

Radio & Records

THE INDUSTRY'S NEWSPAPER

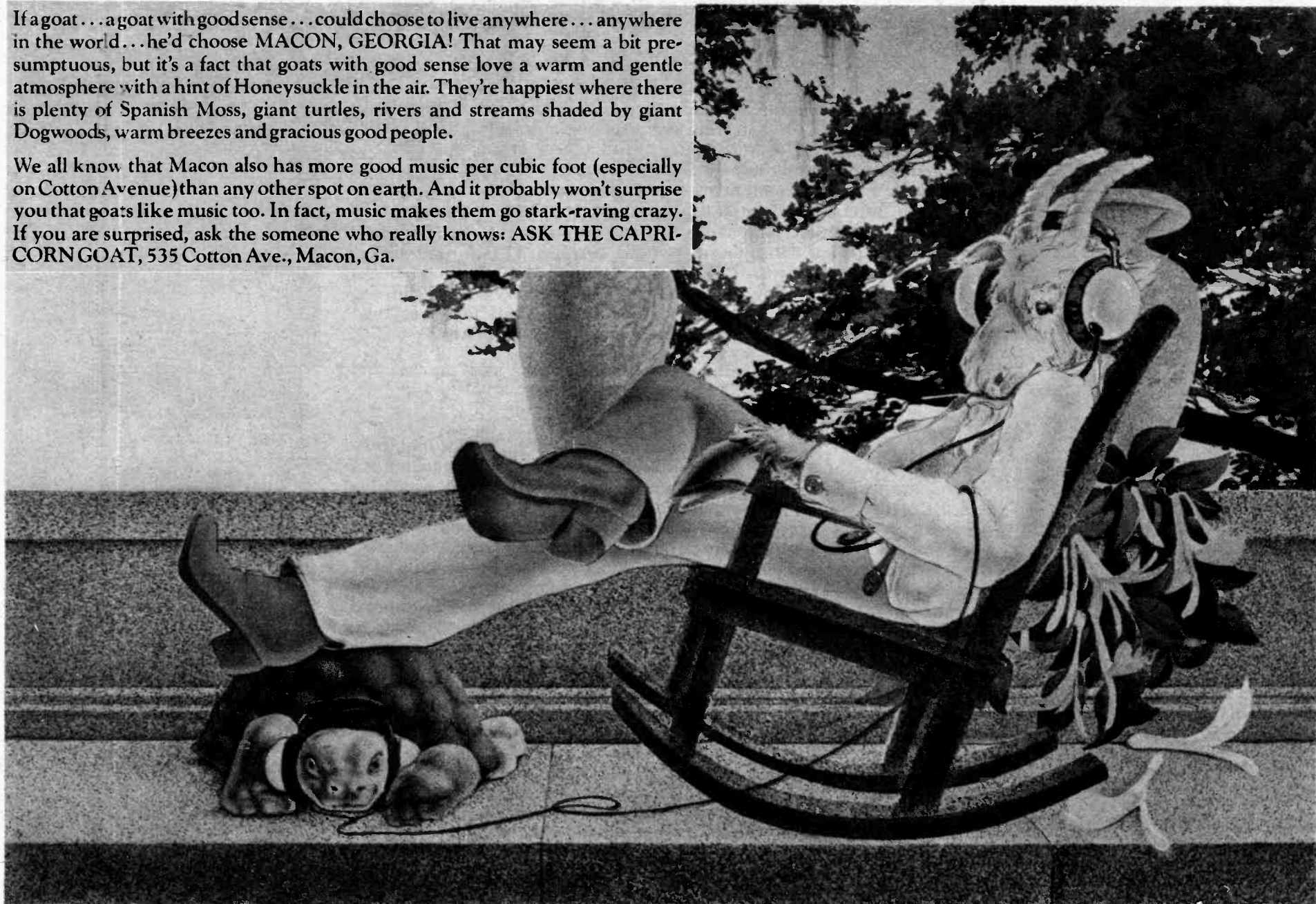
SPECIAL
EDITION

1976 1/2

The Mid-Year Review

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 CAPRICORNGOAT, 535 Cotton Ave., Macon, Ga.



RADIO



John Bayliss



George Klein



Christy Wright

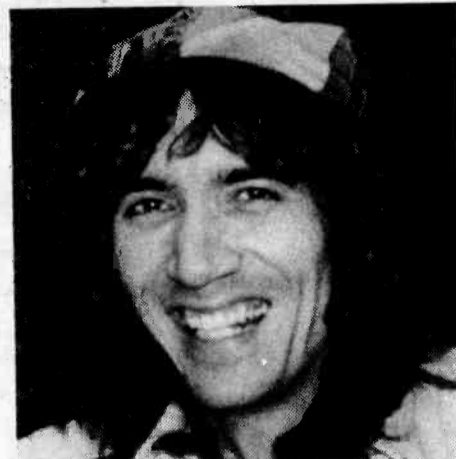


Bob Paiva

Mid-Year Summary

January

Bette bops Drew...Gerry Peterson to PD KCBQ/San Diego...Dennis Waters new PD 13Q/Pittsburgh...FCC announces new AM-FM duplication rules... Scott Shannon exits WOXI/Atlanta...KLIF cites loss of air time in ARB results...Jerry Clifton resigns Bartell National post to PD WMJX/Miami.



Gerry Peterson

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...WYOO-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 WHBQ/Memphis...Jack Fitzgerald named new program director WOXI/Atlanta...Bill Hennes consults WLCY-AM-FM/Tampa...Over 2000 attend R&R Convention '76 in Atlanta.



Jerry Clifton

March

ACLU hits Cox Broadcasting...KASH/Eugene to go all news...Bo Donovan to Peters Productions...Steve Rivers from KNDE to KROY/Sacramento... Jack Forsythe new music director 13Q/Pittsburgh...Combined Communications to sell WSAI-AM-FM/Cincinnati to Broad Street...Bill Corsair to all nights WFIL/Philadelphia...WWL fined \$5000 for mis-logging commercial matter...Scotty Brink consulting KUPD/Phoenix...T.J. Lambert new music director WFI/Philadelphia...Tim Kelly new AM drive man at WPGC/Washington D.C...WLCY-AM/Tampa makes its own competition...L.A. stations threatened...Rick Carroll new PD KEZY/Anaheim. Art Laboe programs KRLA.



Mike Scott

April

Los Angeles stations battle over record exclusives...Burkhart & Associates' "Superstars" on KYA-FM/San Francisco...Stations sue promoters for phony Las Vegas trips...K106 (KFRC-FM)/San Francisco is RKO's first "Record Research" station...WIBG changes format...Five-State conclave a success... Joe Persek new assistant MD of 99X/New York...WHY/Montgomery burglarized...FCC adopts shorter license renewal form...Broadcasters attack KCBQ ARB promotion...New Orleans broadcasters pact Pulse...Billy Pearl and Tom Greenleigh consulting KRLA/Los Angeles...FCC forfeits license of KOIL/Coalinga, California...Christy Wright named new music coordinator for RKO Radio...WHOM/New York changes call letters to WJIT, kicks off new Spanish Top 40 format programmed by Kent Burkhart & 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 KCBQ/San Diego...KNUS fights KLIF application for second license...CBS makes first appointment of a woman as station GM...KCBQ and Russ Wittberger sue other San Diego broadcasters for millions over "ARB-Q" promotion...Star gives up WIFE...Doubleday promotes Gary Stevens to Senior VP...Mike Scott joins Kent Burkhart & Associates... Carol Singer new music director at WRKO/Boston...Mike Steele 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 WNBC/New York.



Bill Corsair

June

McClenaghan exits VP/GM position at Arbitron Radio...WSAI/Cincinnati GM John Bayliss buys station in Canton, Ohio...Ralph Beaudine out as Combined Communications Corp.'s 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 retained by Indianapolis Broadcasting as PD of WIFE.

ROCK

Mid-Year 1976 Top 15 Hits

Records that have reached R&R's Top 15 during the first half of 1976, listed alphabetically:

	Highest Position Reached	DATE
A		
AEROSMITH/Dream On (Columbia)	6	3/12
ANDREA TRUE CONNECTION/More, More, More (Buddah)	10	6/11
B		
BAY CITY ROLLERS/Money Honey (Arista)	8	3/12
BAY CITY ROLLERS/Saturday Night (Arista)	5	1/9
BEE GEES/Fanny (RSO)	8	2/13
BELLAMY BROTHERS/Let Your Love Flow (Warner/Curb)	3	4/9
ELVIN BISHOP/Fooled Around & Fell In Love (Capricorn/WB)	3	5/14
DAVID BOWIE/Golden Years (RCA)	15	3/19
C		
THE CAPTAIN & TENNILLE/Lonely Nights (A&M)	2	3/26
THE CAPTAIN & TENNILLE/Shop Around (A&M)	3	6/11
ERIC CARMEN/All By Myself (Arista)	2	2/27
ERIC CARMEN/Never Gonna Fall In Love Again (Arista)	5	6/11
CARPENTERS/There's A Kind Of Hush (A&M)	14	3/26
D		
JOHN DENVER/Fly Away (RCA)	14	1/16
DR. HOOK/Only Sixteen (Capitol)	9	4/2
DOOBIE BROTHERS/Takin' It To The Streets (WB)	15	6/11
E		
EAGLES/Take It To The Limit (Asylum)	4	2/13
EARTH, WIND & FIRE/Sing A Song (Columbia)	9	1/23
ELECTRIC LIGHT ORCHESTRA/Evil Woman (UA)	5	1/30
F		
FLEETWOOD MAC/Rhiannon (Warner/Reprise)	8	5/7
FOUR SEASONS/December 1963 (Warner/Curb)	1	3/19
PETER FRAMPTON/Show Me The Way (A&M)	5	4/23
G		
HENRY GROSS/Shannon (Lifesong)	4	5/14
H		
HALL & OATES/Sara Smile (RCA)	7	5/28
HOT CHOCOLATE/You Sexy Thing (Big Tree)	7	1/9
K		
KC & THE SUNSHINE BAND/That's The Way (I Like It) (TK)	8	1/9
KISS/Rock & Roll All Night (Casablanca)	15	1/9
M		
C.W. McCALL/Convoy (MGM)	2	1/9
BARRY MANILOW/I Write The Songs (Arista)	1	1/9
BARRY MANILOW/Tryin' To Get The Feeling Again (Arista)	11	5/7
STEVE MILLER/Take The Money And Run (Capitol)	14	6/11
MIRACLES/Love Machine (Motown)	11	2/20
DOROTHY MOORE/Misty Blue (Malaco)	6	6/11

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/I Love Music (Phyl/Int)	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)	1	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)	1	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)	1	1/23
STAPLE SINGERS/Let's Do It Again (Curton)	14	1/9
STARBUCK/Moonlight Feels Right (Private Stock)	9	6/11
STARLAND VOCAL BAND/Afternoon Delight (Windsong)	7	6/11
DONNA SUMMER/Love To Love You Baby (Oasis)	4	1/30
SWEET/Fox On The Run (Capitol)	6	1/9
SYLVERS/Boogie Fever (Capitol)	2	4/30
T		
JOHNNIE TAYLOR/Disco Lady (Columbia)	1	4/9
W		
THE WHO/Squeeze Box (MCA)	12	2/13
WINGS/Silly Love Songs (Capitol)	1	5/14
GARY WRIGHT/Dreamweaver (WB)	1	3/5
GARY WRIGHT/Love Is Alive (WB)	11	6/11
ARTISTS WITH MORE THAN ONE RECORD IN TOP 10: BAY CITY ROLLERS, CAPTAIN & TENNILLE, ERIC CARMEN, DIANA ROSS.		
<i>The information on this page represents record activity from January 9 to June 11, 1976.</i>		



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.

RECORDS

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 Alfano 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

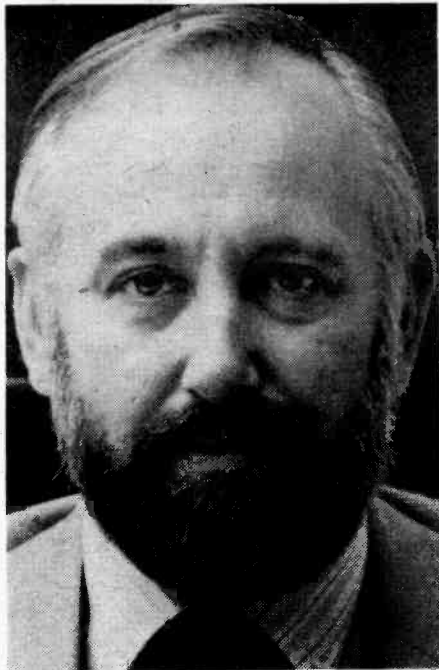
Al Coury to RSO Records' presidency...Artie Mogull new President at UA...Brunswick executives sentenced on payola charges...Phony Foghat concert exposed...Capitol Records and John Lennon win suit against unauthorized release of "Roots" LP...Stan Cornyn promoted to Warner Brothers Executive VP, Russ Thyret named VP of Promotion...Mardi Nehr bass 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

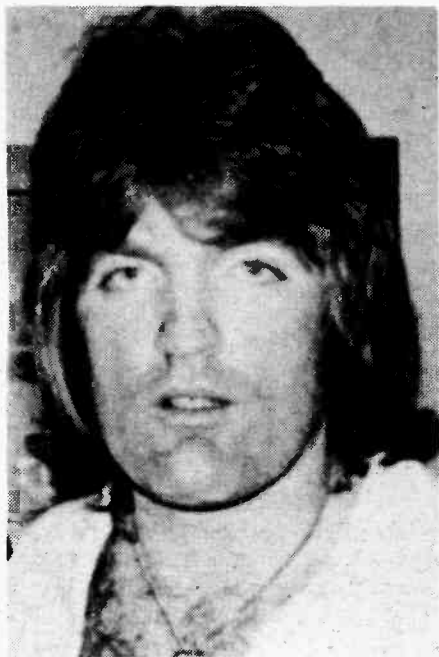
Ron Alexenburg named Senior VP, Epic and Associated labels...Jack Craig appointed to VP and GM, Marketing, CBS Records...Dennis Morgan new Director of Operations for Dark Horse...Linda Ronstadt, Jackson Browne and The Eagles set to perform benefit for presidential hopeful Jerry Brown...Several Capitol Records' promotion men resign to join Al Coury at RSO...Larry Feder 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...



Bruce Lundvall



Scott Shannon



Billy Bass



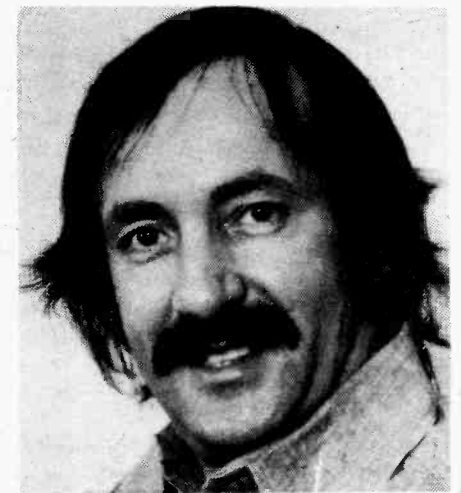
Jack Hakim



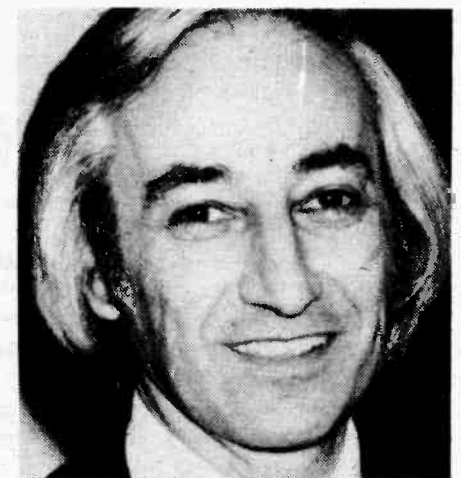
Mardi Nehr bass



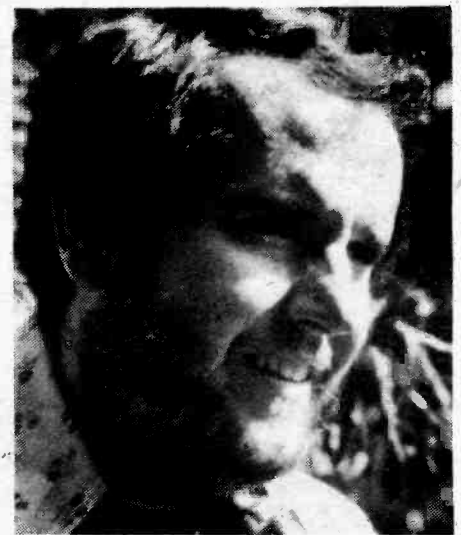
Steve Wax



Al Coury



Art Kass



Russ Thyret

AOR

Album Airplay Mid Year/40

1	PETER FRAMPTON.....	Comes Alive (A&M).....	"Show Me""Baby I Love""Feel"
2	QUEEN.....	Bohemian Rhapsody (Elektra).....	"Rhapsody""Friend""39""Death"
3	BOZ SCAGGS.....	Silk Degrees (Col).....	"Over""Lido""Can I Say"
4	ELVIN BISHOP.....	Struttin My Stuff (Capricorn/WB).....	"Fooled""Title""Girl""Hey"
5	FLEETWOOD MAC.....	Fleetwood Mac (Warner/Reprise).....	"Rhiannon""Say You""Over"
6	BOB DYLAN.....	Desire (Col).....	"Hurricane""Mozambique""Isis"
7	BAD COMPANY.....	Run With The Pack (Swan Song).....	"Honey""Blood""Title""Live"
8	DOOBIE BROTHERS.....	Takin It To The Streets (WB).....	"Title""Runnin""8th""Wheel"
9	WINGS.....	At The Speed Of Sound (Capitol).....	"Silly""Let Em In""Beware""Wino"
10	LED ZEPPELIN.....	Presence (Swan Song).....	"Hots""Fault""Candy"
11	SANTANA.....	Amigos (Col).....	"Dance""Shine""Europa""Tired"
12	THIN LIZZY.....	Jailbreak (Merc).....	"Boys Back""Title""Running"
13	DAVID BOWIE.....	Station To Station (RCA).....	"TVC15""Stay""Golden""Title"
14	ROLLING STONES.....	Black And Blue (Rol Stn).....	"Hot""Mama""Cry""Fate"
15	LOGGINS & MESSINA.....	Native Son (Col).....	"Peacemaker""Lady Love""Fox"
16	JONI MITCHELL.....	Hissing Of Summer Lawns (Asylum).....	"France""Title""Harry"
17	GENESIS.....	Trick Of The Tail (Atl).....	"Volcano""Squonk""Title""Robbery"
18	PHOEBE SNOW.....	Second Childhood (Col).....	"2 Fisted""Disposition""All Over"
19	HEART.....	Dreamboat Annie (Mushroom).....	"Magic""Crazy""Title"
20	KINGFISH.....	Kingfish (Round).....	"Hypnotize""Lightning""Iron"
21	10CC.....	How Dare You (Merc).....	"Art""Mandy""Lazy""Headroom"
22	LYNYRD SKYNYRD.....	Gimme Back My Bullets (MCA).....	"Trouble""Title""Searchin"
23	STEELY DAN.....	The Royal Scam (ABC).....	"Fez""Kid""Title""Caves"
24	NILS LOFGREN.....	Cry Tough (A&M).....	"Jailbait""Title""For Love""Crime"
25	FIREFALL.....	Firefall (Atl).....	"Livin""Matter""Mexico"
26	GARY WRIGHT.....	Dream Weaver (WB).....	"Love Alive""Title""Judge"
27	EMMYLOU HARRIS.....	Elite Hotel (Warner/Reprise).....	"Here""Vegas""Single"
28	CAROLE KING.....	Thoroughbred (Ode).....	"High""Work Out""Ambrosia"
29	BOB MARLEY & WAILERS.....	Rastaman Vibration (Island).....	"Vibration""Roots""Cap Fit"
30	PAUL SIMON.....	Still Crazy After All These Years (Col).....	"50 Ways""Title""Kind"
31	JANISIAN.....	Aftertones (Col).....	"Tied One""Dance""Belle""Roses"
32	STEPHEN STILLS.....	Illegal Stills (Col).....	"Time""Loner""Closer""Paris"
33	OUTLAWS.....	Lady In Waiting (Arista).....	"Breaker""Free""Stick Around"
34	TODD RUNDGREN.....	Faithful (Brsvle/WB).....	"Vibrations""Common""Rain"
35	ELECTRIC LIGHT ORCHESTRA.....	Face The Music (UA).....	"Magic""Evil""Niterider""Poker"
36	EARTH, WIND & FIRE.....	Gratitude (Col).....	"Title""Star""Sing""Celebrate"
37	STEVE MILLER.....	Fly Like An Eagle (Capitol).....	"Title""Money""Rockn Me""Honey"
38	ROBIN TROWER.....	Live (Chrysalis/WB).....	"Stoned""Lady Love""Sympathy"
39	LEON & MARY RUSSELL.....	Wedding Album (Paradise/WB).....	"Rainbow""Windsong""Satisfy"
40	AMERICA.....	Hideaway (WB).....	"Amber""Liar""Night""Letter"

This chart is a compilation of the Album Airplay/40 charts since January, 1976. The relative positions of the albums were determined by combining weekly chart positions with number of weeks on the chart. As in the case of each individual Album Airplay/40 chart, this chart is based solely upon airplay. It should be pointed out that some of the albums shown here were also on the Album Airplay/40 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 year end Album Airplay/40 of 1976.

Mid Year Review

JANUARY

Jeff Salgo no longer PD OK102½/Seattle...Jim Bleikamp no longer PD KRST-FM/Albuquerque...Rick Liebert becomes PD of KGB-AM-FM/San Diego...Joel Samuelson no longer GM of WMMR-FM/Philadelphia.

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 Steven Clean 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 WORJ/Orlando...David Jackson new MD KRST/Albuquerque...Linn Martin no longer GM of WIOT/Toledo...Shelly Grafman 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 KMYR/Albuquerque.

APRIL

Jonathan Schwartz leaves WNEW-FM...WXRT goes 24 hours...WROV-FM receives Headliner Award for News...KZEW News Director Jaimie Friar won 1st place in UPI investigative reporting...Ray Appleton 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 WLIR, to Northeast AOR for Columbia Records...Neil Lasher leaves WIOT to PD WIQB/Ann Arbor...Jerry Lubin new PD at WWWW...David Perry & Jim McKeon out at KWST/Los Angeles, McKeon to Epic AOR promotion, Perry to KMET/L.A....KMET's Thom O'Hair to Capricorn...Stuart McRae out at KAMC...Caron Allen to KWST from PD at KEZY/Anaheim...Don Potoczok new MD of KSAN/San Francisco...Vin Scelsa new MD WNEW.

JUNE

WMMS, WBUF, WCHF, WOUR, WCOZ, WHCN, WLIR 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, KTYD, KMMP, 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.



On Capricorn
Records
and Tapes

COUNTRY

Mid-Year Summary

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 WCOP/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 to KBUL/Wichita and WJIL/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 as MD and mid-day jock...WEPP-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 Stuckey** joined MCA Records after many years with RCA...**Owen Bradley**, VP of A&R for MCA, Nashville will devote full time to independent production...KXOL/Ft. Worth goes Country February 1st. **Tom Wayne** from KBUC/San Antonio appointed PD...**Tom Lang** new MD at KRZY/Albuquerque.



Country Seminar Planning Committee

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

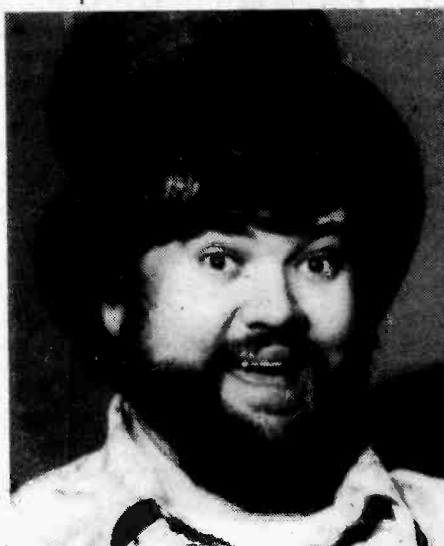
WSM/Nashville's **Ralph Emery** night show kicked off with **Merle Haggard** concert remote broadcast from Reno...**Terry Wood** appointed Operations Manager of WONE/WTUE/Dayton...KLAC named **Don Langford** as Assistant PD...**Carson Schreiber** from KLAC named to GM, Country Division, Farr Records...**Bill 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-Ti-Hits Promotions and **R&R Country Editor Jim Duncan**.

April

Bob Prangle named President & GM of KLAK/Denver...**Chuck Dunaway** of Progressive Country KAFM/Dallas began syndicated version of his format...80,000 attend KBOX/Dallas First Annual Country Fair...**Mark Williams** exits KCKC, PD position to join cable CQ-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 Fricke** 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...WCAW/Charleston W. Virginia kicks off new Country format...WIFE-FM/Indianapolis changes to CB-108...WWVA's **Buddy Ray** guests on the NBC network TV show "Tomorrow"...**Lee Philips**, Director of Programming WNYN/Canton 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 WFRL/Freeport, Illinois...Hitsville new name of Motown's Country division, which had been Melodyland...**Cal Smith** resigns with MCA...**Ron Dennington** leaves WCOP/Boston, replaced



Robert W. Knight



Ronnie Milsap



Bob Pittman



Terry Wood

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 Huitt** 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 WVMJ/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"....

COUNTRY

Mid-Year 1976 Top 15 Hits

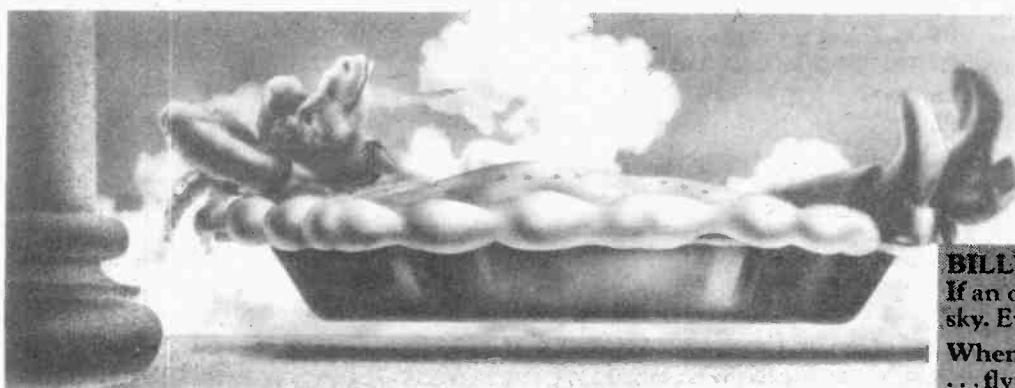
Records that have reached R&R's Top 15 during the first half of 1976, listed alphabetically.

	Highest Position Reached	DATE
A		
AMAZING RHYTHM ACES/Amazing Grace (ABC/Dot)	7	1/16
BILL ANDERSON & MARY LOU TURNER/Sometimes (MCA) ①	1	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)	7	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)	①	5/21
ROY CLARK/If I Had To Do It All Over Again (ABC/Dot)	①	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
F		
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'll Lose A Good Thing (ABC/Dot)	①	3/26
G		
LARRY GATLIN/Broken Lady (Monument)	6	3/5
CRYSTAL GAYLE/I'll Get Over You (UA)	①	6/4
CRYSTAL GAYLE/Somebody Loves You (UA)	11	1/9
MICKEY GILLEY/Don't the Girls Look Prettier (Playboy)	4	4/16
MICKEY GILLEY/Overnight Sensation (Playboy)	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)	①	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		
DICKEY LEE/Angels, 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)	①	1/9
CLEDUS MAGGARD/The White Knight (Mercury)	2	1/30
BARBARA MANDRELL/Standing Room Only (ABC/Dot)	8	3/5

RONNIE MILSAP /What Goes On When The Sun Goes Down (RCA)	4	4/30
RONNIE MILSAP/Just In Case (RCA)	7	1/9
N		
WILLIE NELSON/Remember Me (Columbia)	①	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)	①	5/7
CHARLEY PRIDE/Happiness Of Having You (RCA)	5	1/16
R		
EDDIE RABBITT/Drinkin' My Baby Out Of My Mind (Elektra)	①	4/16
CHARLIE RICH/Since I Fell For You (Epic)	10	2/13
MARTY ROBBINS/El Paso City (Columbia)	2	6/11
JOHNNY RODRIGUEZ/I Couldn't Be Me Without You (Mercury)	5	4/16
LINDA RONSTADT/Tracks/Sweetest Gift (Asylum)	7	2/20
CHARLIE ROSS/Without Your Love (Mr. Jordan) (Big Tree)	9	4/9
S		
T.G. SHEPPARD/Motels And Memories (Melodyland)	9	2/27
CONNIE SMITH/Till I Kissed You (Columbia)	11	3/26
BILLIE JO SPEARS/What I've Got In Mind (UA)	3	5/7
JOE STAMPLEY/All These Things (ABC/Dot)	3	6/11
KENNY STARR/The Blind Man In The Bleachers (MCA)	3	1/9
STATLER BROTHERS/Your Picture In The Paper (Mercury)	15	6/11
RED STEAGALL/Lone Star Beer And Bob Wills Music (ABC/Dot)	14	4/23
NAT STUCKEY/Sun Comin' Up (MCA)	12	4/23
T		
MEL TILLIS/Mental Revenge (MGM)	14	5/7
TANYA TUCKER/Don't Belive My Heart (MCA)	①	2/6
TANYA TUCKER/You've Got Me To Hold On To (MCA)	4	6/11
CONWAY TWITTY/This Time I Hurt Her More (MCA)	①	1/23
CONWAY TWITTY/After All The Good Is Gone (MCA)	①	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)	①	2/13
DON WILLIAMS/Till The Rivers Run Dry (ABC/Dot)	①	3/12
TAMMY WYNETTE/Till I Can Make It On My Own (Epic)	①	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 SHAVER

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 ... flyin' high and free country style.

On Capricorn Records and Tapes

A Conversation

with

Michael Spears

KFRC/SAN FRANCISCO

By Bob Wilson



R&R: 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 KDOK. Some of the names that came out of KDOK in Tyler were Bill Young, Steve Lundy, Jimmy Rabbitt, Randy Robbins.

R&R: Where after KDOK?

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 3½ 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.

R&R: 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.

R&R: 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'Brian had brought some things back from KIMN in Denver after he'd been exposed to Ted Atkins' version of KHJ.

R&R: What year is this?

SPEARS: 1967-68. Charlie was the Program Director at the ripe old age of 21, 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. I did noon to 3 for awhile, Drew came in, this was in 1969-1970, worked at CKLW until Spring of 1970 when Ken Dowe, who was running the McLendon Organization as the National PD at the time, asked me to go to WYSL and program. I did so unsuccessfully for about a year. I also couldn't stand the snow in July in Buffalo, New York, and quit Ken Dowe and went to work in San Diego at KGB, and that was the historic summer when Buzz Bennett was at KCBO 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,

KFRC•610

ELVIN BISHOP

Struttin' My Stuff



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 *Foiled Around* and *Fell In Love*. On Capricorn Records, Macon, Ga.
Co-Produced by Allan Blazek and Bill Szymczyk.



he invited me to come back to CKLW where I worked for about eight or nine more months. I went back to work for them. I suddenly realized, after I'd been at CKLW, and this was now the fall of 1971, that I wanted to do more than be a disc jockey. I had skills in other areas, a great jock I would never be, an adequate jock I 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 Dowe called me in January of 1972 and told me that McLendon 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 do only if you have nine weeks and nothing else to do, and 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 that was FM radio as we knew it and the Buzz format was being done on WMYQ, the second generation and that was about it. We took all that and we put it in at KNUS, added our own touches, and the McLendon charisma, and things like Dorothy Malone, the movie star, did 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 dents in the market and really stirred it up. KLIF was an old traditional station that hadn't changed anything in many years and it was like when Drake went on the air at KHJ, 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.

R&R: Was KLIF still doing the old kind of KLIF 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 things, truckin'. That was our language and we instantly claimed it. We did little tricks like change our request line one digit away from KLIF's request line number so every-time we would have a contest or giveaway during one of their newscasts, the jock at KLIF would get this flow of calls and answer the phone and hear "Hey, did I win the T-Shirt" and then instantly it would divert the jock's attention and dissipate his energy by getting him thinking about us. I remember an ad they ran at KNUS, which I thought was really clever, it was this black page except for a white light bulb and a white hand reaching for it, it was a giant black space in the newspaper and the line underneath it was "Will the last person leaving KLIF please turn out the lights, signed KNUS 99FM." That was the feeling and we were very hot in those days and Gordon was more

excited about that station, at that time, than he was when KLIF first hit the air. He felt that same excitement so he was behind us and the jocks were really happy and there was a lot of energy and a lot of camaraderie. Everyone was very close. It was a very tight little staff and in very short order we won. We first cut in at night and then afternoons, 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 \$30,000 or \$40,000 a year people. At that point in time the phone rang one day and suddenly Pat Norman, the General Manager at KFRC, 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 stopped 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 cut 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 difference 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 cookin', 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.

R&R: 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 things, like Kevin McCarthy is now running KNUS with Christopher Hayes. Jo Interrante, 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, was our News Director we brought out. We just felt that a general upgrading was needed. We had nothing to lose. It wasn't that bad, I don't want to overpaint the picture, but we had everything to gain. We did some pretty

untraditional things, we did some wrong things at first, but we just said OK, there are no rules, let's start over again and let's take it from the bottom up and start over. Pat had hired Bob Canner, who is in my opinion, the finest Chief Engineer in radio today. I walked into KFRC on a Sunday night and I went straight to what I was told was the Program Director's office, by our janitor. I hadn't seen the station, I accepted the job without ever looking at the station. I went through KFRC and I looked and I thought this is without a doubt one of the ugliest radio stations I've ever seen in my life, no wonder no one can sound good. It was just an old building and it didn't look like a winner. That was something we had to overcome. We had all kinds of internal problems and things that needed some attention and the morale was low because it had been quite some time since there had been a Program Director. There was the usual riff between sales and programming and programming and engineering and programming and news, and you name it. So we had to build a lot of bridges, and we did that by taking them one at a time.

R&R: You grew up to a kind of radio that forced you to use your mind. I mean at KLIF in those days, like a KFWB or a WMCA, they all played on the imagination of the mind.

SPEARS: I love to talk about that.

R&R: It forced the listener to become a part of the radio station.

SPEARS: The Charlie & Harrigan show was magic radio in the mornings. People used to really listen to it. They'd wait in their cars, they'd be late to work or late to school to listen to what they'd say next, or what they'd do next. Nothing was sacred. Jack Woods and Ron Chapman who played the original Charlie & Harrigan, just did a great job of doing that kind of radio so well. The kind of radio Don Rose does.

R&R: That's what we're getting to, are you trying to rebuild that in the 1970's?

SPEARS: I like radio that paints pictures. Bobby Ocean and I used to talk about this a lot, color pictures in people's minds. It allows the listener to participate in the radio. We've all heard the giant marachino cherries dropped into the valley full of bubbling chocolate, anybody can create those great kind of commercials, the Chuck Blore commercials, all that kind of stuff. Somewhere along the line, we all became so enamored with giveaway radio, Buzz Bennett radio, which was needed at the time. I don't want to underplay that, what happened there was needed at the time. We've gotten wrapped up in that in the last five years to the point that I find myself on monitoring trips across the country listening for jocks that aren't there anymore. I used to go to markets in the old days and there would be five great personalities in the market. You find in most markets one great personality these days. I think we've gone so far with the restrictions on people, creative people, that they're afraid to attempt.

R&R: When you do find a talent, what do you do to try and get them to do what you want.

SPEARS: There's one thing I look for when I'm looking for a jock and that's someone that's intelligent. I'm no longer searching for that person with the golden pipes. I mean, take a listen to who I have on the air at KFRC. There are some good voices, but more than that every person on our staff has been a program director with the exception of Shana. Every person. They all have a basic understanding of what radio is, what it can be. It's a business, they have their heads on right. So they have a realistic approach to what it can be. They also know it's fun. And they're all still enjoying it. You look for those people that are intelligent and that can understand and that are willing to learn and to listen. And then we talk to them, tell them what we expect. They're put through the basics for a few months, and we will allow them to do some things on the air, besides liners and record intros. We encourage them to develop those areas where they show the strongest potential for growth. If you had 8 personalities on the air doing Dr. Don Rose, KFRC would be a horrible failure, it would be a dull radio station to listen to 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 9 to noon, something else noon to 3, another thing 3 to 6, and every person that's on the staff has something they do well, whatever that is, that's encouraged.

R&R: Personally?

SPEARS: Yes.

R&R: You work with them yourself?

SPEARS: Absolutely. At the point that anyone can no longer sit down with me and do a tape, then that person is in jeopardy, not only with me, but with himself. Don Rose and I talk about his show a couple times a week. We change it to keep it fresh. This man's a great radio veteran, he's been through a dozen program directors. He says, and he says he is told, that he has never sounded better. Many times, management people are intimidated by great talents, like Robert W. Morgan or Don Rose, and they have a fear of working with 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 add to the entertainment. You also have to understand that you hire the people, you hire personalities, you hire disc jockeys that are very volatile, very temperamental, different people need different approaches, some are more secure than others. Every individual should be treated precisely as an individual.

R&R: Do you have individual meetings with your jocks?

SPEARS: Sure.

R&R: Do you have full staff meetings?

SPEARS: As they are required. I think it's absolutely foolish to have a jock meeting every week if there isn't one required. I think it's also foolish to go several months and not have any kind of meeting at all.

R&R: Do you use them for motivational reasons rather than

anything else?

SPEARS: We don't jump up and down and get all excited about things, but we try to have informal meetings. I'm a great lecturer, I love to just talk, and that's not always the best thing to do. I like to listen more now than I did a year ago. I learn things from the people that work for me. They all have good ideas, they all have bad ideas sometimes. I do too. But with the interchange that we have with each of the individuals they all have some great experiences, something they can lend to the strength of the station. One person brings his ideas of research, another person brings her ideas of relevancy in news, or a personal idea, someone will bring in an idea about a contest, great graphic for a billboard, everyone has a great wealth of creativity inside them. Finding the thing that will set that off and let them feel safe to say it and express it regularly is a real challenge. It is not unusual that I'll get a call very early in the morning from someone who has thought of something and says "What do you think?" And sometimes I like it, and sometimes I don't, sometimes we compromise, and we come up with a better idea, sometimes we throw it out, but the key is involving yourself with the radio station, the people. There are good ideas in all departments, there are good ideas in the accounting department, engineering department, sales. And there's a responsibility to one at a time, pay attention to every person on the staff. Otherwise, if the people are not contributing anything, they probably don't belong there, and you're a real fool for keeping them aboard, because it's hurting them and it's hurting you.

"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.

R&R: You have the expertise of being able to put together simplified systems. I wanted to know if you could explain a few without giving away too many trade secrets?

SPEARS: I came in to the station and I saw an area that I wanted to correct and that was the music end, which is my weakest side. So I put Dave Sholin in as Music Director, and he is good at making sure all of that is right. We also work with our national music people, and with Paul, and locally, to get as much information as we can. Then, the way you make it right is make it right. You check it and work with it, and you explain to the people on the air what the desired rotation is, what the feel is for the time period. Each jock fills out a music sheet while he's on the air, why this song is right, why these tempos don't match, why this 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 variety music station, all of that. So that's how that is developed. Now what that is and how that all works really is up to the people, and their understanding of what you're trying to achieve.

R&R: What you're saying is that you can put the color code in there, but if they don't understand the reasons for what records fit the color code the best at the moment, then even the best system could fail.

SPEARS: And they also have to understand that 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 the going very difficult, 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.

R&R: Do you daypart?

SPEARS: Absolutely. Greatly.

R&R: Daypart everything?

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

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

SPEARS: Summertime you get another feel.

R&R: That's what we're saying, do you 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's west coast.

R&R: Like you up your Beach Boys?

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

maybe in the winter time people are indoors more, therefore perhaps they're listening longer, so you want to change the rotation, you don't want to turn it over so quickly, you want to provide more variety, depending where you are in the marketplace, and you've got your 18 to 34's and you're going after your 49 year old women in mid-days, you're going to increase certain kinds of records, either oldies or new songs, and you do as much research by talking to people, radio listeners and record buyers to find out what they like. Not only musically, but as far as what they want to hear, what kind of news stories, what kind of public affairs they want on the station. They won't tell you, because they don't know, but they will give you a general trend or feel. You pay attention to what's happening locally in your community, and you try to reflect that feel or that event, or that idea in the programming that you do. It can be done on a mass appeal Top 40 music station.

R&R: Where do you get your ideas?

SPEARS: I carry a note pad with me all the time, and as I think of things to do, I write things down. I write them down in order of importance at the beginning of every day, and I cross off things as I come to them. I make certain notes to certain people. I have a promotion calendar that is generally 3 months ahead of time. I use the Chase's calendar, the Book of Days, and I read the newspaper. I saw while traveling on a plane that the two dollar bill was coming back in circulation in the fall and I made a note to myself that the day it came out there would be some kind of promotion on the air about that. There are holidays you'll look to see, things you'll want to do. We had secretary week, two weeks ago. Dr. Don Rose did a whole thing on his show directed right at secretaries, getting bosses to nominate secretaries. You look for everything you possibly can think of. You try to pick the things that the largest percentage of your audience is involved with, and reflect those over the air to the audience that you're seeking. Such as, if it's sailing season and your audience, a large portion of it, is involved in that, then you do something. If it's Valentines Day, you do something. You're just always looking for those things.

R&R: You just brought up a key sentence before when you said, for the audience we are seeking. Do you use outside advertisements to attract people, do you believe in other media?

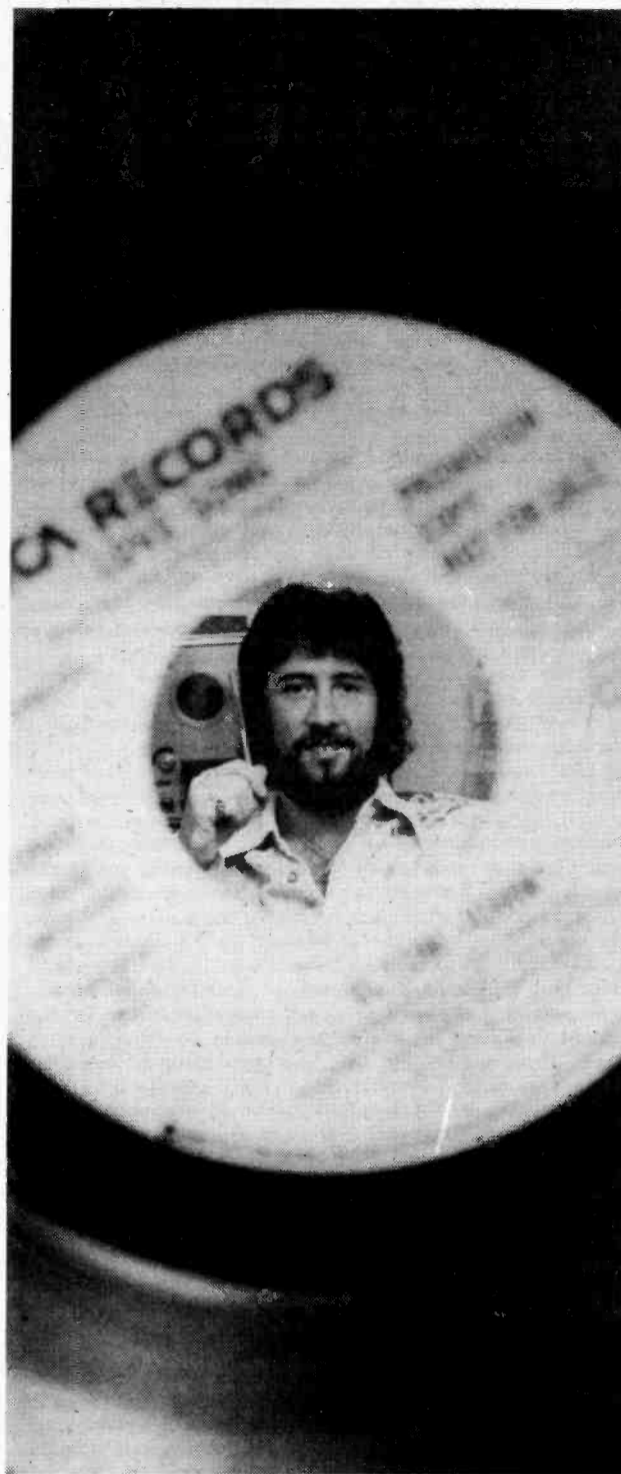
SPEARS: Absolutely. Anything I can think of to hit new people. Cab backs, sides of buses, sides of barns, back ends of airplanes dragging signs, posters, newspapers, other radio, if I could figure out a way to advertise on the other 62 stations in town.

R&R: Are you constantly doing it?

SPEARS: Yes. First of all, take your station as far as you can. Do the best radio you can possibly do and see how far you can take it. When you're convinced that after you've done it for three or four or five books and leveled off and you were doing everything you could think of, you have the most exciting personalities, the most exciting contests, and you're out involved in the community, after you've done all that and you're reasonably convinced that the books have leveled off and all my hits are right and I can't think of anything else, then go outside. We did this as an experiment a few books ago and we did billboards all over town and boom, the numbers were up. We've done television, we've done all those things I mentioned, magazines, football programs, I mean, anything, high school newspapers. Don Rose MC's the station breaks between the cartoon shows on Channel 44, demographics 14 and down, but Don Rose is going to be here three years from today and those people will grow up and parents will hear that television station on and the association will be made with radio and that will help. Do bizarre promotions that attract attention to your radio station positively as being an interesting, crazy, wonderful station. We had a flag pole sitter at KNUS and we played album cuts. Now I've got to tell you in those days that was kind of an unhip promotion to do for a station that played mostly hit music, but that attracted so much attention to us and we had Dorothy Malone doing news, now you tell me how Led Zeppelin, Dorothy Malone and a flag pole sitter all put together worked. But it worked, because there was a hook for everybody. Now maybe some people didn't like that one hook but at least we got enough people sucked in and interested to listen to the station and there was maybe something they liked to listen for. We try to do that at KFRC.

R&R: Let's go back to explaining systems.

SPEARS: Well, for example, in my clustering with commercials presently I am using a tempo coding on the carts. We recently converted to combo here, so we do everything to make it as simple as possible for the on-air operator jock to make those decisions. A 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



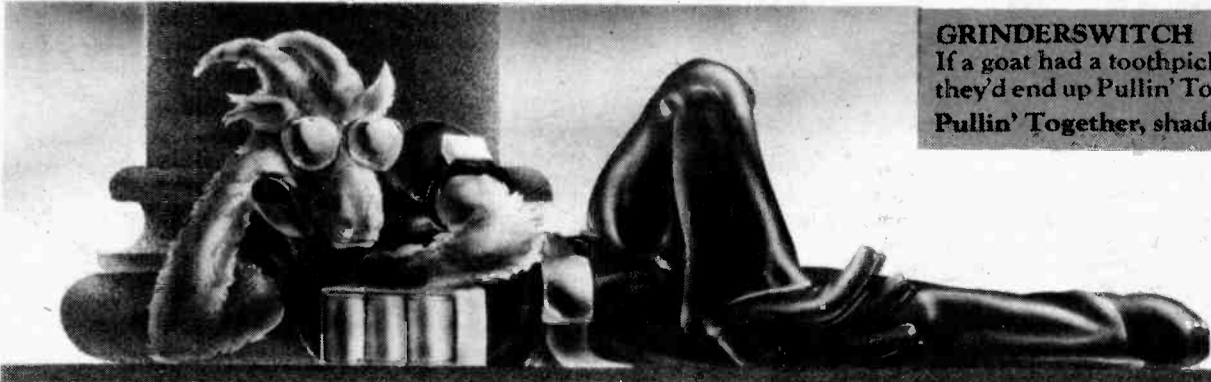
Dave Sholin, Music Director

the mind for the listeners and to entertain them and to do great segues 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 you 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?

R&R: 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?

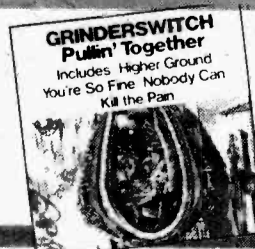
SPEARS: There is a natural flow or rhythm to most anything. Driving to work in the morning, it slows down when you get to the bridge. There is a feel for dancing, for singing, there's a natural climax to a song, you know, it builds to a certain point. A play works that way, I don't



GRINDERSWITCH

If a goat had a toothpick, a six-pack, and a few neighborhood pals over for a party, they'd end up Pullin' Together.

Pullin' Together, shade-tree and bright-sun-party music from Grinderswitch.



On Capricorn Records and Tapes

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 going into that that heavily, but I think that what you're trying to do is build through the stop sets back to the music, maximize the music flow and proceed on. Then you start the cycle again. Musically I think there should be peaks and valleys. That doesn't mean Led Zeppelin followed by "Close To You," but you can go very logically on a mass appeal station from "Close To You" to Billy Ocean to Led Zeppelin, etc. I tell the jocks here to take a look at each quarter hour, there should be something for everybody, as much as possible. If you play four instrumentals in a row, you've got your head out the window and you're not paying attention.

R&R: Are they able to do that within the systems you have?

SPEARS: No, but you're not taking responsibility for your show if you allow the systems to encumber, tie you up and have four hard sounding songs in a row, four females in a row, there's nothing wrong with having Maxine Nightingale and Diana Ross back to back as far as I'm concerned, there's a difference. But if you had four Motown records back to back in the same quarter hour you just don't want to burn out, overkill, do too much. Just peaks and valley's, that's all there is.

R&R: We are in an era where single sales are declining, albums are selling. You're in a cultural area that was very important to the beginnings of progressive radio which is now AOR radio. How do you handle albums for play?

SPEARS: There'll always be the hits. Bands have got to have something to play at dances. There'll always be a hit parade, certain songs that are in people's heads at a certain time, now I'm not talking about all people, I'm talking about 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 that 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'll 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 there than just a cult following. There are certain artists, like Boz Scaggs, Tower of Power, the Pointer Sisters, that are peculiar to this area, they're really important in the current Bay Area sound, and we'll play those people and they may not become hits anywhere else.

R&R: Do you react early to that or do you wait?

SPEARS: Both. That's a real unfair answer, but it's really true, in other words, we have a reputation in America today for being the station that's either first on a song or last. They'll say "Gee, you guys are really early" and "How come you guys are the only station in RKO that's not playing this particular song?" It's because I'm very fortunate to have Dave Sholin for a Music Director and Program Director of K-106, who has been in the market all his life and there's nothing you can buy to replace that and there's not much research you can do to replace that over a period of years,

but we do supplemental research, we just don't call the record stores. We actually go out and hang out in the record stores, we talk to people, we talk to non-record buying people, we talk to people who listen to the radio station, we observe, listen to other stations in town, look at album sales, look at who buys the albums, we ask questions of some of our contest winners, we take a look at the request phones when all else fails.

R&R: A question that is asked by a few programmers and more so recently I would say probably record company people that are trying to understand radio, is that Top 40 today seems to rely on single sales that they get from the record stores and they usually calculate a top 10 album sales too, and yet they rely heavily on requests.

SPEARS: Wrong.

R&R: OK, are you saying that that's wrong to do?

SPEARS: Yup.

R&R: What do you tell a radio station, what recommendation can you give to the small market radio station.

SPEARS: I've been there all my life! Hey this is a small market, there's just a lot of people here.

R&R: How many people do you have on your staff?

SPEARS: Sixty in the building.

R&R: As big as most medium market television stations. Now, how about the guy who only has 10 or 12 people on the whole staff.

SPEARS: Hey, you do all you can, I mean, we had 14 people at KNUS and we knocked off KLIF in a couple of books.

R&R: What did you do? How did you find out what the market wanted with 14 people?

SPEARS: We didn't have request lines, that may have been an aid to us, but if you can get a code-a-phone and record people that call up and request songs and get someone to tabulate that, great. If you can go to record stores and hang out, great. If you can call and in your market get reliable information from record stores, fantastic. If you can work out a deal whereby you go to a college campus for promo albums you can trade out a computer, trade out people to walk around in a shopping center on Saturday and ask people questions, great. My whole thrust is that you don't close yourself in the office with your drapes drawn and bury your head in your desk or your paperwork or your promos, your jingles or your ego. You go out and talk to as many people as you can and you pay attention to what is going on in the real world and that's it.

R&R: You obviously play off the TV like you did on the Fonzie thing.

SPEARS: Well, that's a new wrinkle, I've got 3 television songs on the radio. Bill Gavin said it, television made it familiar and radio made it a hit, but I guess television's discovered these songs all of a sudden and you hear more of them than you used to and we've had four of them that were hit records and maybe a fifth one now, "Baretta's Theme" coming along, but I must tell you that it is a fact that more people in San Francisco watch television at night than listen to my radio station. Certain programs, are hot, you can get the ratings for what television shows are hot in your town. If "Welcome Back Kotter" is number one in its time period then doesn't it logically follow that there are a number of people that have been exposed to that program for a period of time and there's agreement out there that people are somewhat familiar with not only the show, but the song and the feel, that's a natural conclusion to draw, so you play the record. We found out that CB sets

were selling like crazy in the Bay Area as they were all over the rest of the United States, so we did a CB promotion, giant success.

R&R: Do you believe that hurt radio, giving away CB's, making them what they are, every radio station in the country that was anything gave away CB's and now many people are talking more on CB's and listening less to radio?

SPEARS: The CB is one thing and it serves its purpose, the radio is something else and I think anything new that's a fad will be paid a lot of attention to for a while. It's a new thing, but the telephone will never replace the radio and CB will never replace television, I think it's apples and oranges.

R&R: Let's touch on production.

SPEARS: I love it, that's my favorite thing in the whole world.

R&R: Do you try very hard to inspire your staff to do exactly what you said, paint the pictures? In other words, you just don't allow them to put music under a spot or promo?

SPEARS: Again, production is an art. Some people do it better than others. Good production people have great skill at producing things that create an emotional response from people. Listen to it, little kids are always great to use if you can get some of the right things out. They attract attention, they are outside of the norm. Until a few years ago the moog was really the popular thing to use because it created a lot of attention. High frequency bells are great for creating things that are not normally there, repetition is another great hook in production, repeating something over and over and over again. Two voice things, the key to production on a station, day in and day out, is great diversity. Using the echo chamber one time to create the effect that you're walking through a giant concert hall. Anything you can think of to recreate an image in somebody's head of doing something besides just reading some dull words over some dull music. We also try to retire our albums. We'll use something from a piece of production one time and it goes away. We'll use sound tracks, we'll even use classical music, which really stands out on the radio. Don't ever use the intro of a current record in any spot or a promo or anything. You hear it all the time and stations forget when they do that and people think it's a record starting. You know that and I know that, but believe me, I hear it everywhere and people think that that's the record starting and so they get into it and turn it up and all of a sudden there's a commercial and they get peeved at the station, they don't bust the sponsor, usually they bust the station for that mistake.

R&R: One of the things that Kent Burkhart and Lee Abrams turned up in their survey several months ago that they did on the negatives of radio, was the biggest negative is repetition in commercials, whereas music plays fairly well over and over again in Contemporary radio. Some repeating commercials become the biggest tune out. How do you handle hard sales over and over and over again? Guys that buy a weekend schedule of 75 spots or something like that, what do you do?

SPEARS: I don't really know how that research they did was conducted and that's good and that may be true in their market, but I also say this, some of the commercials that we as programmers hate the most also generate the largest sales. We have a particular advertiser of the air that we occasionally get some complaints about and many people in the station have heard it so many times, the same approach that they feel like "Gee, we certainly wish the producer would change the style." But I must tell you, if it didn't work they wouldn't do it. They would try something new, because it is so expensive to advertise on the radio for any advertiser, believe me, it must work for them or they wouldn't do it. Now I understand that may hurt me, it may hurt my feelings, but I think the advertiser in that respect knows it best. He knows what works for him, so he uses that a lot. It's successful, or it wouldn't be there. It's like, why do we play the same records over and over, you'll hear a small percentage of your audience say that, but if you have a large listening audience, your answer is well, obviously if people didn't like that I'd play 12 minute bongo solos.

R&R: What about your relationship with the sales department? Do you have a good one?

SPEARS: Yes, I say I do. That's a rumor I started.

R&R: Do you work with them, do you try to help them?

SPEARS: I came up from the same side that everybody that's probably reading this came up from, and that is that I was a disc jockey and I was a Program Director and I had those fantastically enormous battles with the sales department about ice cream cakes they wanted me to give away one day at WYSL in Buffalo during noon to 3, and I ranted and raved and the General Manager had a hard time understanding why I wouldn't want to do that. Most program people are at odds with the sales department because there is a traditional resentment that is inbred with programming people because they don't understand the goals of the sales department. If you can sit down regularly with your sales manager and have him understand that your goals and his goals are common, and that's to get the job done, and the sales manager will allow you to attend sales meetings, then you should do that on a somewhat regular basis, you know, once a month if you can and you should be resourceful in providing sales people with things that they can sell. How many times have you had thrust upon you something that the sales department went out and sold and suddenly it's yours to do? Wrong, a proper relationship with your sales manager and your General Manager will avoid those kinds of things happening to you.

R&R: Give an example of a proper relationship.

SPEARS: If the sales manager understands what your goals are and that you are willing to assist him in his job then he will be understanding when you have to turn one down,



Jo Interrante, News Director



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 there in front of the folks, that's why it's wise to have a promotion calendar and discuss and review it regularly with not only your sales manager, with the understanding it's

not to be blabbed all over town, but with his understanding and input and that will keep things in balance. It's very important for a station to be in balance. If you've got too much of anything on the left or too much on the right, the station will turn left or turn right rather than going straight ahead, so you want to keep the balance there.

R&R: Do you sit in and suggest ideas for client participation?

SPEARS: I try to provide the sales department with a couple of ideas a month. They may shelve them for six months, but at least they can never come back to me and say, "Gee, you guys never give us anything to sell."

R&R: You are one of the few programmers that, on top of being a very equal opportunity employer of all different

nationalities at this radio station and the two different sexes...

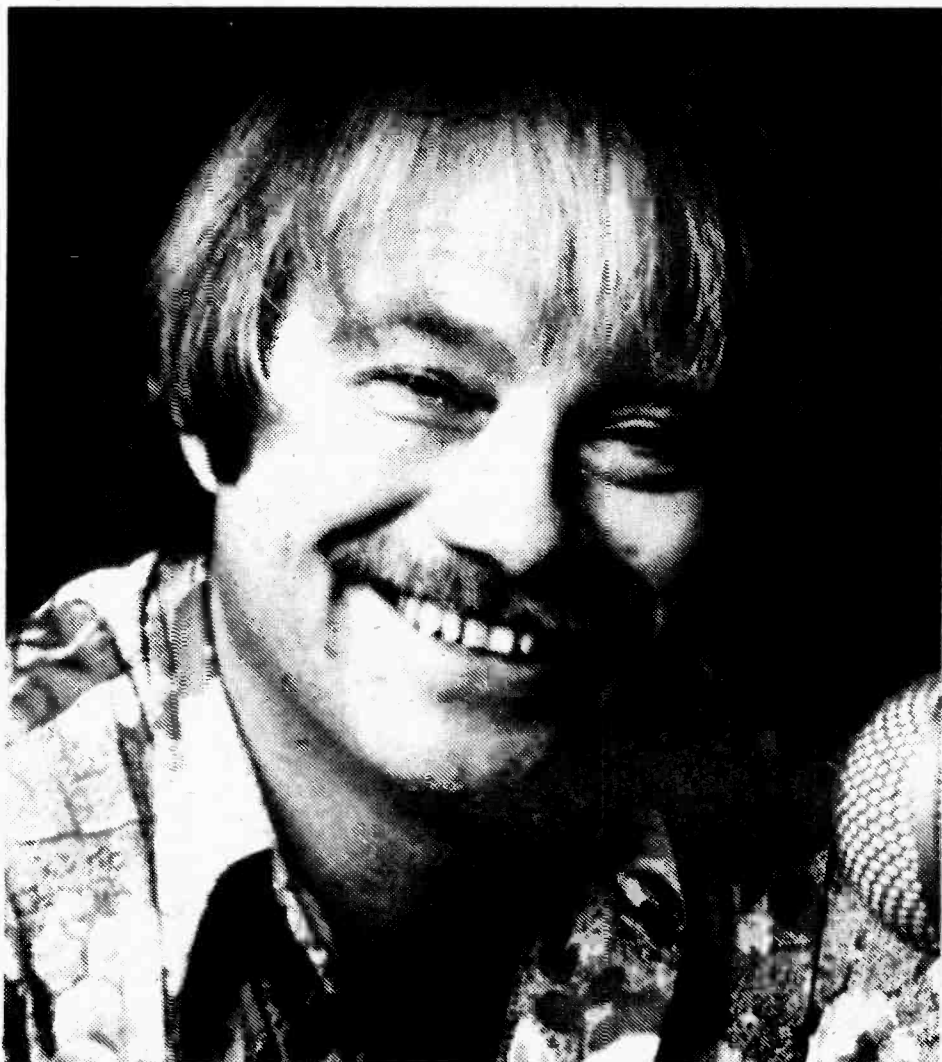
SPEARS: We even allow Texans here.

R&R: You also treat your public affairs and community involvement programs in a different way, like you have them running in regular daytime slots. Can you summarize your attitude about the public affairs and programming and news?

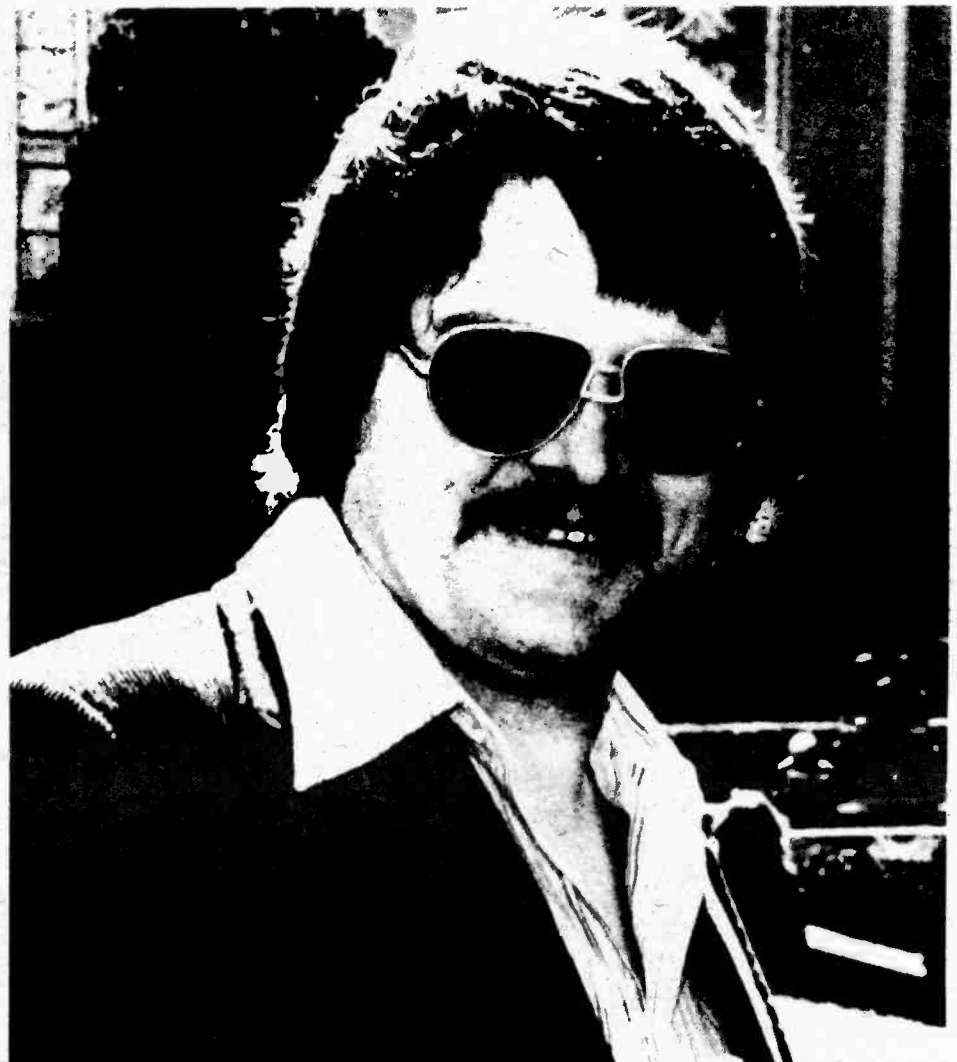
SPEARS: When was the last time you heard Sears buy a fifteen minute program at three o'clock in the morning? What kind of audience or clients do you think that would generate? Nobody. Unless we take the initiative to get the programs from nobody university out of the middle of the night early on Sunday morning, we're going to encourage government legislation that's going to do that. We have been really unproductive people in using our heads to figure out creative ways to serve the public. Top 40 radio can't do 15 minute public affairs shows in afternoon drive, that's not the kind of people we serve. People listen maybe for only a half hour, and they listen to minute commercials and 3½ minute records or 2½ minute records, hopefully, and they get bored if there is not exciting, interesting things happening in a short period of time. Therefore I would rather run 15 one minute shows over a period of one week, rather than 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 "Dialogue." 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?

SPEARS: 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



Dr. Don Rose, Mornings



John Mack Flanagan, KFRC

department or the news director, who will then say "Well," then turn the situation around to a positive one for the station rather than a negative complaint, the news department will turn it around, or the public affairs director, and say "Well, how would you, or someone you know, like to come on the station? We'll help you write a response to that and we'd like to present our audience the other side, we think you have a good position," because that's our responsibility as broadcasters, to serve the community and put up both sides of an issue.

R&R: Are you the one that has created this?

SPEARS: The Bay Area is pretty much responsible for the free speech messages and voice their opinions on the air and so we have done some pretty unique things in that area. We had a doctor, I stole this from Bill Young, we called it "Your Radio Doctor" or "Ask The Doctor." Bill's been doing this for years. He went to the Houston Medical Association and got a doctor to answer medical questions over the air, so now here's Dr. Feelgood at the Houston Medical Association, "Dr. Feelgood," a listener writes, "How do I get rid of psoriasis, the heartbreak of psoriasis?" The doctor comes on and says "Well this is a common problem..." and takes 60 seconds to answer that. Those can be run in newscasts, if they're questions that are teen oriented, those can be run 8 to midnight, and I tell you, I don't know too many radio stations that are sold out 8 to midnight these days, they're playing Top 40 music anyway, so there's going to be space for one of those kind of shows and that serves and that's interesting programming.

R&R: How do you handle news?

SPEARS: I don't compete with TV news at night, so I don't have any news after 6:00pm other than public affairs, news of what's happening in music, those kind of things are done by the disc jockeys. We do give ball scores, we do give the weather, but as far as the hard news, it is very difficult to compete with television for that. But the change that's happened to KFRC and I guess it's partially responsible that part of the ideas came from FM stations, was the one-on-one music approach, things that are relevant, that touch our listeners lives. We speak with our listeners, or to our listeners rather than announcing the news in some giant voice that sounds like the voice of God from the mountain. Instead, we have men and women that have all kinds of voices telling the news, they are story tellers, they get into the news, they get into other information that's relevant, we get a lot of audio tape, voices of the newsmakers. It's not a new concept, in fact we've been doing it since about 1972. It was first at KNUS, and now here. We have features in our news. We try to present more of a magazine approach, we get everything in that's important, the facts, the events of the day, but we also try to present a feature story in the longer casts. In morning drive we do two newscasts every hour between 6 and 9 o'clock and that's more hard news and sports. The key to mornings these days in a major market is to win men, so therefore there's more sports in a morning drive, there's more time checks in morning drive, there's more weather in morning drive. People are like babies when they wake up in the morning, 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 that image of your station.

R&R: 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...

R&R: 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

"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..."

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 PR, 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 those 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

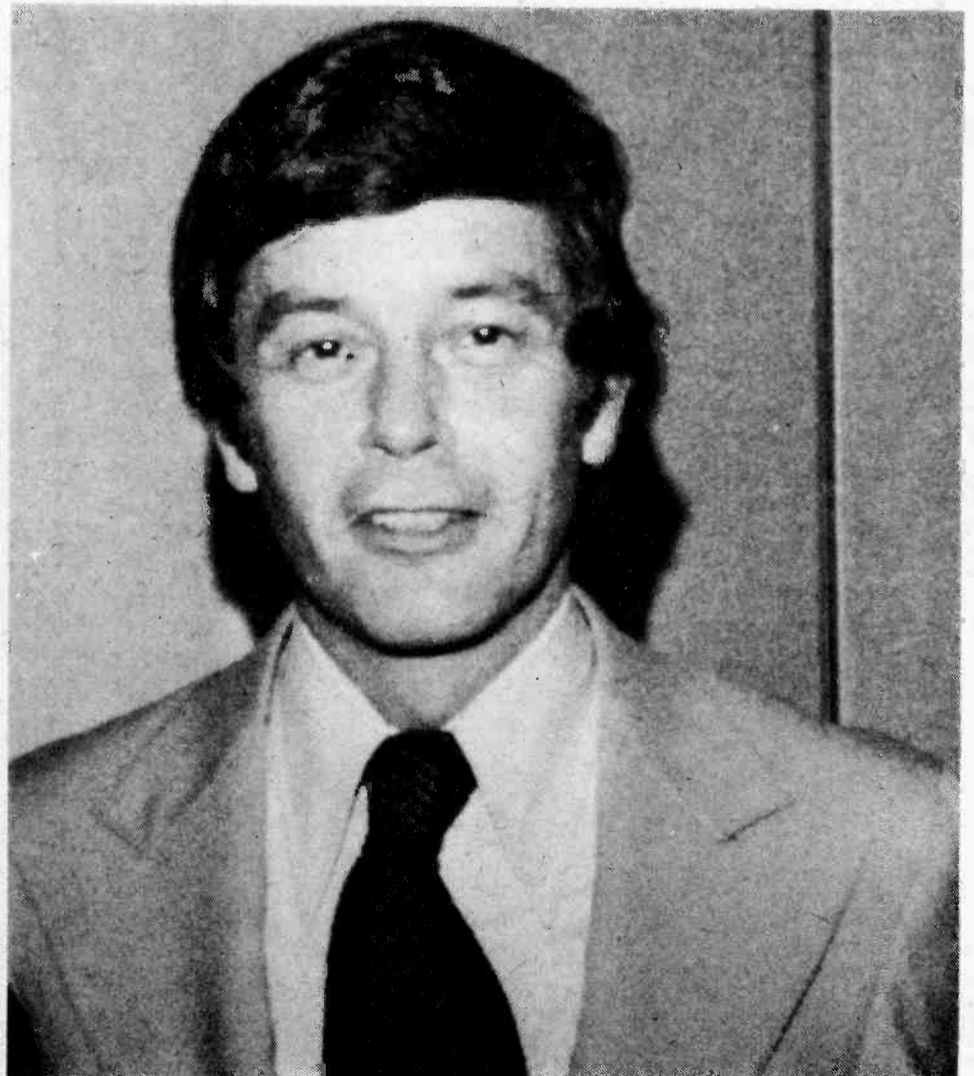
me with the exception of the Controller and the General Manager and the sales staff. The reason for that is that I love to run everything. I care about everything in this building and I try to care about everybody that is part of it and I want them all to make it, I really do, because they'll help me and I love to return the favor. I brought 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 and caring a lot about your job, yourself, your people. There's a new breed of radio people coming along, you saw it at the convention.

R&R: Dress better, act better, want to learn more, care more. Our first convention at the FCC/Public Affairs meeting and engineering meeting there was maybe a hundred people that stayed to see it. This year there were over five hundred.

SPEARS: Radio is getting better because, I think, more people are in it every day on the nuts and bolts end, really care about making it work better and that makes them instantly more valuable just because they care. There are twice as many stations as there were ten years ago, they're showing up in the rating books. There are twice as many qualified people, so if you are worried about security, forget it. Your instant security is that there is a tremendous demand for qualified people and companies are willing to pay through the nose to get somebody who is an expert or is a developing expert or is someone who is developing and can be an expert. When I walked through the door I certainly didn't have 10% of the answers I have today and 10 years from now I hope I have ten times the answers I have now, but I really am very grateful, and I really mean that, I'm very sincere about that, to guys like Pat and Paul, Dwight and Bruce Johnson that gave me the opportunity to make it and a lot of responsibility goes with that. My responsibility is that I don't want to let them down. They gave me the chance and that's it. I'm the first program director hired by RKO under Paul Drew and I'm still here.



Don Sainte-Johnn, 9-12 am



Pat Norman, General Manager

POP/ADULT

Mid-Year 1976 Top 15 Hits

Records that have reached R&R's Top 15 during the first half of 1976, listed alphabetically:

	Highest Position Reached	DATE
A		
ABBA/I Do 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
PAUL ANKA/Anytime (UA)	14	5/14
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	2/20
BELLAMY BROTHERS/Let Your Love Flow (WB)	1	4/2
ELVIN BISHOP/Fooled Around & Fell In Love (Capricorn/WB)	11	6/4
BROTHERHOOD OF MAN/Save Your Kisses For Me (Pye)	10	6/11
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)	1	3/19
CAPTAIN & TENNILLE/Shop Around (A&M)	2	6/11
CAPTAIN & TENNILLE/The Way I Want To Touch You (A&M)	15	1/9
ERIC CARMEN/All By Myself (Arista)	1	3/5
ERIC CARMEN/Never Gonna Fall In Love Again (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 (Ranwood)	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
M		
MELISSA MANCHESTER/Just You And I (Arista)	11	3/26
BARRY MANILOW/Tryin' 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)	1	1/16
McCOO & DAVIS/Hope We Get To Love In Time (ABC)	13	4/30
N		
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)	1	4/16
O		
TONY ORLANDO & DAWN/Cupid (Elektra)	6	3/19
PRATT & McCLAIN/Happy Days (Warner/Reprise)	1	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)	1	2/13
LINDA RONSTADT/Tracks Of My Tears (Asylum)	10	2/27
DIANA ROSS/Theme From Mahogany (Motown)	1	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 (Casablanca)	11	4/30
JOHN SEBASTIAN/Welcome Back (Warner/Reprise)	1	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)	13	6/11
PAUL SIMON/50 Ways To Leave Your Lover (Columbia)	1	1/30
SIMON & GARFUNKEL/My Little Town (Columbia)	10	1/9
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)	1	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 Dobie Gray, Gregg Allman, Mickey Thomas and Jimmy Hall.

On Capricorn
Records
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**MARSHALL TUCKER
BAND**

Long Road

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