THE MAIN EVENT:
KNAPP VS. BUSH

The place, downtown Minneapolis, as KSTP's morning man Chuck Knapp takes on his colorful and sometimes sarcastic morning newsmen Charlie Bush, in the third annual insult contest. The event has grown so popular that this year even a local television station covered the story along with about 2000 spectators. No winner was declared so most likely the morning team will provide a fourth annual......
Michael Murphey's fantastic success is documented by his gold single, "Wildfire." So it's no surprise that immediately after its release, "Carolina in the Pines" is receiving heavy telephones, across-the-board airplay, and a Gavin Personal Pick.

"Carolina in the Pines." Michael Murphey's sizzling follow-up to "Wildfire." 4:30

And there are eight more just like them, on Michael's "Blue Sky-Night Thunder" album.

On Epic Records.

There's Gold in Carolina, too.
STAR TREK
Philadelphia is hosting the "Star Trek" convention for this year for fans of the now defunct TV show. WITG gave listeners a chance to show their expertise at Star Trek trivia, asking questions about the show, giving away prizes of tickets to the convention and dinners with the stars of the show.

FREE TUSH
The rays in radio promotion last week seemed to be giving away "Tush," KCBQ/San Diego held their "Win a Tush Weekend," giving away ZZ Top's "Fandango," LP KAY/ Bakersfield used such subtle phrasing as "Get Your Share Of The Tush," and "Had yours lately?" giving away copies of the hit single.

FREE PUPPIES
WDRQ/Detroit held the "Pick Of The Litter" weekend, trying in with the Spinners' latest LP of the same title. AKC registered puppies and copies of the album were given away to call in listeners.

COLORFUL!
KTKT/Tucson has been doing their research into what colors represent different months of the year, finding that August is the month of tan. So, they're giving away a certain amount of gas.

R & R / FRIDAY. AUGUST 15, 1975
DEAL WITH IT
Last week seemed to be giving phrasing as "Get Your Share Of The Tush," giving away "Of The Tush," and "Had months of the year, finding PARK, WITH FREE MUSIC, WATER-COOLED GIVES AWAY A $400 MOTORCYCLE TO CHARITY'S UPCOMING TELTHON.

RED 140 WSGA
GIVES AWAY
ROLLING STONES
WILSON
Andrea Shahian
Daves Hirsch

The Annual Lu Fields Football Contest begins in Radio And Records in two weeks — more details in next week's issue!

RADIO A RECORDS

Publisher: Bob Wilson
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In the interest of protecting their listeners, Public Service minded WFLI/Philadelphia rushed this T-Shirt artwork to R&R's offices, informing us of their new shark-repellent.

TRENDEX NEWSLETTER
Trendex is now releasing a newsletter periodical. In the latest edition the Trendex people highlight a recent survey they completed on where the tax rebate checks went.

THE SECOND SURVEY IS FROM A FEW WEEKS BACK BUT SHOWS A SIGNIFICANT NUMBER OF UNLISTED PHONE NUMBERS IN THREE MAJOR MARKETS. SINCE MOST MAJOR RATING SERVICES USE THE PHONE DIRECTORY TO GET THEIR CONTACTS, THIS SURVEY EMPHASIZES THE PERCENTAGE OF PEOPLE THAT MOST LIKELY WILL NOT GET CONTACTED. IN WASHINGTON D.C. 55% OF THE 18-34 YEAR OLD POPULATION IS UNLISTED. THESE UNLISTED FIGURES HAVE BEEN TALKED ABOUT FOR A FEW YEARS, WE THOUGHT WE'D PRINT THEM FOR THOSE OF YOU WHO HAVE NEVER SEEN THE SURVEY. A FEW SURVEY COMPANIES HAVE TRIED RANDOM NUMBER DIALING, A FEW USING COMPUTER CONTROL SYSTEMS.

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Y-115 seeks a professional heavy, for morning drive. Contact Howard Johnson (414) 739-1159 (8-7)

KNUS Dallas seeks air personality, 2-6am. Contact Bo Weaver (214) 651-1010 EOE (8-7)

WZOO Asheboro needs Top 40 mid-day man with strong production. Excellent facilities and good pay. Send tapes and resumes to Bill Cox, Box 460, North Carolina Call (919) 672-0985 (8-6)

Werk has openings for mid-days. College town. Contact John Irwin, WERK, P.O. Box 2465, Munsey, Indiana 47302 or call (317) 289-3311 (8-4)

WLEE Richmond seeks a newcomer for AM drive. Send tapes and resumes to Bob Piava, Box 8477, Richmond, Va. 23226 (8-6)

WFNC has an opening for a six to midnight Top 40 jock, with some basic talent, who would like a place to grow. Send tapes and resume to: WFNC, Box 5207, Fayetteville, North Carolina, 28303. EOE (8-7)

KINT 98 looking for mid-day air personality. Send tapes and resumes to Johnny Kaye, Box 10243, El Paso, Texas 79998 (8-7)

WFPL has openings for a midday personality, Production Talent, and a news director. All applications to Charlie Warren, PD, P.O. Box 5333 Fort Lauderdale, Fla. 33310. (405) 566-9621 (8-7)

WTRU needs a weekend jock. Send tapes and resumes to Jan London, P.O. Box 4305, Muskegon Heights, Michigan 49444 (8-8)

KERN looking for a newcomer, including possible sales work. Contact John Mitchell, KERN, Box 2700, Bakersfield, Cal. 93303. Call (805) 832-1410 (8-6)


WTCH HUNTINGTON-ASHLAND, West Virginia/Kentucky, needs blood and guts news person. Contact: Dan Halbutbon (606) 928-6424 after 2pm EST (7-20)

WAVV NEW HAVEN for a young, aggressive air person, ready for America’s best sounding secondary market radio station. Tapes only to Les Garland 152 Temple, New Haven, Conn. 06560, EOE (7-31)

Y-115 seeks a dynamite News Director that can grow with station and be a good manager. Contact Howard Johnson (414) 739-1158 (7-28)

KINT EL PASO needs a chief engineer AM & FM, experienced in both. Contact Rish Wood (159) 779-6454 (7-29)

WWKE/OCALA continues the search for a cookin’ community minded Top 40 AM man. Good benefits and opportunity to advance in chain. Send tapes and resumes to Ken Steele, Box 1056, Ocala, Fla. 32670 No Calls (7-31)

WYSL/AM-FM has opened for experienced account executive. Contact Bob Howard, WYSL, 425 Franklin, Buffalo, N.Y. 14202 (216) 382-0766 (7-31)

KDZA PUEBLO seeks a news person. Tapes and resumes can be sent to Jack Carter, Box 93, Pueblo, Colorado 81002 (7-29)

WYND seeks first ticket jock. Send tapes and resumes to Carl Starandell, P.O. Box 3618, Sarasota, Florida 33578. (7-29)

Z96 GRAND RAPIDS is receiving tapes and resumes for future openings. Send to Dee DeYoung, Box Z, Grand Rapids, Michigan 49501 (7-29)

Y-115 seeks two aggressive positive sales people. Young type professional organization. Contact Howard Johnson (414) 739-1158 (7-31)

WEET/Pittsburgh is looking for a strong contemporary country air personality. Send tapes and resumes to Program Director, Larry Clark, WEEP, Fulton Building, Pittsburgh, Pa. 15222

KFPM looks for communicating Top 40 AM man with good production-long hours short pay. Send tapes and resumes to Ted Brown, Box 6602, San Bernadino 92412 No calls. (7-23)

DAVID ROCK N’ ROLL LYONS looking for PD, MD, position. Call (502) 447-8661 (8-1)

DICK SLOANE from WOKY Milwaukee for 2½ years, now looking for Top 40 jock gig, preferably mid-days. Call (414) 464-0792 (8-7)

RICH BROTHER ROBBIN still urgently seeking a PD or jock position; formerly KCBQ, KKD1, K100. Call (213) 851-7828, 876-6000 ex. #302. (8-7)

Crazy Cookin’ Top 40 lunatic available now if you think you can handle it. 6 years experience, also programming and TV Management. (216) 456-2952 (8-4)

KRIS BRADLEY formerly WMAK Nashville looking for Top 40 jock position. (615) 386-2450 (8-6)

MORGAN HILL, formerly KXYZ, WEMP, looking for air personality, MOR/contemporary position. Call (713) 723-9670 (8-7)

TOM RUSH seeks Top 40 or modern country position. Currently disco jock in Chicago. Formerly WPAP. KLOU. Call (312) 677-5578, 675-1281 (8-1)

DAVE ROBERTS looking for medium/major market jock, production gig, 9 years experience in rock and modern country; MD, News Director, production Manager and PD. Call (300) 967-9704 after 7:00 EST (8-1)

Top 40 personality with 5 years experience has been automated out of a job, looking for another gig. Call (502) 684-6326 before 6pm, medium and up only.

JIM PASTRICK, formerly nights at WYSL, WKBW seeks medium market position. Call (716) 633-5171. 22 Jean Terrace, Buffalo. New York. 14225. (8-4)

Engineer looking for board operating gig in medium market. First phone with radar. Can do studio and transmitter maint. Prefer Top 40 rocker. Contact: Charles Gelsinger, 4000 Camino Valle SW, Alb., 87105, (505) 877-1454 (8-4)

MARK STAFFORD, formerly with WLCS/ Baton Rouge is looking for a medium market Top 40 or MOR new gig in the South. Call (504) 357-2183 (8-6)

WARD AUSTIN, Australia’s Top Jockey, 15 years experience, formerly KXIV Phoenix wants LA Position. All formats considered--also wants disco work. Call (213) 464-3707 (7-28)

LARRY WOODSIDE, formerly, KPPC, KROQ, first ticket MD and Production experience wants to sing on your station. Write 616 N. Is able #1 Glendale, California 91206, or call (213) 240-1991, 378-0995, 378-8481. (7-31)

BATTMAN JOHNSON PD-mornings at KGFJ Los Angeles, is seeking pro working conditions and good money in Los Angeles. Formerly 13Q, KRIZ, KUPD-AM/FM, KCBQ, KPRI. Call (213) 487-2908.

AL WAYNE, formerly WWC, WXRT, NOW WITH WGL, looking for rock or contemporary gig this fall. 3836 Sleepy Hollow Lane, Ft. Wayne, Indiana or call (219) 432-2988 (7-31)

GREG SCHAFFER from WIFE to WERK morning drive.
FRED KENNEDY now doing 10-2pm at KNUS Dallas.
ED ALEXANDER’s wife, PAT, had a baby girl. ANNA ELIZABETH, 5 lbs., 11 oz.
JACK FITZGERALD formerly, M105, WWWM, Cleveland now PD KSTT, Iowa.
AL SANDE promoted to Program Director at KBFW.
JACK PATTIE to do Production and swing WVLK, from WBLG Lexington.
JOHNNY O’NEIL now doing weekends at KDZA, formerly KRLN.
JERRY ST. JAMES takes over mornings from 6-10am at U100, from WPL Baltimore.
New line up at KDON: 6-10am DIANE CARTWRIGHT, 10-2pm JOHNNY MORGAN (PD) 2-6pm DEREK RAY [MD], 6-10pm BOBBY KNIGHT, 10pm-2am JAY STEVENS, 2-6am DENNIS BECK, Weekends, ROBERT PONCE.
Every single minute in their musical lives has been leading up to this single.

"CAMELLIA"

The single that fulfills the promise of DARYL HALL and JOHN OATES. From their forthcoming album.

RCA Records and Tapes
added this week...

THE HOTTEST:

KC & Sunshine
Hamilton, Joe Frank
James Taylor

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R&R/Friday, August 15, 1975

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John Denver
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Parson
Saturating the airwaves with quality.
The new single, "Gone at Last," by Paul Simon and Phoebe Snow (with The Jessy Dixon Singers).

From the forthcoming Paul Simon album, "Still Crazy After All These Years."
Produced by Paul Simon and Phil Ramone.

On Columbia Records and Tapes.
BURKHART: He is one of our supervisors. He helps me with some of the AM properties. He is basically in charge of that Supervisors division which is, in effect, what we call our FM programming service. Lee helps me with a whole variety of inside our company.

R&R: We talked about clusters really quickly. Know you wanted to know, do you believe in cluster commercial programming?

BURKHART: Well, we've got to go more than 2 commercials in a row.

R&R: Even on your AOR stations, you don't really block 3 or 4 in a row?

BURKHART: Precisely not. There are some cases in stations that, economically, we have to go more than 2 spots. 4 times an hour to survive.

R&R: I assume that since you're so research oriented, that you possibly even formal your commercials to some extent?

BURKHART: We try, yes. There are certain rules that we put in, but we still do whether music starts with singles, or with a singing jockey. That I'm a matter of course. The Traffic Director has certain instructions.

R&R: How logical is radio to the audience? If you do that research into the music and commercials, are your commercials better?

BURKHART: That would be ideal, and if one could do that, he'd have 100 percent of the audience. But, it's impossible to do. So, you do the best you can possible do. If, in effect, you're going to run off some listeners, you plug more than 3 spots in a row, or 2 spots in a row, even if you run them off mentally, that's bad.

R&R: Are there any other success stories recently you wanted to share, because I don't really know all the stations, and I don't know if you want to divulge your whole plan or not, but the KJR success is really exciting. The fact that you could pull 25% of the audience in one book, and that's happened in a couple of places now. John Rock did it in Sacramento and now you've done it in Seattle.

BURKHART: Well, one of the things when you go into a market, you draw back on your 25 years of programming experience, and you use every trick there is to do. And you know you have the come and you have a chance to get the quarter hour back. That's what you go for.

R&R: Did you give away a lot of money up there?

BURKHART: We did not give away a lot of money. As a matter of fact, we gave away a motorbike a day, which they had already arranged before I went to town. But, we did use several and there I'm gonna contradict myself average price of cassette, that's gimmicks, just as a part of the plan. Because I was trying to bring a cheaper list. maintenance deals, fun, happiness, excitement. For example, we went into another station's Tetris promotion, there in morning drive, with a morning man of his own, which worked out very fine. We gave it everything that we had. Fortunately, very strong.

R&R: One thing I really haven't covered is the individual jocks. How about you looking for when you hire someone?

BURKHART: On FM we are looking for a communicator, a personality.

R&R: What does that mean?

BURKHART: It doesn't matter if he screams or lays back, as long as he can communicate with his audience.

R&R: Do you look for knowledge of your audience?

BURKHART: It is almost mandatory today that some formal college education or some vocational education be had by most of the air participants on a radio station. Let's face it, the audiences are a lot smarter than they were 20 or 25 years ago. Their IQ's are better, and so therefore to relate to them, our people have got to be in the know of a lot of things. Even though they might not even talk about them on the air, they've got to understand the audience that they're trying to relate to. That's for FM. For AM, I would say that even though we look for a communicator, I think we have to go one step beyond that and say we look for a fun type of communicator. Somebody in the music business.

R&R: Do you look for knowledge of the industry?

BURKHART: It is almost mandatory today that some formal college education or some vocational education be had by most of the air participants on a radio station. Let's face it, the audiences are a lot smarter than they were 20 or 25 years ago. Their IQ's are better, and so therefore to relate to them, our people have got to be in the know of a lot of things. Even though they might not even talk about them on the air, they've got to understand the audience that they're trying to relate to. That's for FM. For AM, I would say that even though we look for a communicator, I think we have to go one step beyond that and say we look for a fun type of communicator. Somebody in the music business.

R&R: Tom it didn't mean that you're gonna have huge rating points every time, but at least you know you've got a fun type of people that talk about and you do weird idiotic things. It becomes a little bit of showbiz again.

BURKHART: Have you had any trouble finding these kinds of people?

R&R: It's very difficult, and if there are any reading this article, I sure wish they'd apply. Well, what do you look for, ok? We look for the communication first of all. The number two thing is less than in number three is a personal interview to determine whether or not the cassette tape. Then after, all Paul Newman, a great actor, hires the best person with the beard and a film. Because he can't see himself. The same thing happens to radio. We can't hear him. He bears himself after the fact on tape. Fortunately, you get a shorter list. Fortunately, on the tapes. I think, that that's the point that is he's got to bring talent out. If you can find the right takes, you can bring him out and make him the kind of air personality that we want. It's a combination of all stations in that particular market. The guy must be able to communicate and he must have voice flexibility to be able to do what?

R&R: Do you do that, or do your local programmers do that?

BURKHART: When we look for guys, we look together. And we agree together, that we want a guy who has got potential. Then the interview is made by the local program director, to see if it's right if the guy wants to take direction, if he really wants the job. The program director is representing the licensee and has the authority to hire or reject. If so, then we work with this announcer together to bring him out. As more of his background and work with the program director via long distance then sometimes I'm in the market, like, say, every 6 or 8 weeks, to sit on the station all day, and make a critique as we go. So it's a combination of both.

R&R: As the U.S.A. XPO will have the opportunity to cover more territory, do more business with less expense, and gain more a viable overview of the immediate future of the whole, expanded industry, than is possible in any other way. Over five thousand participants from 45 countries, including Russia, and other Communist bloc nations in addition to most of the Western World, and every segment of the music business make MUSEXPO '75 an economic imperative.

R&R: You, consistently use phrases like "diversified music market" and "expanded industry" in references to MUSEXPO '75. Would you define these?

SHASHOVA: While we expected the participation of major record and music firms from around the world, we are particularly gratified that MUSEXPO has received favorable response from the middle-range firms that can especially use this kind of international exposure. Even among music and record executives based here in the States, we realize such a collective for the first time at MUSEXPO.

Futherto, MUSEXPO '75 has been designed to provide a showcase for and dialog between the different industries that are involved with music and with recorded products, in addition to their main function as an international marketplace for the record and music business.

For example, retailers will have access to the wide spectrum of related products and services that are increasingly impotent in our own local sales picture.

As attending MUSEXPO are foreign audio & instrument companies as well as international publishers of music books and sheet music. Their participation, added to that of U.S. companies in those fields and many ancillary areas, brings all of the music industry's products to the retailer, under one roof for the first time. We have consequently had substantial response from both major re tailing outlets and smaller firms throughout the United States and Canada.

Managers, songwriters and producers, independent publishers, manufacturers — all attracted to the MUSEXPO as a segment of the music industry with whom they are directly involved, will benefit from participation with the "greater" community of international enterprises throughout the world.

Unique to MUSEXPO will be the participation of investment banking executives from overseas. A high-margin business is one that is directly involved, will benefit from participation with the "greater" community of international enterprises throughout the world.

As the U.S.A.'s first annual International Record & Music Industry Exhibition, MUSEXPO '75, will take place at the Las Vegas Hilton, mid-September this Septem ber 21-24, moves into the home stretch, it has already initiated a financial organizer Roddy Shasho's expectations for first year participations.

In a recent interview with Radio & Records, Shasho outlined the reasons for the remarkable response, and its broad meaning to our industry.
The Summer of 1959
Dinah Washington went No. 1 with "What A Difference A Day Makes"

Esther Phillips goes No. 1 with "What A Difference A Day Makes"

The Single, KU 925
The Album, ESTHER PHILLIPS W/BECK, KU 23
THE FCC
[So You Can Understand It]

"REGIONAL OWNERSHIP PROPOSALS"
The FCC has proposed new standards for broadcast-regional concentration to specify the extent of ownership participation to be allowed for minority stockholders in stations which could not be commonly owned under present multiple ownership rules. As reported a few weeks ago in R&R, the proposed regional concentration policy would limit to four the number of stations one person and/or a corporation could operate within any one state. The new rule would be prospective only, and no divestitures will be required.
The FCC proposes to count AM-FM combinations licensed to the same community as one station. Moreover, because of the gross situation of UHF television, the FCC proposes to exempt UHF applicants from the proposed new rule and to treat these cases on a case-by-case basis. UHF and VHF satellite television stations are also to be treated on a case-by-case basis.
The FCC proposed to disallow any party from holding a stock interest in licenses of stations which, under the multiple ownership rules could not be commonly owned, except upon submission of a disclaimer of any intention to control or operate the stations. A party filing such a disclaimer would be permitted to hold up to 10% of each licensees stock, but will be barred from participating in its operation or control.

SAVANNAH

HUNTSVILLE
One of the country's handful of markets where rock is the strongest. WWOV took significant jumps in all Jay scores under the departed Stew Robb Total shares 13.1 to 15.8, 30 in teens. Robb's new home, WAXY [R] took dips everywhere in this book, totals 14.6 to 10.8, 24.5 in teens from 39.1. Country held down some, still good shares with a 10.6, from 13.1. WJWM [M] lost a good share of their audience, 7.8 to 4.2. Black daytimer WEUP showed a slight decline in totals, 5.7 to 5.4. WAKM [M] up from 4.1 to 4.7. Black Impressions gains by WJUX, split programming with Beautiful Music and AOR, AOR seemed to have picked up the points, 1.5 to 4.2. Beautiful Music WFXM down to 4.4. Adult Rankings: 18-34; 1] WWOV, 2] WAWY, 3] WBMP, 4] WABR, 5] WJLM, 6] WJGH, 7] WAWY, 8] WFXM.

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The Making Of A Radio Show: The California Special
By JERRY HOPKINS

March 30
"The California Special." Six hours of fun in the sun and surf, an examination of the divergent sounds and lifestyles of southern California from Alpert to Zappa, from cruisin' to stardom to chartin' Om. A musical look at the Last Frontier. Diegos Los Angeles-Santa Barbara axis: a rock and roll "On the Beach." California as Everyone's Eden. The Window to the Future. The Technicolor Dream. The Orange Marma-lade Plane. With all that, Tom Ronson and Jack and I worked together in '71, producing 12 hours of "The Elvis Fresley Story." updating it with a 13th hour in '74. We'd been seeking another project. When Ron explains the format today, from an idea of T.R.'s, and asks if I'm up for another "rock-umentary" run, I say yes.

April 3
We meet Ron in Los Angeles to further define the show and lay the groundwork. We'll shoot for a July 4th broadcast availability, a time when many stations schedule one of their summer promotions. We agree that the pre-production work can be handled largely by long-distance telephone if John Gibson can do the interviews, then send the tapes to me in Half Moon Bay, and if someone else can begin collecting what'll clearly be a huge assortment of records and tapes. Meanwhile, I'll organize the script, keeping everyone advised by phone and memo as to what songs and theme I want to use for each hour. T.R. will set up the promotion and sales machinery and schedule the studio time, and Ron will continue as well as a source of production ideas.

April 17
Although most of the music will be by Southern California acts, it also will include songs written about the area. This may include the Beatles' "Blue Jay Way," Arlo Guthrie's "Camin' Into Los Angeles,"

Richard Harris's "MacArthur Park," Don McLean's "Paddlewheeler," Bob Dylan's "Like a Rolling Stone," etc. As for the California list, there're more than 100 names on it already: the obvious Beach Boys, Byrds, Carpenters, Buffalo Springfield, Sonny & Cher, Doors, Jan & Dean, Fifth Dimension, March Dog Night, Rick Nelson, Eagles, Partridge Family, Nancy Sinatra, Ventures, Mamas & Papas, Crosby Stills, Nash & Young; others not so obvious: Ritchie Valens, Harry Nilsson, Chris Montez, Righteous Brothers, Delaney & Bonnie, Seals & Crofts, Linda Ronstadt, Canned Heat, Phil Spector. Such diversity creates problems. In the 12-hour show of the Elvis show about 225 records were featured. For this show, which is half the length, my master list of songs has over 400 titles!

April 24
John Stewart is in our choice for narrator. Unlike Ron and T.R. and I, he's a native southern Californian, born in San Diego, raised in Pasadena and Pomona, where he formed his first rock 'n roll band (the Furies); later he joined the Kingston Trio, later still wrote the Monkies' biggest hit, "Daydream Believer," and finally he went out on his own. His speaking voice has a Johnny Cash sort of bottom to it, and he's a warm "human" quality that'll fit perfectly against the "human" interview subjects he'll introduce. He has the presence and sincerity that'll give him authority. And he can tell his own stories. He's not just a narrator, but a participant.

Ron finds John on the road Continued on page 12
"ROSANNE"

The new single from the new album by The Incredible Guess Who.
Ron is in San Diego, chuckling with satisfaction as he enumerates the network of interviewers. John Gibson is in L.A., spending hours on the telephone trying to pin down 40 or 50 recognizable names. (Some of whom are outside the music business, but generally no less known. Examples: Dodger Steve Garvey, novelist Ross MacDonald, actress Jane Fonda, astronaut Buzz Aldrin.)

I connect with a freelance radio lady about her getting Susan Ford to say why she wants the Beach Boys to play in the the White House at her high school prom. We'll catch Frank Zappa in Chicago, using a local newspaper writer to do the interview. I have a close friend in London interviewing Derek Taylor, the all-time Beatles publicist who came to L.A. in the Sixties to beat a drum wisely for Monterey pop, the Byrds and many more. Ed Hamlin of KXOA in Sacramento is bird-dogging Governor Jerry Brown to ask him about his coming of age in Los Angeles. However remote some of these names might seem from music, there's a link. When Steve Garvey talks about how the Dodgers have been rattled out only once in 13 years since coming to L.A. from Brooklyn, isn't he introducing any of a dozen songs about the California sunshine? When Ross MacDonald talks about the Santa Barbara oil spill, isn't he setting up a collage of "protest" songs? And didn't Jerry Brown have the Sufi Choir perform at his inauguration?

The outline is finally together. The first hour is our introduction and definition, a chronicle of the great trek westward in search of freedom, youth, opportunity, sunshine, and will include Steppenwolf's "Born To Be Wild," James Dean, Seals & Crofts' "Summer Breeze," California's No. 1 love songs; the hour's theme song: "California Dreamin."

The second hour considers the physical attraction and comfort of sun, sand and surf, plus special tributes to the hot rod, cruisin' and "California Girls."

The third hour: "So You Wanna Be a Rock and Roll Star?" With segments devoted to TV shows, it's divided into six columns, one for each hour. There are five program segments per hour and once it's decided what sort of story gets told in each of these, I position the color-coded magnetic pieces — yellow for songs, white for interviews, blue for narration, orange for "collages" and special production trips. For two or three weeks I expect these pieces — representing literally hundreds of separate program elements — will be moved around a lot as I change my mind about songs and new ideas occur to Ron and T.R. and John.

Our Man in Sacramento is told to go away. "The governor or will think your questions frivolous. But," he's told, "perhaps if you hung out near the governor's apartment building and caught him on one of his unscheduled evening walks through the park..."

May 1

We must be doing something right. While being interviewed for the show, Jimmy Webb volunteers to write a theme song. Too late, but how nice that he offered. Dr. Demento is preparing an 8-minute-long collage of the more overlooked California songs. Wolfman Jack will cut a special segment for the show. And Lou Adler is showing paternal — perhaps proprietary — signs and is organizing interviews with Michelle Phillips and Jan Berry, while promising an original comedy sketch on the subject or subjects of our choosing by Cheech and Chong.

May 4

T.R. is assembling the collages as I send him the list of elements, returning the finished collages for my okay. There's a dozen on the list already and it's clear that total will go at least 20 at least. Many of the themes are obvious, such as Girls ("Jenny Lee," "Little Latin Lupe Lu," "Barbara Ann." "Hello Mary Lou!). Surfing (Which includes just about every surfing hit, except for the three biggest, to be featured in another segment) and Hot Rods (endine with "Dead Man's Curve," which introduces Jan Berry, talking about his near-fatal accident near the curve he sang about). Most collages will be assembled by cutting or cross-fading from one song to another; others, such as the one about the terrific weather, will incorporate voice tracks from our interviews along with the music. Still more will utilize a full range of sound effects and on-location tapes. And always the music. The first collage back from T.R. is of four bands from the Sunset Strip that never really made it, but all of whom had hits. It's two minutes and 8 seconds of dynamite; by happy coincidence, all four songs are in the same thundering tempo.

I decide today to put together a collage of singing actors. Who, after all, could resist Lorne Greene's "Ringo" and Tab Hunter's "Young Love" (both No. 1 hits), not to mention Walter Brennan's "Old Rivers," Sal Mineo's "Start Movin'". Richard Chamberlain's "Theme from Dr. Kildare" and Rock Hudson singing the, uh, love songs of Rod McKuen?

Our Man in Sacramento, meanwhile, joined Jerry Brown on an uninvited walk through the park last night. He asked all the right questions. The governor didn't even acknowledge Our Man's existence. From the Sunset Strip that he had to live in Laurel Canyon. Remember? May 5

Bad news from John Stewart's. It won't in any way affect his doing the show, but he's wearing incredibly awkward brutal rubber bracelets in his mouth to build up his bite. Consequently, all the muscles of his mouth (and tongue) are stretching and finding new tolerances. "It only hurts when I talk," John says, grinning.

The word from the White House, meanwhile, is no. The First Lady's press person, who also talks for daughter Susan, says Susan has been in California only twice and inasmuch as the Beach Boys will not be playing at her prom after all, she really doesn't think she's qualified to say anything.

May 7

In L.A., I've got a crew recording the Hare Krishna street chanters, traffic on the Sunset Strip, the sounds of State Beach, etc. While John Gibson chases stars. Many of whom are being uncommonly honest about their origins. Roger McGuinn, for example, says the Byrds made Michael Clarke their drummer not because he could play drums, but because he couldn't. And because he looked like Brian Jones of the Rolling Stones.
"I LOVE MAKIN' LOVE TO YOU"

IS BUSTING WIDE OPEN NATIONALLY!

From the Evie Sands' album, estate of mind

Produced by Dennis Lambert and Brian Potter

from Capitol Records
Brian Wilson says he tried surfing only once, got hit on the head by the board, and quit. But he started singing to impress a high school date who didn’t like him. David Cassidy and Micky Dolenz say how the Partridge Family and Monkees were fabricated.

In the interviews, he sends me the tapes special delivery — there’s a mail person at my door each morning at nine — and after I decided which parts might fit best, I return to the tapes with my cue sheet. He’ll edit everything before we go into the studio in June, giving each segment an ‘actuality a number and giving me an index, so we can find everything rapidly.

I decide, by the way, that in more ways than one, it’s a bad idea to think actors can sing, so I throw out the singing actors altogether. I did listen to some instrumentalists I’m especially fond of Leonard Nimoy’s rendition of “Twinkle Twinkle Little Star” and Tolly Saville’s singing anything, God.

May 12

Every day Ron calls at least twice, and the other check in under the window. Ron’s been talking about getting the three biggest L.A. sportscasters together to narrate the film and first that’ll really turn the sports fans on!” He insists, “But what about the rest of us. I say, ‘I’ve never heard of Vin Scully, Dick Enberg and Chick Hearn!’ He ignores me. It’s infuriating. I don’t know how to use the men because, with rare exception, “rockumentary” voices introduce the segments. He tells me all three teams (Dodgers, Rams, Lakers) started in the East. ‘The West is clear,’ the song that follows is Chuck Berry’s “Promised Land” and Ronnie & the Daytonas singing “California Bound.”

Our Man in Sacramento, picked by the non-interview in the port, encounters the governor in a hallway, thrusts a mike under his nose and asks him about the southern California drought. His hands knot’s included in the dick list for the Capitol grounds public address system “No comment.”

June 4

Ron says this is the first time he’s had a full script before going into the studio. In today’s proto-draft, Ron introduces “Rock & Roll!” for Bill Drake, Ron says the exhausted writer was crawling around the floor,“ I think my heart and knees, scribbling the final pages in crayon on large sheets of loose-leaf paper that are brought in before recording. In producing “The Elvis Presley Story,” I was turning out ten hours a day, and he’s cut our sessions to sometimes finishing the last page on basically the same short schedule.

Tomorrow we begin three days of tracking with John Stewart and after that we put the recording uptown. About 40,000 people have heard of “California Dreamin’” and “Surfin’ U.S.A.” -- and orchestrated especially for the show -- and there are 16 tracks. There are also 187,000, not counting Dr. Demento’s 8-8-8-8 nostalgia trip and seven more that we’ll assemble as we encounter them.

Five of the last are Ron’s and will cover Protest, Drugs, The Return to Mysticism, and introductory Mini-History, and something we’ve fondly entitled Future Schlock. I’ve compiled long lists of suggested elements for these, and with these ingredients Ron will perform his customary studio magic. “You understand,” Ron says, “that’s his blunt yet genuinely humble fashion, “and I’ll come into the studio and add my diddly-”

Our Man in Sacramento says he’s got an 11th hour plan to save the governor. That’s tomorrow.

June 5

John Stewart arrives with his son, Michael, about four, and we begin recording the narration immediately. This first half-day is intended only as a break-in session, but John is fired up, so we go for it, planning our way through the first hour and a half of the script.

I’m on hand for all last-minute changes and to explain to John what specifically he is introducing, telling him what I am about to do, so actually said (the script doesn’t include a transcript of the remark) and if it seems helpful, how it’s said. He wouldn’t want to come on too heavy, for instance, in front of someone whose voice is sort of quiet and laid-back.

Watermark’s head engineer, the unfappable Lee Hansen, Ron and Ron’s ears are far sharper than mine and they decide whether anything is any room noise, a slightly bobbled “ing” ending to a word, a reading that Ron isn’t quite right about, Ron’s director and he guides John’s readings, speech by speech. John gets the script at 2:30 and he starts his first take: an average might be around 4 or 5.

Our Man in Sacramento gets updates from the governor’s private elevator, so we pay to hell with Jerry Brown, who, I hear, is a potent eater and cut crunchy granola.

June 6

John’s incredible. The way he pronounces the word “California” it sounds-hokey to say so, but I swear you can hear the cracking of wood and spreading of the early settlers and the wheezing Model T Ford bringing in the Dust Bowl. He’s the consummate American story-teller, and if someone doesn’t mind him down to host a big Bicentennial film or TV show, they’re missing a bet. He’s also contrib- buted to the script. In writing it, I referred to his days with the Kingston Trio, had him tell how he wrote the story of his own hit about the first walk on the moon. In the studio, he’s adding more personal touches, giving the show an intimacy I couldn’t have had otherwise. And, not so surprisingly, Ron reads well to music, so we’re recording musical background and dialogue. I’m scheduling more and more tapes and fillers until the tracks are filled.

Through it all, between takes, it’s a painful good-bye to these films we’ve been working on, to the story, the studio and the story and add my diddly-

July 6

We finish recording narration, placing the schedule and begin assembly following sup-

Case and the length of each performance. All participants in MUSEXPO ’75 will be informed of showcase schedules and exhibition details. The last item will be presented to MUSEXPO ’75 for further discussion.

R & R: What triggered the recent announcement that a talent showcase would be added to MUSEXPO?

SHASHOUA: Given the nature and extent of worldwide re-

R & R: What broad implications do you see resulting from MUSEXPO ’75?

SHASHOUA: That MUSEXPO ’75 will broaden the marketing schemes of its participants and foster the growing internationalism of our rapidly maturing industry. The success of this First United States based music market will confirm our conviction that INTERNATIONAL MUSEXPO will become the major international event in the international music business.

Upcoming in R & R:

An Exclusive Interview

With Jerry Clifton

Note: During the production and recording of "R & R", Jerry Clifton was written by Jerry Hopkins. Exclusive distri-

bution is handled by Watermark (Ventura Blvd North Hollywood, Calif. phone: 213) 982-9040.

By the July 4th weekend it was broadcast live around the country, from Aukland, New Zealand to Portland, Maine and by July 16th it had been shipped to 80 more in 35 states and 15 foreign countries.

"It’s all a mind-numbing, brittle mega-manifesto. Yesterday we went from 1 in the afternoon to 1:30 in the morning, 12 1/2 hours without a break. It had to be started at 8. But we last only until 3:30, when we caved in and went to bed.

But the excitement is building. T.R. works hours after hours to build what will be the final concert, the ships tracks, in chronological order, condensed to only 4 minutes and 40 seconds. Memorable Ron Jacobs lines stick fast, such as when he is orchestrating the protest concert and shouts in unison: "We’ve got Barry McGuire on the left channel), Jane Fonda on the right, and monos bullets all over the place!" And when Ron calls Lou Adler to say we’re editing the Cheech & Chong sketch, Adler's first response is: "We’ll release a part of the show on a double LP.

June 11

Some of the Watermark sales people enter the control room as we’re back-timing a track. These tape recorders are running backwards simultaneously and the day is a high-decibel electronic gibberish. All of us are staring into space, our lips pursed, appearing to dig what we’re hearing. We say nothing. The salesmen shake their heads and leave silently.

June 14

We finish at noon. It’s taken us 2 hours to assemble it, but we feel we’ve accomplished. What remains to be done is tightening for time, mixing and final mastering.

What is it? Jane Fonda’s voice is one of the last in the show: "I think California’s problems are the states with the most contradictions in the country. It’s a place that provokes any kind of search of a dream, and at the same time it’s a very scary place to live, cause it’s so transient. You know, you can get a whole lot real quick and lose it the next day. And it’s like a ball- luster, all the problems are magnified here and all the things that good are magnified here. It’s a typical American town. And you can dance to it.

Note: "The California Special" was produced and directed by Ron Jacobs, written by Jerry Hopkins. Exclusive distri-

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NO BULLSHIT.

THE ISLEY BROTHERS ARE #1 AGAIN.
THE SINGLE: "FIGHT THE POWER"
THE ALBUM: "THE HEAT IS ON;"
FEATURING "FIGHT THE POWER"

ON T-NECK RECORDS AND TAPES.
From Arthur Garfunkel

The kind of single that record companies lie awake at night wishing for:

"I Only Have Eyes For You"

From his forthcoming album.
On Columbia Records.

© Columbia Records 1970
Produced by Richard Perry.

Photo: Jim Marshall
OTHERS GETTING SIGNIFICANT ACTION

BOB SEGER “Katmandu” [Capitol] 7-6 CLW, debut 39 WCOL, add KJQY, and several others.


ALICE COOPER “Department Of Youth” [Atlantic] 27-21 KJRP, 28-18 WQAM, 36-22 KWNW, on WMAK and MKAY.

GARY TOMS EMPIRE “Show Your Whistle” (Flip) Add WQXJ, add WAYS, add WQYX, add WTKL, and WAKY.


SPINNERS “Games People Play” [Atlantic] add CLW, 40-36 WBBQ, 30-25 KYON, 40-37 WRRE and more.

JEFFERSON STARSHIP “Miracles” [Great] 19-18 CBQY, add WBBG, KSLY, 100, and many others.

BARNABY BYE “Can’t Live This Way” [Atlantic] and WBGX, KBGN, 31-30 WQBB, 29-29 WQID, and more.

ART GARFUNKEL “I Only Have Eyes For You” [Columbia] debut 30 WSAL, on WARY, K100, and others.

DICKIE GOODMAN “Jew” [Cash] Several programmers have called this one Dick’s best. Number one requests WQXI. On WCOL and top requests WQID.

NITTY GRITTY DIRT BAND “All I Have To Do Is Dream” (USA) Add WQBB, 22-20 WQID, on WCSI and WACD and under.

FAITH, HOPE & CHARITY “To Each His Own” [RCA] 30-27 WPBC, 17-17 WFRX, 25-24 WSAR, and others.

FOX “Only You Can” [Atlantic America] on WMAK, debut 28 WAYS, debut 27 at U100, and others.

BARTHOLOMEW & KIDNEY “You Are An Artist” [Arista] On WMAK, 40-38 WHWP, on WQCM, WJON, and others.

DUKE & THE DRIVERS “Do You Want It” [ABC] Add WRKO, 16-10 WSAR, on WORC and others.

PEOPLE’S CHOICE “Do It Any Way You Want” 17-15 WABC, add WAKY, VHGH, WKBQ, and more.

DOCTOR HOOK “The Millionaire” [Capitol] 11-5 WQBB, 8-5 WAGI, 19-16 KFEL, and more.

PAPER LACE “So What If I Am” [Mercury] on WSAI, 13-12 WMQY, 21-19 WSHG, and more.

BUDDE MUSICH “Rocks and Rolls...” [Casablanca] Add WAPE, WQOR, and others.

KALEIDOSCOPE NEWS SERVICE

JANIS IAN’s real name is JANET FAYE and RICK FINCH of K.C. AND THE SUNSHINE BAND wrote, produced, arranged, and played on GEORGE McCRAE’s 1976 smash “Rock Your Baby”...DAVID BOWIE may portray FRANK SINATRA in an upcoming movie biography...BARRY MAURICE and ROBIN GIBB were performing as the BROTHERS GIBB on an Australian racetrack between races and driver Bill Goode liked them enough to introduce them to an Australian D.J. named Bill Gates. These two helped and encouraged the brothers, and the name BEE GEES was formed from the initials BRAD GATES. AND BARRY GIBB. (source: MELODY MAKER)...Nine years ago ELTON JOHN weighed almost 200 pounds. He went on a crash diet and lost 30 pounds in 10 days! REGGIE COLEMAN, lead singer of the STYLISTICS is 24 years old...JEFF BAXTER of the DOOBIE BROTHERS says he’s fed up with rock stars being treated like second rate citizens. He upsets him that rockers are rarely seen on television talk shows and are, according to BAXTER, treated like children by record company executives...DICK JAGGER’s favorite colors are all of them and P.J. August has been a good month in the seventies for GLENN GATE. In 1971 he had “Mercy Mercy Me (The Ecology)” and his biggest hit this year is “Let’s Get It On”...Did you know that law, a bullfighter must retire at age 55 in Spain?...Michael is the most common male name in the United States today...For a free sample copy write P.O. BOX 4818, Walnut Creek, CA 94590.
Radio we love you for the success of "The Rockford Files"

We're thrilled with winning DJ's "BEST NEW POP INSTRUMENTAL ARTIST-1975"

Mike Post and MGM Records

P.S. "Railhead Overture" featuring "The Rockford Files" is now available. M3G5005

Available on MGM Records & Tapes
Marketed by Polydor; Distributed by Phonodisc
Available in Canada through Polydor Ltd.
Ray Thomas [third from left] stopped by R&R last week to talk about his first solo album and the future of the Moody Blues. Shown with Ray are [from left] R&R staffers Mike Kasabo, Mark Shipper, and Chris Blase. Mike Harrison has all the details in his column at right.
"Best Band In The South"...Crawdaddy Magazine

This summer, Atlanta Rhythm is everybody's rhythm. The country's staying cool behind the Atlanta Rhythm Section's ballads, boogies, and blues. And after this Southern sextet completes its summer tour, audiences everywhere will be picking up on "Dog Days", the latest and finest album of the Atlanta Rhythm Section.

A R S O n T o u r

August 2 Gator Bowl, Jacksonville, Florida (with The Rolling Stones)
August 7 Auditorium, West Palm Beach, Florida (with Uriah Heep, Blue Oyster Cult)
August 8 Bayfront Center, St. Petersburg, Florida (with Uriah Heep, Blue Oyster Cult)
August 9 Municipal Auditorium, Mobile, Alabama (with Uriah Heep)
August 11 Schaefer Music Festival, Central Park, NYC (with B.B. King)
August 13 Mt. Parking Place, Roslyn, L.I., New York

August 14 The Spectrum, Philadelphia, Pennsylvania (with Uriah Heep)
August 15 Largo Coliseum, Capital Center, Largo, Maryland
August 19 The Coliseum, Asheville, North Carolina (with Rod Stewart)
August 21 Memorial Coliseum, 1 Waynes, Indiana (with Uriah Heep)
August 22 Amphitheater, Chicago, Illinois (with Uriah Heep)
August 23 Arena, Milwaukee, Wisconsin (with Uriah Heep)
August 27 Kol. St. Louis, Missouri (with Uriah Heep)
August 29 Convention Center, Indianapolis, Indiana (with Uriah Heep)
August 30 Can-Am Raceway, Georgia

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KLOS FM/LOS ANGELES

ADDED:
Black Sabbath (WB)
Felix Cavaliere (Brayle)
HOT: Eagles (A&M)
Jas St. Clair (WB)
ZZ Top (London)
Jefferson Starship (RCA)
Freddy Cannon (Phil)

ADDED:
Madlaf (A&M)
Puff Daddy (A&M)
Brownsville Station (Big Tree)
Gary Wright (WB)
Tom Snow (Capital)
Ray Thomas (Threshold)
John Cage (Island)

JACK CRAWFORD, Program Director: EAGLES title: "DON'T STOP" "Lady" "Stills" "Pages" TAYLOR's title: "Sweet" "Dreaming" WARISD's title: "Fool" "Jack" "Funk" "Thunderbird" EAGLES' "Ticket" "Fall In Love" "Curtailed" Getting good responses to MILES and OUTLAWS. PLAYING ERIC CLAPTON and ROAD APPEL singles.

MOS/CLEVELAND

ADDED:
Felix Cavaliere (Brute)
K.C. and the Sunflowers (WB)
Black Sabbath (WB)
HOT: Eagles (Asylum)
Outlaws (Arista)
Aerosmith (Col)
Cat Stevens (A&M)
Bee Gees (RSO)
Jmac (Col)
Idly Best (T-Nick)
Jefferson Starship (RCA)
Guess Who (RCA)
Ray Thomas (Threshold)

ERIC STEVENS, Program Director: EAGLES' "Free OUTLAWS" "Grass" "Another Love Song" AGNOSTIC "Emotion" "Daily TRASH"'s "Pay On Line" "To Braille" AWW's "Curtailed" BOSTON'S "Women" MAC'S "Over Head" "Say Yes" Playing PAUL SIMON/PHOEBE SNOW single.

KMYR-ALBUQUERQUE

ADDED:
Monty Python (Arts)
Procol Harum (Xynaxla)
HOT: Gentle Giant (Capitol)
Procol Harum (RCA)
Black Sabbath (WB)
King Harvest (WB)
BRENNIE BERNARD, Music Director: HARUM'S "Torment" "Giant's "Same" SPINNERS' "Blues" "Blue Jeans" SABRETH'S "Newarn" "Borderlands" HARUM'S "Oceans" MAC'S "Over Head" DARTLEY'S "Oceans" WRIGHT'S "Let It Out" "Love Alive" CADDY'S "You Will Tell" DARTLEY'S title: "Chance" Playing BATDORF & ROONEY, EDWIN, WINTER, and BOBBY WOOMACK singles.

JEFF POLLACK, Music Director:GIANTS' "Same" title, "Tally" MAC'S "Over Head" "Warhead" CARAVAN'S "Happy Face" "Welcome" Playing LOGGINS & MESSINA and ERIC CLAPTON singles.

WERC FM/BIRMINGHAM

ADDED:
Baron Stewart (UA)
Suzanne (A&M)
Buddy Miles (Cassabelle)
Idly Best (T-Nick)
Roger Daltry (MCA)
MIKE ST. JOHN, Music Director: FILLMORE's "Games" MANHOLY'S "Magic" MILLS' "Hollywood" ISLEY'S "Power" "Love Of You" DARTLEY'S "Get Love" "Feeling" STARSHIPS "Miracles" FOGGY's "Quarter"

KSHE FM/ST. LOUIS

ADDED:
Procol Harum (Chrysler)
Beetle Deluxe (Harvest)
Ray Thomas (Threshold)
HOT: Porcupine (RCA)
Rush (MCA)
Eagles (Asylum)
Neutron (UA)
Jefferson Starship (RCA)
Gowan (UA)
HOT: Procol Harum (Chrysler)
Buddy Miles (Cassabelle)
Shade (WB)
Buddy Miles (Cassabelle)
FUO (Chrysalis)
Erik Burdina (Capitol)
Heartfield (Merc)
Jefferson Starship (RCA)
Paul McCartney (ABC)
Stephen Stills (Col)
SHELLY GRAFFMAN, General Manager: Playing entire Lp's.

KWST FM/LOS ANGELES

ADDED:
Bob Dylan Deluxe (Harvest)
Quincy Jones (A&M)
Procol Harum (Chrysler)
Foxy (Arista)
HOT: Fleetwood Mac (WB)
Gary Wright (WB)
Rush (MCA)
Jefferson Starship (RCA)
Forrest (Def)
Peter Frampton (A&M)
Gary Race (Chrysalis)
Head East (A&M)
Frank Zappa (Downtown)
Bee Gees (RSO)
Stephen Stills (Col)
Felix Cavaliere (Brute)
Fairport Convention (Island)
Sweet (Capital)
Ray Thomas (Threshold)


KISMB FM/LAFAYETTE

ADDED:
Russell Moruso (RCA)
Udahl Wep (WB)
FUO (Chrysalis)
Head East (A&M)
John Cage (Island)
Jill Scott (Epic)
Cassette (EMI)
Free Beer (Southwind)
Felix Cavaliere (Brute)
Buck McToff (20th)
Thin Lizzy (Vertigo)
Fleetwood Mac (WB)
Heartfield (Merc)
Roger Daltry (MCA)
Graven Central Station (WB)
Fairport Convention (Island)
Bardsley (Papitot)
MIKE MITCHELL, Program Director: Playing JOHNNY RIVERS, BAD CO., CAT STEVENS, OREELS, CARLY SIMON, and JOHN DAWSON READ singles.

KOMT FM/SAN JOSE

ADDED:
Rogers Daltry (MCA)
Black Sabbath (WB)
Brownsville Station (Big Tree)
HOT: Eagles (Asylum)
Neutron (UA)
Gowan (UA)
Jefferson Starship (RCA)
Randy Tie (Polydor)
Randy Daltry (MCA)
K.J. HOLE (A&M)

ROGER DAWSON, Program Director: Playing KING, BRIAN BOY, PAUL SIMON/PHOEBE SNOKE, ERIC CLAPTON singles.

WEBN FM/CINCINNATI

ADDED:
Fleetwood Mac (WB)
Gary Wright (WB)
David Soulman (WB)
Tubes (A&M)
HOT: Eagles (Asylum)
Jefferson Starship (RCA)
Aerosmith (Col)
War (UA)
Bee Gees (A&M)
Stephen Stills (Col)
Paul Anka (Col)
John Davenport (Chrysalis)

TOM KENNEDY, Program Director: HARUM'S "Pandora" "8 Days" MAC'S "World Turnaround" "Over Head" WRIGHT'S "Love Alive" GUESS'S "Mighty Oaks" "Flight" "Tubes" From "On Dope" Playing LOGGINS & MESSINA, JOHN DENVER singles.

KTYD/SANTA BARBARA

ADDED:
Earl Phillips (Kula)
Buddy Miles (Cassabelle)
Genteel Giant (Capitol)
Outlaws (Arista)
Brendan Purcell (Art)
Nelson Morris (RCA)
Michael O'Cana (London)

KREM FM/SPOKANE

ADDED:
Becky Deluxe (Harvest)
Ceddio and Kapono (Col)
Buddy Miles (Cassabelle)
Dad/Daltry (MCA)
Gary Wright (WB)
Outlaws (Arista)
Jefferson Starship (RCA)
Stephen Stills (Col)

DON ADAM, Program Director: MCGINNS "Bayou" "Building MUFFREY'S title, "Hollywood" "Mercy"
OUTLAWS "Another "JANIS IAN" "Fog" "For You" "LANE ROBER" "Glisse"
MORRIS'S "Starrship's Freedy" "Miracles" Playing ERIC CLAPTON, and RUBBY MILES singles.

WHCN FM/HARTFORD

ADDED:
Marty Pyron (Arista)
Bill Horness (ESCP)
Free Beer (Southwind)
Neutron (UA)
Orleans H (ABC)
Ralph McTear (20th)
Proco Harum (Chrysalis)
John Ills (Cocteau)
Timo Moos (Asylum)
Richard Kipling (Co"

PAUL PATTON, Music Director: ORLEANS's "Breakdown" "DANCE" TAYLOR'S "Must" SONS "Look Out" STARRISH'S "Miracles" PLAYING KING, BRIAN BOY, PAUL SIMON/PHOEBE SNOKE, ERIC CLAPTON singles.

KOME FM/SAN JOSE

ADDED:
Rogers Daltry (MCA)
Black Sabbath (WB)
Brownsville Station (Big Tree)
Lynyrd Skynyrd (RCA)
HOT: Eagles (Asylum)
Hydra (Coffin)
Fleetwood Mac (WB)
Jefferson Starship (RCA)
Wings (Capitol)
Outlaws (Arista)
Paul Anka (Col)
Stephen Stills (Col)
War (UA)

DANA JANG, Music Director: HIME'S "Reason" HARUM'S "Unlikely" "Forgotten" "Pastora" Playing DAVE BOWIE, ERIC CLAPTON, LOGGINS & MESSINA, CAT STEVENS, and PAUL SIMON/PHOEBE SNOKE singles.
**ALBUMS**

**WABX FM/DETROIT**
- Bob Seger (Capitol)
- Dire Straits (T-Neck)
- Genesis (Charisma)
- Gentle Giant (Capitol)
- Jethro Tull (MCA)
- Lost Boys (Mercury)

**WCOL FM/COLUMBUS**
- Peter Gabriel (Chrysalis)
- Dire Straits (MCA)
- Genesis (Charisma)
- Gentle Giant (Capitol)
- Jethro Tull (MCA)
- Genesis (Capitol)

**WMMS FM/CLEVELAND**
- Eagles (Asylum)
- Dire Straits (MCA)
- Genesis (Charisma)
- Gentle Giant (Capitol)
- Van Halen (MCA)
- Genesis (Capitol)

**WGRQ FM/BUFFALO**
- Eagles (Asylum)
- ZZ Top (London)
- Stephen Stills (Capitol)
- Genesis (Capitol)
- Stephen Stills (Capitol)
- Genesis (Capitol)

**WQRI FM/ROCHESTER**
- Eagles (Asylum)
- Jethro Tull (MCA)
- Genesis (Charisma)
- Gentle Giant (Capitol)
- Van Halen (MCA)
- Genesis (Capitol)

**WOR FM/NEW YORK**
- Eagles (Asylum)
- ZZ Top (London)
- Stephen Stills (Capitol)
- Genesis (Capitol)
- Stephen Stills (Capitol)
- Genesis (Capitol)

**WWMR PHILADELPHIA**
- Eagles (Asylum)
- Jethro Tull (MCA)
- Genesis (Charisma)
- Gentle Giant (Capitol)
- Van Halen (MCA)
- Genesis (Capitol)

**WQDR FM/RALEIGH**
- Eagles (Asylum)
- Jethro Tull (MCA)
- Genesis (Charisma)
- Gentle Giant (Capitol)
- Van Halen (MCA)
- Genesis (Capitol)

**KSD FM/SAN DIEGO**
- Eagles (Asylum)
- Jethro Tull (MCA)
- Genesis (Charisma)
- Gentle Giant (Capitol)
- Van Halen (MCA)
- Genesis (Capitol)

**KSMK FM/DALLAS**
- Eagles (Asylum)
- Jethro Tull (MCA)
- Genesis (Charisma)
- Gentle Giant (Capitol)
- Van Halen (MCA)
- Genesis (Capitol)

**JANUARY 15, 1975**

**WABX FM/DETROIT**
- Bob Seger (Capitol)
- Dire Straits (T-Neck)
- Genesis (Charisma)
- Gentle Giant (Capitol)
- Jethro Tull (MCA)
- Lost Boys (Mercury)

**WCOL FM/COLUMBUS**
- Peter Gabriel (Chrysalis)
- Dire Straits (MCA)
- Genesis (Charisma)
- Gentle Giant (Capitol)
- Van Halen (MCA)
- Genesis (Capitol)

**WMMS FM/CLEVELAND**
- Eagles (Asylum)
- Dire Straits (MCA)
- Genesis (Charisma)
- Gentle Giant (Capitol)
- Van Halen (MCA)
- Genesis (Capitol)

**WGRQ FM/BUFFALO**
- Eagles (Asylum)
- ZZ Top (London)
- Stephen Stills (Capitol)
- Genesis (Capitol)
- Stephen Stills (Capitol)
- Genesis (Capitol)

**WQRI FM/ROCHESTER**
- Eagles (Asylum)
- Jethro Tull (MCA)
- Genesis (Charisma)
- Gentle Giant (Capitol)
- Van Halen (MCA)
- Genesis (Capitol)

**WOR FM/NEW YORK**
- Eagles (Asylum)
- ZZ Top (London)
- Stephen Stills (Capitol)
- Genesis (Capitol)
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- Genesis (Capitol)

**WWMR PHILADELPHIA**
- Eagles (Asylum)
- Jethro Tull (MCA)
- Genesis (Charisma)
- Gentle Giant (Capitol)
- Van Halen (MCA)
- Genesis (Capitol)

**WQDR FM/RALEIGH**
- Eagles (Asylum)
- Jethro Tull (MCA)
- Genesis (Charisma)
- Gentle Giant (Capitol)
- Van Halen (MCA)
- Genesis (Capitol)

**KSD FM/SAN DIEGO**
- Eagles (Asylum)
- Jethro Tull (MCA)
- Genesis (Charisma)
- Gentle Giant (Capitol)
- Van Halen (MCA)
- Genesis (Capitol)

**KSMK FM/DALLAS**
- Eagles (Asylum)
- Jethro Tull (MCA)
- Genesis (Charisma)
- Gentle Giant (Capitol)
- Van Halen (MCA)
- Genesis (Capitol)
**ALBUMS**

**WNEW FM/New York**

**Progressive Singles:**

**ART GARFUNKEL**

"I Only Have Eyes For You" [Cap]  
PAUL SIMON/PHOEBE SNOW

"Gone At Last" [Cap]  
PHOEBE SNOW

"Knocking On Heaven's Door" [RSD]  
LOGGINS & MESSINA

"Like It Like That" [Cap]  
JOHN DENVER

"Sly Stone"  
"Get High On You" [Cap]  
FREE BEE

"Coup De Ville" [Southwind]  

**KFGI-FM/Fresno**

**Hot:**

- Black Sabbath (WB)
- Barbra Streisand (ABC)
- Crackin' (Polydor)
- J.D. Blackfoot (Fantasy)
- Aerosmith (Capitol)
- Bee Gees (RSO)
- Gentle Giant (Capitol)
- J.J. Cale (Capitol)
- Wings (Capitol)

**Added:**

- Bill Halpert (ESP)
- Hydro (Capitán)
- Jeff Duff (Harvest)
- Meret (WB)
- Outlaws (Arista)
- Ray Thomas (Threshold)
- Eddie Money (EMI)
- Wings (Capitol)
- Uriah Heep (Capitol)

**Marquis Marsch, Program Director: carlos "Whit" "Live" STARSHEP "Miracles" "Three Is A Magic Number" CARAVAN "Hold Your Peace" "Felox" Believe, and Playing JOHN DENVER, LOGGINS & MESSINA, and PETE WINGFIELD singles.

**WWW FM/Detroit**

**Hot:**

- Aerosmith (Capitol)
- Bee Gees (RSO)
- Gentle Giant (Capitol)
- J.J. Cale (Capitol)
- Wings (Capitol)

**Added:**

- Bill Halpert (ESP)
- Hydro (Capitán)
- Jeff Duff (Harvest)
- Meret (WB)
- Outlaws (Arista)
- Ray Thomas (Threshold)
- Eddie Money (EMI)
- Wings (Capitol)
- Uriah Heep (Capitol)


**WLN FM/Long Island**

**Hot:**

- Fleetwood Mac (WB)
- Buffalo Springfield (Dot)
- Buffalo Springfield (Dot)
- Buffalo Springfield (Dot)
- Buffalo Springfield (Dot)
- Buffalo Springfield (Dot)
- Buffalo Springfield (Dot)

**Added:**

- Bill Halpert (ESP)
- Hydro (Capitán)
- Jeff Duff (Harvest)
- Meret (WB)
- Outlaws (Arista)
- Ray Thomas (Threshold)
- Eddie Money (EMI)
- Wings (Capitol)
- Uriah Heep (Capitol)

**NEIL LASSER, Music Director: carlos "Whit" "Live" STARSHEP "Miracles" "Three Is A Magic Number" CARAVAN "Hold Your Peace" "Felox" Believe, and Playing JOHN DENVER, LOGGINS & MESSINA, and PETE WINGFIELD singles.

**KW2Z-FM/Dallas**

**Hot:**

- Eagles (A&M)
- Jefferson Starship (RCA)
- James Taylor (WB)
- Glass Animals (Capitol)
- Fleetwood Mac (WB)
- Stephen Stills (Capitol)
- Poco (ABC)

**Added:**

- Bill Halpert (ESP)
- Hydro (Capitán)
- Jeff Duff (Harvest)
- Meret (WB)
- Outlaws (Arista)
- Ray Thomas (Threshold)
- Eddie Money (EMI)
- Wings (Capitol)
- Uriah Heep (Capitol)

**Bill Bartlett, Program Director: carlos "Whit" "Live" STARSHEP "Miracles" "Three Is A Magic Number" CARAVAN "Hold Your Peace" "Felox" Believe, and Playing JOHN DENVER, LOGGINS & MESSINA, and PETE WINGFIELD singles.

**WQV FM/New York**

**Hot:**

- Fleetwood Mac (WB)
- Buffalo Springfield (Dot)
- Buffalo Springfield (Dot)
- Buffalo Springfield (Dot)

**Added:**

- Bill Halpert (ESP)
- Hydro (Capitán)
- Jeff Duff (Harvest)
- Meret (WB)
- Outlaws (Arista)
- Ray Thomas (Threshold)
- Eddie Money (EMI)
- Wings (Capitol)
Columbia's Jack Chase believes in surrounding his artists with as much personal service as possible. Jack and his five identical twins gave Harold Melvin the in-depth treatment while the artist was on a promotional swing throughout the country. Seems that Jack set up the entire promotion for Harold and made all the party arrangements only to have the press department send out pictures of Harold with everyone else in the photo except Jack. Jack's boss, Frank Moneyook took pity on him and had this collage made up especially for Jack's and R&R's scrapbook. Picture at bottom is original shot sent to press and shows L to R: Gerry Griffth, Eddie Sims, Dan Walker, Harold Melvin, Frank Moneyook, Del Costello, and Bud O'Shea.

RECORD INDUSTRY BRIEFS

DENVER STARTS OWN LABEL

John Tenperr plans on opening his own label to be called Windsong Records, which is also the title of his new RCA album. Full details regarding acts and label personnel should be announced in the near future.

LARRY DOUGLAS JOINS JERRY WENTRAUB'S MANAGEMENT III

Larry Douglas, former General Manager of Mums Records, will be heading up a special promotion department for Management III to serve as supplementary promotion efforts for artists that are managed by Wentraub in conjunction with those artist's labels.
Rivers Doesn't Need Help From Rhonda

Johnny Rivers is one of those hugely successful people in the industry who really doesn't need help from "Rhonda" or any one else for that matter. A known trendsetter since age fourteen, Johnny has sold in excess of 25 million records, began the discotheque craze at the Whiskey A Go Go, discovered Jimmy Webb and the Fifth Dimension, gave Glen Campbell his first gold record with "Phoenix," was instrumental in Lou Adler's early success as a producer, was an implement behind the formation of Dunhill Records, was one of the original founders of the Monterey pop Festival and to top it, achieved these accomplishments before he was twenty-five years old. A true renaissance man of the music industry, Johnny continues to write, produce, and sing. His former record contract for the last three years was highly lucrative monetarily, but according to Johnny "I don't want to live off of advances; I want to live off of records!" He's talking to Ron Alexenburg for the past two years and I know that "Epics" is where I wanted to be." He pulled out of his contract, sacrificing big money, and wrote two of his biggest hits — "Rockin' Pneumonia" and has since been recording as an independent. His current hit, "Help Me Rhonda," happened almost accidently. Johnny has a home in Carmel and one of his neighbors is Beachboy Al Jardine who invited him to open his old go-to-grounds concerts. Said Johnny, "I was so impressed by the audience response to 'Rhonda' that I decided to cut it. Brian Wilson heard the version and liked it so much that he was kind enough to sing the high harmony on it so it turned out just beautifully." A new album is completed which took eight months to record as Johnny simply records on a one at a time basis rather than all at once. The LP contains six titles including "Same Old Song," "Tenting In The Moonlight," "You'd Better Move On" and six new selections penned by him plus "Rhonda."
## Radio & Records

### August 15, 1975

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<tr>
<th>#</th>
<th>Artist</th>
<th>Song</th>
<th>Label</th>
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<tbody>
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<td>Tanya Tucker</td>
<td>San Antonio Stroll</td>
<td>Capitol</td>
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<tr>
<td>2</td>
<td>Donny Osmond</td>
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<td>3</td>
<td>John Denver</td>
<td>I'm Sorry</td>
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<td>Gene Watson</td>
<td>Love In The Afternoon</td>
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<td>5</td>
<td>Dolly Parton</td>
<td>The Seeker</td>
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<td>Olivia Newton-John</td>
<td>Please Mr. Please</td>
<td>MCA</td>
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<td>7</td>
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<td>8</td>
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<td>9</td>
<td>Mickey Gilley</td>
<td>Bouquet Of Roses</td>
<td>Playboy</td>
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<td>10</td>
<td>Statler Brothers</td>
<td>Go To My Grave</td>
<td>Mercury</td>
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<td>11</td>
<td>Mel Tillis</td>
<td>Woman In The Back Of My Mind</td>
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<td>Statler Brothers</td>
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<td>13</td>
<td>David Allen Coe</td>
<td>Never Called My Name</td>
<td>Columbia</td>
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<td>14</td>
<td>Tommy Allsup</td>
<td>Another Log On The Fire</td>
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<td>15</td>
<td>Mel Tillis</td>
<td>Woman In The Back Of My Mind</td>
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<td>16</td>
<td>Mickey Gilley</td>
<td>Bouquet Of Roses</td>
<td>Playboy</td>
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<td>17</td>
<td>Emmy Lou Harris</td>
<td>Only Win Your Love</td>
<td>Reprise</td>
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<td>18</td>
<td>Ronnie Milsap</td>
<td>Daydreams About Night Things</td>
<td>RCA</td>
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<td>19</td>
<td>Jimmy Webb</td>
<td>Rainy Day Music</td>
<td>Reprise</td>
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<td>20</td>
<td>Joe Stampley</td>
<td>Dear Woman</td>
<td>Epic</td>
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<td>21</td>
<td>Wagoner &amp; Parton</td>
<td>Say Forever &amp; Flip</td>
<td>RCA</td>
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<td>22</td>
<td>Tom T. Hall</td>
<td>Deal (Mercury)</td>
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<td>23</td>
<td>Johnny Rodriguez</td>
<td>Just Get Up (Mercury)</td>
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<td>24</td>
<td>Gary Stewart</td>
<td>You're Not The Woman (MCA)</td>
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<td>25</td>
<td>Donna Fargo</td>
<td>Hello, Little Bluebird (ABC/Dot)</td>
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<td>26</td>
<td>Mel Street</td>
<td>Even If I Have To Steal</td>
<td>GRT</td>
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<td>27</td>
<td>David Wills</td>
<td>The Barmaid (Epic)</td>
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<td>28</td>
<td>Charlie Pride</td>
<td>Hope Your Feeling Me (MCA)</td>
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<td>29</td>
<td>Owens &amp; Raye</td>
<td>Love Is Strange (Columbia)</td>
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<td>30</td>
<td>Billie Jo Spears</td>
<td>Stay Away From Apple Tree (UA)</td>
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<td>31</td>
<td>Jerry Lee Lewis</td>
<td>Boogie Woogie Country Man (Mercury)</td>
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<td>32</td>
<td>Ronnie Dove</td>
<td>Things (Melodiland)</td>
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<td>33</td>
<td>Conway Twitty</td>
<td>Don't Cry Joni (MCA)</td>
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<td>34</td>
<td>Loretta Lynn</td>
<td>One Monkey Don't Stop (MCA)</td>
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### Most Added

- Tanya Tucker: San Antonio Stroll
- Nakhel Felts: Funny How Time Slips Away
- Jess Colter: What Happened (Capitol)
- John Denver: I'm Sorry (RCA)
- Conway Twitty: Don't Cry Joni (MCA)
- Glen Campbell: Rhinestone Cowboy (Capitol)
- Freddy Fender: Wasted Days (ABC/Dot)
- Ronnie Milsap: Daydreams (RCA)

### Most Requested

- Conway Twitty: Don't Cry Joni (MCA)
- Glen Campbell: Rhinestone Cowboy (Capitol)
- Freddy Fender: Wasted Days (ABC/Dot)
- Ronnie Milsap: Daydreams (RCA)

### New Entries

- Conway Twitty: Don't Cry Joni (MCA)
- Glen Campbell: Rhinestone Cowboy (Capitol)
- Freddy Fender: Wasted Days (ABC/Dot)
- Ronnie Milsap: Daydreams (RCA)
Open Letter to Radio Stations, Rack Jobbers and One-Stops:

This is to certify that:

I am the President of Lieberman Enterprises, one of the five largest rack jobbers in the United States.

I am the immediate past president of NARM (National Association of Recording Merchandisers, Inc.).

I am in no way connected with 20th Century Records or Billy Thunderkloud, and I am writing this of my own accord.

I am an ex-promotion man (you can take the boy out of promotion, but you can't take the promotion out of the boy).

While I can't recognize every hit record I hear, when I believe strongly in a record, it generally happens.

At this time of year in particular, our industry (radio stations included) is looking for a record with a happy summer sound that appeals to all age groups, such as Tony Orlando and Dawn's "Tie A Yellow Ribbon Round the Old Oak Tree", or Ray Stevens' "Everything is Beautiful", to name just two.

In my opinion, "What Time of Day" by Billy Thunderkloud and the Chieftones (20th Century #TC 2181) is such a record as in the last two weeks, our One-Stop has sold over 1,000 copies to Juke-box operations; retail stores in the secondary markets are beginning to call for it--selling both pop and country.

Radio stations can't miss by programming "What Time of Day". It is the kind of happy song that people like to both hear and sing, and, in my opinion, has the potential to be #1!!

Sincerely,

LIEBERMAN ENTERPRISES INCORPORATED

David Lieberman
President
Taking in part in the WKDA, Nashville guest D.J. shows were country greats BILL ANDERSON [seated] and FARON YOUNG [standing behind Anderson] Also pictured [left to right] WKDA music director CHRIS MCGUIRE, TONY GEORGE, morning D.J.; MIKE HANES, station Program Director, and mid-day jock BOB LOCKWOOD [in front of Young]
Six out of a recent top 10 list of country hits directly suggesting sexual activity? Perhaps this era will make parents of young children teach our kids about the birds and bees before they start to listen to the radio. Makes me think of the line Jimmy Dickens returned back in 1962 when I asked him how his little girl Pam was doing. (She was 5 years old at the time.) Jim’s answer was: “Fine…she’s pregnant.” Does the lyric content really affect any other parent with kids under ten? Or twelve or 20?

Newspaper Headlines-Bi-Lines: “Police investigation of the burglary at the Nashville home of Porter Wagoner continues”…”Johnny Cash said the prison system is a school for crime’”…”Ernest Tubb must pay $2,500 per month to his estranged wife Oline”…”Elvis to buy a pre-civil war antebellum 205 acre North Carolina mountain estate…”“Iber may tape a country special in Nashville, probably in January”…”Common-law wife seeks divorce from country music hall of fame Ollie Jean Monroe”…”The Grand Ole Opry Murders…” written by Nashville reporter Marvin in “barrands and bookstores in paperback”…”Dotie West drummer sub’s fill-in for Dotie’s husband—drummer Byron McCall”…”Mercury Polydor Nashville country boss leaves for a new National Promotion Director to replace departed Jack Pride”…”Two national record company promo bosses walked out on Nashville Promo organization meeting”…”A friend saves Danny Davis’ life, breaks three ribs” (true)”…”Jim Stafford, former guitarist on the Opry with Bill Carlisle, starring in his own summer series, says he’s a cross between a hick and a hipster, you might call me a ‘hickle.’”

More than a few Nashville music people are more than displeased with the representation of the music heard in Robert Altman’s movie “Nashville.” I agree with the opinion of Los Angeles Times movie critic-writer Robert Hilburn. He says it could be the biggest non-Nashville vehicle for spreading country music since Ray Charles. (I just hope so!)

Tennessee congressman Richard Fulton is mayor-elect for Metro Nashville-Davidson County. He should be more pro-country than state high officials in Tennessee since the late Tennessee Governor Frank Clement. Fulton won the mayoral election last Thursday by a landslide, winning over 70% of the total vote.

One Line News Stories: Stan Kenton’s fall Nashville Country Club date was canceled. He wouldn’t have enjoyed it anyway…”Hey Stella! You can never fill Dolly’s shoes!”…”It’s not her shoes I’m worried about filling”…”The recent Haysi, Virginia ‘Woodstock’ type country concert advertised: ‘Bring your own chair’…”Dave Dougherty, Stoneman’s banjoist, has a musical typewriter! (Really, I didn’t know there was such a thing.)…”The new ‘Songwriter’ magazine will feature the first published picture of the Nashville Songwriters’ Association’s new Manny Award, which will be presented to the distinguished members of the Nashville Songwriters’ Association’s Hall of Fame in the October premier issue…”Faron Young’s executive building is leasing space, according to the sheriff. Vic Willis, newly elected president of Ace (Association of Country Entertainers) announced his group has leased permanent office suites in the new building. Vic Willis replaces George Morgan as President of Ace…”Many Reeves Davis, president of Jim Reeves Enterprises announced the closing of its offices in the RCA building on music row. Joyce Jackson, who headed up the Nashville office will have her new office now in the Reeves Enterprises complex headquarters in suburban Madison. It’ll be like coming home to Joyce. She’s been with the organization since it was formed by Jim. Fact it, Joyce before that was President of the Jim Reeves Fan Club!}

Send all station news, pictures, etc for publication to: Jim Duncan, Country Editor Radio & Records 6430 Sunset Blvd., Suite 1221 Hollywood, California, 90028

THE OAKS ARE THE FIRST GOSPEL GROUP TO HEADLINE VEGAS

NASHVILLE — The Oak Ridge Boys are sitting another precedent. They will be the hosts and headliners at the main showroom in Las Vegas’ Landmark Hotel, August 4 through August 24. This marks the first time any gospel group has headlined a Vegas showroom. The Oaks have three times previously worked Las Vegas as a supporting act for Johnny Cash. Response to The Oak Ridge Boys’ portion of the Cash show was so exceptional that they were asked to return for a headliner of their own.

The Oaks’ music ranges from traditional gospel to country music to even some “soft” rock. Their concert appearances cover the same kind of range.

KAYO Country Show

With Greene & Seely
A Huge Success

Three-time Country Music Award Winner Jack Greene and partner Jeannie Seely headline KAYO’s 9th Annual Free Country Stage Show and Picnic, July 27, at the Seattle Center.

An estimated crowd of 100,000 people visited Seattle Center on “KAYO’s Kountry Sunday.”

Other Country groups from around the Northeast included The R.C. Bannon Show, The Crossroads Quartet, Ted Hanson & The Country Express, The Montana Al Show, The Country Bugs and Roosevelt Savannah and His Band.

Kountry KAYO listeners also had a chance to hear the three finalists in KAYO’s recent “Grand Ole Opry Search for a Star” contest, Randy Bowells, Patti Lorraine and Lorrain Van Sickie.

KAYO’s new Program Director and early morning man Ben Peyton and DJ’s Gary Vance, Dan Williams, Bo Wiley, Dave Young, Chris Carpenter, Robin Sherwood and Skip Piper emceed the free all-day show on two open-air stages.

“We moved the picnic to the Center because we’ve outgrown all the other locations. This way there’s lots of room for the crowds,” Peyton said. This year’s picnic also kicked off KAYO’s week-long “Top of Seattle” promotion. KAYO DJs are broadcasting 24-hours a day from Seattle’s Space Needle and giving away thousands of dollars in prizes.

The station is celebrating its 12th year of Country programming in the Seattle market.

KAYO DJs emceed the station’s annual picnic [left to right] Dan Williams, Dave Young, Robin Sherwood, Ben Peyton, Bo Wiley and Chris Carpenter.
Radio & Records

POP/40

8/1 8/8

1 4 JAMES TAYLOR/How Sweet It Is (WB)
6 4 BEE GEES/Jive Talkin’ (RSO)
2 3 JANIS IAN/At Seventeen (Columbia)
3 4 EAGLES/One of These Nights (Asylum)
11 7 HAMILTON, JOE FRANK & REYNOLDS (Playboy)
7 6 GLEN CAMPBELL/Rhinestone Cowboy (Capitol)
1 7 WINGS/Listen To What The Man Said (Capitol)
15 11 TONY ORLANDO & DAWN/Mornin’ Love (Elektra)
10 9 MIKE POST/The Rockford Files (MG)
17 13 BARRY MANILOW/Could It Be Magic (Arista)
5 8 VAN MCCOY/The Hustle (Avco)
13 12 MORRIS ALBERT/Feelings (RCA)
4 10 OLIVIA NEWTON-JOHN/Please Mister Please (MGM)
18 14 JUDY COLLINS/In The Clowns (Elektra)
16 15 NEIL SEADAKA/That’s When The Music Takes Me (Rocket)
23 18 FREDDY FENDER/Wasted Days and Wasted Nights (ABC)
25 20 AMERICA/Daisy Jane (WB)
1 47 AMAZING RHYTHM ACES/Third Rate Romance (ABC)
34 27 FRANK SINATRA/I Believe I’ve Gonna Love You (Reprise)
28 23 THREE DOG NIGHT/Til The World Ends (ABC)
31 25 PAUL ANKA/There’s Nothing Stronger Than Our Love (UA)
19 22 CHARLIE RICH/Everytime You Touch Me ( Epic)
24 24 NITTY GRITTY DIRTY BAND/I Have To Do It Dream (UA)
30 26 KENNY ROGERS/Waterfall (Elektra)
39 31 CARPENTERS/Solitaire (A&M)
37 28 ORLEANS/Dance With Me (Asylum)
33 27 JOHNNY RIVERS/Help Me Rhonda ( Epic)
38 32 CAT STEVENS/Two Fine People (A&M)
32 30 JESSE COLIN YOUNG/Songbird (WB)
14 31 LINDA RONSTADT/It Doesn’t Matter Anymore (Capitol)
40 36 AMBROSIA/Holdin’ On To Yesterday (20th)
39 38 JOHN DAWSON READ/A Friend Of Mine Is Going Blind (Chrysalis)
35 38 EAST L.A./Car Pool/Like They Say In L.A. (GRC)
36 JOHN WILLIAMS/Theme from “Jaws” (MCA)
37 38 EARTH, WIND & FIRE/The Way of the World (Columbia)
38 38 OSMONDS/The Proud One (MGM)
39 HARRY CHAPIN/Dreams Go By (Elektra)
40 BLACKBIRDS/Flying High (Fantasy)

POP Radio

KLON-ANGELES

Congratulations to Mike Horn who is being promoted to Program Manager. Mike has been working with Rod Mavro at the music depart-
ment and we are happy to have his new program
ideas for Bigger Nevin.

KXPN-LAS VEGAS

Looking for two personality with a background. Pop/Show background. No
will Send all tapes and resumes to
3154 Brown Street.
(702) 872-8189

101-San Francisco

Mike Lincoln, one of the best station
managers in the business, will
be handling the new station at
101-San Francisco.

WCBM-Baltimore

After many years, pianist decided to
drop his mighty talk show. Taking over
the top gymnastics slot is Jack
MacKay who will be programming
monday thru saturday.

WTAE-PITTSBURGH

Station offering a shock surved Kit
in part of their "fourth" promotion.
known as "Put The Hits on WTAE"

Continued on page 38

Campaign Headquarters

Hupper Frank Dill [left] renowned dj of KKNB-San Francisco,
announced the opening of his campaign headquarters for Bay
Area Mayor in a race against the Oakland Tribune’s estimable
columnist Bill Fiset [right]. Dill promised to clean up [note mop]
in the hotly contested race, whereas Fiset subtly expressed
doubt.

The contest was declared a tie with 47 1/2 votes cast for each
candidate. Dill was proclaimed “Bay Mayor” and Fiset named
“Night Mayor.”

NEW & ACTIVE

ART GARFUNKEL

I Only Have Eyes For You
[Columbia]

Programmers really talking about this one. Initial adds include
WIP, WGN, WMAL, KKI, WBAL, KNBR, KFI, KHOW, KWAV,
K101, KAKE, KMIZ, WASH, WHOK, WREC, KFDI-FM.

HELEN REDDY

Ain’t No Way To Treat A Lady
[Capitol]

Add KMPC, WMAL, WSM, WHIO, KNRT, KFI, KEX, K101,
KRMG, KMIZ, WLW, WASH, WKBK-FM, plus many others.

JOHN DENVER

I’m Sorry [RCA]

Already charts at #32. Adds include WHIO, KRTN, WHOK,
WCBM, WFR, WMAL.

COTTON, LLOYD & CHRISTIAN

I Go To Pieces [20th]

Solid activity starting to come in. Adds include KWAV, WSBS,
KMBZ, KFI, WHIO, WCBM, WFR, WEMP.

HUBERT LAWS “The Chicago Theme” [CTI] Add KVI, WIP
KNBR, KFI, WMAL. MICHAEL MURPHY “Carolina In The
Park” (Capitol) Add WGN, KMIZ, KFI, WBAL, WEMP, WMAL,
KFDI-FM. PAUL SIMON & PHOEBE SNOW “Gone At Last”
[Columbia] Continued hot action... add WGN, KWAV, K101,
KAKE, KMIZ, WLW, KULF, SPINNER “Games People Play
[Atlantic] Add K101, WMAL, WHIO, KNSK, RATTEN &
RODNEY “You Are A Song” [Arista] Add WBAL, K101, WLW,
WHIO, KDFG. PAUL DELICATO “Ice Cream Soda” [Artists Of
America] He wouldn’t be so coy at KVOO, WCCO, WBAL, WHO.
Add WKBK-FM, KSL, KFIR, JOHN WILLIAMS “Theme From Jaws”
[MCA] Biggest thing going where played. Add WBAL, KLVE.

POP NOTES

BY MIKE KASABO

Art Garfunkel is really back in solid form with his smoothly
refreshing version of “I Only Have Eyes For You.” Check New &
Active for airplay.

MCA has to be feeling great about John Williams’ “Theme
From Jaws.” At virtually every station it becomes the most
requested record from it first play.

Hot phones noted lately on Paul Delicato’s “Ice Cream
Soda’s And Lollipops And A Hot Spinning Top.” Strongest
action at WBAL, KOY, WHIO. In a related matter, Jack Lacy,
WBAL states that he has been bombarded with calls from local
record shops wanting to know title and artist of the Delicato
record.

Dan Armstrong, KOY, reports more phone action on the
Carpenters “I Can Dream. Can’t I?” album cut than the single.

One of the very few Pop stations in the country to play the
Johnny Wakelin record “Black Superman.” KMPC, reports top
five phone requests in its first week of play.

Gene Christie, WB, receiving heavy calls on “Plaisir
D’Amour” by Saffron. The record is available only in Europe at
this time.

Cotton, Lloyd & Christian [so many groups today sound like
law firms] came on strong with solid airplay this week... check
New & Active.

Len & Derek “Dancing In The Dark” showing up hot at
WEEI-FM and KIS.

Billy Swan’s latest “Everything’s The Same” picked up some
airplay at WSM.

Latest two stations to add the Eagles “Lynin’ Eyes” cut in
high rotation are WASH and WEEI-FM. Programmers all over
the country are hoping like hell that it will be the next single.

Roger Whittaker is off to a good start with “I Don’t Believe
In Life Anymore.” Roger stopped by the R&R offices recently and
Continued on page 38
"I Don't Believe In If Anymore"

The new single from the album that brought you "The Last Farewell."
HAPPY SONG

IS MAKING HAPPY HIT SOUNDS AT:

KDEF—ALBUQUERQUE
WHMA—ANNISTON
WMBY—BELLEVUE/ST.LOUIS
WYEN—CHICAGO
WHAR—CLARKSBURG
KNND—COTTAGE GROVE
WNFL—GREEN BAY
KMEF—MEDFORD
WEMP—MILWAUKEE
WKIH—MONTGOMERY
WSMB—NEW ORLEANS
WCWH—PORTLAND
KWKH—SHREVEPORT
WSB—ATLANTA
WBAL—ATLANTA
WEEL—BOSTON
WGN—CHICAGO
WBOY—CLARKSBURG
WMMN—FAIRMONT
KGBE—LAS CRUCES
WTMJ—MILWAUKEE
WCCL—MINNEAPOLIS
WMPX—MIDLAND
KGVO—MISSOULA
KYNM—NORTHFIELD
KPGS—SACRAMENTO
WSAU—WAUSAU

AND A LOT OF OTHER NICE PLACES—
WE'RE NOT TOO UNHAPPY ABOUT THAT!

MARKETED BY NATIONWIDE
SOUND DISTRIBUTORS

WRITTEN BY—PAUL DEMPSEY
PUBLISHED BY—HITKIT MUSIC
[615] 242-5466
BURKHART: We believe in the "City of the Dead" that the audience likes to be a lead. We will take shots on ideas, on music, on concepts. Look for a fresh approach to radio.

R&R: I think Bill Moyles of Magid said it fairly well, maybe you're just saying it differently. What they need to do is to rethink their entire approach to radio. They need to rethink the way they think about the audience and how they interact with it.

BURKHART: That's right. We want to try to get them to think about the audience and the way they interact with it.

R&R: I think they're on the right track. They need to think more about what the audience wants and how they can serve it better.

BURKHART: We're trying to think more about the audience and how we can serve them better.

R&R: I think you're doing a great job. Keep up the good work.

BURKHART: Thank you.
"Jesse delivers a tender interpretation from a film that has become a family fave. Should break big c&w, mor — go with it — a great tune."

CASHBOX July 19, 1975

AIR PLAY INCLUDES:

AND OVER
700 MORE

WNEW NEW YORK
WGN CHICAGO
KLVE LOS ANGELES
KSON SAN DIEGO
KSFO SAN FRANCISCO
KMOX ST. LOUIS
WMNI COLUMBUS, OHIO
WCCO MINNEAPOLIS
WJW CLEVELAND
WWSW PITTSBURGH
WTOP WASHINGTON D.C.
KTCR MINNEAPOLIS
WBAL BALTIMORE
KOGO SAN DIEGO
WSMB NEW ORLEANS
KEX PORTLAND

JESSE DAVIS
BENVJ'S THEME
I FEEL LOVE

a single from the upcoming album on mulberry square records

10300 NORTH CENTRAL EXPRESSWAY • DALLAS, TEXAS 75231 • 214/369-7330
Ain’t No Way To Treat A Lady [Capitol]
33 percent of our reporters on it, 26 new adds including WCFL, WQXI, WBBG, WAFE, WBBQ. Moves: 28-13 KJYQ, see Parallels.

DOOBIE BROTHERS
Sweet Maxine [WB]
30 percent of our stations on it, 3 new adds. Moves: 31-26 WSGA, 36-29 KTLK, 34-25 KWHP, 17-12 WFOM, see Parallels.

POINTER SISTERS
How Long [Blue Thumb]
26 percent of our reporters on it, 8 new adds including KJR, CKLW, WGHI, Z93. Moves: 14-9 WPPC, 21-17 KJRB, 38-31 WCML, 28-18 WSR, 18-12 KFRC, see Parallels.

MORRIS ALBERT
Feelings [RCA]
25 percent of our reporting stations on it, 10 adds including 13Q, CKLW, KJRI, WAYS. Moves: 4-2 KFRC, 30-23 WRKO, 21-15 KAFY, see Parallels.

NEW & ACTIVE
All other new and recent releases getting substantial airplay. These are listed in order by their activity levels at our reporter stations.

Total Number of Station Reports: 111

TAVERNS "It Only Takes A Minute" [Capitol] 25 reporters on it, 8 new adds including WAVZ, WKLO, KTKT. Moves: debut 23 KFRC, 7-6 KJYQ, 29-25 WRCF, 39-34 WCOL, 39-29 WKEV, 23-18 KYSN and many others.

OSMONDS "The Proud One" [MGM] 24 stations on it, 6 adds including WOCO. Moves: 33-17 WCFL, 9-3 KEPQ, 38-35 WBBQ, 23-12. WAVZ, 21-16 WMAC, 23-23 KJH.

"JAWS THEME" [MCA] [Soundtrack] 20 stations on it, 9 adds including WPSC, KLOO, KEEL. Moves: 2-1 WYND, 30-14 KJOY, 28-26 WFL, on WQAM and many others.

ISLEY BROTHERS "Fight The Power" [T-Neck] 18 stations on it, 6 adds including WMYQ, WBBQ, WQXI. Moves: debut 10 CKLW, 3-2 WQHI, 25-19 KJOA, 11-8 at 90X, 24-21 WCPL.

CAT STEVENS "Two Fine People" [A&M] 14 reporters on it, 4 new adds including WLIE, and WIXY. Moves: 17-11 WYOV, 14-12 WISM, 26-23 WCOL, 30-26 WER.

EVE SANDS "I Love Makin’ Love To You" [Haven] 13 stations on it, 5 adds including WPSC, WKLO, KEWI. Moves: debut 25 KJIR, 18-15 KJRB, debut 28 KKLX.


NEW BIRTH "Dream Merchant" [Buddah] 11 stations on it, 3 new adds including WIXY. Moves: 11-7 WBGN, 25-17 WYOVP, 13-12 WAYS, 25-22 WCPL.


LEON RUSSELL "Lady Blue" [Shelter] 11 stations on it, 6 adds. Moves: 20-14 WMAK, 31-15 WVOP, add WBBG, debut 17 WVOP, add WSOR.

FOUR SEASONS "Who Loves You" [WB] 10 reporters on it, 4 new adds including WQCQ. Moves: 30-27 WSAT, 26-19 WYND, 21-15 WISM.

MICHAEL MURPHY "Carolina In The Pines" [Epic] 10 stations on it, 5 new adds including WSGA, and U100. Moves: 35-30 KYSN, 40-36 KENO.

BEE GEES/IVIE Talkin’ (RSO)
ELTON JOHN/Someone Saved My Life Tonight (MCA)
HAMILTON, JOE FRANK & REYNOLDS/Fallin’ In Love (Playboy)
JAMES TAYLOR/How Sweet It Is (WB)
EAGLES/One Of These Nights (Asylum)
WAR/Why Can’t We Be Friends? (UA)
MELISSA MANCHESTER/Midnight Blue (Artista)
PAUL MCARTNEY & WINGS/Listen To What The Man Said (Capitol)
VAN McCoy/The Hustle (Avco)
DAVID BOWIE/Fame (RCA)
JOHNNY WAKELIN/Black Superman (Pye)
THREE DOG NIGHT/Till The World Ends (ABC)
Hudson Brothers/Rendezvous (Rooster)
SWEET/Ballroom Blitz (Capitol)
AUSTIN ROBERTS/Rocky (Private Stock)
BAZUKA/Dynomite (A&M)
ORLEANS/Dance With Me (Asylum)
OLIVIA NEWTON-JOHN/Please Mr. Please (MCA)
FRANKIE VALLI/Sweatin’ To God (Private Stock)
NEIL SEDAKA/That’s When The Music Takes Me (Rocket)
ISLEY BROTHERS/Fight The Power (T-Neck)
JOHN DENVER/I’m Sorry (RCA)

THE BACK PAGE

The Back Page Breakers are those newer records that have the greatest level of station activity on any given week.

HELEN REDDY

NEW BIRTH

August 15, 1975

BEE GEES/IVIE Talkin’ (RSO)
ELTON JOHN/Someone Saved My Life Tonight (MCA)
HAMILTON, JOE FRANK & REYNOLDS/Fallin’ In Love (Playboy)
JAMES TAYLOR/How Sweet It Is (WB)
EAGLES/One Of These Nights (Asylum)
WAR/Why Can’t We Be Friends? (UA)
MELISSA MANCHESTER/Midnight Blue (Artista)
PAUL MCARTNEY & WINGS/Listen To What The Man Said (Capitol)
VAN McCoy/The Hustle (Avco)
DAVID BOWIE/Fame (RCA)
JOHNNY WAKELIN/Black Superman (Pye)
THREE DOG NIGHT/Till The World Ends (ABC)
Hudson Brothers/Rendezvous (Rooster)
SWEET/Ballroom Blitz (Capitol)
AUSTIN ROBERTS/Rocky (Private Stock)
BAZUKA/Dynomite (A&M)
ORLEANS/Dance With Me (Asylum)
OLIVIA NEWTON-JOHN/Please Mr. Please (MCA)
FRANKIE VALLI/Sweatin’ To God (Private Stock)
NEIL SEDAKA/That’s When The Music Takes Me (Rocket)
ISLEY BROTHERS/Fight The Power (T-Neck)
JOHN DENVER/I’m Sorry (RCA)

THE INDUSTRY’S NEWSPAPER

ACTIVE ALBUM CUTS

These cuts are already receiving airplay and audience acceptance.

ACTIVE RECORDS

Most Active Records

NATIONAL REQUEST TABULATION

LW TW

1 ELTON JOHN/Someone"
2 BEE GEES
3 DAVID GEDDES
4 CAPTAIN & TENNILLE
5 DAVID BOWIE
6 GLEN CAMPBELL
7 K.C. & THE SUNSHINE BAND
8 JOHNNY WAKELIN
9 MELISSA MANCHESTER
10 AUSTIN ROBERTS
11 BARRY MANILOW
12 SWEET

OTHERS GETTING SIGNIFICANT ACTION

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