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Continued on page 4
THE INDUSTRY'S NEWSPAPER

TREND:

February 7, 1975

1/17 1/24 1/31

13 7 7 1 DOOBIES BROTHERS/Black Water (WB)
5 4 4 1 EAGLES/Best Of My Love (Asylum)
1 1 1 3 BARRY MANILOW/Mandy (Arista)
7 5 3 4 LINDA RONSTADT/You're No Good (Capitol)
8 6 5 1 AVERAGE WHITE BAND/Pick Up The Pieces (Atlantic)
2 2 2 6 CARPENTERS/When We Were Young (A&M)
16 10 9 1 GRAND FUNK/Some Kind Of Wonderful (Capitol)
21 12 10 1 OHIO PLAYERS/Fire (Mercury)
- 35 21 1 OLIVIA NEWTON-JOHN/Have You Never Been Mellow (PolyGram)
25 19 13 1 STYX/Lady (Wooden Nickel)
34 27 17 1 FRANKIE VALLI/My Eyes Adored You (Private Stock)
22 20 12 1 AMERICA/Lonely People (WB)
3 3 6 13 ELTON JOHN/Lucy In The Sky With Diamonds (MCA)
20 22 11 14 CAROL DOUGLAS/Doctor's Orders (Midland)
4 8 8 15 NEIL SEDAKA/laugh and the Rain (Rocket)
10 11 15 16 STEVIE WONDER/Boogie On Reggae Woman (Motown)
- 30 26 18 LABELLE/Lady Marmalade (Epic)
- 29 22 18 BACHMAN-TURNER/Roll On Down The Highway (Mercury)
6 9 14 19 CARL DOUGLAS/King Fu Fighting (70th Century)
18 13 16 20 DONNY & MARIE OSMOND/Morning Side of the Mountain (MGM)
24 24 21 12 DISCO TEX & THE SEX O LETTES/Get Dancin' (Chelsea)
- 34 29 13 SUGARLOAF/Don't Call Us, We'll Call You (Claridge)
17 23 23 24 GLORIA GAYNOR/Never Can Say Goodbye (MCA)
33 31 28 24 JOHN DENVER/Sweet Surrender (RCA)
11 18 19 25 HARRY CHAPIN/Cats In The Cradle (Elektra)
15 14 18 26 ANKA/CAT'S One Man Woman, One Woman Man (UA)
21 21 27 26 JETHRO TULL/Bungle In The Jug (Chrysalis)
36 33 31 28 MARIA MULDAUR/I'm A Woman (Reprise)
14 15 20 29 THREE DEGREES/When Will I See You Again (Phy/Int)
12 16 25 30 HELEN REDDY/My Baby (Capitol)
- 37 37 37 CAROLE KING/Nightingale (Dole)
- 37 37 37 CAROLE KING/Nightingale (Dole)

THE NATIONAL REQUEST TABULATION

1. DOOBIES BROTHERS
2. BARRY MANILOW
3. OLIVIA NEWTON-JOHN
4. OHIO PLAYERS
5. CARPENTERS
6. FRANKIE VALLI
7. STYX
8. AVERAGE WHITE BAND
9. CARL DOUGLAS
10. EAGLES

OTHER STRONG ACTION:
SUGARLOAF
GRAND FUNK
ELTON JOHN

NEW & ACTIVE

The following records are listed in order by their activity

HOT CHOCOLATE
"Emma" (Big Tree)

Popped with big additions this week: add WGWG, WERC, WKLO, KEZY, KKLX, WPFE, WRC, WCOL, WAKY, KUDP, 21-14 at 13Q, add WBBQ, WSJA, debut 27 WBBF, 30-26, much more action.

MINNIE RIPPERTON
"Lovin You" (Epic)

Many early believers have been proven right; add KHJ, K100, KJOY, WCAO, 20-17 WFIL, 8-4 WQRB, debut 28 WSJA, add CKLW, Z93, WQRB, 18-14 at 1YK, add WQXI, 8-4 WIFE, debut 31 KEEL, debut 27 WCOL, and much more strong action on this record.

FANNY
"Butter Boy" (Casablanca)

Some very strong chart jumps: 18-8 WRFIC, 7-8 at 11000, 23-16 WKLO, WRFIC, WCOL, KJOY, WCAO, 25-13 WUPP, 30-26, KFL, KOZ, K100, WAKY, KGOW, much more.

Continued on page 22
Jim Davenport Leaves WFOM

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Continued on page 4
"WHERE HAVE THEY GONE"
(3979)

to
PITTSBURGH!

TOP 10 SALES
(over 15,000)
and
TOP 10 PHONES...
13Q
KQV
WPEZ
WTAE
KDKA

Just ask the Program Directors...

to
FORT WAYNE!

FIRST INDICATOR WITH TOP 10 PHONES:
WOWO

JIMMY BEAUMONT
AND THE SKYLINERS

"WHERE HAVE THEY GONE"
(3979)
Major Changes At KKDJ/LA

KKDJs Los Angeles: The rumor we printed on the first page last week came true. Rick Carroll is no longer PD at the station. Also dismissed from the station are Rich Robbin and T. Michael Jordan. Charlie Tuna is the new program director. Shifts are now 6-10 Tuna, 10-3 Humble Harvey, 3-7 Jay Stevens, 7-10mid John Peters. At night Russ O'Hara. We talked with KKDJ general manager Ted Boyd who told us the new direction would be adult contemporary with the teen Research), and it shows that in a week came true. Rick Carroll is on the station. AFTRA is asking for the station. AFTRA is asking for the station. KLZ CHARGED BY AFTRA

KLZ Denver: A report in from the city about AFTRA filing charges with the NLRB against KLZ over the firing of a morning disc jockey, Ken Seal. The union charged KLZ management terminated the employee because of his efforts in securing AFTRA as the bargaining representative at the station. AFTRA is asking for full reinstatement of the employee and has stated it will press for an investigation and hearing before the NLRB. The Rocky Mountain News, local paper, reached Sam Yacozetti, KLZ station VP and GM who said he was mystified when informed of them and stating "We don't have a union and were not aware of any union activities.

RADIO LISTENING IS UP

The latest RADAR report is out (RADIOs All Dimension Audience Research), and it shows that in a typical day 138 million people from age 12 up listen to radio for an average of more than 15 quarter hours. This figure represents about 83 percent of those plus in the United States.

KLZ REBATES

KSJO-San Jose is currently running a promotion capitalizing on the auto-makers rebates. Jocks are going into shopping areas and repeating the entire price of randomly selected shopper's purchases. The conversations with the surprised shoppers are recorded and played back on the air.

WPFG MUSIC

WPGC-FM Washington D.C. Jim Elliott is the new music director. The stations playlist has been trimmed to 27 active records with a hot stack of 5.

KVAN BUBBLE GUM

KVAN Portland has a promotion to kick off their new progressive format. They're running spots saying that they would never again play bubble gum music, but they would give away bubble gum .. so they did.

THING OF THE PAST

WVOV-Huntsville proved that old promotions that have never been heard in a market still work in 1975. They ran "promos about "Thing Of The Past" on a certain date. Whenever this kind of promotion is run, it needs the cooperation of the staff ... sales as well. Stew Robb found out why this is true when 30 clients threatened to cancel unless they were told what was going on. Everyone found out what "Thing Of The Past" meant on January 22nd when they kicked off a 20% Rock and roll week with the trivia contest running along with the promotion.

SRO BROADCASTING MOVES

SRO Organization broadcast division will move March 1 from Seattle to San Jose, Be Denver, while continuing with his responsibilities as National PD, will assume the additional chores of Assistant Manager and PD of KSJO.

ROCK & ROLL GOSPEL

WNAH Nashville ... R&R received an interesting letter from Hoyt Carter Jr., PD of this station. Hoyt noted the format was gospel but thought we'd be interested to note that it is tightly formatted. Station uses the basic approach of Top 40 radio, fast paced, tight production, short jingles, a hot clock, 25 list, and up jocks. They even run promotions and contests. To quote Carter: "a gospel radio station will probably never be number one in its market, but it certainly doesn't have to be hokey and on the bottom either."

SAN FRANCISCO CHANGES

KDGE-San Francisco ... Ron Fell has left the station as program director, replaced by Allan Holten, a veteran of WP, Philadelphia and WHN-New York. No specific format changes were announced.

KSFQ: San Francisco morning man and PD Don Sherwood is no longer programming this MOR station. His former associate Sharon Meyers is taking over the programming chores, according to our reports.

CONVENTION UPDATE:

Shrinsky, Abrams Added

The R&RConvention in Atlanta keeps on growing. We have now added a session with our FCC legal advisor Jason Shrinsky, from the law offices of Slambler & Shrinsky. Jason has agreed to a question and answer session hitting on the major programming legal problems, so come prepared with questions. Chuck Blore has also joined the session and will answer questions on production. We emphasize that the session participants are coming in to answer your questions, not amaze you with airchecks or special presentations of their stations. The "sessions" will require your participation, so don't be afraid to ask, it's the only way to learn. Lee Abrams of the consulting team of Burkhart and Abrams will be available and Bill Biones from CKLW will also be in our sessions.

We will instill a unique approach to our convention. There will be several rooms to choose from all holding a maximum of 100 people each. You and your friends and staff settle in a room, the seats you pick to sit together will be yours all day. The audience will not move from room to room, the speakers will. All rooms will be set up with table and chairs for your comfort. You will be able to see each participating session speaker as they move from room to room.

An interesting concept we have is that there is no "advisory board" picking topics or determining what will happen. We have asked for ideas and suggestions from everyone reading R&R. All of the improvements in this convention have come from our readers. If you have any suggestions please feel free to call them in to us. We sincerely want this meeting to be the best you've ever attended.

LETTERS:

The 'Memory Loss' Factor

Dear R&R:

I want to thank you for publishing recently the very fine article comparing ARB and Pulse. The "mystery author" has covered a number of important points and, on balance, I agree with his conclusions about the two services.

However, there is one point about the Pulse roster recall method that the author did not mention. With all recall methodology, whether 15-minute, 24-hour, or 5-day, there is an inevitable factor of inaccuracy. By presenting the respondent with a roster of stations, he has a tendency to identify himself with the traditional, well-known call letters. This is particularly true when confronted by the interviewer while making his choice. This point is generally recognized to be true in other forms of media research (magazine, newspaper) where different forms of personal interviewing are utilized. It seems to me a combination of a diary kept over a shorter or a longer period of time with a personal retrieval (for validation and additional interviewing) can accommodate the best points of both methodologies.

Robert S. Kellett
General Manager
C.B. Hooper

Charlie Daniels dropped by 99X in New York to do a live interview, and some cigar chomping. Hanging out after the session are: Barry Fiedel (Buddha promotion), Al Casey (99X PD), Daniels, Ron O'Brien (99X DJ) and Mike Vallone (station's assistant MD).

Taking time out to send Valentine

Greetings to everyone is radio's sweetheart, Wolfman Jack.
**LEGEND:**


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**BIRMINGHAM**

MON-SUN 6am-12mid av % of share TOTAL 12+

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**SALT LAKE CITY**

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**HONOLULU**

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**ORLANDO**

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**HURRICANE**

MON-SUN 6am-12mid av % of share TOTAL 12+

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<th>WJG</th>
<th>WOR</th>
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**CHARLOTTE**

MON-SUN 6am-12mid av % of share TOTAL 12+

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<tr>
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<th>WWR (B)</th>
<th>WJO (B)</th>
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<td>3.5</td>
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**JACKSONVILLE**

MON-SUN 6am-12mid av % of share TOTAL 12+

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<tr>
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<th>WSOC</th>
<th>WABX</th>
<th>WYVY (B)</th>
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<td>1.9</td>
<td>3.3</td>
<td>3.2</td>
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</tbody>
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**News**

Continued from front page

manage the Kaiser UHF television station there. Alfred Racco has been appointed the new vice president and general manager, effective February 24. Racco is currently the GM at ABC’s KGO-San Francisco.

WWMY NAMES NEW MD

Jerry Clifton, national PD for the Bartell Stations managed by Lee Logan as the music director at WWMY-Miami.

**PLAUGER TAKEOVER CLEARWATER**

Plough Broadcasting has taken over WXK FM. Clearwater, Florida, effective February 6. Purchase price $1 million. Facility is at 97.9 with 100,000 watts in a 24 hour a day operation.

**POLLARD PASSES AWAY**

Oils Pollard, R&B promotion man for Avco died of a heart attack in New York Monday.

**SAN ANTONIO REVISITED**

The new rocker in this city is KSQ, which was inadvertently listed in R&R as KSAS.

KUPD: COCKER AND CANDY

Chuck Dunaway came up with a clever Valentine's Day promotion. Station is giving away "Cocker & Candy" in their "Love and Roll & Rock" contest. Prizes are Joe Cocker albums and a box of candy.
ADDED THIS WEEK AT:
WQXI, WMPS, WKBW, WLPL, KJRB.

11/20/74 - Bill Gavin's "Personal Pick": "The arrangement makes effective use of vocal harmonies and the lyric, although somewhat intimate, seems unlikely to provoke objections in today's society." — 1/3/75 - Bill Gavin's "Top Tip" — 1/25/75 - And now, Bill Gavin's "Top Prospect" —
New and active in Radio and Record 3 weeks in a row. Immediate phone request action wherever played. Top Ten 3 weeks in a row in Pittsburgh.
## The Hottest: Olivia Newton-John Frankie Valli Labelle Styx

### PARALLEL 1

<table>
<thead>
<tr>
<th>Artist</th>
<th>Album</th>
<th>Week</th>
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<tbody>
<tr>
<td>Ozark Mt.</td>
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<td>23-15</td>
</tr>
<tr>
<td>Frankie Valli</td>
<td></td>
<td>18-13</td>
</tr>
<tr>
<td>Olivia Newton-John</td>
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<td>14-3</td>
</tr>
<tr>
<td>Doobies</td>
<td></td>
<td>6-1</td>
</tr>
<tr>
<td>Jim Elliott</td>
<td></td>
<td></td>
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<tr>
<td>Doobies</td>
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<td>16-9</td>
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<tr>
<td>Leo Sayer</td>
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<tr>
<td>Dan Fogelberg</td>
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<tr>
<td>LaBelle</td>
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<tr>
<td>Queen</td>
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<tr>
<td>Chris Bailey</td>
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<td>Sandy Mirzoeff</td>
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<td>Freddie Fender</td>
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<td>Hootie</td>
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<tr>
<td>Chuck Holloway</td>
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<tr>
<td>Phil &amp; Don</td>
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<td></td>
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<td>War</td>
<td></td>
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<tr>
<td>Steve Goodman</td>
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<td>Group 16</td>
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<tr>
<td>Charlie Daniels</td>
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<tr>
<td>Andy Kim</td>
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<td></td>
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<tr>
<td>Lewis &amp; Clark</td>
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<td>Kool &amp; The Gang</td>
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<td>Slick 'The Boogies' Band</td>
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<td>Olivia Newton-John</td>
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<td>Ace</td>
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### Most Added

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<td>John Denver</td>
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**PAGE 6**

**RADIO & RECORDS**

**FRIDAY, FEBRUARY 14, 1975**

**Most added**

**MINNIE RIPPERTON RINGO STARR**

**HOT CHOCOLATE**

**PHOEBE SHOW**

**STYX**

**Most added**

**MINNIE RIPPERTON**

**RINGO STARR**

**HOT CHOCOLATE**

**PHOEBE SHOW**

**STYX**

**Most added**

**MINNIE RIPPERTON**

**RINGO STARR**

**HOT CHOCOLATE**

**PHOEBE SHOW**

**STYX**

**Most added**

**MINNIE RIPPERTON**

**RINGO STARR**

**HOT CHOCOLATE**

**PHOEBE SHOW**

**STYX**

**Most added**

**MINNIE RIPPERTON**

**RINGO STARR**

**HOT CHOCOLATE**

**PHOEBE SHOW**

**STYX**

**Most added**

**MINNIE RIPPERTON**

**RINGO STARR**

**HOT CHOCOLATE**

**PHOEBE SHOW**

**STYX**

**Most added**

**MINNIE RIPPERTON**

**RINGO STARR**

**HOT CHOCOLATE**

**PHOEBE SHOW**

**STYX**

**Most added**

**MINNIE RIPPERTON**

**RINGO STARR**

**HOT CHOCOLATE**

**PHOEBE SHOW**

**STYX**

**Most added**

**MINNIE RIPPERTON**

**RINGO STARR**

**HOT CHOCOLATE**

**PHOEBE SHOW**

**STYX**

**Most added**

**MINNIE RIPPERTON**

**RINGO STARR**

**HOT CHOCOLATE**

**PHOEBE SHOW**

**STYX**

**Most added**

**MINNIE RIPPERTON**

**RINGO STARR**

**HOT CHOCOLATE**

**PHOEBE SHOW**

**STYX**
SLIK—"THE BOOGIEST BAND IN TOWN"

WLAN—Rick Lewis, M.D.—WILK, PA
SLIK is a strong record. Phone reaction has been phenomenal. First week, it's an immediate smash. When you have a hit, you have to play it.

WILK—Don Bruce, M.D., P.D.—Wilkes Barre, PA
I'm sure it's a hit. Requests have been great.

WBAX—Bill Steward, P.D.—Wilkes Barre, PA
SLIK is an immediate smash. If the record gets played, no doubt about it—it's a hit. It's been one week and calls are great. Don't be afraid to take a chance with this hit.

WSCR—Vince Albert, P.D., M.D.—Scarsdale, PA
SLIK is a bell of a record. The Boogiest Band in Town is explosive.

WAEB—Jeff Frank, P.D.—Allentown, PA
Not only a solid disco record, but a very important demographic record.

WEEX (new addi)—Nicky Haggerty, M.D.—Euston, PA
Great disco record. Fantastic for our format.

WSBA (new addi)—Steve Drake, M.D.—York, PA
Strong record. Gotta go all the way with this one.
**FM Rock Radio**

*BY MIKE HARRISON*

As promised, we've started the first phase of the new FM Album Rock section. The Top 30 chart printed this week is quite obviously very different than that of last week and it is because of the totally different methodology and focus employed here that last week's positions are not listed. This chart is totally reflective of airplay and listener response, as reflected by all our reporting stations. Sales are in no way tabulated in this chart.

Also to be found in this section, are individual reports from some of our reporting stations. The stations in this section will be slightly rotated from week to week, with some always appearing, and some on a staggered schedule. The purpose of this is to prevent any private interest from having the ability to manipulate the chart for any immediate promotional activity.

Very soon, another album chart will be added, which will be totally reflective of nationwide sales activity of albums, regardless of when released, or how many stations are playing them. Thus, the confusion of "this chart is based on sales, airplay, and requests," which has been making the employment of charts for finite purposes a nebulous matter, will be cleared up.

Continued on page 27

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**Progressive Singles:**

- **FACES** w/ ROD STEWART: You Can Make Me Dance (WB)
- **JEFFERSON STARSHIP** (Mercury)
- **CAROLINE** (Grunt)
- **ROD STEWART**: Let Me Be Your Car (Capricorn)
- **STEPPENWOLF** (Atlantic)
- **SMOKEY FURY** (Mums)
- **QUEEN**: Killer Queen (Elektra)
- **JIM CAPALDI**: It's All Right (Island)
- **KENNY RANKIN**: Penny Lane (Little David)
- **WET WILLIE**: Leona (Capricorn)
- **ELVIN BISHOP**: Let It Flow (Capricorn)
- **DEEP PURPLE**: Steamroller (WB)
- **BILL COBHAM**: Dream Time (Atlantic)
- **J. GEILS BAND**: Giving It All Up (Atlantic)

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**February 14, 1975**

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**Suggested New Product**

- **MURPHY'S LAW**
  - *Murphy's Law* (ABC)
  - J.F. Murphy is back with brand new group. Could be his best to date. Try title cut.

- **BILLY PAUL**
  - *Got My Head On Straight* (Phil. International)
  - "Black Wonders Of The World" is a classic. Solid album.

- **ACE**
  - *An ACE album*
  - Single has lead in airplay.

- **ROBIN TROWER**
  - *For Earth Below* (Atlantic)
  - Long-awaited LP from this progressive heavyweight.
SUPERTRAMP: IT TOOK THE "CRIME OF THE CENTURY" TO BREAK THEM OUT.

And we’ve broken “Dreamer” out of “Crime Of The Century,” the album that’s received a Grammy nomination for “Best Engineered” recording of the year.

"DREAMER"
Produced by Ken Scott and Supertramp AM 1600
THE NEW SUPERTRAMP SINGLE FROM "CRIME OF THE CENTURY."
ON A&M RECORDS
THE FIRST CONVENTION YOU REALLY CAN'T AFFORD TO MISS...
AND THE ONLY ONE PRICED SO EVERYONE CAN AFFORD IT!

R&R CONVENTION
Royal Coach Inn, Atlanta
FRI, SAT, SUN—MARCH 21-23

$55 REGISTRATION
PRICE INCLUDES:
ALL YOUR MEALS & DRINKS
(INCLUDING ALCOHOL)
FROM FRIDAY NIGHT THROUGH SATURDAY NIGHT.

Friday night welcoming party, food, and open bar.
Saturday breakfast, lunch, dinner, show, and open bar.
(EXTRA SAT. NITE BANQUET TICKETS AVAILABLE AT $25 EACH)

SEMINAR SPEAKERS:
(listed alphabetically)

LEE ABRAMS—Burkhart & Associates
BUZZ BENNETT—Consultant
JERRY CLIFTON—Natl. PD, Bartell
JAY COOK—PD WFIL
BOB HARPER—PD WBK
BILL HENNES—PD CQL
ROBIN MITCHELL—PD WSJ
GERRY PETERSON—PD KHD
JOHN ROOK—Consultant
MIKE SCOTT—Natl. PD, General Cinema
SCOTT SHANNON—PD WQXO
MICHAEL SPEARS—PD KFRC
BILL TANNER—PD Y100
JAY THOMAS—PD WAYS
BILL YOUNG—PD KILT

SPECIAL SESSIONS:
ARB: After lunch on Saturday, Jack Fawcett, VP of Arbitron will explain the major changes coming with the April/May ARB, and answer your questions about ADI and how it will affect you as a programmer.

MAGID: Bill Moyes, director of Radio consultation for the Frank N. Magid company will head a Sunday morning session on "Programming Through Research: How To Beat The Book". Question And Answer period will follow.

LEGAL: With the ever-changing FCC more apparent in broadcasting, Jason Shrinsky, from the law offices of Stambler & Shrinsky will be in attendance Saturday at a session to answer programmers questions on the day to day legal problems that arise in a radio station.

SPECIAL SEMINAR ROOM RATES: $18 SINGLE, $22 DOUBLE

NOTE: PLEASE FILL OUT BOTH COUPONS BELOW
MAIL THIS COUPON TO R&R:
MAIL THIS ROOM RESERVATION DIRECT TO HOTEL--No Deposit Needed
The new single
Young Americans
David Bowie
OPENINGS

KXKJ-Tucson needs talented Rock & Roll jock. No lightweights. Tapes and resumes to Terry Fox, P.O. Box 5566, Tucson, Az. 85703. (2-3)

CKLW needs person for full-time week end - swing shift. Contact Bill Hennes. (313) 963-1657. (2-6)

KFWB-Miami needs looking for 6-9 pm jock. Contact John Sebastian. (1-29)

WFIL-Philadelphia has opening for full-time jock. Send tapes and resumes to Steve Kelly, 1 Bal de Cynwyd Plaza, Balde Cynwyd, Pa. 19004. (1-28)

WIVY-Jacksonville needs contemporary jock with personality. No Calls Please. Tapes and resumes to Dale Wehaha, Box 3737, Albuquerque, N.M. 87103. (1-30)

WNOE-New Orleans needs a dynamic morning personality who can relate to man on the street. Contact Jason O'Bryan, 590 Bienville St., New Orleans, La. 70130.

MISCELLANEOUS

Top Quality 3M-177, 1 Mil Tape, in white boxes, on 7 inch reels. Only used once by major national syndicator. Value is $3.75 a box, will sell for 750 a ml, complete delivery.

NOTE: INSERT IMPORTANT! Please let us know when your job opening is filled.

CLASSIFIED

POSITIONS SOUGHT

BIL MITCHELL currently with KGSN-Portland and KBZY-Salem part-time wants full-time TD or Progressive job. Will relocate. Call (503) 287-4625. (2-5)

STONEY RICHARDS formerly of KIIS-L.A. and WAGAR-Cleveland is available for MOR or TD position. Please call (213) 472-0924. (2-3)

WARD AUSTIN, Australia's top disc jockey for five years, 2½ years at KXIV. Phoenix requires L.A. position. Excellent track record. 15 years experience. Would also like Disco work. Please call. (213) 767-4307. (2-5)

You want good sound and good numbers? Let's talk. MIKE RAUR, former PD WEEG-WACI & WNCI looking for a small to medium market TD or PD gig. Will relocate. (614) 382-3115 (2-5)

DON "Jack" ELLIOTT still interested in connecting with someone in production in Southern California. Please call (213) 849-4700. (2-4)

Kris Earl PHILLIPS, formerly with WMGZ-Montgomery and WKRK-Boston looking for medium or major market jock gig. Please call 215-783-7222. (2-3)

Talented air personality looking for progressive gig in a significant market. Experience as Production and MD. Tape and resume available. Contact MOTHER DEAL 833-“"O” Ave., Lake Oswego, Ore. 97034 or call (920) 635-4194. (1-3)

JOHNNY WILLIAMS commercial announcer - newscaster available. Has also done writing. 12 years experience at KABC, KDAY, KRTH. Call (213) 294-2443. (2-4)

Ric ROBINSON just got laid off from WROX-Rockford due to cutback. Looking for a contemporary jock or PD position. (815) 877-2470. (2-3)

ROBERT J. FARLEY, three years experience in T40 at WBBR and WGLL is available immediately. (212) 347-3943. (2-3)

BRIAN ADAMS formerly with KDON-Salt Lake City and KSAN-S.F. looking for T40 or Progressive gig. Any market. Call (408) 437-7910 after 5:00. (1-23)

DR. JOHN (Jim Watkins) currently with WPEZ looking major jock or medium market PD position. 7 years experience. (415) 366-9786. (2-7)

NO DOUGH, NO SHOW! Jock victimized by home office budget cut in a major market. No. 1 rocker. Will do show, if you have dough. Prefer T30 market. Call Mike at (813) 961-5152. (2-4)

JIMI FOX formerly at KCBQ and KUPD looking for PD gig. Call (417) 488-2276. (4-6)

JEFF CRAIG just released from WLAW-Grand Rapids; 5 years experience and has also worked on the-air TV. Available immediately. Looking for T40, major market. Call (312) 734-8784. (2-6)

CHANGES

BOBBY DARK from KONO to WPEN-Philadelphia, afternoon drive.

KENS KINNBACK, comes to WRMS.

CHARLIE BROWNE new weekend jobs for KIOWLA. Was with WINZ-Miami.

STEVE HAMMILL from WPED-Pittsburgh as News Director.

JEFF RYDER, newly appointed PD of WBJS-Portland.

RED MOUNTAIN new PD at KCBN-Reno. Their line-up includes: Red Mountain 6-10 am, Dave Price 10-2 pm, Jack Palmer 2-6 pm, D.J. McKay 6-12 mid, Tim Rosen 12 mid-6 am.

New Line-up, WBBF-Rochester is looking for a production director with creative mind and lots of energy. Contact (503) 437-4910.

KAFY-Bakersfield needs 7 -midnight jock. Contact Mark Daniels, P.O. Box 5618, Bakersfield, Ca. 93306. (1-16)

KAMO-FM, 1245 S. St. Louis, St. Louis, Mo. 63104. (2-4)

KOME-San Jose has opening for a newscaster, who can relate to man on the street. Contact Carl Strandell, P.O. Box 3618, Sarasota, Florida. 33576 813-958-5561 (1-14)

KRCSP-Salt Lake needs midday jock. Immediate opening. Contact [name]. (801) 292-5541 or send tapes & resumes to P.O. Box 7760, Salt Lake City, Utan (801) 263-0176. (1-17)

"Bring your dancing duck and your suntan lotion to Florida." WYND-Sarasota needs a day time air personality. Contact Carl Strandell, P.O. Box 3618, Sarasota, Florida. 33576 813-958-5561 (1-14)

WGEL-Cleveland is looking for a disc jockey, all shifts. Contact Chris Bailey, 215-616-1090 (1-22)

WCLG-FM-Morganstown looking for progressive jock who knows music, blending and production. Not super laid back. Tapes and resumes only to Bob Sherman, Box 885, Morgantown, W.Va. 26505. (1-17)

WBBF-Rochester is looking for production director with creative mind and flexible talent. Send tapes & resumes to Mark Driscoll, WBBF, 850 Midwest Tower, Rochester, N.Y. 14603. (1-22)

KLEO-Wichita needs one jock. Tapes and resumes to GARY MACK, 5610 E. 29th, Wichita, Kansas 67220. (1-15)

WYRE-Annapolis needs a weekend person. EOE. Contact Ed Gursky, P.O. Box 155, Annapolis, Md. 21404. (301) 263-9211. (1-14)

KDMN-Denver needs a "cookie" night personality. Contact [name]. (303) 894-2910. (1-14)

WDKA-FM-Nashville needs night personality for progressive rock format. Tapes and resumes to Jack Crawford, WDKA, 1320 Stahlman Blvd, Nashville, Tn. 37207. (615) 254-1355 (1-14)

KRKE-Albuquerque needs TD Contemporary Personality. Tapes and resumes to Dale Wehaha, Box 737, Albuquerque, N.M. 87103. NO CALLS PLEASE. (1-17)

KLT-Tucson is looking for a first phone energy jock. EOE. Tapes and resumes to Roger Collins, Box 5355, Tucson, Az. 85703. (1-17)

KAFY-Bakersfield needs 7-midnight jock. Contact Mark Daniels, P.O. Box 5618, Bakersfield, Ca. 93306. (1-16)

NEWSCASTERS & WORKING PERSONNEL

NEEDED: Dynamite News Director and hard working news personalities for these stations: WADD-N.Y., WDRB-Detroit, WOKY-Milwaukee, WMYQ-Miami, KCBN-San Diego and KSLQ-St. Louis. Contact Daniel Abernathy, Bartell Nartt, News Director, 3500 N. Sherman Blvd., Milwaukee, Wisc. 53216. (2-11)

WFIL-Philadelphia needs part-time new and promo person. Contact Shellie Sonstine, 3 Bal de Cynwyd Plaza, Balde Cynwyd, Pa. 19004. (2-4)

WAYQ-Miami needs newscaster. Tapes & resumes to Steve Hammill, News Director, 825 41st St., Miami, Fla. 33140. (2-3)

KTSR-Atlanta needs newscaster - prefer female. Call Scott Woodside, 404-422-9329, (1-28)

KTSQ-San Antonio needs newscaster. Tapes and resumes to Lee Randall, KTSQ, Box 18128, San Antonio, Texas. 78218. Or call (512) 655-5000.

Please call (213) 849-4700. (2-4)
Joe Cocker stopped by the offices last week with his manager and entourage from A&M Records. The singer is currently riding a hit single, "You Are So Beautiful," and plans an overseas and U.S. tour with Minnie Riperton. As it stands right now the U.S. tour will include a 14-city two-night stand concert with the tour to begin in Australia February 16th. Joe has a permanent visa "until I commit a crime" and makes his home right on the beach in Malibu, California. He is in the process of writing and preparing a new album.

"I'm going to make an album that means something for a change. I can't go around pretending to be famous." Joe, a very humble and gentle person really finds it hard to believe that his single is a hit. "Everyone keeps telling me that it is, but I won't believe it until I see the final figures on it." He said. He's just got to see it happen... The Ohio Players have just returned from their 17-day European tour and are set to play Radio City Music Hall in New York from February 13 through February 19th. The group will then embark on a three-month American tour....

The American Music Awards show will be aired live from Hollywood on ABC this coming February 18th to be hosted by Helen Reddy, Roy Clark and Diana Trask. The lucky winners will receive their awards from the likes of Olivia Newton-John, Donny & Marie Osmond, the Pointer Sisters, Jim Stafford, Paul Williams, Stevie Wonder, Charley Pride, Loretta Lynn and more. Dick Clark is the executive producer of the special...

WILL LINDA STAY?

Although rumors are that David Geffen is upset over his recent split with Cher, he looked happy and relaxed last Wednesday at Linda Ronstadt's opening at The Dorothy Chandler Pavilion in Los Angeles. Linda attracted several old friends like Richard Perry, Jackson Browne, Mickey Newbury and Carly Simon (without James Taylor) attending the concert. Maria Muldaur surprised and delighted the audience by coming on stage to harmonize with Linda on her last song of the evening.

Al Coury and Bruce Wendell were on hand for the event along with Elektra's Mel Posner and Jerry Sharell. The question on everyone's mind was will Linda stay with Geffen or will she go back to Capitol who just delivered up a number one record for her?... Speaking of Cher, she's up to her neck in upcoming trials. The date for her divorce trial is set for late this month and Sonny has just upped his divorce award from five million to twenty-four million for the record has been around for almost a year and a half. "I believed in it." It's been almost five years since Frankie has had a hit record. He's just completed a new album with songs by Crewe and some by former Four Seasons' member, Bob Gaudio. "It's a departure from my usual style and has four tracks that could be hits. The album is currently in New York for the finishing touches. The popular singer is booked solid through Christmas. It was definitely a work record, but Larry really believed in it." It's been almost five years since Frankie has had a hit record. He's just completed a new album with songs by Crewe and some by former Four Seasons' member, Bob Gaudio. "It's a departure from my usual style and has four tracks that could be singles." The album is currently in New York for the finishing touches. The popular singer is booked solid through Christmas and has a heavy concert-club schedule set for the country. Said Frankie: "This time I'm going to do everything in my power to not let it slip away again. I think people are tired of "heavy music" and want songs with a melodic quality that tells a story...."
BUMP ME BABY
RIGHT UP THE CHARTS!

BUMP ME BABY,
THE GREAT NEW
SMASH SINGLE BY
DOOLEY SILVERSPoon
HAS GOT EVERYONE
DANCIN’!

DOOLEY SILVERSPoon

A FANTASTIC ACROSS-THE-BOARD HIT ON COTTON RECORDS

DISTRIBUTED BY ARISTA RECORDS • THE NEW RECORD COMPANY
Continued from page 14

Manoil, Gil Scott-Heron and Melissa Manchester. Some Columbia artists are being set for the show and Clive worked with while he was at that label. Condolences to Barry Gordy, Sr. who lost his wife last week. The Motown offices were shut down for the day in sympathy for his loss... the new Led Zeppelin "Physical Graffiti" will be released as a single before the album is available... This Saturday (15th) will be another first-time event with the appearance of a white artist on Soul Train. Gino Vannelli whose hit, "People Gotta Move" will be performing on the show along with the Jazz Crusaders and Rufus. The "Please Mr. President" single is indeed narrated by a little girl who is ten years old, Paula Webb. The song came from an idea by CKLW station disc jockey Johnny Williams. The lyrics were written by the station's newsman, Randall Carlisle. Paula's mother, aunt, uncle and grandmother are laid-off auto industry employees and she really did offer to donate her allowance when her mother lost her job. Paula's father is a local country singer who brought the family from Kentucky to Detroit several years ago. He's been trying to make it big for years and is rather amazed at Paula's first effort making her an overnight star.

**NEWS AND NOTES**

Gill Friesen, senior vice-president of A&M Records, has named Pat Luce to the newly created position of coordinator for United Artists Records. Allen Levy, director of publicity and artists relations for the label, has announced.

Continued from page 14

Linda Rottfeldt received a gold album for "Heart Like A Wheel" LP directly from Capitol's Senior Vice President, Al Coury (left) on the night of her sold-out performance at Los Angeles' Dorothy Chandler Pavilion. Linda's producer, Peter Asher (center) was on hand for the festivities. See Record Industry Notes.
The Fall and Rise of a hit single.

"Amie" PB-10164
just blew into town. Again.
The hit song from Pure Prairie League's
"Bustin' Out" album that was released two
years ago is making it big as a single today.
Rediscovery. Requests. Airplay. The
whole bit.
What went down is coming up. And
this time there's no stopping her.
R&R: Why don’t you give me a quick bit of your background, your history, before WFL and WABC.

GM: Oh, started out as a promotion man for Molten Records and others in 1960 in St. Louis. Actually I started in 1959, I guess, and I promoted for the next three years to work my way through college. I also worked at the campus radio station, KVLW, which is at St. Louis University. And then convinced Dan Ingram who was then the program director at WIL-St. Louis, he gave me a job to do Sunday nights which was a St. Louis University show. And I took the opportunity to work there because there was Ron Lundy, Dan Ingram, Gary Owens, Bob Dayton, Jack Carney—some good people.

So what I did was I took stationery from the station where I worked around the country, saying this is where I’m working now. And sure enough, I managed to convince a group of people in Hutchinson, Kansas—big town of 25,000—that they ought to hire me, which they did. So I started in Hutchinson for $3 a week. I did 2-6 afternoon drive; and then from there, like everybody else, you just start moving. I worked at some pretty good radio stations: KUDL, Kansas City, KUSN, St. Joseph, Missouri, and then Springfield Illinois. I guess the real radio started in 1962 when I went to WRIT in Milwaukee. You’ll find, by the way, as I go through this, that September of 1962 has been my month as far as things happening. Because in September of 1962, I went to WRIT. Then in September of 1964, I went back to WIL.

Unfortunately, things were not good at the station at that time. But nonetheless, that’s what I did. Did not stay there long. Went to Denver, Colorado and I was the program director there. I was music director, by the way, at each of the stations I worked at as I went along the way. And worked there in Denver from January of 1965 through August of 1966. And then Mike Joseph, on the recommendation of Danny Davis, and Danny wrote Mike Joseph and said Mike, I know you’re looking for jocks, he said, there’s one that may be hidden away that maybe you don’t know about. Let me tell you about him. Bob, as we go along, you’ll find out this is why I’m so close with the people in the music business. Danny told him that. And there he never plays my records, he’s one of the best music minds and one of the best jocks in the entire country. And he would be great for WFL in Philly. So he hired me. And Joseph brought me in there in September of 1966 and I stayed there until September of 1974. In Philadelphia I guess that’s where things really happen. Because I worked from some really fine people.

R&R: What kinds of things?

GM: Thing in Philadelphia that really branched me out was the fact that aside from working the discotheque which I have a piece of, I also managed to get to do Penn football with Bill White. I did some Cardinal baseball, I did virtually every high school sports game there was for radio and TV. And then this past year, I finally accepted a job that I had been offered me for two years. That was to go to work for the Baltimore Orioles. So also did Baltimore Orioles baseball. Which I will continue to do out here in New York.

R&R: In your career, who would you give credit to, outside of Danny Davis for getting you the job at WFL, as far as influencing you as a disc jockey or personality?

GM: Well, it will sound corny, but part of it has to be those black guys who are not in radio, surprisingly enough. One is Bill White, who is a baseball player, and if you ever find a black man who’s willing to really tell you the truth about what life is like in the South, you come to see great appreciation because you would think he could go through life hating white people. Bill White, who has a Golden Glove player for the Cardinals and the Phillies, because he really helped me become a good sportscaster. He taught me how to do radio in a better way, and I was simply called, a lot of work.

Bob Osborne, who is now at KMOX F.M. I think had some influence on me because he just showed me the importance of working. I would have to say Lou Brock, because Lou is 35 and he stole all those bases this year. And the times that he’s talked to me, he will keep reminding me, you can never be satisfied with what you’ve done today. Never be satisfied with it. So live by that. Even last night’s show, I’m not displeased with last night’s show, but there are things that I can do. But that I didn’t do last night that I should have done. I listened to the air check today, and I said I should have done this better. I shouldn’t have said that. I talked too much there, I didn’t talk enough there.

As far as people in radio, it has to be Jim Hilliard and Jim Hilliard and Jay Cook. Jim Hilliard mostly because he was the one who, in 1966, said look man, here’s what I want you to do, but I want you to do it the way you feel best with it. Not, here’s my format and don’t you dare break a rule. He gave me 20 basics and we developed it with him and I think he just had more patience with us than anybody else. And I think the patience of Hilliard just helped me realize that I had more talent than maybe I even realized.

R&R: Now you’ve made it in the end of 1974 and into 1975 to the rock & roll flagship station of America, WABC. With the largest rock listening audience of any radio station in the country. How is it to work there?

GM: You know when you sit in a small station, you think gee, someday you’d like to at least get to these studios. It is no different than Hutchinson, Kansas. You have the same exact problems.

R&R: You mean to tell me that the studio chair still squeaks and the headphones don’t always work.

GM: Oh man, the headphones... the left one doesn’t work today, the right one doesn’t work. My God, you drawn me on that level. The chairs squeak and you would watch the chair Mr. Engineer because we’re hearing that on the air. There’s no difference. There’s no difference. The biggest difference is that you work with some of the greatest minds in the world. With Dan Ingram, it’s one of the greatest programming minds in the entire world. I don’t think there’s any station anywhere in this universe that he could not program and make number one.

Ron Lundy is one of the funniest jocks that has ever lived. The talent is just incredible. Chuck Leonard has done virtually everything there is to do. So you’re working with guys where no one is impressed with the
Solid R&B...now crossing over:

WQXI  WCAO  WNOX  WAIL  WSGN  KEEL
WBBQ  WLEE  WBGN  WNEX  WMAK  WMPS
WERC  WSAR  WLAC  WMAZ  WVLD

AL DOWNING
I'LL BE HOLDING ON

Solid R&B...(watch it cross over too.)

WIGO  WGIV  WLOU  WDIA  WBLS  KATZ  KCOH
WAOK  WJPC  WJLB  WLOK  WHAT  WOL  WESL
WWIN  WVON  WCHB  WVOL  WDAS  WJMO  WBOK

SOLOMON BURKE
YOU AND YOUR BABY BLUES
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WERC  WSAR  WLAC  WMAZ  WLD

AL DOWNING
I'LL BE
HOLDING ON

Solid R&B...(watch it cross over too.)

WIGO  WGIV  WLOU  WDIA  WBLS  KATZ  KCOH
WAOK  WJPC  WJLB  WLOK  WHAT  WOL  WESL
WWIN  WVON  WCHB  WVOL  WDAS  WJMO  WBOK

SOLOMON BURKE
YOU AND YOUR BABY BLUES
other. And yet, here's what I'm leading to, there isn't one jock on that staff who hasn't come up to me and of one time or another said men, it's good to have you here. You're like a shot of fresh air. They all have said the same thing — they say, you make me want to work harder. I mean, I used to idolize these guys when I was in school. And they've all said the same thing, that I have brought freshness to them, and they make you feel great. They make you feel at home. As far as what's it's like to work with management, I think the whole world knows that it's been very difficult for me. I come from a station where a group of people program the station. But here, it's pretty much done just by the programming department. It's been a very very difficult adjustment. But, I would rather you ask questions on that.

R&R: Let's talk about Rick Sklar as a programming person. For years, he's only played the top hits, and he still is most of the time, doing only that. Yet, he's had a very very successful radio station in the face of competition. How do you account for that? Does he give guidance to his staff, is there some secret formula?

GM: You know, I don't know that other jocks would answer the question honestly and accurately. But I want to do this, and if Rick or anyone else takes offense to it, then they should never have hired me in the first place. Rick Sklar's greatness is in, to my way of thinking, his ability to listen to and take things from those people whom he surrounds himself with. In other words, for example, it's been very difficult for him to have me on the staff, because I am a programming mind, I spent 13 years doing music research.

Now, there is no way that I'm going to come in here and just live with Top 40, no way. And I made that clear before I took the job. So when we came out and 99X lied us during the first book which they say half of it was mine and half of it was my predecessor's, I said Rick you have got to, for God's sake, let me do some things that fit into 1975 radio. We've just got to. You know, I records over and over ... that may make it in 38 states, but it doesn't make it right here. Now at first, he reacted very unpleasantly, but then I saw what I considered the good side of Rick Sklar. And there is a belleu lot of good to him, believe me. He said, alright, draw up some lists. Let me see what you've got to offer.

Well now, he didn't accept everything, but at least he accepted some of the things. And I think that Rick finds it unusual that a disc jockey who is supposed to be making "big money" still cares about the radio station. But, I do, mean, if ABC continues to be number one, then I'm going to make good money and I'll have a good future. I mean, not that many years because I know that after this contract, I'm leaving and going to the Orioles. But the thing is, I think that part of Rick's mind is that he only takes the best of everything. He's got a lot of stations to look at, he's got a lot of markets to study, he is without a doubt the finest man at understanding graphs and charts I've ever met in my life. I mean, he could run circles around any of us.

R&R: Isn't WABC in a very interesting situation in the fact that the only competition they really have to be worried about at this point is AM because if FM competition ever gets too ferocious they have an FM they can turn over and go rock & roll with.

GM: Well, let me say this. I would have to disagree with you on that extent. 99X, which is the FM, does a superb job. They are, for the people reading this, the best of any FM stations that I have heard. In Philadelphia there is WMCA. In other words, they are basically a clean moving bright FM station playing only hit records and super hit oldies. It's a very young-oriented station. Now WPLJ which is the ABC FM, is more of a progressive but still a very hip audience oriented. In other words, it's not a free-form. It's very regimented. It's very strong, and it's very good, in other words, there's more competition on FM than there was three years ago. Three years ago, a lot of FM stations were becoming number one. But now, because it's the same old story, whatever one does that becomes successful, someone else is going to imitate and copy and challenge. So therefore, 99X has got more than their fair share of competition. And on AM, as you know and I do not hesitate on this one statement, everybody told me when I came here. George, Cousin Brucie will just beat the hell out of you within a matter of six months. Well, I don't mind saying, Cousin Brucie not only didn't beat the hell out of me, but he moved off the nighttime and they put him on the daytime. And NBC has since given up on the Top 40 format, or given up on whatever you want to call it, and have gone through a montage of yesterday, today, and tomorrow.

Anyway, as far as competition and whatnot, Bruce had made the statement in Broadcasting the week that I came up here, that within 90 days, they would be number one at night on NBC. Well, I never said anything, except that I was going to come in and do the best we could. The ARB which is the most recent one, gave us I believe the highest nighttime ratings in several years. I've lived with all the interviews as far as Bruce and whatnot in town saying how he's going to be number one, number one, number one, he even stated on the air "I'm going to beat the pants off George Michael." I never said a word about him. Because, let's face it, the man is a 10-year institution in New York and I quite honestly was scared to death. I didn't want this job, I never wanted it, I never asked for it. I turned it down. But, when I got here and tried to do the best I could, and I keep reading all the stuff in the press about Bruce will never be beaten and Bruce is untouchable and everything, it was kind of hard to live with. As I said to you, this is the first interview that I've done or even talked about as far as ABC because I consider R&R to be, at least, today's most contemporary and important sheet. I think more people read the paper today than any other publication there is. And it's more accurate and honest. And I've stated to Rick and to George Williams that I was going to do the interview. And I said, it will be the first time fellow that I will have talked about this station or my life here or anything about ABC.

And I said, I consider it to be the most important publication. That's why I said to you, let's do it. And I think that people will read it and say, you men to tell me that Cousin Brucie isn't still number one? Folks. Cousin Brucie is not number one. I have no vendetta's out for him. But my job was to beat him and that job has been accomplished. Now the job is to try to take ABC, with the help of Rick and everybody else, to bigger and better things, whatever that is. And I have no idea, to tell you the truth.

R&R: George, let me ask you, if you can sum up what you basically try and do as an entertainer on the
“Harry Truman” by Chicago arrived.

Radio Said:

John Sebastian, KDWB/Minneapolis,
“Finally some lyrics that really describe the need of America today.”

Dean Tyler, WIP/Philadelphia,
“Listener consensus agrees with the need for another Harry Truman, so this record definitely relates.”

Sandy Mirzeoff, WIBG/Philadelphia,
“Added listens definitely convinced us. Audience reaction stronger as play increases.”

Dick Springfield, WPOP/Hartford,
“Chicago does it again...refreshing and innovative... an obvious hit.”

Jim English, WDRC/Hartford,
“Great song...brings you back to the days when things were a bit more honest.”

Carl Mann, KOIL/Omaha,
“It’s going to be big!”

Johnny Williams, WPTR/Albany,
“For a change, a super group says something worthwhile for America.”

John Gabriel, WTRY/Troy,
“Robert Lamm is a genius! It is a very timely release...a smash.”

Howie Castle, WOLF/Syracuse,
“Undeniably a hit.”

Gregg Mason, WTUE/Dayton,
“I love the record! It’s a smash!”

Ron Dennington, WDHF/Chicago,
“What a record!”

Best of all, it’s Chicago

On Columbia Records
In a photo from his WFIL days, Michael and Jay Cook (left) accept a gold record for Bobby Womack's "Lookin For A Love."
The single that's getting sweeter by the station.

'Sad Sweet Dreamer'
by
Sweet Sensation

WAS NUMBER ONE IN ENGLAND.
A BILL GAVIN PERSONAL PICK.
GAVIN "SLEEPER OF THE WEEK."

Our first single.
Our first hit.
It sure tastes good.
### AMERICA - 2:27

**Lonely People (WB)**

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**Notes:**
- Some early peaks.
- Record rotation varies.

### BACHMAN-TURNER-3:56

**Roll On Down The Highway (Mercury)**

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**Notes:**
- Some early peaks.
- Record rotation varies.

### BAD COMPANY - 3:21

**Movin' On (Swang Song)**

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**Notes:**
- Some early peaks.
- Record rotation varies.

### AVERAGE WHITE BAND - 3:00

**Pick Up The Pieces (Atlantic)**

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**Notes:**
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### POLLIE BROWN - 3:20

**Up In A Huff Of Smoke (GTO)**

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- Record rotation varies.
FRIDAY, FEBRUARY 14, 1975

**ELECTRIC LIGHT ORCHESTRA — 3:06**

Can't Get It Out Of My Head

(UA) LP: Eldorado

**GLORIA GAYNOR — 2:55**

Never Can Say Goodbye (MGM)

**ELTON JOHN — 5:58**

Lucy In The Sky With Diamonds

(MCA)

**LABELLE — 3:14**

Lady Marmalade (Epic)

**FANNY — 3:20**

Butter Boy (Casablanca)

LP: Rock & Roll Survivors

**GRAND FUNK RAILROAD — 3:16**

Some Kind Of Wonderful (Capitol)

LP: All The Girls In The World

**SAMMY JOHNS — 2:54**

Cherry Van (GRC)

**HOT CHOCOLATE — 3:28**

Emma (Big Tree)

LP: Glencoe Park

**DAN FOGELBERG — 3:18**

Part Of The Plan (Epic)

LP: Souvenirs

**CAROLE KING — 3:30**

Nightingale (Ode)

LP: Jazzman

**JOHN LENNON — 5:53**

I Am Love (Motown)

LP: Walls and Bridges

**MARIA MULDAUR — 3:26**

(M/L A Woman (WB)

LP: Waiters In The Donut Shop

**DAVID GATES — 2:58**

Never Let Her Go (Electra)

LP: Never Let Her Go

**JACKSON FIVE — 5:30**

I Am Love (Motown)

LP: Dancing Machine

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WENDELL

CONTINUED FROM PAGE 16
ground rules are so that you can provide them with the information and answers they need to have. I don't believe in wasting their time and saying, "I need or help." Anyone can do that. You have to prepare and give them valid information. Every station has certain rules and systems that they go by. I try to learn what they are and what they need. I listen to their promotions, and I believe they have credibility. Then when I have credibility with them, the people believe in, I have something to say. Credibility is the name of the game so when I talk to a station I try to have every possible bit of information regarding my record.

I will surround a radio station with every avenue of exposure in its market; I don't think there's any certain record's potential. It's my job to prove that my record's movement, sales and credibility are valid and accepted, I literally try to force that PD onto a record by surrounding him and feeding him facts and figures. We all do this now and I think that's why we have had success in the promotion department. Al made the promotion men put their hearts and souls into their jobs. And I never saw a promotion staff pull together and get pride and desire as that team is in the past and are continuing to do. I think, Cap has the finest promotion team in the business. I will match them with anybody. We believe in turning no's into yes's and we have a real desire to be number one. The promotion and we are the princes of Capitol Records and that attitude has made everything work."

—Candy Turken

WEPP/PITTSBURGH

Ray Rogers
Porter Wagener
Tina & Bruce
Loretta Lynn
Johnny Rodriguez

FM Rock Radio
Continued from page 8

Radio people and record people will have a better tool with which to work.

Another new feature is the list of progressive singles. The word "progressive" is one that I personally, am not crazy about, but for the purpose of this feature, it's probably the best choice. These are singles that are either not on albums, or not on Top 30 chart albums, but are getting significant airplay on album rock stations.

As soon as you know of them, you can send your pictures and bios to me, and we will begin the "Correspondent of the Week" section, and believe it or not, "A Promotion Person of the Week" section, which will spotlight those record people who have been particularly helpful to radio stations with their promotions, and interviews, and of course, record service.

It is the work of innovative record people who have the insight to try harder that helps make many of the special promotions, such as free concerts, radio concerts, interviews and the like, possible. So, don't hesitate to send all the materials to Mike Harrison, P.O. Box 85512, San Diego, California, 92110. Of course, the 24 hour hotline is in effect. Call 714-223-6479. All information is welcome and sought.

FM Album radio programmers have reached to a new high in professionalism. Their combining of scientific methodology and musical appreciation make them the most opinionated and least susceptible to hype. Broadcasting is a contemporary radio. We will track the incredible growth and dynamics of what is really the vanguard of the Rock direction.
**Radio & Records**

**February 14, 1975**

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### NEW & ACTIVE

**“CRASH” CRADDOCK**

Thinking About You (ABC)

The most added record of the week...good early reaction...Top adds this week are: KCKC, KSON, WMC, WIRE, WWOQ, WJJD, WDEE, WHO, KPOJ, WOHO, WZSB, KBFW, KOOG, KTUF, KLAK, WIL, KBOX, WCMS, WHK and Pick at WPLO.

**MERLE HAGGARD**

Always Wanting You (Capitol)

The Hag's off to a super start with more strong adds: WOOO, KBOX, KTUF, WZSB, WHO, KPOJ, KRAK, KSON, WIRE, KBFW, WWOQ, Pick: WCMS, WDEE, KTDR, DEBUT 40 WHK.

**JOE STAMPLEY**

Roll On Big Mama (Epic)

Off to a very good start with his first release on Epic...added at WUBE, KJ1J, KABL, WDEE, KERE, WWOQ, WDEE, WHO, KRAK, WUNI, STFP, WABA, KENR, KBOX, KICB, debut 32 WIRE.

**TAMMY WYNETTE**

Make Me Want To Be...(Epic)

More strong action this week...more adds: KCKN, KKKC, WUBG, WOHO, KBOX, WDEE, WDEE, Pick: WCMS, WDEE, KTOC, DEBUT 40 WHK.

**JERRY LEE LEWIS**

Still Hear The Music... (Mere)

A little early, but still The Killer had some good adds: WMBQ, KHEY, KJJJ, WHO, KRAK, WZSB, KTUF, WHK, WOOO, KIKK.

**DAVID HAYNES**

"Man Needs Love" (Epic) big adds this week: WUBE, KEBR, WDEE, WHO, KRAK, WUNI, WTPB, WEPB, WESC.

**LA COSTA**

"He Took Me For A Ride" (Capitol) Pick: WSLR, more adds include: KCKN, KKKC, WUBG, WOHO, KTUF, WDEE, Pick: WCMS, WDEE, KTOC, DEBUT 40 WHK.

**B.J. THOMAS**

"Another Somebody..." (ABC) Could be the strongest crossover hit of the year...good adds continue: KCKN, KKKC, WUBG, KPOJ, WUIN, KENR, KBOX, WOOO, KIKK.

**WILLIE NELSON**

"Roll On Big Mama" (Epic)

Off to a very good start with his first release on Epic...added at WUBE, KJ1J, KABL, WDEE, KERE, WWOQ, Pick: WCMS, WDEE, KTDR, DEBUT 40 WHK.

**KENNY EARL**

"Use Me Up" (MGM)

More strong action this week...more adds include: KCKN, KKKC, WUBG, WOHO, KTUF, WDEE, Pick: WCMS, WDEE, KTOC, DEBUT 40 WHK.

### RECORDS TO WATCH:

**Kenny Earl**

"Use Me Up" (MGM) adds this week KCKN, KKKC.

More adds include: KCKN, KKKC, WUBG, KPOJ, WOHO, WZSB, KBFW, WOOG, WDEE, KTUF, WHK, WOOO, KIKK.

### Most Added

**BILLY "CRASH" CRADDOCK**

Still Thinking About You (ABC)

**MERLE HAGGARD**

Always Wanting You (Capitol)

**JOE STAMPLEY**

Roll On Big Mama (Epic)

**JERRY LEE LEWIS**

I Can Still Hear The Music (Mercury)

<table>
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<tr>
<th>#</th>
<th>Artist</th>
<th>Record</th>
<th>Label</th>
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<td>(Melodyland)</td>
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**New Entries**
STATIONS ACROSS THE COUNTRY ARE PLAYING,

JERRY REED
Lets Sing Our Song
PB-10132

JOHNNY RUSSELL
That's How My Baby Builds A Fire
PB-10135

LISTEN AND YOU'LL KNOW WHY.

RCA Records and Tapes
The Osmonds is a name that has been known throughout the world as a top act in rock and pop music. Marie Osmond has taken a different road to success. Country music, of course, her form of country is not your "down-home-get-out-the-guitar-and-fiddle-and-let's-stomp-around or two" kind of country music, but rather a sound that is more of a middle-of-the-road country music. Marie Osmond owes her sound success to a man who has been a superstar in country music since his first million seller in 1973, "Young Love." The man is Sonny James.

Sonny James has had one of the longest strings of hits in the music industry. For seven years every single he released was a number one national hit. Twenty seven number one records in a row. Besides his yearly personal appearances, recording sessions and writing, Sonny has been involved with the arranging and producing of Marie Osmond. So far he has produced and arranged three albums for Marie. Her first single in 1973, "Paper Roses," has sold over one million records and is pretty close to two million at last report!

To find out more about how Sonny and Marie got together, and their working relationship, R&R talked to Marie at her home in Provo, Utah and to Sonny at his home in Nashville, Tennessee.

My first conversation was with Marie. At first I wasn't sure what to expect from a 15 year old who has grown up in the music industry. I almost expected to converse with a teenager with a star complex. I was really surprised to talk with a very intelligent and knowledgeable young lady. A young lady who loves music and really enjoys country music. This is how our conversation went.

R&R: Marie, how did you get together with Sonny James?

MARIE: Don Owens, who at the time was with MGM, knew Sonny and he sent him a demo. He liked what I did on the tape and in 1973 we arranged three albums for Marie. My first trip. Then later, in 1974, we cut my first album, Paper Rose, during my first recording in Nashville.

R&R: How did you feel about recording in Nashville with one of the superstars of country music as your producer?

MARIE: At first I wasn't sure. My mother and I went to Nashville. I was very nervous, because this was my first trip and I was sure nobody would care about me or any of the musicians. As soon as we got there, Sonny greeted us and right then I felt very secure because of Sonny's attitude. Even when I made mistakes, Sonny never got mad. He would talk to me and I really thought he was neat.

R&R: How many sessions did you record in Nashville?

MARIE: We cut the material for my first album, Paper Rose, during my first trip. Then later, in 1974, we cut material for my In Little Corner Of The World album. So actually, I've been to Nashville twice to record.

R&R: You have a new album and single out, where did you record the material?

MARIE: Sonny got the musicians together in Nashville and recorded the material for my album, Paper Rose. He also brought me to our home in Provo, Utah and we finished the vocal tracks during his first trip. Marie got there, Sonny greeted us and right away I felt secure because of Sonny's attitude. Even when I made mistakes, Sonny never gotmad. He would talk to me and I really thought he was neat.

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R&R: When you went in and started working with Marie Osmond, did you try to develop a different style of singing that you would identify with. Your particular style of singing must be recognized immediately when the record starts. So people will say: 'That's Sonny James,' or someone else, Personalize my style by my sound. If we go back into the history of country music, basically most artists that have been successful over the years and have held that popularity, like Hank Snow, Eddy Arnold and Roy Acuff, each have had their distinct style. So I more or less feature these things when I go in and record, but I don't get too far away from a basic country sound.

R&R: How did you get involved with Marie Osmond?

MARIE: This was a combination of a couple of different people. Mike Curb was president of MGM, and obviously interested in all the Osmonds. A mutual friend of mine, Don Owens, who works now in an executive post with Capitol in their country department, along with Mike Curb and the people at MGM, came up with the idea. I understand that they had been fans of mine for quite some time and were impressed by how strong my records were and by their simplicity. They got their heads together and they brought a demo to Nashville of Marie singing. She, up until that time, had not recorded. They asked me if I would be interested in recording Marie. As I said, they liked my records and were familiar with my track record in country music and the hits that I had had. Plus, they also knew me personally, and felt my personalities would go together to work to put out some good product. And in the direction they wanted to go.

R&R: Do you have a favorite Sonny James record?

MARIE: I liked all his songs. I really liked his last song "A Mil Esposa Con Amor." To the many people who know and love Sonny James they can understand why he is known as The Southern Gentleman. We spent some time during our conversations talking about everything from fishing to his new release. Which is on Columbia and is starting to be a big national hit. His last record is "Little Bit South of Saskatchewan," which is also the title of his new soon-to-be-released album. Finally our conversation got to the subject at hand, Marie Osmond.

R&R: How did you personally get involved with Marie Osmond?

MARIE: My family will be travelling to Japan, Australia and most of Europe soon. I am a part of the show. I have a new album and single out. It's called "Who's Sorry Now." I like it even better than "Paper Roses." I hope it becomes a big hit.

R&R: Do you plan any future recordings in Nashville?

MARIE: I hope to go back soon. I really liked everyone. I will depend on our schedule. I know I will continue to work with Sonny James as my producer.

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R&R: Do you have any previous experience as a producer before you started working for Marie?

JAMES: I have always been involved with all of my records going back to my first record ever made. I've been involved with my Southern Gentlemen in the idea generally that when I go into a studio, I basically know what the arrangement and so forth will be. In my head, I do not write music, but in my head I have an idea so I discussed this with my people, my Southern music industry. For years I have been involved with all my records.

One thing I have tried to feature in all my recordings was to have you hear my singing and my guitar, and of course, the male background singers. Then, of course, I've used a different variety of things that from time to time have come recognizable in my records over the years because I believe variety is what it is all about. You cannot expect every record to sound exactly the same. Each artist, in my opinion, it they sell records over the years, has something in their sound that is recognizable. It's not just a hit record, but it needs to be something you identify that artist with. Your particular style of singing must be recognized immediately when the record starts. So people will say: 'That's Sonny James,' or someone else. Personalise my style by my sound. If we go back into the history of country music, basically most artists that have been successful over the years and have held that popularity, like Hank Snow, Eddy Arnold and Roy Acuff, each have had their distinct style. So I more or less feature these things when I go in and record, but I don't get too far away from a basic country sound.

R&R: When you went in and started working with Marie Osmond, did you try to develop a different style of singing for her or did she have a style of her own?

JAMES: After listening to her sing for the first time, which was on a demo acetate of "Coat Of Many Colors," which was a big hit for Dolly Parton, I listened to the way she phrased and sang. After
It's Talent Like This That Has Made Capitol Country 

Dave Kirby
Lawanda Lindsey
Pete Duval

Red Steagall
Roy Drusky

Connie Cato
Stoney Edwards

Arleen Harden

Mike Twitty

Tony Booth

Carly Payne

Andra Willis

Dennis Payne

Brush Arbor

Dennis Cato

刷 Arlene Haggard

Buck Owens

Tennessee Ernie Ford

Glen Campbell

Jessi Colter

Anne Murray

Red Steagall

Tennessee Ernie Ford

Glen Campbell

Jessi Colter

Anne Murray
"The Tie That Binds"
DON WILLIAMS
BB: 5 ★ CB: 3 ★ RW: 3 ★

"I'm A Believer"
TOMMY OVERSTREET
BB: 11 ★ CB: 10 ★ RW: 14 ★

"Before Next Teardrop Falls"
FREDDY FENDER
BB: 22 ★ CB: 24 ★ RW: 15 ★

"Penny"
JOE STAMPLEY
BB: 25 ★ CB: 31 ★ RW: 31 ★

"Oh Boy"
DIANA TRASK
BB: 44 ★ CB: 36 ★ RW: 40 ★

"Mama Don't 'Low"
HANK THOMPSON
BB: 53 ★ CB: 62 ★ RW: 46 ★

"It Do Feel Good"
DONNA FARGO
BB: DEB 68 ★ RW: DEB 76 ★

FEBRUARY IS ROY CLARK MONTH
listening to it. I knew that the songs that we might choose for her should be very simple and not complicated, because they wanted her to sell in as many fields as possible. We weren't going to categorize her into just one area of music. We just wanted to cut some good records on her. I recorded her simple, the way I do myself. My music is very simple, but you recognize it the moment that my record begins. This is the way I wanted Marie to do, so consequently, when she came in, we worked on phrasing the way she sounded good. She came into the studio, it was filled with musicians and people who she had never met. She and her mother came in with my friend Don Owens. I tried first to make her feel welcome and very much at home. When they came in they were so receptive to any suggestion I recall her saying "We're here Sonny and we want to do exactly what you want us to do." There was never any problem. I told her after her first session and arrangements are going to sound simple to you because they are a little bit different from the boys. We did not want to try and copy the boys, but rather develop a sound of her own. We wanted to make an individual out of her, so people could see she had talent and not just a name. I told her when she left, right after the session, "'Paper Roses' is going to be a big, big song for you, honey, and you'll know you've waited and seen." After that first session, she stayed in town three days.

Sonny and Marie go over charts for an LP track.

R&R: Do you have plans to make appearances with her as you did last year on the Mike Douglas Show?
JAMES: At this moment, we have no plans. But whenever she's ready, so am I.

R&R: Do you have any future plans as a producer of other artists, now that you have established yourself as a duet producer for Marie and Donny?
JAMES: This would depend on my own schedule. I don't leave the country as I usually do. This year, I plan to make at least forty concert dates. So far as my future plans as a producer, I depend on available time. My first love of recording and making personal appearances is always concert and on television and writing will dictate my schedule for right now. The producing of Marie Osmond to me was not a distraction, but rather a pleasure. It has worked out so well. This is something that I do not take from my own career, but I don't doubt I could produce records by other artists if I have the time. If my manager can figure out the time for me to do these things, I will. I think producing is like directing. I've yet to see an actor that, at some time or another, didn't want to produce or direct a movie. I think the same is true about recording artists. I was blessed years ago with working with people who, when I got into a studio, would let me use my imagination. I think one of the most important things is the idea of either your ability to write and the ability to hear the way to present a song not gimmicky, but just simple, like each song should be written to perform. You don't just want a name. I would have to give complete credit to an artist. An artist gets more satisfaction if he feels that his ideas are being put to good use.

JAMES: A man of experience and country music knowledge.
MARIE OSMOND: A young new talent on the country music horizon. We got to see Marie and Donny gather together, country music was given a new, well-produced fresh sound. Many people want to see Marie Osmond and her sound as country, but let's face it, everybody was a little bit more sophisticated in the last few years. I think, from the reaction to her first single, "Paper Roses," and the initial reaction to her latest release, "I Know You" has made you more at ease. I've yet to see an artist change their sound from one to another. I think this is the idea of consistency is the idea of Marie Osmond. Sonny and Sonny James will be making "country music" for some time now.

The material on this third album has been recorded at her home in Provo, Utah! Because of their very tight schedule, I had to record the tracks in Nashville and then flew to Provo. There, we recorded her voice in the studio. At that time, we really got to know each other and the family as a whole. I became friends with Alan, Merrill, Jay, Wayne, Jimmy, her father George and even George's mother and Olive's mother. Even the wives and girlfriends of the boys. I stayed a better part of a week at their home in Utah. I really enjoyed the family. I've never met a family I've appreciated more.

R&R: Have you had any difficulties producing an inexperienced artist?
JAMES: What I tried to do when she first came to Nashville was to make her feel welcome. When she started in the studio, it was filled with musicians and people she had never met. She and her mother came in with my friend Don Owens. I tried first to make her feel welcome and very much at home. When they came in they were so receptive to any suggestion I recall her saying "We're here Sonny and we want to do exactly what you want us to do." There was never any problem. I told her after her first session and arrangements are going to sound simple to you because they are a little bit different from the boys. We did not want to try and copy the boys, but rather develop a sound of her own. We wanted to make an individual out of her, so people could see she had talent and not just a name. I told her when she left, right after the session, "'Paper Roses' is going to be a big, big song for you, honey, and you'll know you've waited and seen." After that first session, she stayed in town three days.

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MCA recording artist Marty Robbins is an enthusiastic stock car racer and six of his friends at the track decided that if Marty could race, they could cut a country album. Pictured before the “Winston 500” race at Riverside are (left to right) David Pearson, Bobby Allison, (MCA Records), Richard Petty and Bill Haynes (co-producer of the NASCAR LP). Allison placed first in the race with Pearson coming in second. Petty, whose car broke down at the beginning of the race, managed to place in the top ten. Hopefully, “NASCAR GOES COUNTRY” will be the up-coming MCA LP.

Thayer Set As Country Seminar Keynote Speaker

NASHVILLE — The Country Radio Seminar, to be held March 14-15 at Nashville’s Hilton Hotel has announced the scheduling of Jack Thayer as keynote speaker for the event’s final day of activities. Mr. Thayer is President of the NBC Radio Division, which operates the NBC Radio Network.

COUNTRY ALBUMS

Most Requested

LORETTA LYNN

The Pill (MCA)

CONWAY TWITTY

Linda On My Mind (MCA)

FREDDY FENDER

Next Teardrop Falls (ABC/Dot)

TOM T. HALL

Sneaky Snake (Mercury)

OLIVIA NEWTON-JOHNN Have You Never Been Mellow? (MCA)

This lovely lady continues to pour out excellent product. Her latest LP features cover songs of John Denver, Rick Nelson, Cubby Gray, and The Hollies. Best cut, “If You Love Me,” “Strong Uplifting Cut. Similar to ‘If You Love Me,’” and “Let Me Be There.” Good programming cuts include: “Water Under The Bridge,” “In The Morning,” and “Please Me, Please.” In listening to the entire album, it truly seems that its theme is “Have You Never Been Mellow.”

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—Jack London

Loretta Lynn

Back To The Country

Featuring: The Pill (MCA)

OLIVIA NEWTON-JOHN: “You Have Never Been Mellow?” (MCA). This lovely lady continues to pour out excellent product. Her latest LP features cover songs of John Denver, Rick Nelson, Cubby Gray, and The Hollies. Best cut, “If You Love Me,” “Strong Uplifting Cut. Similar to ‘If You Love Me,’” and “Let Me Be There.” Good programming cuts include: “Water Under The Bridge,” “In The Morning,” and “Please Me, Please.” In listening to the entire album, it truly seems that its theme is “Have You Never Been Mellow.”
Everyone is turning on
"Little" David Wilkins'
Hit Single

"Whoever Turned You On
(Forgot To Turn You Off)"
B/W
"Butterbeans"
From his latest MCA LP

"Little David Wilkins"
MCA 445

MCA RECORDS
Thanks to everyone for turning him on.
MCA recording artist Bill Anderson (second from left) stopped at radio station CKBB in Barrie, Canada during his recent concert tour. With him (left to right) are Scott Richards (national promotion manager for MCA Canada), Fred Trainor (music director CKBB), MCA recording artist Mary Lou Turner and Randy Sharrard (MCA Toronto promotion manager).

Seminar

Continued from page 34

This year's event under the direction of Seminar Chairman John Brown and Agenda Committee Chairman Ric Libby will entertain the theme, "Game Plan ... Success."

Agenda Committee Chairman Ric Libby, in coordinating the activities for the two-day confab noted the need for country radio broadcasters' involvement prior to the actual event. "We are in need of airchecks, outdoor advertising pictures, and television commercials for panel discussions and demonstrations this year."

Airchecks for the Country Radio Seminar should be highlights of each particular radio station to eliminate editing by the committee. These tapes should be submitted to Bob Clayton, KBOX, 900 McCree Road, Dallas, Texas, 75238.

Pictures of outdoor advertising such as billboards, bus and taxi cab placards promoting country radio should be submitted as color slides. Slides should be sent to Carson Schreiber, KLAC, 5828 Wilshire Blvd., Los Angeles, California.

A montage of television commercials advertising country radio will be included in the panel discussions. Radio stations should submit video tape recorded copies to Dean Osmondson, General Manager, WMC, 160 Union, Memphis, Tennessee, 38104.

Further information and details concerning this year's Country Radio Seminar will be released in the coming weeks. Registration forms and information can be obtained by writing The Country Radio Seminar, P.O. Box 12617, Nashville, Tennessee, 37212.

Correspondents' Corner

JACK RENO—KOOO

JACK RENO is the Total Performer. Currently Program Director of KOOO in Omaha, Jack also has a daily air show. Reno was born on a farm in Bloomfield, Iowa. You may recognize his name from numerous recordings. Besides being active in radio, Reno is currently recording for United Artist records. His first professional performance was singing on radio in Yankton, South Dakota. Jack's illustrious entertainment background includes performance on ABC's "Dark Star Jubilee," with the late Red Foley and WVLW-TV's "Mid-Western Hayride" in Cincinnati, Ohio. Before coming to Omaha, Reno was program director of WBUE in Cincinnati. The credits to JACK RENO for his talents and efforts in country music are extensive. His discography includes four fine albums. His biggest single was "Hitchin' A Ride," in 1967, Music Mirror Magazine named him "America's Greatest Disc Jockey."
We were planning to use this space to talk about a hit record...

Until we realized that we had a lot of hits to talk about...

**JOHNNY CARVER**
January Jones (ABC)

**CONNIE EATON**
Lonely Men, Women (ABC)

**LEFTY FRIZZELL**
Life’s Like Poetry (ABC)

**FERLIN HUSKY**
Champagne Ladies (ABC)

**B.J. THOMAS**
Another Somebody Song (ABC)

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**NEW & ACTIVE**
FRIDAY, FEBRUARY 7, 1975

LEFTY FRIZZELL *Life’s Like Poetry* (ABC) some very good adds this week: KAYO, WBAM, WBAP, WHO, WDEE, WSLR, KTUP, KBOX, KIKK, KWJJ.

BOBBY WRIGHT *I Just Came Home To Count The Memories* (ABC) continued action and adds: KCKN, WBAP, WHO, WSLR.

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**SUPERKICKER**
FRIDAY, FEBRUARY 7, 1975

FRIDAY, FEBRUARY 7, 1975

NEW & ACTIVE

**JOHNNY CARVER**
January Jones (ABC)

**CONNIE EATON**
Lonely Men, Women (ABC)

**LEFTY FRIZZELL**
Life’s Like Poetry (ABC)

**FERLIN HUSKY**
Champagne Ladies (ABC)

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BOBBY WRIGHT *I Just Came Home To Count The Memories* (ABC) continued action and adds: KCKN, WBAP, WHO, WSLR.
SPREADING OUR COUNTRY ACROSS THE NATION

NANCY WAYNE
"CHEATING WAS THE LAST THING ON MY MIND"
TC-2125
Produced By Eddie Martinez

BILLY THUNDERCLOUD
"I'M HAVIN' A PARTY"
TC-2194
Produced By Jim Vienneau

BILL RICE
LEAVE MY WOMAN ALONE
TC-2189
Produced By Jim Vienneau

WHERE THEIR FRIENDS ARE!
MARIE OSMOND
Who’s Sorry Now (GMG)

JEAN SHEPARD
Tips Of My Fingers (UA)

MEL TILLIS
Best Way I Know How (GMG)

RADIO & RECORDS
1-10

1-31

2-7

- Adds KCKV, KHOS, KFOX, KUIDE, WHOO, WISZ, WUBE

WONE/JAYDON
Jeri Cotter
Donna Fargo
Ray Price

KOOG/OMAHA
“Crash” Craddock
Johnny Rodriguez
Annie Murray
Mike Wells
Tammy Wynette

KAY/OATLETTIE
Merle Haggard
Jean Shepard
Tammy Wynette
B.J. Thomas
Larry Kingdon
Darre Barbata

OREGON
“Crash” Craddock
Bob Luman
Anne Murray
Erlie Presley
Johnny Rodriguez
Merle Haggard

KROS/TUCSON
Kris & Rita
Sam Haggard
Sunday Sharpe
Jerry Naylor

KSO/SPokane
Melba Montgomery-Pick
Barbara Mandrell
Tammy Wynette
Connie Smith
Charlie McCoy
B.J. Thomas
Marcia Mandrell

KFBF/BELLEHILL
Anne Murray
Leroy Frizzell
Mika Wells
“Crash” Craddock
B.J. Thomas
Tammy Wynette
David Houston
Merle Haggard
Guy & Raina

WUBE/CINCINNATI
Lorene Lynn
David Houston
Annie Murray
George Morgan
Dotie West
Mac Davis
Tanya Flicker
David Williams
Dicky Lee
B.J. Thomas
Tammy Wynette
B.J. Thompson
Marcia Mandrell

WCBS/MEMPHIS
Merle Haggard-Pick
Barbara Mandrell
“Crash” Craddock
Tammy Wynette
Jean Shepard
Del Reeves
Merle Haggard
Anne Murray
Bobby Harden
Bob Luman
Kenny Wheeler
Connie Van Dyke
Ray Pillow
Mel Street

KYKX/SAN ANTONIO
Kenny Hukey
Kenny Earl
Carl Perkins
Mike Wells
Roy Azoff
Anne Murray
Jeri Cotter

KXJZ/PORTLAND
Dolly Parton
Eddie Arnold
Charlie Rich

KMBZ/DALLAS
Joe Stampley*
Jim Alley
B.J. Thomas
Marcia Mandrell
Merle Haggard
“Crash” Craddock*
Mike Wells
Connie Smith
Barbara Mandrell

WXWL/INDIANAPOLIS
“Crash” Craddock
Bob Luman
Anne Murray
Erlie Presley
Johnny Rodriguez
Merle Haggard

K عنها
See New and Active

KHNN/LAS VEGAS
B.J. Thomas
Marcia Mandrell
Merle Haggard

KZQ/DENVER
Joe Stampley*
“Crash” Craddock
Connie Smith
Kenny Wheeler
Mel Street

WQ/ATLANTA
“Crash” Craddock-Pick
Barbara Mandrell
Charlie McCoy
Kenny Wheeler

KCIR/Minneapolis
Merle Haggard
Connie Smith
Ray Allen, Jr.
“Crash” Craddock
Tammy Wynette
Anne Murray
Pamela Wells
David Houston
Joe Stampley*
Marie Osmond

WHK/CLEVELAND
Fredrie Hart
Merle Haggard
“Crash” Craddock
Jerry Lee Lewis
Ray Griffin
Elvis Presley

WAB/FORT WORTH
Joe Stampley*
Freddie Hart
David Houston
Nick Nixen
Joe Alley
Ray Pillow
Mel Street

KYC/ATLANTA
“Crash” Craddock
Tammy Wynette
Anna Murray
Bobby Harden
Bob Luman
Johnny Duncan
Johnnalew
Tammy Wynette
Donna Fargo

KZIK/INDIANAPOLIS
“Crash” Craddock
Bob Luman
Anne Murray
Erlie Presley
Johnny Rodriguez
Merle Haggard

KWSM/NORTHOLK
Merle Haggard-Pick
Barbara Mandrell
“Crash” Craddock
Tammy Wynette
Jean Shepard
Del Reeves
Merle Haggard
Anne Murray
Bobby Harden
Bob Luman
Kenny Wheeler
Connie Van Dyke
Ray Pillow
Mel Street

WKBX/INDIANAPOLIS
“Crash” Craddock
Bob Luman
Anne Murray
Erlie Presley
Johnny Rodriguez
Merle Haggard

KMBZ/DALLAS
Joe Stampley*
Jim Alley
B.J. Thomas
Marcia Mandrell
Merle Haggard
“Crash” Craddock*
Mike Wells
Connie Smith
Barbara Mandrell

WHGF/INDIANAPOLIS
“Crash” Craddock
Bob Luman
Anne Murray
Erlie Presley
Johnny Rodriguez
Merle Haggard

B.J. THOMAS
Another Somebody Song (ABC)

TAMMY WYNETTE
You Make Me Want To Be (Epistle)

Very strong adds KCKV, KSPO, KFOX, KTUF, KKK, WHOO, KBOX, KENR and WJZ-
See New and Active

1-10

1-31

2-7

- Adds KCKV, KBFW, KOOO, KFOX, KUIDE, WHOO, WISZ, WUBE

Radio & Records
1-10

1-31

2-7

- Adds WNB, WCMS, WHOO, KTUF

BILLIE JO SPEARS
Blanket On The Ground (UA)

JIM WEATHERLY
I’ll Still Love You (Buddah)

JOE STAMPLEY
Roll On Big Mama (Epic)

B.J. THOMAS
Another Somebody Song (ABC)

TAMMY WYNETTE
You Make Me Want To Be (Epistle)

MORE COUNTRY ADDS-PAGE 27
OLIVIA NEWTON-JOHN/Have You Never Been Mellow (MCA)
FRANKIE VALLI/My Eyes Adored You (Private Stock)
LINDA RONSTADT/You're No Good (Capitol)
LANA CANTRELL/Like A Sunday Morning (Polydor)
AMERICA/Lonely People (WB)
AL MARTINO/To The Door Of The Sun (Capitol)
EAGLES/The Best Of My Love (Asylum)
DAVID GATES/Never Let Her Go (Elektra)
JON DENVER/Sweet Surrender (RCA)
PHEOBE SNOW/Poetry Man (Shelter)
MAC DAVIS/Rock 'n Roll (Columbia)
TONY ORLANDO & DAWN/Look In My Eyes Pretty Woman (Arista)
CAROLE KING/Nightingale (Ode)
Carpenters/Please Mr. Postman (A&M)
NEIL DIAMOND/My Eyes Adored You (Private Stock)
OLIVIA NEWTON-JOHN/Have You Never Been Mellow (MCA)
John Wesley Harding. A single has cut receiving big play plus good phone response. ANNE MURRAY "Uproar" (Capitol). HARRY CHAPIN "I Wanna Learn A Love Song" (Elektra). RANDY EDelman "Bluebird" (20th). CHARLIE DANIELS "The South's Gonna Do It!" (Kama Sutra). SAM PARSONS "God's Alive In Arizona" (ABC). MARIE MORGAN "Nevada's Song" (MGM). BRENDIE PATTERSON "Mr. Guitar" (Discreet). DOLLY PARTON "The Bargain Store" (RCA).

OLIVIA NEWTON-JOHN "The Air That I Breathe" (MCA) LP cut receiving big play plus good phone response. ANNE MURRAY "Uproar" (Capitol). HARRY CHAPIN "I Wanna Learn A Love Song" (Elektra). RANDY EDelman "Bluebird" (20th). CHARLIE DANIELS "The South's Gonna Do It!" (Kama Sutra). SAM PARSONS "God's Alive In Arizona" (ABC). MARIE MORGAN "Nevada's Song" (MGM). BRENDIE PATTERSON "Mr. Guitar" (Discreet). DOLLY PARTON "The Bargain Store" (RCA).

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Graphs reflect audience response computed by a combination of sales, airplay and requests. The lower the graph position the less airplay, sales and requests being reported. The higher the position, the more active the record. We feel that a visual aid explains the whole picture better than assigning arbitrary numbers in a longer list.

**NEW ENTRIES**

**AWB**
*Pick Up The Pieces (Atlantic)*

**JOE COCKER**
*You Are So Beautiful (A&M)*

**RANDY EDELMAN**
*Bluebird (20th)*

**CHARLIE KULIS**
*Runaway (Playboy)*

**GLADYS KNIGHT**
*Love Finds Its Own Way (Buddah)*

**HOYT AXTON**
*Speed Trap (A&M)*

**JAN DAVIS**
*Hot Sauce (Ramwood)*

**TOM T. HALL**
*Sneaky Snake (Mercury)*

**BLACKBYRDS**
*Walking In Rhythm (Fantasy)*

**SAMMY JOHNS**
*Chewy Van (GRG)*

**BUDDY CAUSEY**
*There's A Way (Capitol)*

**LADY MARMALADE**
*Lady Marmalade (Epic)*

**HARRY CHAPIN**
*Learn A Love Song (Elektra)*

**SAMMY JOHN**
*Chewy Van (GRG)*

**LETTERMEN**
*Eastward (Capitol)*

**ELO**
*Can't Get It Out Of My Head (UA)*

**TOM JONES**
*Holding My Love (Parrot)*

**JOHN LENNON**
*No. 9 Dream (Apple)*

**5TH DIMENSION**
*No Love In The Room (Arista)*

**MARGIE JOSEPH**
*Words (Atlantic)*

**LOGGINS & MESSINA**
*Changes (Columbia)*

**KRISS & RITA**
*Lover Please (Monument)*

**LOVE UNLIMITED**
*I Belong To You (20th)*

**CHICAGO**
*Harry Truman (Columbia)*

**JOSÉ FELICIANO**
*Chico & The Man (RCA)*

**JOSEPH & JOSEPH**
*Words (Atlantic)*

**KRISS & RITA**
*Lover Please (Monument)*

**LOGGINS & MESSINA**
*Changes (Columbia)*

**KRISS & RITA**
*Lover Please (Monument)*

**LOVE UNLIMITED**
*I Belong To You (20th)*
FRIDAY, FEBRUARY 14, 1975

JOHNNY MATHIS
Sail On White Moon (Columbia)

W GOD'S ALIVE IN ARIZONA (ABC)

BILLY MAY
Front Page Rag (MCA)

SAIL ON WHITE MOON
JOHNNY MATHIS

SPLINTER
Costaine Town (Dark Horse)

ANNE MURRAY
Upnor (Capital)

I Fought The Law (A&M)

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**National Request Tabulation**

1. OLIVIA NEWTON JOHN
2. CARL DOUGLAS
3. DONNY & MARIE
4. CARPENTERS
5. EAGLES
6. ABBY CARP
7. JOHN DENVER
8. ELVIS PRESLEY
9. AMERICA
10. JETHRO TULL
11. STYX
12. BARRY MANILOW
13. EAGLES
14. STYX
15. AMERICA
16. JOHN DENVER
17. ELVIS PRESLEY
18. JETHRO TULL
19. STYX
20. BARRY MANILOW
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22. CARL DOUGLAS
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58. CARL DOUGLAS
59. DONNY & MARIE
60. EAGLES

**New & Active**

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<td>Sweet Sensations</td>
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<td>“SAD SWEET DREAMER” (PYE)</td>
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<td>WHTS</td>
<td>“Harry Truman” (COLUMBIA)</td>
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<td>WORC</td>
<td>“Express” (SCEPTER)</td>
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**BT Express**

Some very strong action this week: 10.5 WPXJ, 9.9 WOJX, 13.19 WABC, 28.19 WLEE, debut 15 KSLD, add 27 KHJ, 21.19 WLPL, add WQAM, WFKL, WERC, debut 30 WEDO, debut 28 W2BG, 23.22 WNCI, 29.18 KAFY, 28.36 WCAO, 38.17 WCOL, 26.23 WBBQ, 28.11 WAZV and many more.

**Ozark Mountain Daredevils**

“JACKIE BLUE” (A&M)

29-10 KIMN, 33-24 KT KT, 23.13 U100, 11-19 KOY, add WCOL, KGW, WROK, KTLK, 26-16 KXKL, 29-25 WLPL, on KEZY, KJRB, and many more.

**Chicago**

“Harry Truman” (Columbia)

Early chart jumps at KMFG 17-19, 29-25 KIOA, 29-18 KJRB, 27 WBBQ, add WEEO, and WEDO.

**NEW SENSATIONS**

“Sad Sweet Dreamer” (PYE)


**Al Martinino**

“Harry Truman” (COLUMBIA)

Early chart jumps at KMFG 17-19, 29-25 KIOA, 29-18 KJRB, 27 WBBQ, add WEEO, and WEDO.

**Ozark Mountain Daredevils**

“JACKIE BLUE” (A&M)

29-10 KIMN, 33-24 KT KT, 23.13 U100, 11-19 KOY, add WCOL, KGW, WROK, KTLK, 26-16 KXKL, 29-25 WLPL, on KEZY, KJRB, and many more.

**Chicago**

“Harry Truman” (Columbia)

Early chart jumps at KMFG 17-19, 29-25 KIOA, 29-18 KJRB, 27 WBBQ, add WEEO, and WEDO.

**NEW SENSATIONS**

“Sad Sweet Dreamer” (PYE)