If a goat...a goat with good sense...could choose to live anywhere...anywhere in the world...he'd choose MACON, GEORGIA! That may seem a bit presumptuous, but it's a fact that goats with good sense love a warm and gentle atmosphere with a hint of Honeysuckle in the air. They're happiest where there is plenty of Spanish Moss, giant turtles, rivers and streams shaded by giant Dogwoods, warm breezes and gracious good people.

We all know that Macon also has more good music per cubic foot (especially on Cotton Avenue) than any other spot on earth. And it probably won't surprise you that goats like music too. In fact, music makes them go stark-raving crazy.

If you are surprised, ask the someone who really knows: ASK THE CAPRICORN GOAT, 535 Cotton Ave., Macon, Ga.
Mid-Year Summary

January
Bette bops Drew...Gerry Peterson to PD KCBO/San Diego...Dennis Waters new PD 130/Pittsburgh...FCC announces new AM-FM duplication rules...Scott Shannon exits WQXI/Atlanta...KLIF cites loss of air time in ARB results...Jerry Clifton resigns Bartell National post to PD WMJX/Miami.

February
Bo Donovan resigns National PD post at SRO...Al Brady new PD WHDH/Boston...Chuck Roberts replaces Gary Bridges as PD KSLQ/St. Louis...WCFL to Beautiful Music...WYQQ-FM/Minneapolis sold to Doubleday Broadcasting...WEMP/Milwaukee goes Top 40...Stu Bowers new Operations Manager at WMAK/Nashville...Bill Bailey new PD WIXY/Cleveland...George Klein back to PD at WHBC/Memphis...Jack Fitzgerald named new program director, WQXI/Atlanta...Bill Hennes consults WLKY-AM/FM/Tampa...Over 2000 attend R&R Convention '76 in Atlanta.

March
ACLU hits Cox Broadcasting...KASH/Eugene to go all news...Bo Donovan to Peters Productions...Steve Rivers from KNDE to KROI/Sacramento...Jack Forsythe the new music director 130/Pittsburgh...Combined Communications to sell WSAI-AM-FM/Cincinnati to Broad Street...Bill Corsair to all nights WFIL/Philadelphia...WWL fined $5000 for mislogging commercial matter...Scotty Brink consulting KUPD/Phoenix...T.J. Lambert new music director WQXI/Atlanta...Tim Kelly new AM drive man at WPGC/Washington D.C...WLKY-AM/Tampa makes its own competition...L.A. stations threatened...Rick Carroll new PD KEZY/Anaheim...Art Laboe programs KRLA.

April
Los Angeles stations battle over record exclusives...Burkhardt & Associates' "Superstars" on KYA-FM/San Francisco...Stations sue promoters for phony Las Vegas trips...106 (KFCR-FM)/San Francisco is RKO's first "Record Research" station...WIBG changes format...Five-State conclave a success...Joe Persak new assistant MD of 99X/New York...WHYY/Montgomery burglarized...FCC adopts shorter license renewal form...Broadcasters attack KCBO ARB promotion...New Orleans broadcasters pact Pulse...Billy Pearl and Tom Greenleigh consulting KRLA/Los Angeles...FCC forfeits license of KQIL/Coalinga, California...Christy Wright named new music director for RKO Radio...WHOM/New York changes call letters to WJIT, kicks off new Spanish Top 40 format programmed by Kent Burkhard & Associates...Pat O'Day buys KORL/Honolulu...Buck Owens buys KBIS/Bakersfield...FCC OK's more commercial time for political spots.

May
"J. Parker" Antrim to KSTP/Minneapolis morning drive slot...Jay Stone exits AM drive at KCBO/San Diego...KNUS fights KLIF application for second license...CBS makes first appointment of a woman as station GM...KCBO and Russ Wittberger sue other San Diego broadcasters for millions over "ARB Q" promotion...Star gives up WIIF, Los Angeles...FCC redesigns format, station GM...Burkhardt & Associates to join ARB...Carol Singer new music director at WRKO/Boston...Mike Scott exits KEEL/Shreveport to join WDRQ/Detroit as MD and morning man...Howard Clark new KEEL MD...RKO Australian satellite show offered free to others...FCC denies license renewals for Star stations...Bob Paiva announces his resignation as PD of WLEE/Richmond...Glen Powers resigns PD spot at KILT-FM/Houston to join TM Company...John Lund exits PD position at WBIE/New York.

June
McClenaghan exits VP/GM position at Arbitron Radio...WSAI/Cincinnati GM John Bayliss buys station in Canton, Ohio...Ralph Beaudline out as Combined Communications Corp. President...Dave Parks appointed new PD at WLEE/Richmond...William Jaeger named VP and GM of WOKY/Milwaukee...Former Star Broadcasting National PD Sam Holman retains by Indianapolis Broadcasting as PD of WIFE.
## Mid-Year 1976 Top 15 Hits

Records that have reached REM's Top 15 during the first half of 1976, listed alphabetically.

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Highest Position Reached</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>AEROSMITH</td>
<td>Dream On</td>
<td>Columbia</td>
<td>6</td>
<td>3/12</td>
</tr>
<tr>
<td>ANDREA TRUE CONNECTION</td>
<td>More, More, More</td>
<td>Buddah</td>
<td>10</td>
<td>6/11</td>
</tr>
<tr>
<td>BAY CITY ROLLERS</td>
<td>Money Honey</td>
<td>Arista</td>
<td>8</td>
<td>3/12</td>
</tr>
<tr>
<td>BAY CITY ROLLERS</td>
<td>Saturday Night</td>
<td>Arista</td>
<td>5</td>
<td>1/9</td>
</tr>
<tr>
<td>BEE GESSES/Funny</td>
<td>Fanny</td>
<td>RSO</td>
<td>8</td>
<td>2/13</td>
</tr>
<tr>
<td>BELLAMY BROTHERS</td>
<td>Let Your Love Flow</td>
<td>Warner/Curb</td>
<td>3</td>
<td>4/9</td>
</tr>
<tr>
<td>ELVIN BISHOP</td>
<td>Fooled Around &amp; Fell In Love</td>
<td>Capricorn/WB</td>
<td>5</td>
<td>15/4</td>
</tr>
<tr>
<td>DAVID BOWIE</td>
<td>Golden Years</td>
<td>RCA</td>
<td>15</td>
<td>6/11</td>
</tr>
<tr>
<td>THE CAPTAIN &amp; TENNILLE</td>
<td>Lonely Nights</td>
<td>A&amp;M</td>
<td>2</td>
<td>3/26</td>
</tr>
<tr>
<td>THE CAPTAIN &amp; TENNILLE</td>
<td>Shop Around</td>
<td>A&amp;M</td>
<td>3</td>
<td>8/11</td>
</tr>
<tr>
<td>ERIC CARMEN</td>
<td>All By Myself</td>
<td>Arista</td>
<td>2</td>
<td>2/27</td>
</tr>
<tr>
<td>ERIC CARMEN</td>
<td>Never Gonna Fall In Love Again</td>
<td>Arista</td>
<td>5</td>
<td>6/11</td>
</tr>
<tr>
<td>CARPENTERS</td>
<td>There's A Kind Of Hush</td>
<td>A&amp;M</td>
<td>14</td>
<td>3/26</td>
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<tr>
<td>JOHN DENVER</td>
<td>Fly Away</td>
<td>RCA</td>
<td>14</td>
<td>1/16</td>
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<tr>
<td>DR. HOOK/Out Of The Blue</td>
<td>Sixteen</td>
<td>Capitol</td>
<td>9</td>
<td>4/2</td>
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<tr>
<td>DOOBIE BROTHERS</td>
<td>Takin' It To The Streets</td>
<td>WB</td>
<td>7</td>
<td>5/7</td>
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<tr>
<td>FLEETWOOD MAC</td>
<td>Rhiannon</td>
<td>Warner/Reprise</td>
<td>8</td>
<td>5/7</td>
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<tr>
<td>FOUR SEASONS</td>
<td>December 1963</td>
<td>Warner/Curb</td>
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<td>3/19</td>
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<tr>
<td>PETER FRAMPTON</td>
<td>Show Me The Way</td>
<td>A&amp;M</td>
<td>5</td>
<td>4/23</td>
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<tr>
<td>HENRY GROSS</td>
<td>Shannon</td>
<td>Lifesong</td>
<td>4</td>
<td>5/14</td>
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<tr>
<td>HALL &amp; OATES</td>
<td>Sara Smile</td>
<td>RCA</td>
<td>7</td>
<td>5/28</td>
</tr>
<tr>
<td>HOT CHOCOLATE</td>
<td>You Sexy Thing</td>
<td>Big Tree</td>
<td>7</td>
<td>1/9</td>
</tr>
<tr>
<td>KC &amp; THE SUNSHINE BAND</td>
<td>That's The Way</td>
<td>TK</td>
<td>1</td>
<td>8/9</td>
</tr>
<tr>
<td>KISS</td>
<td>Rock &amp; Roll All Night</td>
<td>Casablanca</td>
<td>15</td>
<td>2/9</td>
</tr>
<tr>
<td>C.W. MCCALL</td>
<td>Convoy</td>
<td>MGM</td>
<td>2</td>
<td>1/9</td>
</tr>
<tr>
<td>BARRY MANILOW</td>
<td>I Write The Songs</td>
<td>Arista</td>
<td>0</td>
<td>1/9</td>
</tr>
<tr>
<td>BARRY MANILOW</td>
<td>Tryin' To Get The Feeling Again</td>
<td>Arista</td>
<td>11</td>
<td>5/7</td>
</tr>
<tr>
<td>STEVE MILLER</td>
<td>Take The Money And Run</td>
<td>Capitol</td>
<td>14</td>
<td>6/11</td>
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<tr>
<td>MIRACLES</td>
<td>Love Machine</td>
<td>Motown</td>
<td>11</td>
<td>2/20</td>
</tr>
<tr>
<td>DOROTHY MOORE</td>
<td>Misty Blue</td>
<td>Malaco</td>
<td>6</td>
<td>6/11</td>
</tr>
</tbody>
</table>

**N**

- NAZARETH | Love Hurts | A&M | 6 | 2/13 |
- MAXINE NIGHTINGALE | Right Back Where We Started | UA | 2 | 4/2 |

**O**

- OHIO PLAYERS | Love Rollercoaster | Mercury | 3 | 1/16 |
- O'JAYS | Love Music | Phetlnt | 10 | 1/9 |

**P**

- PRATT & McCLAIN | Happy Days | Warner/Reprise | 6 | 5/14 |

**Q**

- QUEEN | Bohemian Rhapsody | Elektra | 8 | 4/2 |

**R**

- RHYTHM HERITAGE | Theme From S.W.A.T. | ABC | 2 | 2/20 |
- DIANA ROSS | Theme From Mahogany | Motown | 2 | 1/16 |
- DIANA ROSS | Love Hangover | Motown | 2 | 5/28 |
- RUFUS | Sweet Thing | ABC | 5 | 3/19 |

**S**

- JOHN SEBASTIAN | Welcome Back | Warner/Reprise | 0 | 4/23 |
- NEIL SEDAKA | Breaking Up Is Hard To Do | Rocket | 7 | 1/30 |
- SILVER CONVENTION | Get Up And Boogie | Midland Intl | 2 | 6/11 |
- PAUL SIMON | 50 Ways To Leave Your Lover | Columbia | 0 | 1/23 |
- STAPLE SINGERS | Let's Do It Again | Curtom | 2 | 4/23 |
- STARLAND VOCAL BAND | Afternoon Delight | Windsong | 7 | 6/11 |
- DONNA SUMMER | Love To Love You Baby | Oasis | 4 | 1/30 |
- WINGS | Veni, Vidi | Capitol | 6 | 1/9 |
- BARRY MANILOW | I Write The Songs | Capitol | 0 | 1/9 |
- ARTISTS WITH MORE THAN ONE RECORD IN TOP 10: BAY CITY ROLLERS, CAPTAIN & TENNILLE, ERIC CARMEN, DIANA ROSS.

The information on this page represents record activity from January 9 to June 11, 1976.

**EASY STREET**

If an English goat had a fascination for Rock and an ear for graceful melody, he'd be on Easy Street. Easy Street, Capricorn's first English acquisition, debuts with the single 'I've Been Lovin' You.'
Mid-Year Summary

January
Bowie fires Michael Lippman... Art Kass buys Buddah Records... Bill Sargent offers Beatles $30 million for reunion concert... Steve Wax promoted to Executive VP Elektra/Asylum.

February
Capitol realigns execs, Al Coury resigns, Don Zimmerman named Exec. VP & Chief Operating Officer... Carpenters sign with Management III... Chelsea makes Buck Reingold partner... Scott Shannon named VP Promotion at Casablanca... Bruce Greenberg named VP/GM W.M.O.T. Records... Sammy Alfonso to VP Ariola America, Harvey Cooper named Senior VP Marketing, 20th Century.

March
Gary Davis fired at Warner Brothers... Arista to distribute Haven... Cotillion Records reactivated... Motown forms Special Markets Division... Rock stars join to support nuclear safeguard initiative... Al DiNoble to Casablanca... Ringo Starr signs with Atlantic... Dick Wooley resigns from Capricorn to form new company.

April
Al Coury to RSO Records' presidency... Artie Mogull new President at UA... Brunswick executives sentenced on payola charges... Phony Foghat concert exposed... Capitol Records and John Lennon win suit against unauthorized release of "Roots" LP... Stan Comyn promoted to Warner Brothers Executive VP, Russ Thyret named VP of Promotion... Mardi Nehrbass appointed General Manager of Big Tree Records' West Coast office... Bob Edson named RSO Records' VP of Eastern Operations... Bruce Lundvall named President of CBS Records, replacing Irwin Segelstein who moves to NBC-TV VP post... Jack Hakim appointed VP of Promotion at 20th Century... Herb Belkin leaves Motown to join ABC as VP of Marketing and Creative Services... Billy Bass joins Rocket Records as National Director of Promotion.

May
Ron Alexenburg named Senior VP, Epic and Associated labels... Jack Craigo appointed to VP and GM, Marketing, CBS Records... Dennis Morgan new Director of Operations for Dark Horse... Linda Ronstadt, Jackson Browne and The Eagles set to perform benefit for presidential hopeful Jerry Brown... Several Capitol Records' promotion men resign to join Al Coury at RSO... Larry Fedor new Director of National Album promotion for Casablanca Records... Five of six tax charges against Clive Davis dropped.

June
Charges dropped against L.A. record store chain owner Jim Greenwood... Ron Saul exits National Promotion post at Motown... ABC to distribute Shelter... Phil Rush appointed Director of National Promotion for Capricorn...
Mid Year Review

JANUARY
Jeff Salgo no longer PD OK102½/Seattle...Jim Bleikamp becomes PD of KGB-AM-FM/San Diego...Joel Samuelson no longer GM of WMRR/Filadelphia.

FEBRUARY
Approximately 500 AOR people gathered at the Radio & Records Convention in Atlanta, the largest and most successful gathering of its kind. Sessions included discussions on programming, music, radio/record relations, news and public affairs, syndication, and more. Elliot Gamson becomes the new PD of KLZ-FM/Denver.

MARCH
KWST/Los Angeles changes; Richard Kimball out, Steven Clean in, then Steve Mitchell out. New AOR station in Las Vegas, KLUC-FM, Rick Denton PD...Norm Gregory from MD to PD at OK102½/Seattle. Anita Lenz new MD WOR/Jacksonville...David Jackson new MD KRST/Albuquerque...Linn Martin no longer GM of WOTI/Tallahassee. Shelly Graffman promoted to VP, National Operations Director, Century Broadcasting...Bob Burch new national PD for Century...Jeff Pollack new music coordinator KBPI/Denver...Steve Suplin to MD KMRY/Albuquerque.

APRIL
Jonathan Schwartz leaves WNEW-FM...WXRT goes 24 hours...WROV-FM receives Headliner Award for News...KZEW News Director Jannie Frier wins 1st place in UPI investigative reporting...Ray Appelton out KFIG, Joe Collins new PD...KDKB won Peabody Award for Public Affairs programming.

MAY
Steve Mitchell out at 96Rock, Drew Mitchell new PD...KBPI comments on AOR reporting...Gil Colquitt out at WLR to Northeast AOR for Columbia Records...Neil Lasher leaves WIO/TWQB/Ann Arbor, new PD at WQK...Sport Perry & Jim McKean out at KWST/Los Angeles, McKean to Epic AOR promotion, Perry to KMET/LA...KMET's Thom O'Hair to Capricorn...Stuart McRae out at KAMC...Caron Allen to KWST from PD at KEZY/Anaheim...Don Pottoczek new MD of KSAN/San Francisco...Vin Scelsa new MD WNEW.

JUNE
WMMS/WBFW, WCHF, WQOZ, WажN, WLR and WMMR formed Memorial Day network to broadcast a live concert, KMET GM David Moorhead hosted debate of California Proposition 15 on KMET, KCBX, KSML, KZAP, KFIG, KYTD, KMPM, KYMT, KAFY, KSAN, and took collect calls from all over state...Ray Tusken named National AOR Director of Capitol Records.

VOLUNTEER JAM
If a tough and tricky straight-shootin' goat wanted a little action in Tennessee on a hot day in September, he'd find it!
Volunteer Jam is a lively, friendly little get-together featuring the Marshall Tucker Band and the Charlie Daniels Band plus special guests Chuck Leavell, Jimmy Hall and Richard Betts.

This chart is a compilation of the Album Airplay40 charts since January, 1976. The relative positions of the albums were determined by combining weekly chart positions with numbers of weeks on the chart. As in the case of each individual Album Airplay40 chart, this chart is bases solely upon airplay. It should be pointed out that some of the albums shown here were also on the Album Airplay40 of 1975. Also, some of these albums are currently on the chart representative of this week's activity and may very well attain a higher cumulative position on the end Album Airplay40 of 1976.
January

Mike Millard exits WUBE, replaced by Johnny Bridges, from WLAC, Nashville...Tommy Charles, resigned as PD of WSUN/St. Petersburg to do regional promotion for MGM Records...Gary Kines, formerly WCOPE/Boston, takes over at WSUN...Bob Pittman named Program Manager WMAQ/Chicago...Ted Anthony, formerly KSFO/San Francisco, joins KLAC replacing Larry Scott...WFNC/Fayetteville changed format from Top 40 to Country...March 1st...Mike Davis appointed PD...WDOD-FM/Chattanooga changed format from gospel to country...February 1st...20th Century Records closes Country Division...CMA names winners of 1975 “October Is Country Music Month” contest. First place: WCMS/Norfolk. Second place: KBUL/Wichita and WJILL/Jacksonville, Illinois. WAXX/WEAU:FM Chippewa Falls, Wisconsin placed third. WKDA/Nashville received Special Merit Award...WTSO/Madison, Wisconsin changes format to Country...Bob Knight, A.K.A. Robert W. Knight, new PD at WWVA/Wheeling...Jim Powell joins KHAK/Cedar Rapids...Mid-day jock...WEEP-FM/Pittsburgh drops Country format February 1st...KIOV/Sioux Falls goes full time stereo Country...Songwriter-Producer Norro Wilson leaves Al Gallico Publishing to join WB as Artists Relations Director...Dick Glasser resigns as Director of Nashville Operations for MGM Records...Nat Stucke joins WMC Records after many years with RCA...Owen Bradley, VP of A&R for MCA, Nashville will devote full time to independent production...KKOL/Ft. Worth goes Country February 1st...Tom Anthony, formerly KBUC/San Antonio appointed PD...Tom Lang new MD at KBZK/Albuquerque.

February

Tom Anthony resigns as PD KRZY/Albuquerque...Alan Boyd, new PD...Johnny Rodriguez, marries February 17th...Over 90,000 attend the KKYX/San Antonio Fourth Annual Great River Festival...R&R Convention tremendously successful for Country radio. Sessions included a look at the possible future of Progressive Country radio. RCA Country artist Ronnie Milsap received a standing ovation at the banquet show for his outstanding performance.

March

WSM/Nashville’s Ralph Emery night show kicked off with Merle Haggard concert remote broadcast from Reno...Terry Wood appointed Operations Manager of WONE/WTUE/Dayton...KLAC named Don Langford as Assistant PD...Carson Schreiber, from KLAC named to GM, Country Division, Karr Records...Bill Coffey leaves WMAQ as MD and mid-day jock...Loretta Lynn’s autobiography “Coal Miner’s Daughter,” out in April, MCA Records plans a “Tribute To A Lady” month during April...The 7th Annual Country Radio Seminar held March 19th & 20th in Nashville. Involved in Seminar planning are Bob Mitchell, GM of KCKC, Frank Mull of Mull-T-Hits Promotions and R&R Country Editor Jim Duncan.

April

Bob Prangley named President & GM of KLAK/Denver...Chuck Dunaway of Progressive Country KAFM/Dallas began syndicated version of his format...80,000 attend 9th Annual Country Fair. Mark Williams exits KCKC, PD position to join cable CO-FM as PD for new album-oriented Country format...Gene Pope, new PD WVOJ/Jacksonville, Florida...Jack Pride replaces Dave Mack as National Country Promotion for MGM-Polydor...Mack joined C.W. McCall Organization...Jonathan Fecks resigns as GM of WB Country, Nashville to take over Operations Director at KLAK/Denver...Stan Byrd leaves Columbia Records to take over National Country Promotion at WB...WCAC/Charleston W. Virginia kicks off new Country format...WIFE-FM/Indianapolis changes to CB-106. WWVA’s Buddy Ray guests on the NBC network TV show “Tomorrow”...Lee Phillips, Director of Programming WYNY/Norfolk named Pres of Ohio Country-Western Association...Mike Millard former PD WUBE/Cincinnati joins KBOX/Dallas...WHO/Des Moines cuts back Country programming to just all night show with Billy Cole. They had been full time country...Buck Owens leaves Capitol to join WB.

May

Mercury Recording artist Tom T. Hall releases his first book about songwriting...Don Martin named GM of WFLR/Freeport, Illinois...Hitsville new name of Motown’s Country division, which had been Melodyland...Cal Smith resigns with MCA...Ron Dennington leaves WCOPE/Boston, replaced by Robert W. Knight, PD WWVA...Bill Coffey from WMAQ, to mornings at WIL/St. Louis...Jim Love named MD of KERE/Denver...Bob Fuller & Jim Huett of WSLR raised over $4,000 for Tom McCall Memorial Fund...Charlie Cook new PD WWVA...MCA artist Sherry Bryce and Mack Sanders married...WIRE/Indianapolis sponsors car in Indy 500...KRAK/Sacramento VP of Programming Jay Hoffer named area Public Relations Professional Of The Year...Willie Nelson cancels July 4th Country-Rock Picnic in Texas...Lance Carson MD WMMI/Biloxi joins WWUN/Jackson, Mississippi as new PD...KTUF/Phoenix now KNIX...Gary Bender new MD KJJJ/Phoenix.

June

CMA’s Fan Fair held in Nashville...Neil Howard new PD WRCP/Philadelphia...Rusty Bell leaves KOKE-FM/Austin to join WOAI/San Antonio...Joe Gracey named PD of KOKE/Austin...Tom Edwards from KSON new PD KEED/Eugene, Oregon...John Fisher out as Country Promotion for Hitsville...Willie Nelson gets permit for one-day festival...That’s it for now, but “The Best Is Yet To Come.”...
Mic'ren

Mid-Year 1976 Top 15 Hits

Records that have reached R&B’s Top 10 during the first half of 1976 listed alphabetically by artist.

A
AMAZING RHYTHM ACES/Amazing Grace (ABC/Dot) 7 1/16
BILL ANDERSON & MARY LOU TURNER/Sometimes (MCA) 0 1/16
B. ANDERSON & M.L. TURNER/That’s What Made Me Love You (MCA) 9 5/14

B
MOE BANDY/Hank Williams You Wrote My Life (Col) 2/6
BOBBY BARE/The Winner (RCA) 14 5/14

C
GLEN CAMPBELL/Country Boy (Capitol) 6 1/9
GLEN CAMPBELL/Don’t Pull Your Love Goodbye (Capitol) 8 5/28
JOHNNY CASH/One Piece At A Time (Columbia) 0 5/21
ROY CLARK/If I Had To Do It All Over Again (ABC/Dot) 0 4/2
JESSI COLTER/It’s Morning (Capitol) 12 3/12
RANDY CORNOR/Sometimes I Talk In My Sleep (ABC/Dot) 12 1/9
BILLY “CRASH” CRADDOCK/Walk Softly (ABC/Dot) 6 5/28

D
DAVE & SUGAR/The Door Is Always Open (RCA) 8 6/11
MAC DAVIS/Forever Lovers (Columbia) 15 5/14
JOHN DENVER/Fly Away (RCA) 14 1/23
DAVE DUDLEY/Me And Ole’ CB (UA) 8 1/9
JOHNNY DUNCAN/Stranger (Columbia) 7 6/11

E
NARVEL FELTS/Somebody Hold Me Until She Passes By (ABC/Dot) 10 2/6
NARVEL FELTS/Lonely Teardrop (ABC/Dot) 11 5/21
FREDDY FENDER/You’d Lose A Good Thing (ABC/Dot) 0 3/26

F
LARRY GATLIN/Broken Lady (Monument) 6 3/5
CRYSTAL GAYLE/He’ll Get Over You (UA) 0 6/4
CRYSTAL GAYLE/Somebody Loves You (UA) 11 1/9
MICKEY GILLEY/Don’t The Girls Look Pretty In Playboys 4 4/16
MICKEY GILLEY/Overnight Sensation (Playboys) 9 1/16

H
MERLE HAGGARD/Roots Of My Raising/In ‘51 (Capitol) 3 3/5
TOM T. HALL/Faster Horses (Mercury) 3 2/20
EMMYLOU HARRIS/Together Again (Warner/Reprise) 0 4/23
FREDDIE HART/You Are The Song (Capitol) 9 3/12
FREDDIE HART/She’ll Throw Stones At You (Capitol) 14 5/21

L
DICKIE LEE/Angeb, Roses And Rain (RCA) 10 3/26
JONI LEE/I’m Sorry Charlie (MCA) 12 2/6
LORETTA LYNN/When The Tingle Becomes A Chill (MCA) 2 1/9

M
C.W. McCALL/Convoy (MGM) 0 1/9
CLEDUS MAGGARD/The White Knight (Mercury) 2 1/30
BARBARA MANDRELL/Standing Room Only (ABC/Dot) 8 3/5

R
RONNIE MILSAP/What Goes On When The Sun Goes Down (RCA) 4 3/30
RONNIE MILSAP/Just In Case (RCA) 7 1/9

W
WILLIE NELSON/Remember Me (Columbia) 0 2/27
WILLIE NELSON/I’d Have To Be Crazy (Columbia) 14 6/4
OLIVIA NEWTON-JOHN/Come On Over (MCA) 2 4/23
OLIVIA NEWTON-JOHN/Let It Shine (MCA) 6 1/16

P
ELVIS PRESLEY/Hurt/For The Heart (RCA) 3 6/4
CHARLEY PRIDE/My Eyes Can Only See (RCA) 0 5/7
CHARLEY PRIDE/Happiness Of Having You (RCA) 5 1/16

S
T.G. SHEPPARD/Motel And Memories (Melodyland) 9 2/27
CONNIE SMITH/With You In My Dreams (Capitol) 11 3/26
BILLY JO SPARKS/What I’ve Got In Mind (UA) 3 1/26
JOE STAMPLEY/All These Things (ABC/Dot) 3 6/11
KENNY STARR/The Blind Man In The Bleachers (MCA) 3 1/9
STATLER BROTHERS/You’re Picture In The Paper (Mercury) 15 6/11
RED STEAGALL/Lone Star Beer And Bob Wills Music (ABC/Dot) 14 4/23

T
NAT STUCKEY/Sun Comin’ Up (MCA) 12 4/23

MEL TILLIS/Mental Revenge (MGM) 14 5/7
TANYA TUCKER/Don’t Believe My Heart (MCA) 0 2/6
TANYA TUCKER/You’ve Got Me To Hold On To (RCA) 4 6/11
CONWAY TWITTY/This Time I Hurt Her More (MCA) 0 1/23
CONWAY TWITTY/After All The Good Is Gone (MCA) 5 5/14

W
GENE WATSON/You Could Know As Much (Capitol) 12 4/9
WAYLON & JESSI/Suspicious Minds (RCA) 6 6/11
WAYLON & WILLIE/Good Hearted Woman (RCA) 0 2/13
DON WILLIAMS/Till The Rivers Run Dry (ABC/Dot) 0 3/12
TAMMY WYNETTE/Till I Can Make It On My Own (Epic) 0 4/9

ARTISTS WITH TWO OR MORE SONGS THAT REACHED TOP 10: BILL ANDERSON & MARY LOU TURNER, GLEN CAMPBELL, MICKEY GILLEY, RONNIE MILSAP, OLIVIA NEWTON-JOHN, CHARLEY PRIDE, TANYA TUCKER, CONWAY TWITTY.

The information on this page represents record activity from January 9 to June 11, 1976.

BILLY JOE SHAVAR

If an ordinary goat wanted to fly high just like a bird, he’d be wishin’ for pie-in-the-sky. Everybody knows you gotta have wings.

When I Get My Wings, the new album by Billy Joe Shaver, really gets off the ground... fivin’ high and free country style.

On Capitol Records and Tapes.
A Conversation
With
Michael Spears
KFRC/SAN FRANCISCO
By Bob Wilson

REtR: How did you begin your career in radio?
SPEARS: I'm from Dallas, Texas and that is the home of a million wonderful radio people, and I just happened to be in the right place at the right time and I got to hear a lot of great radio. Growing up I was weaned on KLIF. I used to go sit in with Charlie and Harrigan at KLIF on Saturday mornings. I went to work in Corsicana, Texas, when I was in junior high school. Corsicana is 60 miles outside of Dallas. The station was KAND, typical small town station, mike hung with chicken wire. I worked at KAND for about a year at $1.25 an hour and I wanted a raise and they couldn't do it, but the General Manager gave me a gift, a going away present, and got me a job in Tyler, Texas where I worked at KDOX. Some of the names that came out of KDOX in Tyler were Bill Young, Steve Lundy, Jimmy Rabbitt, Randy Robbins.

REtR: Whereafter KOOK?
SPEARS: From there I got peeved and quit one day during lunch and was out of work for a couple weeks and ended up working weekends at KLIF doing the all night show. While I was at Tyler Junior College, I went to SMU, got through SMU, worked my way up at KLIF from weekend guy to late evening jock to early evening jock, spent 3 1/2 years, which is the longest I have ever spent at a radio station. Charlie Van Dyke worked up to be Program Director at KLIF, and I remember one night we stayed up very late and thought up the first hot clock.

REM: You mean that KLIF until that time simply had the music in there and the jocks did what they wanted to do?
SPEARS: Sure, we had a table in the back of about 200 oldies and you'd pull out the ones you liked to play and you played them when you wanted to play them and you played an uptempo record out of the news, and jingles were all there on one cart and they were all different lengths, and you guessed at when the commercials ended and we played eighteen commercials an hour, and you know, all of that, and it was big KLIF, it was a living legend in its time. Charlie and I sat down one night and constructed what we thought was a reasonable facsimile of a hot clock and we followed it and some of the others did.

REtR: Is this the birth of the hot clock?
SPEARS: I suppose there were hot clocks as I recall, a few things here and there, but the real hot clock as we know it today was born in that office and I guess that night at KLIF. Jim O'Brien had brought some things back from KIMN in Denver after he'd been exposed to Ted Atkins' version of KHJ.

REtR: What year is this?
SPEARS: 1967-68. Charlie was the Program Director at the ripe old age of 21, I did it for awhile quite successfully. Van Dyke was the greatest afternoon jock of all time ever in Dallas, I mean he did things that were just unbelievable. Charlie then went to CKLW to work for Ted Atkins, and I later went to do the all night show at CKLW. I did it for a couple weeks, noon to 3 opened up, Charlie came out here to KFRC to work for Ted. I worked for Frank Brodie, he was one of the great PD's, then went to CKLW to work for Ted Atkins, and that was the historic summer when Buzz Bennett was at KCBQ and did it to Drake. I was part of the KGB staff. I was on the air for six weeks, got married, came back and there was a new air staff on. That was when Drake did his great sweep of the radio station and when Buzz turned the world around and began to change things or freshen things. From there I sat out of work for nine weeks. Alden Diehl at CKLW hired me,
Struttin' My Stuff is the single from Elvin Bishop's album of the same name and intensity. (CPS 0256)

The greedily-awaited follow-up single to the wildly acclaimed Fooled Around and Fell In Love. On Capricorn Records, Macon, Ga.

Co-Produced by Alan Blazek and Bill Szymczyk.
he invited me to come back to CKLW where I worked for about eight or nine more years, and that was very exciting for me, very liberating. I left all of my world and that great jock I would never be, an adequate jock could be for the rest of my life, but I would never be a great one. It occurred to me that I would probably do better to program, but I wasn’t really sure where. Ken Dowse called me in January of 1972 and told me that McLandon wanted to rock his progressive station, KNUS, in Dallas. I took a pay cut and went down to program it; and recruited disc jockeys for bare bone wages. When I was in San Diego and sitting out of work for nine weeks, I pouted a lot and I also dissected everything. I thought Buzz was doing and I wrote it all down and I drew all these clocks and I memorized every promotion. I wrote down every promo, I did things you would only do if you have nine weeks and nothing else to do, you’re a total radio freak. I did it all and I saved it and was never able to contribute it and so I felt frustrated and I wanted to put that into action. What Buzz was doing was being done on WOR-FM. I mean was that as FM radio as we knew it and the Buzz format was being done on WMWY, the second generation and that was about it. We took all that and we put it all in KNUS, added our own touches, and the McLandon charisma, and things like Dorothy Malone, the movie star, our news at KNUS. We did a lot of crazy things in 1972. We were kind of looked on as the renegade. With fourteen people, in a very short period of time, we made some real dent in the market and really stirred it up. KLUF was an old traditional station that hadn’t changed anything in many years and it was like when Drake went on the air at KLJ, no one really knew how to counter program, well that’s what happened at KNUS. Everyone listened and they were mystified as to how it worked, how we were so tight, why the jingles were so short, why the promotions were so constant, there were three or four of them on the air at one time, why everything worked like it did.

RBR: Was KLUF still doing the old kind of KLUF radio?

SPEARS: Oh yeah, the long jingles, no contesting, no T-Shirts, no magic words like rip-off, zip-off, buzz-off, you know all those ingredients, the traditional pattern, and so KNUS was on the map, and after a period of time we realized that we weren’t all going to make our fortunes programming or jocking in Dallas. Texas. It was just that the market couldn’t support $350,000 or $400,000 a year people. At that point in time the phone rang one day and suddenly Pat Norman, the General Manager at KLUF, calls and I didn’t return several of his calls because I thought he was a record promoter and I didn’t know who he was and he wasn’t one of those guys that made a lot of the trades. Pat’s a pretty low profiled individual. Finally when I did talk to him, he asked me to fly out. When I stepped shaking long enough, I told him yes and came out and swore as I was driving around San Francisco for the first time, looking at the beauty here, that if I blew the interview I would out my throat. Fortunately, Pat Norman and I hit it off, and for three years we haven’t had a cross word and I recently celebrated my third anniversary at KFRC.

When I got to San Francisco I heard KYA, at the time very strong in teens, very strong in a lot of areas and KFRC not as strong. The stations were very close and Pat asked me what I heard and I said I really couldn’t tell any differences in the radio stations, they both sounded equally mediocre to me, equally dull, with the exception of one or two people on the radio. There wasn’t much there. Our mission was first to go in and do everything we could to score teens. So it was giveaway radio and cookoff, play the hits and rock ‘n roll and it worked. We got all the teens and moved the demographics up to 18-24, which was a little unusual because most of that goes to FM in most markets now. Once we were secure with that, six months later we started going after the 12-34 and as shown in our latest books, we have now broken through to 18-49 and we’re becoming very strong in those areas. The tide is not with AM radio to do those kind of things these days. Once you’ve lost it they say it’s impossible or next to impossible, without spending an exorbitant amount of cash, to ever get it back. KFRC did, I don’t know if that could be done again today.

RBR: What do you think was behind it? What ingredients did you bring in?

SPEARS: I brought a lot of people from KNUS, who did a great job for us, some have gone to bigger and better stations, like Kevin McCarthy is now running KNUS with Christopher Hayes. Jo Intermonte, our News Director, who was brought up from a newspaper, she’s doing an excellent job for us. Dave Cook, who’s now gone to the ABC-FM network, we both knew we’d been with a good thing and that talent. That doesn’t mean call them every five minutes on the phone and tell them to do this or do that, but it’s encouraging the good things and discouraging the things that don’t really work. We didn’t really have much in the way of telemarketing, we just did our best. I also have to understand that you hire the people, you hire yourselves, you hire the jockeys the people are very volatile, very tempramental, different people need different approaches, some are more secure than others. Every individual should be handled individually.

RBR: Do you have individual meetings with your jocks?

SPEARS: Absolutely. At the point that anyone can no longer be here unless they bring a lot of the station, which is every five minutes on the phone and tell them to do this or do that, that’s the way it’s working. We have a few personalities that are the strongest potential for growth. If we find in most markets one great personality that has potential, they really tend to dominate the market. KLIF would be a horrible failure, it would be a dull radio station otherwise, because it would be an overkill. I think there’s a certain kind of individual that belongs in the morning, I think there’s a certain kind of sound that’s required to sound, something else new to 3, another thing to 6, and every person that’s on the staff has something they do well, whatever that is, that’s encouraged.

RBR: Personally?

SPEARS: Yes. I work with myself, you know what I mean?

RBR: Do you have full staff meetings?

SPEARS: As a matter of fact, I think it’s foolish to go several months and not have any kind of a meeting at all.

RBR: Do you use them for motivational reasons rather than
"At the point that anyone can no longer sit down with me and do a tape (critique), then that person is in jeopardy, not only with me, but with himself..."

If I cannot find a way to motivate somebody, I'm hurting them as much as I'm hurting KFRC, and RKO.

RDr: You have the expertise of being able to put together simplified lists of things that you need to know if you could explain to an uninitiated a few of those without going away too many trade secrets?

SPEARS: I come into the station and I saw an area that I wanted to correct and that was the music and, which is my weakest side. So I put Dave Sholin in as Music Director, and that's the right track.

We also work with our national music people, and with Paul, and locally, to get as much information as we can. Then, the things we mix in it. You can do it. You can do something in the morning, it work with it, and you explain to the people on the air what that rotation is, what the rotation is for the time period. Each jock fills out a music sheet while he's on the air, why this song is right, why those temps don't match, which quarter hour is overloaded with the heavy metal sounds, or why this quarter hour is too MOR, or lily white, or doesn't have the great diversity that you're seeking, or mass appeal music station, all of that. So that's how that is developed.

Now what is that and how that all works really is up to the people, and their understanding of what they're trying to achieve.

RDr: What you're saying is that you can put the color code in through the air and understand the reasons for what records fit the color code the best at the moment, then even the listeners will know that.

SPEARS: And they also have to understand that is true now, tomorrow it could be exactly 180 degrees away from that, because radio changes all the time. People that really have difficulty being flexible in this business and are unwilling to accept changes as they come down, find it very, very, very hard. It frustrates them, because they just did it right and all of a sudden their world is turned upside down. You have to have people that are very fluid kind of people that understand, or roll with the trends, if you will.

RDr: Do you disagree?

SPEARS: Absolutely, Greatly.

RDr: Daypart everything?

SPEARS: Yes. By the way, season. Kids are out of school, there's a different mix in mid-days.

RDr: Do you try and play, you said by season, do you also try and...

SPEARS: Summertime you get another feel.

RDr: Then do you do go after certain kinds of oldies, certain kind of records in the summer?

SPEARS: Sure, remember we're in San Francisco, it's California, it's summertime. (It rolls)

RDr: Like you up your Beach Boys?

SPEARS: Sure, Beach Boys may be picked up a little bit.

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Dave Sholin, Music Director

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If it was a natural flow or rhythm to most anything.

Driving to work in the morning, it slows down when it rains, because there is a feel for dancing, for the mood of the day.

Or, you can make it as simple as possible for the on-air operator jock to make those decisions. The jock should not be forced to think more than he should. A jock should be free to use his imagination to create things, those color pictures in the mind for the listeners and to entertain them and do great seques and to balance the music perfectly. A jock should be allowed the space to do that. I should provide him with the tools to allow him to do that job.

We go to the people that are closest to air and we work backwards from that. You start with the air, because to me that's the most important thing because I'm a product person. I'm product oriented. I grew up on programming and you work back from that. What does the air want, what does the air require? You take it further, what does the audience require, what does the air require, what does the staff require, what do the systems require, what is the thinking behind those systems that make it up?

RDr: Where do you get your desire or your feelings for the flow of the radio station, what makes you put a certain kind of record at a certain part of the hour, what makes you put a certain type of commercial after another type of commercial?

SPEARS: There is a natural flow or rhythm to most anything. Driving to work in the morning, it slows down when you get to the bridge. There is a feel for dancing, for singing, there's a natural climax to a song, you know, it builds to a certain point. A play works that way, I don't
understand why that is, but I just observed that that's true. Therefore, your radio station should strive to be in harmony with the audience it seeks. I'm not trying to be a double talking guru and say it's all cosmic and I'm in San Francisco and peace posters, beads, and spare change. I'm not into a large portion, a mass music listening audience, that's the audience I want, the audience that listens to KFRC, eats at McDonalds, drives a station wagon, has a couple of kids, they are not on Telegraph Hill watching the cable cars go by, sorry folks, that's not where it's at in San Francisco, in Northern California. If we observe than an album is consistently selling well, we'll search for something out of the element to play. If it's currently available as a single, we'll play it. There are certain acts like the Rolling Stones that have a very large cult following. They release an album and for two weeks it will be top five in album sales and suddenly people disappear if it's not a quality album. If it's there for a few weeks, that gives us a clue, that there's more than there just a cult following. There are certain artists, like Bob Sogab, Tower of Power, the Pointer Sisters, that are peculiar to this area, they're really important in that market and that's good and that may be true in other areas where you have a very large cult following. Therefore, your radio station should strive to be in harmony with the audience it seeks. I'm not trying to be a double talking guru and say it's all cosmic and I'm in San Francisco and peace posters, beads, and spare change. I'm not into a large portion, a mass music listening audience, that's the audience I want, the audience that listens to KFRC, eats at McDonalds, drives a station wagon, has a couple of kids, they are not on Telegraph Hill watching the cable cars go by, sorry folks, that's not where it's at in San Francisco, in Northern California. If we observe than an album is consistently selling well, we'll search for something out of the element to play. If it's currently available as a single, we'll play it. There are certain acts like the Rolling Stones that have a very large cult following. They release an album and for two weeks it will be top five in album sales and suddenly people disappear if it's not a quality album. If it's there for a few weeks, that gives us a clue, that there's more than there just a cult following. There are certain artists, like Bob Sogab, Tower of Power, the Pointer Sisters, that are peculiar to this area, they're really important in that market and that's good and that may be true in other areas where you have a very large cult following.
for no apparent reason that he can understand, but aesthetically may not be something you want to do at the time. No station can run cluttered and get any message across. You can't do three giveaways at one time, you can't do four audience promotions and two disc jockey appearances, all that going on at one time will confuse and therefore the visibility of the messages will diminish proportionately to the total number of things that are happening on the station to confuse the listener at one time. You've got to judiciously select what you're going to put out the -e station to confuse the listener at one time. You've got to the total number of things that are happening on the station will turn left or turn right rather than going much of anything on the left or too much on the right, it's important for a station to be in balance. If you've got too much of either - one 15 minute show and lose a quarter hour. The same information will be packaged very neatly with an open and close and all short duration public affairs shows must have an open and close with proper credits, etc. on them and exciting music can be put behind them. One of our programs we're doing right now, developed after we ascertained in our license renewal that one of the major problems in the State of California was employment. So we went to a lady who was really doing some unique things in the community, Toni St. James of the Employment Development Program, State of California, and asked her to help us. She teaches people how to get jobs and how to do a good interview and she comes on our air and says "Here's one of the 16 questions that may come up in your interview, What do you wear?" and here's a good idea" or what is the answer to the question, "What do you like to do" and she will then go through 50 seconds explaining what the right answer is, the question the employer wants to hear, so you'll get that job and that is important information, it's interesting to people who need that information. There's a program called "Dialogues:" We in morning drive will say, "Hello listeners, today's topic is, and we'll pick a topic in the new "Do you think Jerry Brown will make a great President? Call this number and comment." And on a code-a-phone it answers and records the responses and then in afternoon drive the same day, we play it back in 60 seconds, that's public affairs. The program is weighted, where if we get 15 yes' and 1 no, then it's weighted that way. There's consciousness raising minutes, which are public affairs for a duration programs of editorials, listener editorials, which are like pulling eye teeth to get a listener to come on the radio station and state his position, but it can be done, there are a number of organizations around, especially in this part of the country. R&R: Who does all this, the news department, public affairs directors?

SPREARS: News and public affairs and our people that are really trained to pay attention for that. If someone calls in complaining about our editorial, the switchboard operator knows to put that person through to the public affairs
They don't know what time it is, they don't know what to wear, they don't know what the weather's like, they don't know what's happened in the world while they slept, so you need a lot more news. I feel, in morning drive and that helps the credibility of your morning man. This is very important to a Top 40 radio station because along with public affairs it fills out the image of your station.

RFR: There are guys out there that are reading this today that would love to have your job and they're going to work for your job and San Francisco is a very desirable place and what I want to get out of you is, for those up and coming people, as you move on to bigger and better things and this job becomes vacant, what is your advice to the program director of tomorrow?

SPEARS: The great shortcut...

RFR: No, what I'm trying to get out of you is where do you see radio going, where do you see program directors being tomorrow?

SPEARS: The PD of tomorrow will be graduating to the general manager's job if he wants it or to group management programming. The key is, I'm saying this more all the time, in the 1970's radio stations will make it because one station's more efficient than the other and it will take a good combination of programming and sales people and management people to make it work. So the program director of today can be the general manager of tomorrow if he wants it. Take advantage of as much opportunity and education as you can and experience as much as you can. If your world revolves around drawing hot clocks and creating contests and liners, then you probably are not long for this world or this dial, but if you are paying attention and having regular, I mean every couple of days or every week, talks with your general manager about problems in your community, your license, the budget, helping him plan how the station's going to go, assisting him in guiding the station, working on the goals of the station in the community and its audience, growth and all that, if you were paying attention to the station sales, its P&L, the total picture, then you won't be a program director very long. You'll be promoted and you'll make much more money because you'll be more valuable and you'll acquire skills, if nothing else, by osmosis to be the logical choice if the next job or a bigger job comes along. When I came to KFRC I was the Program Director, and I had about 15 to 18 people working for me. Today I'm the Operations Manager and everyone in the building works for me with the exception of the Controller and the General Manager and the sales staff. The reason for that is that I love to run every thing. I care about everything in this building and I try to care about everybody that is part of it and I want them all to make it. I really do, because they'll help me and I love to return the favor. I bought five people from Texas out here because they helped me make it and I knew they would help me continue to make it. Get yourself involved in your radio station as best you can, pay attention to as much as you can. I have dedicated myself to be the next logical choice for the next step with RKO Radio. When the next big job comes along in this company, bigger than this one, I don't want Pat Norman or Paul Drew or Dwight Case to bat an eye, obviously I've done it before or I've been involved with it to the level that I can obviously handle the job because I'm qualified. The fire does not burn first when you put the wood on later, you always pay dues, you always pay the price and you always do stuff you don't like to do. Whenever I'm given anything I like to do it as quickly as possible. I may even do it wrong, but I like to respond to things that are given me to do as quickly as I can and do them excellently. I don't always do them excellently, but I always like to think I try. So that's it, it's very simple, it's a law of business in every company. It may take you a while to realize it in your own company or let's say your own career. It's a career law, you cannot continue to put out, learn, work and contribute without getting something back. The converse of that, the other side of the law is that if you are serious in this profession, there are no shortcuts, you're going to get promoted but that's not a shortcut. The people that are the cheaters and the quick hit artists, they fade away down at the lower levels. People that get all the way to the top, which is where I want to go in this business, are paying the price consistently...

The people that are the cheaters and the quick hit artists fade away down at the lower levels. People that get all the way to the top, which is where I want to go in this business, are paying the price consistently...
Records that have reached R&B's Top 15 during the first half of 1976, listed alphabetically:

A
ABBA/I Do I Do I Do I Do (Atlantic) 9 4/23
AMERICA/Today's The Day (WB) 14 6/11
ANDREA TRUE CONNECTION/More, More, More (Buddah) 12 6/11
PAUL ANKA/The Times Of Your Life (UA) 4 1/16
FRANKIE AVALON/Venus (De-Lite) 14 3/12

B
GEORGE BAKER SELECTION/Paloma Blanca (WB) 6 2/6
BAND OF THE BLACK WATCH/Scotch On The Rocks (Private Stock) 12 2/27
BEE GEES/Fanny (RSO) 5 1/20
BELLAMY BROTHERS/Let Your Love Flow (WB) 1 4/2
ELVIN BISHOP/Fooled Around & Fell In Love (Capricorn/WB) 11 6/4

C
GLEN CAMPBELL/Country Boy (Capitol) 4 1/9
GLEN CAMPBELL/Don't Pull Your Love/Goodbye (Capitol) 9 5/21
CAPTAIN & TENNILLE/Lonely Night (A&M) 0 3/19
CAPTAIN & TENNILLE/Shop Around (A&M) 2 6/11
CAPTAIN & TENNILLE/The Way I Want To Touch You (A&M) 15 1/19
ERIC CARMEN/All By Myself (Arista) 0 3/5
ERIC CARMEN/Run Around (Arista) 7 6/11
CARPENTERS/There's A Kind Of Hush (A&M) 2 4/2

D
JOHN DENVER/Fly Away (RCA) 3 1/16
JOHN DENVER/Looking For Space (RCA) 11 4/16
DR. HOOK/Only Sixteen (Capitol) 7 3/19

E
EAGLES/Take It To The Limit (Asylum) 2 2/13
RANDY EDelman/Concrete & Clay (20th Century) 14 4/9

F
FLEETWOOD MAC/Rhiannon (Warner/Reprise) 6 5/21
FOUR SEASONS/December 1963 (WB) 2 3/19

G
ART GARFUNKEL/Breakaway (Columbia) 12 3/5
CHARLES RANDOLPH GREAN/Star Trek (Runwood) 11 2/13
LARRY GROCE/Junk Food Junkie (WB) 11 3/12
HENRY GROSS/Shannon (Lifesong) 4 4/30

H
HALL & OATES/Sara Smile (RCA) 2 5/21
HAGOOD HARDY/The Homecoming (Capitol) 5 1/9
HAMILTON, JOE FRANK & REYNOLDS/Winners & Losers (Playboy) 10 1/16

J
JIGSAW/Sky High (Chelsea) 14 1/9

K
CAROLE KING/Only Love Is Real (Ode) 8 4/9
MELISSA MANCHESTER/Just You And I (Arista) 11 3/26
BARRY MANILOW/try In To Get The Feeling Again (Arista) 3 4/30
BARRY MANILOW/I Write The Songs (Arista) 3 1/9
ANNE MURRAY/The Call (Capitol) 13 3/12
C.W. McCall/Convoy (MGM) 0 1/16
McCOO & DAVIS/Hope We Get To Love In Time (ABC) 13 4/30

M
OLIVIA NEWTON-JOHN/Let It Shine (MCA) 2 1/23
OLIVIA NEWTON-JOHN/Come On Over (MCA) 6 4/30
MAXINE NIGHTINGALE/Right Back Where We Started (UA) 0 6/4

N
TONY ORLANDO & DAWN/Cupid (Elektra) 6 3/19
PRATT & McCILAIN/Happy Days (Warner/Reprise) 0 5/21
ELVIS PRESLEY/Hurt (RCA) 15 5/21

R
HELEN REDDY/Somewhere In The Night (Capitol) 7 2/13
RHYTHM HERITAGE/Theme From S.W.A.T. (ABC) 2 2/13
LINDA RONSTADT/Tracks Of My Tears (Asylum) 10 2/27
DIANA ROSS/Theme From Mahogany (Motown) 0 1/19
DIANA ROSS/Love Hangover (Motown) 6 6/4
DIANA ROSS/I Thought It Took A Little Time (Motown) 12 4/23

S
LARRY SANTOS/We Can't Hide It Anymore (Caseblanca) 11 4/30
JOHN SEBASTIAN/Welcome Back (Warner/Reprise) 0 4/23
NEIL SEDAKA/Breaking Up Is Hard To Do (Rocket) 2 1/30
NEIL SEDAKA/Love In The Shadows (Rocket) 9 6/4
SILVER CONVENTION/Fly Robin Fly (Midland Intl) 8 1/9
SILVER CONVENTION/Get Up And Boogie (Midland Intl) 3 6/11
PAUL SIMON/50 Ways To Leave Your Lover (Columbia) 0 1/30
SIMON & GARFUNKEL/My Little Town (Columbia) 10 1/19
STARBUCK/Moonlight Feels Right (Private Stock) 5 6/11
STARLAND VOCAL BAND/Afternoon Delight (Windsong) 3 6/4

V
FRANKIE VALLI/Fallen Angel (Private Stock) 13 5/7

W
WAYLON & WILLIE/Good Hearted Woman (RCA) 15 4/9
WING & A PRAYER/Baby Face (Wing & A Prayer) 8 2/6
WINGS/Silly Love Songs (Capitol) 0 5/28
GARY WRIGHT/Dreamweaver (Warner/Curb) 4 3/26
ARTISTS WITH TWO OR MORE RECORDS IN TOP 10: GLEN CAMPBELL, CAPTAIN & TENNILLE, ERIC CARMEN, BARRY MANILOW, OLIVIA-NEWTON JOHN, DIANA ROSS, NEIL SEDAKA.

The information on this page represents record activity from January 9 to June 11, 1976.

BONNIE BRAMLETT
If a goat was smooth, sophisticated and sure of himself (as many goats are), he'd leave it to the Lady's Choice.
On Lady's Choice, Bonnie Bramlett's soon to be released album, she sings with her favorite choices Dubie Gray, Gregg Allman, Mickey Thomas and Jimmy Hall.