myriad of categories of music, with some music fitting more than one of the three. Cerebral music, heart music, and folk/country, make people. I’m not going to 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	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30

An estimated 3.404 less tons of paper were dumped on America’s first orbital satellite (Black Oak, Ark.)

Phone number patented by A.G. Bell (1876). Also patented: J. D. & P. M. Scott's "Presston," 1876.

New York City led the way with first dog license law (1884).


The buzzards return to Mount Nebo, Ohio. Beach Boys Mike Love, Harry James, Stu Stone, Hal Blaine, Al Jardine.

Federal polygraph law authorized (1968).


First bill irrigation patent on tobacco crop (1800).

First bill irrigation patent on tobacco crop (1800).

Radio & Records

Friday, March 1, 1974
**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 WHBY.)

**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.

**NOTES:**

**P1:** Top 15 major markets/20-30 record playlist/very little new product added.

**P2:** Secondary market/20-30 record playlist/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.

---

**BROWNSVILLE STATION**

**Big Tree**

- **Friday, March 1, 1974**
- **2:30**
- **Casablanca**
- **GREGG ALLMAN**
- **Mercury**
- **BILL AMESBURY**
- **BLUE SWEDE**
- **NOTES:**
  - Looks very solid, already 11 top 10 reports.

---

**CHER**

- **(MCA)**
- **(Elektra)**
- **JIM CROCE**
- **HARRY CHAPIN**
- **CLIFF DE YOUNG**
- **CLIFF LE ANDREW**
- **JACK DENVER**
- **BOB DERRING**
- **RICK DERRINGER**
- **JOHNNY CHAPMAN**
- **(Blue Sky)**
- **(Rock and Roll Hoochie Koo)**

**NOTES:**

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**GREGG ALLMAN**

- **Capricorn**
- **Midnight Rider**

**BACHMAN-TURNER OVERDRIVE**

- **4:21**

**BLACK OAK ARKANSAS**

- **(Atco)**
- **2:38**

**BLACK SWEEDE**

- **EMI**
- **2:54**

**NOTES:**

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**NOTES:**

- Can also tell at a glance what action the record's receiving at various stations, and affirm your decision to go or not to go on a record. You can watch a record's progress 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.

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**NOTES:**

- Major market adds late last week may revive its previous slump.
- Picks up nice moves, a few markets report slow probably due to high album sales.
- After a few slow weeks it seems to have strengthened.
- Sunshine On My Shoulder
- Have To Say I Love You In A Song
- Particular type of radio station. (KHJ should not be compared with WHBY.)

---

**NOTES:**

- Uses at stations.
- Parallels at stations.
- Parallels at stations.
- Parallels at stations.
- Parallels at stations.
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- Parallels at stations.
- Parallels at stations.
- Parallels at stations.
- Parallels at stations.
RADIO & RECORDS

Friday, March 1, 1974

PARALLELS

LAMONT DOZIER

(ABC) 4:24

Trying To Hold On To My Woman

P1 23-23 KHI, Debut 26 WSGA, 21-15 KSLQ, 28-23 WRC

P2 24-19 WHBQ, 21-21 WQXI, 27-26 WLEE

P1 6-2 WA KY, 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 WHBQ, 21-21 WQXI, 27-26 WLEE

P3 6-2 WA KY, Debut 37 KLIF, 9-10 WPGC, 30-29 KFXM, 34-31 WCFL

NOTES: Still very strong.

DAVID ESSEX

(Columbia) 2:51

Rock On

P1 8-8 KFRC, 3-3 13Q, 5-11 KDWB, On WPIX, 1-2 WRKO, On WPEZ, 6-4 WFLI, 9-4 KVQ, 2-15 KQV, 12-21 WQXI, 9-11 WIFE, 3-4 KAKC, 5-5 XEROK, 4-2 WHBQ, 4-6 KIMN, 5-2 WFLI, 5-5 KAFY, 10-24 Y-100, 3-2 WQXI, 5-5 KAFY, 10-24 Y-100, 3-2 WQXI, 1-11 WAFY, 11-13 KJRB, 2-9 KJRB

P2 4-2 KING, 2-5 WOKY, 3-4 KTKT, 5-11 WSGA, 12-12 WQXI, 9-11 WIFE, 3-4 KAKC, 5-5 XEROK, 4-2 WHBQ, 4-6 KIMN, 5-2 WFLI, 5-5 KAFY, 10-24 Y-100, 3-2 WQXI, 5-5 KAFY, 10-24 Y-100, 3-2 WQXI, 1-11 WAFY, 11-13 KJRB, 2-9 KJRB

P3 3-5 KILT, 6-4 WPGC, 4-4 WISM, 6-3 WCFL, Debut 27 WAMS, 6-3 WPOP

NOTES: Still very strong.

ALBERT HAMMOND

(Mums) 3:16

Still very strong.

ARM HA FRANKLIN

(Atlantic) 3:25

I'm A Train

P1 25-25 Y-100, Add WLEE, Add KING, Debut 30 KCPX

P2 On KILT, 39-31 KJRB, Debut 20 KJR

P3 39-23 KILT, 20-15 KDZA, Add WPGC, 14-12 WCFL

NOTES: DARYL HALL & JOHN OATES

(Atlantic) 3:24

She's Gone

P1 22-18 KRSP, 29-17 WOKY, 24-22 KCPX, Debut 29 WFLI

P2 32-28 KLIF, 18-18 KJRB

P3 39-23 KILT, 20-15 KDZA, Add WPGC, 14-12 WCFL

NOTES: TERRY JACKS

(Until You Come Back)

(Atlantic) 3:25

Seasons In The Sun

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, 14-13 KRSP, 13-3 KAKC, 10-7 XEROK, 27-22 KAKC

P3 26-18 KJRB, 34-31 KLIF, Add WLOF, Debut 19 KJR

NOTES: One of the most added this week.

GUESS WHO

(RCA) 2:37

Tell Me A Lie

P1 On KOWD, 27-25 CLKW

P2 26-24 KTDT, 27-24 KQV, Debut 26 KRSP

P3 26-23 KJRB, 34-31 KLIF, Add WLOF, Debut 19 KJRB

NOTES: Looks better each week.

GRAND FUNK

(Rainy Wednesday) 2:45

Energy Crisis '74

P1 Debut 12 WLS, 14-16 CKLW, 8-8 WFLI, On WPEZ, 5-19 KKDJ, 12-11 WRKO, 12-18 KSLQ, 16-13 13Q, 17-22 KHI

P2 5-12 KRSP, 5-11 KCPX, 14-17 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.

TERRY JACS

(Bell) 3:24

Must Be Love

P1 3-3 KQV, 1-4 WLC, 3-3 WSGA, On WPEJ, 5-5-5 CLW, 1-1 KHI

P2 2-1 KLIF, 2-1 WQXI, 1-2 WRKO, 2-1 KSLQ, 1-1 WAFY, 1-1 WHBQ

P3 2-1 KAKC, 1-1 XEROK, 2-1 WSGA, 2-1 WFLI, 1-1 KQV, 1-1 WPGC, 1-1 WISM, 1-1 Wmvc, 1-1 WAFY

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

THE JAMES GANG

(Atlantic) 3:30

Tell Me A Lie

P1 Debut 29 WRKO, 27-22 WFIL, Add WPIX

P2 17-10 WQXI, 2-5 WSGA, Debut 27 WOKY

P3 14-9 WAFY, 28-25 WLOF, 23-16 KJRB, 29-25 KLIF

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

SAMI JO

(MGM South) 2:39

I Love

P1 On KOWD, 27-25 CLKW

P2 26-23 KTDT, 27-24 KQV, Debut 26 KRSP

P3 26-23 KJRB, 34-31 KLIF, Add WLOF, Debut 19 KJRB

NOTES: One of the most added this week.

GRAND FUNK

(Rainy Wednesday) 2:45

Energy Crisis '74

P1 Debut 12 WLS, 14-16 CKLW, 8-8 WFLI, On WPEZ, 5-19 KKDJ, 12-11 WRKO, 12-18 KSLQ, 16-13 13Q, 17-22 KHI

P2 5-12 KRSP, 5-11 KCPX, 14-17 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

(Rainy Wednesday) 2:45

Locomotion

P1 Debut 29 WRKO, Add KKDJ, Debut 28 WRC

P2 Add KAFY, Debut 24 KQV, 2-15 KQV, 1-15 WLC, 3-1 WSGA, 1-1 KHI, 2-1 KLIF, 2-1 WRKO, On WPEJ, 5-5-5 CLW, 1-1 KHI

P3 Add WISM, Add WPGC, Add WAFY, Add KING, Add WLEEE

NOTES: One of the most added this week.

BILLY JOEL

(Columbia) 3:16

Piano Man

P1 Debut 20 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 KJRA

NOTES: Still picking up, could come home.
"OH MY MY"

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

RINGO

PRODUCED BY RICHARD PERRY
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. (KJH) should not be compared with WHHY. 

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.

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

OLIVIA NEWTON-JOHN
Let Me Be There
3:04
(MCA) 5:12

Jesse
1:17
22-14 WAKY, 25-23 WQXI, 32-20 WXLO, 11-7 KQV.
NOTES: Very strong.

PHILIA

22-14 WAKY, 25-23 WQXI, 32-20 WXLO, 11-7 KQV.
NOTES: Very strong.

MOSEY

22-14 WAKY, 25-23 WQXI, 32-20 WXLO, 11-7 KQV.
NOTES: Very strong.

MOSEY

22-14 WAKY, 25-23 WQXI, 32-20 WXLO, 11-7 KQV.
NOTES: Very strong.

MOSEY

22-14 WAKY, 25-23 WQXI, 32-20 WXLO, 11-7 KQV.
NOTES: Very strong.

MOSEY

22-14 WAKY, 25-23 WQXI, 32-20 WXLO, 11-7 KQV.
NOTES: Very strong.
MARIA MULDAUR
(Reprise) 3:36

**Midnight At The Oasis**

- P1: 9-5 KJRB, 17-14 KJU, Debut 28 WPGC
- **NOTES:**

ANNE MURRAY
(Capitol) 2:50

**Love Song**

- P1: Debut 20 KDJ, 25-21 WRC, 16-13 KDWB, 13-8 WLS, 21-21 WFL, 16-14 KQV
- **NOTES:**

NATURAL FOUR
(Curtom) 3:17

**Can This Be Real**

- P1: 14-21 KYSN, 18-18 WCFL
- **NOTES:**

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

**Put Your Hands Together**

- P1: 15-18 WXLO, 13-11 WFL, 15-18 WRC, 11-11 KQV
- **NOTES:**

MIKE OLDFIELD
(Virgin) 3:18

**Tubular Bells (Theme From the "Exorcist")**

- P1: 21-18 KFRC, Debut 22 KDWB
- **NOTES:**

ELVIS PRESLEY
(RCA) 2:20

**I've Got a Thing About You Baby**

- P1: 8-5 KJRB, 14-18 WHBQ
- **NOTES:**

THE PEPPERS
(Event) 2:15

**Pepper Box**

- P1: 29-26 KJRB
- **NOTES:** Slow spreading.

REDSTONE
(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 13G
- **NOTES:**

HELEN REDDY
(Capitol) 3:03

**Keep On Singing**

- P1: Debut 29 KFRC, Debut 25 KDWB
- **NOTES:**

CHARLIE RICH
(Epic) 2:44

**There Won't Be Anymore**

- P1: 24-21 WOKY, 28-27 WLEE
- **NOTES:**

DIANA ROSS
(Motown) 2:49

**Last Time I Saw Him**

- P1: 15-18 KFRC, 25-15 WLS, 19-10 KSLQ, 18-16 KKDJ, 18-13 KQV
- **NOTES:**

CARLY SIMON & JAMES TAYLOR
(Elektra) 3:45

**Mockingbird**

- P1: 15-14 KOI, 13-9 WRC, 16-11 WXLO, 13-6 WRC, 19-10 WFL, 16-14 KQV
- **NOTES:**

SPINNERS
(Atlantic) 3:14

**Mighty Love**

- P1: 12-23 CWL, On WFL, Debut 22 KJU
- **NOTES:**
JIM STAFFORD

Spiders And Snakes

PARALLELS

[Image of a grid with various song titles and radio stations listed]
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 Emerson, General Manager, is the following talent slated to appear: Tanya Tucker, Jerry Reed, Tom T. Hall, Jack Greene and Jeanie Seely. 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, Steve McNalley, LeRoy Frizzell and Billy “Crash” Craddock.

INDIANAPOLIS
It’s Hoosier Hysteria Time in Indianapolis with THE WIRE Wonders basketball team. The team recently raised $200 to help ease medical bills for a brain damaged child. The money was raised through a benefit game with North Texas State.

The games are as a public service for their first game with the Mesa Fire Department, Police Dept. and Sheriff’s Office even though they only played 6”.

THE Mens SHUFFLE
It’s Livestock Show & Rodeo Time in Houston. Ric Libby said February 25 was KENN’s night. Johnny Rodriguez was the spotlight artist. KENN also gave away an International Scout II during the festivities.

KNUTZ 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 & WESTERN SLEIGHTS
Bill Jenkins, General Manager of WUBE (Cincinnati) reports va- a good response to their mailers mailed concerning country radio. The information obtained will be made available to Equal Registrants of the Fifth Annual Country Radio Seminar in Nashville, March 15 & 16 at the Airport Hilton.

A panel that will discuss how a station that programs country music can “overcome the hillbilly image.”

NOTES
from
Jonathan Pricke

Many fairly new releases comprise the ten songs that have shown the strongest gains this past week. This list takes into account the fast moviers, 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:

"Toppers & Sneakers"...Jim Stafford (MGM) Started as Top 40 -- crossing to country, No. 6, WETT, No. 5 WIL, No. 2 KXI.

"Tunes of Life"...Lonzo & Oscar (GRC) No national numbers since each week went on 11 at a different time. No. 8 WPRC, No. 13 WPLQ, No. 25 WJJO, No. 25 KTVU.

"I Just Started Hating Cheating Songs Today"...Moe Band. Started in San Bernardino. Poor distribution initially purchased by GRC. Novally Songs...takes titles from other records.

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

Jesse Brown
Bobby Goldsboro
Charlie McCoy
Jim Mundy
Kenny O’Dell
Patsy Sled

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

"Qua La Linta"...Rogier Miller (Columbia)

The Don Williams album Volume II seems to be doing as well as his current single, "We Should Be Together..."

Hollywood film stations are exoposing "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..."

Hollywood film stations are exoposing "She’s In Love With A Rodeo Man"...as much as single.

"I Will Always Love You"...Dolly Parton (RC)

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

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

Please refer to "My First Record Album," Mercury plans to release this record today.

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)

Bill Collie

Charlie Rich, Dottie West will headline Country Jubilee Weekend at Disneyland here (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 (Byman Audience). Whether the decision by responsible parties ultimately may be pro or con could be relatively unimpacted radio tourists in search of souvenirs have been taking it apart brick by souvenir brick. Officials say there is talk of a ballpark now, but there is talk of added security to guard against continued dismantling. Around the first floor offices of the Dept. of Interior will visit with staff about the prospect of it becoming a ballfield, N.L.T. Corporation. The building, 82 years old, has quite a colorful history (more on this next week).

AVC President Blake Involves 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. Blake said it is geared for those who don’t have, or would prefer to eliminate the expense of a complete mailing 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.

For further information write Buddy Blake at P.O. Box 15271, Nashville, Tennessee 37215 or phone (615) 385-2277.
Friday, March 1, 1974

The top twenty listings reflect SALES
The graphs measure the song’s level of audience appeal

The top twenty listings reflect SALES
The graphs measure the song’s level of audience appeal

TREND
Friday, March 1, 1974

2/15 2/22 3/1
1 3 TAMMY WYNETTE/Another Lonely Song (Epic)
2 1 CHARLIE RICH/There Won’t Be Anymore (RCA)
3 2 CONWAY TWITTY/Honky Tonk Angel (MCA)
4 4 JOHNNY RODRIGUEZ/The Way Love Goes (Mercury)
5 3 JOE STAMPLEY/I’m Still Loving You (Dot)
6 5 ANNE MURRAY/Love Song (Capitol)
7 6 BOBBY BARE/Daddy What If (RCA)
8 9 ANNE MURRAY/Love Song (Capitol)
9 7 HANK THOMPSON/The Older The Violin (Dot)
10 10 TAMMY WYNETTE/Another Lonely Song (Epic)
11 11 JOHNNY RODRIGUEZ/The Way Love Goes (Mercury)
12 12 BRENDA LEE/Wrong Ideas (MCA)
13 13 CONWAY TWITTY/Honky Tonk Angel (MCA)
14 14 MEL TILLIS/Midnight, Me And The Blues (MGM)
15 15 JOHNNY CARVER/Someone’s Falling In Love (ABC)
16 16 BARBARA FAIRCHILD/Baby Doll (Columbia)
17 17 MEL TILLIS/Midnight, Me And The Blues (MGM)
18 18 BRENDA LEE/Wrong Ideas (MCA)
19 19 JOHNNY RODRIGUEZ/Another Lonely Song (Epic)
20 20 SAMMI SMITH/Rainbow In Daddy’s Eyes (Mega)
"Traces of Life"

Lonzo & Oscar

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

The graphs will also show how a record may "hold on" in audience popularity long after sales have dropped.

LYNN ANDERSON

Smile For Me (Columbia)

BURGESS & LOGAN

Wake Me Into Love (Shamrock)

GLEN CAMPBELL

Houston (Capitol)

CONNIE CATO

Superskirt (Capitol)

ROY CLARK

Honeymoon Feeling (Dot)

MERLE HAGGARD

Nothing’s Funny Anymore (Capitol)

DONNA FARGO

I’ll Try A Little Bit Harder (Dot)

FREDDIE HART

Hang In There Girl (Capitol)

NARVEL FELTS

Good Love Was Mine (Cinnamon)

SONNY JAMES

Is It Wrong (Columbia)

JERRY LEE LEWIS

I’m Left, You’re Right (Mercury)

JONES & WYNETTE

Jet Set (Epic)

WAYNE KEMP

Listen (MCA)

MELBA MONTGOMERY

No Charge (Elektra)

GEORGE MORGAN

Red Rose (MCA)

TOMMY OVERSTREET

You Were A Lady (Dot)

MARIE OWENS

J. John Jones (MCA)

JOHNNY PAYCHECK

My Part Of Forever (Epic)

DICKEY LEE

I Use The Soap (RCA)

ELVIS PRESLEY

Take Good Care Of Her (RCA)

J. John Jones (MCA)

JERRY LEE LEWIS

I’m Left, You’re Right (Mercury)

ELVIS PRESLEY

Take Good Care Of Her (RCA)

RAY PRICE

Storms Of Troubled Times (Col)
Radio & Records

Friday, March 1, 1974

 Added this week...

JERRY REED

CRYSTAL BLUE (RCA)

Good gains this week.

No. 8 KSON, No. 9
KLAK, No. 10.

CHARLIE RICH

Very Special Love Song (Epic)

Already charting at many stations.

No. 18 KCOC.

MARTY ROBBINS

20th Century Drifter (MCA)

JEFFERSON AIRPLANE

Frontier (MCA)

LINDA RONSTADT

Silver Threads (Asylum)

Now definitely over McCoy.

JEAN SHEPARD

At The Time (UA)

Starting to chart.

CAL SMITH

Country Bumpkin (MCA)

Solid moving.

Many adds.

No. 24 WMC, No. 30
KFOX, No. 35 KENR.

HANK SNOW

Hello Love (RCA)

No's. starting to Snowball.

No. 1 WWIN, No. 3 WCMC.
No. 4 KFOX, No. 8 KCOC.

JERRY WALLACE

Guess Who (MCA)

Weak beginning.

LITTLE DAVID WILKINS

Georgia Keeps Pulling (MCA)

DON WILLIAMS

We Should Be Together (MCI)

BOBBY Wright

Seasons In The Sun (ABC)

No. 22 WEEP, No. 25
KBOX, No. 29 KENR.
No. 27 WINN, No. 44
WRCP.

PHIL RANDOLPH

RIO GRANDE (MCA)

FAROY YOUNG

Is It Wrong (Mercury)

KENDO-LOUISIANA

Melba Montgomery

Eddy Raven

Johnny Paycheck

Little David Wilkins

DROP.

TROY SKEELE

HUSTON & MANDIE

WILLIE NELSON

SHERMAN SMITH

JUNIOR ODYSSEY

Jack Teno.

KCCO-SAN BERNARDINO

LORIE & ORAC

JUNE PAYCHECK

HUSTON & MANDIE

LITTLE DAVID WILKINS

EDDY RAVEN.

DROP.

JOE BROWN

BOBBY LOVE

JUNE SCOTEY

STAN BROS.

KTRU-PHOENIX

STAN BROS.

ROY CLARK

BONNIE CARLSON

THE STANSTEDS

KENR-HOUSTON

Hank Thompson

Melba Montgomery

Ray Price

TF "BOBBY" WILSON

SMI.S.

Johnny Paycheck

Little David Wilkins

ROY CLARK.

BONNIE CARLSON

SHEILA."KBBH STANSTEDS

KBBH STANSTEDS.

WXXP-PITTSBURGH

Roy Price

Johnny Paycheck

George Jones (RCA)

Johnnie McCaslin

JUNIO R," WILSON"" RAY PRICE

RAY PRICE

DORIS PERKINS

ROY CLARK

RAY PRICE

DORIS PERKINS

JOHNNY CASH

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The top twenty listings reflect sales. The graphs measure the song's level of audience appeal.

1. **DENVER**
   - SIGNIFICANT:
   - 100% signifies fastest moving records.

2. **JACKS**

3. **MEAD**

4. **MURRAY**

5. **HALL**

6. **CHRISTIE**

7. **HAMLISCH**

8. **MULDAUR**

9. **CHER**

10. **STEWARDS**

11. **LOVE UNL**

12. **SIMON**

13. **STREISAND**

14. **JOEL**

15. **RICH**

16. **MOCEDADES**

17. **RICH**

18. **SWEDE**

19. **JOE**

20. **DIAMOND**

**TOP TWENTY**

Friday, March 1, 1974

1. **JOHN DENVER/Sunshine On My Shoulder (RCA)**
2. **TERRY JACKS/Seasons In The Sun (Bell)**
3. **SISTER JANET MEAD/The Lord's Prayer (A&M)**
4. **ANNE MURRAY/Love Song (Capitol)**
5. **TOM T. HALL/I Love (Mercury)**
6. **LOU CHRISTIE/Beyond The Blue Horizon (Three Brothers)**
7. **SISTERS JANET MEAD/The Lord's Prayer (A&M)**
8. **ANNE MURRAY/Love Song (Capitol)**
9. **TOM T. HALL/I Love (Mercury)**
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19. **SISTERS JANET MEAD/The Lord's Prayer (A&M)**
20. **ANNE MURRAY/Love Song (Capitol)**

**TREND**

Friday, March 1, 1974

- Good growth week, finally, happened.
- Most report hot, but some show it is beginning to wear a bit.
- Very solid hit material.
- Stronger this week.
- Stronger this week.
- Good growth week, finally.
- Happened.
POP/MOR NOTES by Mike Kasabo

That dynamic 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 number one is the new Helen Reddy’s “Keep On Singing” added to WIP, KYW, WFLY, KGIL, KHOW, and many others. Neil Diamond’s “Skybird” (pulled from album) is another heavily added record this week... among the markets expelling we find WLS, WMAQ, WCIRB, and surely more to come. The new Ridge Stern hit of the week is 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 see a breakout from Jim Heath at KHOD. 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 film. Also note that LaVonne 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, WEIL-FM, WGBM to mention a few. Staple Suggers’ smooth soul “Touch A Hand” appears to be making a move with several stations. “Midnight At The Oasis” by Martha McRae is now hot at KXMP, KIIS, WIP, and KYW. Other newer items that are making substantial moves include “Somebody Found Her” by the Addrisi Brothers (Bell), “Help Me” by Joe Mitchell (Asylum)... on KIIS, WMAL, KNBR, “Thanks For Saving My Life” by Billy Joel (Phil. Int.), “One Hell Of A Woman” by Mac Davis (Columbia)... good reports from KHOW, WEIL-FM, KNBR, “Touch & Go By” by Al Wilson (Shifty Rodeo)... on WLS.

The battle for the lead in the “Young And Restless” derby continues. The race is still tight, 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 Motels album will be “Eres Tres.”

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’ (polydor) album from KXMP and KNBR. Several stations are playing the new Ann 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)

The interest is growing.

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

Award winner, scoring again.

ELTON JOHN
Bennie And The Jets (MCA)

A little too hard for some.

MAC DAVIS
One Hell Of A Woman * (Columbia)

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

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

Getting good request action.

BOB DYLAN
On A Night Like This * (Asylum)

KRIS & RITA
Lovin’ Arms (A&M)

ELBOW
Come And Get Your Love (Epic)

HELEN REDDY
Keep On Singing (Capitol)

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

ADDRISI BROTHERS
Somebody Found Her * (Bell)

JERRY FULLER
Ariane * (Bell)

HERBIE MANN
Spin Ball (Atlantic)

RINGO STARR
Oh My My (Apple)

BILL AMESBURY
Virginia (Casablanca)

HALL & OATES
She’s Gone (Atlantic)

MAUREEN MCCOVERN
Nice To Be Around (20th Century)

HELEN REDDY
Keep On Singing (Capitol)

Several adds, still looks OK.

GLEN CAMPBELL
Houston (Capitol)

ALBERT HAMMOND
I’m A Train (Mums)

VENTURES
“Young And The Restless” (UA)

New support, still could happen big.

Phoenix is gaining.

Looks very good.

Enough important adds to be a contender.

Still has the load of the two versions.
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)

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)